

Magazine | Edition 01

EDUCATION AGENDA NS-INJUSTICE



Interview with the Federal Minister of Finance
What does bearing Responsibility for National Socialist Injustice mean?

Images from the Holocaust
A Debate Contribution on the Ethics of Showing

Biographies behind the Projects
Ilse Weber, Charlotte Charlaque, and Vladimir Perić Walter



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on the basis of a decision
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The Education Agenda NS-Injustice ...

Our Mission

Almost 80 years after the end of World War II, the German state continues to acknowledge its political and moral responsibility for the injustices committed under National Socialism. This is also reflected in the reparations and compensation payments, as well as support measures for survivors of the National Socialist regime, that Germany established in the post-war years and continues to provide today.

In order to translate the responsibility resulting from the National Socialist crimes into future-oriented remembrance and educational formats, the EVZ Foundation launched a pioneering project – the Education Agenda NS-Injustice – on the initiative of and with funding from the Federal Ministry of Finance (BMF).

The funds are appropriated by the German Bundestag as part of the “Follow-up Responsibilities for Reparations to Victims of National Socialist Persecution” via the Federal Ministry of Finance.

Without the generation of survivors to bear witness, and with the passage of time, **knowledge about the history of National Socialism** and the **Holocaust** is on the decline. Historical continuities reinforce the continuing discrimination of minorities to the present day and connect with a worrying **increase in antisemitism, antigypsyism, and racism**. Antisemitic, antigypsy, and racially motivated **acts of violence and attacks** are occurring with increasing frequency in Germany and Europe.

Our Approach

The Education Agenda NS-Injustice strengthens democratic attitudes and counteracts antisemitism, antigypsyism, racism, and LGBTIQ hostility **with historically aware, empathy-promoting, and activating teaching the lessons of the National Socialist past**.

The projects draw attention to the fate of the persecuted people and groups, with a special focus on those who have been barely or not at all included in our cultural practice of remembrance.

We convey the **biographical experiences** of victims of National Socialism, including their testimonies, and **strengthen competencies**. We deliberately address new target groups that have so far had little or no interest in National Socialist injustice, working together with them to promote a **living memory**.

Through model-based funding that has a **nationwide impact**, the Education Agenda NS-Injustice initiates educational concepts with a broad reach. To this end, the projects use **a variety of interdisciplinary and participatory formats and approaches**: theater and exhibition concepts, archives and image databases on Nationalist Socialist history, occupational group-oriented education against discrimination, site-specific apps and serious games create visibility, and – with a special focus on younger generations – call for discussion.



We present all projects and contents in detail → [online](#).

... and its Themes and Projects

Welcome!	4
Three Questions for Christian Lindner	5
We Asked	6
The Education Agenda in Figures	8
Tell Me About... Biographies behind the Projects	10
Report: Star of Remembrance	12
Education on NS Forced Labor	16
Debate Contribution: The Ethics of Showing	18
Pictured: Photos from Our Projects	22
Guest Commentary: Dr. Katja Makhotina	24
Report: The Forgotten Victims	26
Interview: Digital Content Life Cycle?	29
Report: Das vergessene Gedächtnis [The Forgotten Memory]	32
Pictured: Photos from Our Projects	34
Press Review	36
Interview: What Do I Care about History?	38
Media, Formats, Service	40
Awarded	42
What's Next?	43
Imprint	44

Welcome!

- The Education Agenda NS-Injustice started in autumn 2021 with two certainties:

Firstly, the survivors are passing away; there are few chances today to meet eyewitnesses who can tell us firsthand about the atrocities committed by the National Socialists. Secondly, we are increasingly entering contexts in which boundaries between fiction and fact are blurred. Under these conditions, we are dependent on new ways of learning and innovative forms of conveyance in our critical examination of National Socialist injustice and in historical-political educational work.

But what are these innovative forms of conveyance? Certainly they are more than mere apps and VR glasses. Digitality is an important factor, but by no means the only one. That is why our projects also work in an analog and participatory way: whether through a play, a research project or the curation of an exhibition. By involving people with different biographies, we strengthen knowledge about the history of National Socialism and its continuing effects in the here and now. Victim-centered, diversity-sensitive, and interdisciplinary: these are other criteria that make the projects of the Education Agenda NS-Injustice so special.

Our MEMO Youth Study, published in spring 2023, clearly shows that young people are aware of current societal challenges. They are interested in Nationalist Socialist history and see points of reference to today's social issues and conflicts. But with the passage of time, knowledge about Nationalist Socialist history and the Holocaust is declining.

At the same time, a large number of young people want to participate in educational offerings on Nationalist Socialist history – to acquire knowledge, to visit historical sites, and to understand the links between past and present.

The EVZ Foundation and its funded projects are committed to this mission – also and especially with the Education Agenda NS-Injustice, which focuses on young, working people, and those interested in history. For today, educational biographies do not end with a high school or college degree. One example of ongoing education is the initiative of the EVZ Foundation “Informed, Courageous, Committed!” This three-fold objective not only describes the ingredients for effective educational work; it also stands for a project of the Education Agenda NS-Injustice that commences where thousands of people meet every day: the workplace. A multimedia blended learning format with both classroom and e-learning trains employees of German companies, whether apprentices or managers, to deal sensitively with anti-semitism and imparts intervention skills.

For more than two years now, the projects of this multi-dimensional funding program have been in full swing. In this first issue, we are pleased to present groundbreaking projects and current discourses on the culture of remembrance and education about National Socialist injustice.

Join us on a reading tour of the Education Agenda projects, engage with experts, and get involved with the EVZ Foundation!



Annette Schavan
*Chairperson of the
Board of Trustees*



Dr. Andrea Despot
*Chief Executive Officer
of the EVZ Foundation*

Three Questions for ...



Christian Lindner Federal Minister of Finance

“Bearing Responsibility for National Socialist Injustice” – What does that mean to you personally?

Today’s younger generations are not the perpetrators of National Socialist injustice, they are not guilty. But remembrance of the terrible crimes of the past must serve as a constant reminder to us that we must never allow this to happen again. With every historical eyewitness who passes away, our own moral responsibility grows: We must ensure that the injustices of National Socialism not be forgotten. The most effective route is to train and strengthen awareness and willingness. Only when the monstrosity of National Socialism has penetrated the conscience, does the possibility of repetition diminish, as Theodor Adorno put it.

In a recent study by the EVZ Foundation, one in four respondents agreed with the statement that it was time to stop focusing on Germany’s Nationalist Socialist past. How does the Federal Ministry of Finance respond to this mood,

given its mandate to carry responsibility forward?

We cannot and will not dismiss the past. What happened is an indelible part of our German identity. In the fight against forgetting, trivialization, and denial, we therefore need to continue to come to terms with the injustices of National Socialism and to engage in lively educational work. As the Federal Ministry of Finance, we support this endeavor in many ways, working closely with the EVZ Foundation and selected project sponsors, as well as with other institutions such as the Conference on Jewish Material Claims Against Germany.

Unfortunately, we observe with great concern in Germany that antisemitic and racist crimes on the streets, in schoolyards, and especially under the cover of the anonymity on the Internet, continue to rise. This is shocking and shameful. But it is precisely for this reason that we must work even more intensively to raise awareness, to educate, to actively oppose all forms of violence and discrimi-

nation, and to emphasize and promote the importance of our moral responsibility.

With the passing of eyewitnesses, there is a need for new approaches to commemorative work on National Socialist injustice: How can we convey the lessons learned from the National Socialist past to future generations?

It is appalling that increasing numbers of young people are losing touch with the history of National Socialism. And that is precisely why our historical responsibility includes finding new, contemporary forms of knowledge transfer, remembrance, and civic commitment. Support for modern youth-oriented educational work and a culture of remembrance can break new didactic and digital ground. And of course, we must never stop talking to each other about the cruelty and contempt for humanity that typified the National Socialist regime. A willingness to engage in dialog remains our most important value.

We Asked

How do we teach the history of National Socialism today? What role does a funding program such as the Education Agenda NS-Injustice play in our democratic society? We interviewed political and community stakeholders.



Democracies do not die suddenly; fascism does not triumph suddenly. Democratic values erode under the pressure of their enemies. This is what happened in the darkest hours of Germany and Europe, this is what is happening now in parts of Europe, and some developments in Germany itself remind us of these darkest hours. Education on NS-injustice means seeing the end in order to combat the beginnings.

Funding programs such as the Education Agenda NS-Injustice are important elements in defending an open society: a blind society cannot be open, and a closed society cannot be democratic.

“The past is never dead. It’s not even past.” William Faulkner’s words have lost none of their meaning. Our life today is inseparable from the past. There are people living among us who were persecuted by National Socialists. Their descendants live among us, carrying the pain and trauma of their parents and grandparents. Listening to them is important: important for these people, important for us. Listening to them can help us understand how strong our democracy is and how vulnerable it is at the same time. Listening can help us understand, perhaps even empathize with, the plight of the persecuted and the refugees today.

Mehmet Daimagüler, *Federal Commissioner against Antigypsyism and for the Lives of Sinti and Roma in Germany*



The injustice perpetrated by the German National Socialist regime, the atrocities that are still inconceivable today, the mass deprivation of rights and murder of those who did not fit into the inhuman Nationalist Socialist ideology, the industrial extermination of more than six million Jewish children, women, and men: all this happened more than 80 years ago. The collective injustice continues to fade from our collective memory. However, the lessons that we as a society must learn from this time are no less important today. The protection of human rights and the fight against antisemitism and all forms of group-focused enmity are fundamental to our democratic coexistence. In order to be able to learn this from German history, we must have education about National Socialist injustice. Today, there are ever fewer historical eyewitnesses to tell the story. Innovative, interactive, and digital approaches to imparting knowledge about National Socialist injustice are therefore particularly important.

Dr. Felix Klein, *Federal Government Commissioner for Jewish Life in Germany and the Fight against Antisemitism*

What do our partners and project participants say about their projects in the Education Agenda NS-Injustice?



We thought that the workshop on remembrance was such a small project from the school that it would soon be over. But then another offer came along. At first, I didn't want to go because I thought theater was always boring. But theater is really cool, and every play has great significance. I would like to take part in another play, again as an actor, perhaps on the subject of war. I find it exciting to think about that.

Marko Milun Brkic, actor
in the play "Time Busters,"
Munich Kammerspiele



Today we know that 1945 was not the "zero hour" that had long been invoked. On the contrary, there was a great deal of continuity in terms of personnel, which naturally also brought with it structural and ideological continuities. Especially in the case of system-relevant professional groups, it is important to question from within the institution itself whether organizational and institutional forms hinder or even counteract democratic convictions.

Dr. Elke Gryglewski, project "Recht ist, was dem Staat nützt?" [Right is what benefits the state?], Lower Saxony Memorials Foundation



If we take the topic of 'European remembrance' seriously, we must not forget the (post-)Yugoslavian region, which unfortunately still happens far too often. The occupation of Yugoslavia in 1941 to 1945 and the crimes committed led to a strong resistance movement, which then succeeded in largely liberating the country itself.

Dr. Nicolas Moll, project "Wer ist Walter?," crossborder factory



Companies can benefit from the project on several levels: The spread of conspiracy theories and the blanket devaluation of dissidents have a negative impact on the working atmosphere, collegial interaction and individual motivation. A keen eye for antisemitic attitudes and actions, and the ability to act and speak, on the other hand, are basic prerequisites for a respectful and appreciative working environment and successful corporate communication – both internally and externally.

Johanna Sokoließ, Project Manager
"Informed, courageous, committed!
A joint initiative against antisemitism," EVZ Foundation

The Education Agenda in Figures

Our Project Sites



19 countries

Location of the grant recipients and cooperation partners

122

project partners

Grant recipients and cooperation partners

46

projects

21.4

million euros

Total funding for approved projects



10 exhibitions



2 graphic novels



10 conferences



30 websites



16 art installations



11 social media campaigns



16 plays and concerts



7 games and apps



21 publications and educational materials



9 podcasts, movies, and video documentaries



We present all projects and contents in detail → [online](https://www.stiftung-evz.de/en/service/info-and-media-library).
All project results, publications, and products:
www.stiftung-evz.de/en/service/info-and-media-library

Tell Me About ...

Biographies behind the Projects

by Katrin Kowark

Ilse Weber

“Homeward! Oh lovely word, you make my heart heavy.” These are resounding words from Ilse Weber, who longed for home while imprisoned in the Theresienstadt concentration camp, which was disguised as a “Jewish model settlement.” Born in 1903 in Moravian Ostrava, Weber, who was Jewish, had published stories, radio plays, fairy tales, and plays before her deportation. In the camp, the mother of two — one son was rescued into Swedish exile, the second was with her in Theresienstadt — gave comfort and hope as a helper in the children’s hospital. Weber’s poetry survived the atrocities



of National Socialism, though she and her son Tomáš did not: Her husband saved songs and poems that were hidden in a Theresienstadt shed. Many more were passed on orally and were written down by the surviving family after the war. It would be several decades before the painstakingly rescued texts could be recited and sung again: in 1991, the anthology “Inside These Walls, Sorrow Lives,” was published.

In the project “Ich wandre durch Theresienstadt” [I’m Walking through Theresienstadt] students study the biographies and works of Ilse Weber and composers Pavel Haas and Hans Krása, who were also imprisoned in Theresienstadt. *Jugend- & Kulturprojekt e. V. in cooperation with Ensemble OPUS 45*

Hear More: *musica reanimata: 82nd Lecture-recital.* A Deutschlandfunk recording from May 22, 2008. The poet and singer Ilse Weber

Charlotte Charlaque

Charlotte Curtis Charlaque, Charlotte or Carlotta von Curtis or Baroness von Curtius: her complexity is expressed in the names she gave herself. Born into a Jewish family as Curt Scharlach, she already knew at age seven that she did not identify with her biological sex and wanted to live as a woman. In 1929, sex reassignment surgery was performed. This makes Charlotte Charlaque one of the first people to change gender identity in this way. The costs of the operation were covered by a doctor from the “Institut für Sexualwissenschaft” [Institute of Sex Research], where Charlotte Charlaque also worked. The institute was a contact point for people with “sexual intermediacies,” as the founder Magnus Hirschfeld called homosexuals or transgender people. Charlotte Charlaque and her girlfriend first fled to Carlsbad and then to Prague to escape hostility against queers and Jews. When she was to be deported to the Theresienstadt



ghetto, Charlotte Charlaque managed to escape to the USA via detours, making use of her powers of persuasion. In New York she led a modest life. She performed as an actress and singer and was known as the “Queen of Brooklyn Heights Promenade.” In 1963 she died in New York, where she had been close to many artists and took a public stand on gender reassignment surgery: Charlotte Charlaque was one of the first activists for the rights of transgender people.

In the project “Remapping Refugee Stories 1933–53,” escape stories of people who were victims of National Socialist injustice are retold or shared for the first time in texts, pictures, and movies as well as on an interactive world map. *University of Vienna*

Read More: Wolfert, Raimund: Charlotte Charlaque. Transfrau, Laienschauspielerin, “Königin der Brooklyn Heights Promenade” [Charlotte Charlaque. Transwoman, amateur actress, “Queen of Brooklyn Heights Promenade],” 2021

Vladimir Perić Walter

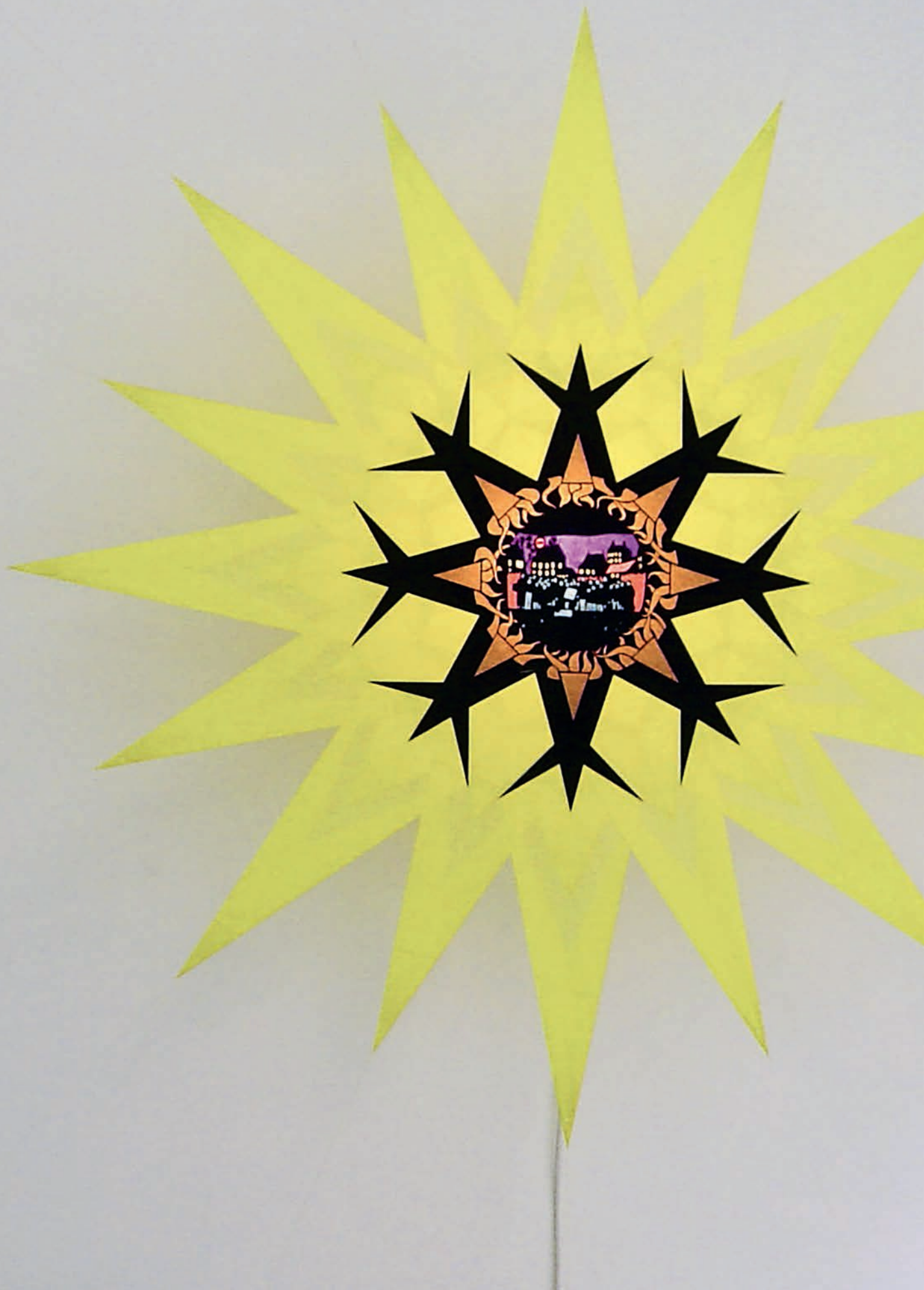
The final scene of “Valter brani Sarajevo/Walter defends Sarajevo” commemorates the partisan for whom the film is named: “Do you see this city?” one German soldier asks another, pointing to Sarajevo. “That is Walter.” The 1972 movie tells the story of Vladimir Perić, better known by his battle name Walter. Born in Prijepolje in 1919, he joined the Communist Party of Yugoslavia at the age of 21. In the year of the occupation of Yugoslavia by the German Wehrmacht, 1941, he joined the armed resistance against the Germans. The actions of the resisters were met with brutal reprisals. Tens of thousands of people were murdered in mass killings. Vladimir Perić was killed by a German soldier with a hand grenade in early April 1945. He was one of the last war crimes victims in Sarajevo during World War II.

Vladimir Perić Walter is the architect of the resistance in the invaded countries. His story also shows us how little is known here and in Europe in general about those courageous people who stood up to the National Socialists. In China, however, the movie about the historical figure Walter is famous. Chinese cineastes made the movie one of the most watched of all time, and even today thousands of tourists from China visit the Sarajevo Film Museum.



In the project “Wer ist Walter?” the resistance against National Socialism in Europe and the treatment of resistance fighters after 1945 are illuminated in an exhibition, a publication, and

an educational online portal. *crossborder factory*
To continue watching: “Valter brani Sarajevo/Walter defends Sarajevo,” movie by Hajrudin Krvavac, 1972



Star of Remembrance

How Silke Schatz's Oeuvre Theresienstadt Creates New Spaces of Remembrance

by Carmela Thiele

Projects in the funding priority “Education in cultural spaces” open up unique, empathic, and creative approaches to the complex history of National Socialist persecution and to the artistic heritage of its victims. An example of the key role culture can play in keeping the memory of National Socialist injustice alive can be seen in the Star of Remembrance.

How should we remember? In her 1999 book “Erinnerungsräume” [Spaces of Remembrance] Aleida Assmann asked how subversive a culture of remembrance must be in order to overcome the stranglehold of forgetting and repression. With a view to the work of artists such as Anselm Kiefer, the literary scholar wrote of an art of remembrance that comes after forgetting, describing

it as “damage therapy,” as “collecting scattered remains, the inventory of loss.”

Silke Schatz takes a different approach. The Cologne-based artist distances herself from her themes, which often deal with contexts of injustice, and expands them to create new spaces for critical examination. Inspired by the novel “Austerlitz” by

W. G. Sebald (1944–2001), she traveled to Theresienstadt in 2004. The author describes the emptiness of the decaying city, the blind windows, the “doors and gates... that seem eerie to him, all of which... blocked access to darkness never penetrated before.” Black and white photographs of stained facades and closed doors accompany the text.

Unlike W. G. Sebald, Silke Schatz does not conjure up the horror inscribed in the village. But like his figure Austerlitz, she visits the ghetto museum and photographs facades. Like him, she may have understood everything and nothing, because the testimonies about the systematic extermination of internees were beyond her imagination. Back in her studio, she made a design drawing, set a vanishing point, and drew straight lines that created transparent spaces with new projection surfaces.

Like him, she may have understood everything and nothing, because the testimonies about the systematic extermination of internees were beyond her imagination.

Her large-format drawing, “Terezín I. Grundriss von Terezíns öffentlicher Schautafel: ghetto 1941–46 und ak-

tuelle Hauswandfarbenstudie” [Theresienstadt I. Floor plan of Theresienstadt’s public display: Ghetto 1941–46 and current house wall color study] sucks the viewer into the empty center of the star-shaped baroque complex. Her construction lines emanate from the central buildings of the former garrison city and spread out like an exploded-view drawing. Rather than using a floor plan as a starting point for the drawing, she used this concrete display that she had encountered during her visit to Theresienstadt.

The more than two-meter-square drawing seems at first glance to be purely technical. Nothing points to a level of content in the work. What is noticeable on closer inspection is that Silke Schatz has used crayons. The colors she chose reflect the artist’s meticulous documentation of the actual colors of walls of the houses in Theresienstadt. Her drawing symbolically draws threads, starting from a historical site of injustice and radiating into the world.

In addition to drawing, Silke Schatz builds objects from photos, cardboard, and paper, which sometimes also function as lamps. One such construction is “brundibár,” a two-meter-high material collage illuminated by a light bulb. The artist has created a 16-pointed star out of yellow transparent paper, in the center of which is a picture cut out of black cardboard. This image is backed with colored transparent paper like a crafted poinsettia. The abstract scene is based on film footage of the children’s opera “Brundibár” by the Prague composer

Hans Krása (1889–1944), which was premiered in the Theresienstadt ghetto on September 23, 1943.

Composed in 1939 for a competition, the opera is about the children’s victorious struggle against the organ-grinder Brundibár. Aninka and

What Hans Krása initially had conceived as a declaration of war against the emerging mechanically produced music became a didactic work of political resistance against Hitler in the context of the persecution of the Jews.

Pepiček try to earn money with street music so they can buy milk for their sick mother. However, their singing is drowned out by the organ-grinder. With the help of the animals and the other children, they manage to prevail against Brundibár. What Hans Krása initially had conceived as a declaration of war against the emerging mechanically produced music became a didactic work of political resistance against Hitler in the context of the persecution of the Jews.

The many cultural offerings of the “self-governing” ghetto can, however, also conceal the cloud hanging over the interned children of Theresienstadt. Silke Schatz’s “brundibár”



Walter Heimann's poster for the performance of *Brundibár* in the Theresienstadt Ghetto from April 1944.

Holocaust survivor Ruth Klüger warns in her book *“Still Alive: A Holocaust Girlhood Remembered”* against traumatic places such as concentration camps becoming distorted sites of experience and shares an insight from a visit to the Dachau Concentration Camp Memorial: “It was a clean and proper place, and it would have taken more imagination than your average John or Jane Doe possesses to visualize the camp as it was forty years earlier. Today a fresh wind blows across the central square where the infamous roll calls took place, and the simple barracks of stone and wood suggest a youth hostel more easily than a setting for tortured lives. Surely some visitors secretly figure they can remember times when they have been worse off than the prisoners of this orderly German camp.”

Aleida Assmann demands: “The chasm between the place of the victims and that of the visitors must be made visible“. The affective potential of these places should not lead to an “illusionary identification”.

With her work, Silke Schatz proposes a path of approach that avoids this pitfall.

In the project of the Education Agenda NS-Injustice “Ich wandre durch Theresienstadt” [I’m Walking through Theresienstadt] students and teachers study the compositions of Pavel Haas and Hans Krása and the texts of poet Ilse Weber. Learn more → [here](#).



reminds us of the hope for a better future without concealing the threat. The finely chiseled ornament inside the star turns out to be a wreath of flaming torches. They open into an eight-piece star cut out of black cardboard, whose points are reminiscent of barbed wire from the concentration camps. A photo of the children’s opera, which was performed more than 55 times in the ghetto, lies in the center.

The Theresienstadt oeuvres of Silke Schatz revolve around the motif of the star. Her works echo the shape and structure of the Theresienstadt fortress, the Star of David as a sym-

bol of Judaism, the Jewish star that the National Socialists perverted into a sign of exclusion, and the Christmas stars of the city of Theresienstadt, glued to the windowpanes from the inside. In this newly created Star of Remembrance, the contradiction of a culturally formulated resistance echoes. In late summer 1944, after the filming of the National Socialist propaganda movie, the regime had the children and Hans Krása deported to Auschwitz and killed. Every “Brundibár” performance today builds a bridge of remembrance and points beyond the narrower context of its creation.

Education on NS Forced Labor

One Topic – Three Approaches

by Emilie Buchheister

Armaments factories, agriculture, private households, concentration and labor camps: forced labor was omnipresent in the German Reich between 1939 and 1945. In the so-called German Reich and its occupied territories, 26 million people worked under duress, without pay, and under life-threatening conditions. The millions of victims were seen and heard too late – the dimensions of this injustice remain little known throughout Europe to this day.

Three funded institutions are each taking different approaches to the issue of forced labor and the millions of people who suffered its cruelties. These institutions conduct research, call for critical examination, remind, visualize, and educate – and fill knowledge gaps through participatory and interdisciplinary approaches.

One topic – three projects of the Education Agenda NS-Injustice:

1. **Deadly forced labor in Karya. German Occupation and the Holocaust in Greece //** *Nazi Forced Labor Documentation Centre/ The Topography of Terror Foundation*

Several years ago, Andreas Assael, the son of a Holocaust survivor, found an album with photographs documenting a work assignment on a large construction site near Karya. His subsequent research yielded the first material for a project on the little-known forced labor camp in Greece. The project has been funded since November 2022.

In 1943, German occupiers in Greece deported about 300 Jewish men from Thessaloniki to be deployed in a construction project on the railway line to Athens. Little is known about the fate of the forced laborers. In the late summer of 2024, a media exhibition will open in Berlin and Athens, dedicated to the fate of these people and the history of forced labor during the German occupation. Events and workshops will be offered to the public; a website provides educational content. The Topography of Terror Foundation and the Nazi Forced Labor Documentation Centre are supported by the Interdisciplinary Work Group Conflict Landscapes at Osnabrück University, which conducted the first geoarchaeological excavations in Karya in April 2023.



They are developing a high-quality 3D-model of the location. Another cooperation partner is the Foundation Memorial to the Murdered Jews of Europe.

Parallel to the excavation, a youth encounter between German and Greek students took place. Interviews with descendants of the former forced laborers are included in the exhibition, which will travel to other locations after Berlin and Athens.

The project impressively shows how a joint critical examination of the history of NS forced labor in Germany and Greece can work: innovatively, participatively, and binationally.

2. Von einem Ort des Jubels zu einem Ort des Unrechts. Zwangsarbeitslager auf Fußball- und Sportplätzen // Gestapokeller und Augustaschacht Memorials [From a Place of Jubilation to a Place of Injustice – Forced Labor // Camps on Soccer Pitches and Sports Fields, Gestapo Cellar and Augusta Shaft Memorials]

Sunday noon, a random soccer field in Germany, loyal fans, enthusiastic family members, fan songs, and two competing clubs on the field. Such places of jubilation exist in one way or another in every smaller and larger community in Germany. However, the fact that some soccer and sports fields were converted into forced labor camps during the National Socialist era is largely unknown to this day. This is where the Education Agenda project comes in. The team searches for places where sports fields became forced labor camps in both Germany and Austria. The research receives support from numerous stakeholders, such as club museums and fan projects. Information is collected in an interactive, digital map, filled with supplementary historical material in the form of documents, images, and interviews with eye-witnesses, which will also spark further educational work. The home page provides a comprehensive overview of the system behind the forced labor camps. The project is extremely participatory: Of course, soccer fans and sports enthusiasts from the professional and amateur sectors are not only the only ones motivated to search. Those interested in history and activists from citizens' initiatives are also getting involved.



3. Zwangsarbeit und Widerstand – Augmented Reality Application zur Geschichte des Kampnagel-Geländes // Theater Kampnagel [Forced Labor and Resistance – Augmented Reality Application on the History of the Kampnagel Site // Kampnagel Theater]

Kampnagel is the largest production house for contemporary performance, dance, and theater in Europe. It is a site with a history whose reappraisal was overdue: Founded in 1865 as a machine factory in Hamburg, the Kampnagel factory was converted into an armaments factory under the National Socialists. More than 1,000 forced laborers worked there and were housed in camps in the Hanseatic city. Some of them organized resistance in underground groups and carried out acts of sabotage.

The goals of the augmented reality project, which has been running since October 2022, are to reappraise the history of forced labor and resistance, and to create a history-conscious place for encounters. The team is developing a prototype that exemplifies a cultural center's critical examination of its own history.

The approximately 180,000 annual visitors to the cultural center can explore the site with an AR app and learn about the historical context via avatars and original documents. Representative biographies of forced laborers and information on the resistance have been digitized. At regular meetings, the research team presents its latest knowledge, and residents Hamburg can ask questions and network.

More information about the projects → [here](#)





The Ethics of Showing

Images from the Holocaust

In the sense of a culture of remembrance 4.0, projects in the funding priority “Education in digital learning spaces” include the effects of digital change on historical-political education on National Socialist injustice and develop exemplary new remembrance practices. The following is a discussion of these challenges and ways to address them.

Numerous images that have survived from the time of the Holocaust show people from the perspective of the perpetrator. From today's vantage point, they raise ethical questions: Should photographs that were taken with racist, antisemitic, or misogynistic intent still be shown at all, and—if so—how and in what context? Does the source address only the image or also the view? How are such photographs presented in exhibitions and what happens to us viewers in the process? Experts address these questions from two perspectives in a debate contribution: The team of the #LastSeen project, Dr. Alina Bothe, Dr. Christoph Kreuzmüller and Katharina Menschick, discusses the results of their work in the context of the Image Atlas. Jonathan Matthews reports on his experiences as head of photo archives of Yad Vashem.

Dr. Alina Bothe, Dr. Christoph Kreuzmüller and Katharina Menschick:

A harmless black and white photo? Four people are standing on the edge of a square in front of a building that, on closer inspection, turns out to be a train station. They carry light luggage and look directly at the photographer. Passers-by, including two soldiers, walk behind them. So far, so good. In times of war, soldiers on home leave populated the trains and stations of the German Reich.

However, the stars that the people in the foreground wear on their clothes show that this is by no means a harmless farewell photo from a family context. The picture shows a deportation. It comes from a four-part series that Hanns Töpfer created for the war chronicle of his hometown Weiden. It is labeled with the brief sentence "Departure of the last Jews from Weiden and the surrounding area on April 3, 1942." The people in the picture were deported to Piaski via Regensburg and murdered there. As part of the research for the project #LastSeen, which was funded in its first phase by the Education Agenda NS-Injustice, we included the photo in the Image Atlas we created, contextualized and annotated it.

Prior to its extermination of the Jews, the Nationalist Socialist regime also denied them the right to their own image. The National Socialists turned the persecuted into lawless objects of internal documentation, chronicles and performance records. The deported people were photographed against their will, even if, as in this case, this may not be immediately obvious. They were then abducted in front of their neighbors and often murdered on arrival in ghettos, camps or at a shooting pit.

May we show such photos today? Even though we started with the goal of collecting and showing such photos in a digital Image Atlas, we have given a lot of thought to the question, and have exchanged ideas with numerous colleagues. We think it is important to show these pictures. They are evidence that the deportations often took place in the middle of the day and before the eyes of many spectators. At the same time, they are in many cases the last photographs that show the deported people still alive. Some of the pictures were later found by survivors and family members of those murdered and given to the archives, where they are now available to us.

**The central question
is how to present
these photographs.**

The central question is how to present these photographs. We were interested in finding a form of presentation from which a critical view of the images and their creation could emerge. As a result, each photograph is extensively contextualized, with markers that can be used to access additional information. One focus is on the names and biographies of the persecuted persons. Viewers of the Weiden photos, for example, will learn from the Atlas that Willy "Otto" and Rosa Hausmann and their children Hermann and Wilhelm are in



the foreground. The perpetrators and bystanders who appear in many of the pictures are also identified when the information is known.

Deportation photographs from the Third Reich are often not “icons of extermination,” but images whose violence must first be revealed.

They are images that reveal the structural violence of persecution by showing barely visible violence. Deportation photographs from the Third Reich are often not “icons of extermination,” but images whose violence must first be revealed. With the knowledge of the history

of the Hausmann family, it is no longer a harmless picture, but a picture of extermination that must be shown and seen. It shows an act that will not disappear by not being shown. But where are the limits? Do we reproduce images that show certain degradations of the victims of persecution, that contain antisemitic motifs? Yes, we do, in each case with an appropriate contextualization. In this context, we have to think about the digital possibilities of representation: are there forms of representation that correspond to the photographs as historical sources of the Shoah and the Porajmos, and at the same time dispel the dehumanizing perpetrator’s view of those persecuted?

The collection of photographs of NS deportations presented in the #Last-Seen Image Atlas is incomplete in many respects. The deportations were

preceded by years of persecution, which remain invisible in the photographs. Few show the perspective of the victims. Also, pictures of only a fraction of the deportations from the German Reich have been documented. Text tiles on the Atlas’s home page aim to make these gaps visible.

We are aware that the design of the Image Atlas cannot provide a definitive answer to the question of an ethically appropriate representation of (covertly) violent photographs. This is a question that needs to be asked and answered repeatedly, also by the viewers. It is a matter of looking closely, reflecting, understanding, and remembering. What do these images mean – historically, but also in the here and now? Ethics of showing are always closely related to ethics of looking.



Discover the #LastSeen Image Atlas?
→ atlas.lastseen.org

Jonathan Matthews:

Due to requests from the public, the exhibition of two photos at the memorial's museum has been questioned: the undressing of women before they were shot in Liepāja, Latvia, in December 1941, and a frightened undressed woman running from her attackers during the Lviv pogrom in July 1941. In most cases, such censorship requests come from religious groups that feel their religious perspective is not respected in the portrayal. In recent years, however, requests have increasingly come from women's organizations cautioning that depicting women who were subjected to sexual violence is de-meaning to the victim. This sparked a lively debate at the Yad Vashem Holocaust Memorial.

One argument for removing the photos was based on the fact that depicting women in this context is disrespectful to them and their families. More importantly, people who have suffered sexual violence often wish to avoid publicity about the crime. Arguments in favor of displaying the photos focused on the need to preserve and show historical evidence, particularly in the former Soviet Union, where evidence of National Socialist crimes is scarce. For this reason, Holocaust victims have often spoken in favor of display. In the photo archives of Yad Vashem, it is rare for photos to be censored for

In the photo archives of Yad Vashem, it is rare for photos to be censored for ethical reasons.

ethical reasons. In two cases, it was decided to censor images that were supposed to appear on the website: 1) exceptionally gruesome images of body parts and 2) an album showing soldiers raping and murdering a woman as a group.

In contrast to these cases, the photographs mentioned earlier are among the best-known and most important documents of the Holocaust and are available in many forums both online and in print. Both sides – those for and those against portrayal – try to take the perspective of a victim who can no longer speak for themselves. Perhaps this is a mistake: it is not possible from today's perspective to represent a victim objectively. Censorship of material is usually more about the values and ideologies of an existing generation than about indisputable philosophical ethics. This could be related to the fact that in the 21st century, we can no longer tolerate some images in the way that one could a generation or two ago.

But this assumption can also be questioned. During his recent visit to Yad Vashem, a well-known activist for the commemoration of the Srebrenica massacre argued for the preservation of the images, saying that they could support the victims in Bosnia in their desire to make their story more visible. This suggests that the generational question is also based on a distance from what is happening, and not only on contemporary ethical discourses. The younger the generation, the greater its sensitivity and commitment to treating those affected by violence with respect.

We should not lose sight of a crucial question in such a debate: Where can a boundary be drawn sensibly and individually? When making a fundamental decision for or against a representation, one runs the risk of presenting events such as the Holocaust without including what might be the most decisive aspect – namely as a story of mass murder, violence, and rape. It is likely that each generation will have to find this balance anew.



Theater Performance "Unter uns. Unsichtbar?" of the Junges Theater Frankfurt. (above)

Workshop on Paul Goesch and his work in the project "Exhibition organizers wanted! Shaping memory together" of the Memorial for the Victims of the Euthanasia Killings in Brandenburg an der Havel. (left)

Reading by Max Czollek as part of the education and research project "Law without Law. Past and present of the restitution of Nazi-confiscated art" at the European University Viadrina in Frankfurt (Oder). (right)

Projection on the facade of a house in Cologne by the project "sichtbar machen" of the NS-Dokumentationszentrum Köln. (above)

Kick-off conference in the project "MemoryLanes" by Centropa. (left)

Workshop in the project "Onboarding Memories" of the European Academy Berlin. (right)

Video filming at the Rykestraße Synagogue for the project "Informed, courageous, committed! A joint initiative against antisemitism" of the EVZ Foundation. (below)



About not Wanting to Know and Gaps in The Culture of Remembrance



A guest commentary by Dr. Katja Makhotina,
lecturer at the University of Bonn.

The “Europe” funding priority reflects and documents the European dimension of National Socialist injustice. By means of their committed historical-political educational work, cross-country project networks contribute to the creation of a common European memory.

One of the challenges: In Eastern Europe, there are many places of National Socialist crimes that are almost forgotten today.

How do people in such places interact with local history, and how can we close gaps in the German culture of remembrance?

On the 80th anniversary of the Khatyn massacre – on March 22, 1943, the German Wehrmacht killed all residents of the Soviet Belarusian village of Khatyn by fire – a new museum was opened in the local memorial. The goal was not to overload visitors with information, but to involve them interactively in the events, to let them feel the tragedy for themselves. The interactive exhibition tells the story of a little girl who is kidnapped and taken to a children’s home in Germany, to have her blood drawn for German soldiers. As a psychological and physical consequence of her ordeal, she would never have children of her own. Not

only had the war indelibly marked her life; it also impacted the entire Belarusian nation, which suffered enormous demographic losses. This war, according to the message of the museum, was a genocide against the Belarusian population.

The new museum in Khatyn is just one example of the high demand for war remembrance in the post-Soviet area. The peculiarity of the remembrance cultural situation lies in Russia’s current war against Ukraine: A successor state of the once victorious Soviet Union, the Russian Federation, has attacked another successor state, Ukraine, and – with the

support of yet another neighboring state, Belarus – is waging war against its people and its culture, invoking the heritage and memory of World War II. In Russia, Belarus, and Ukraine, commemoration of the German-Soviet aspect of World War II is used for everyday political purposes, primarily to equate the “heroes of that time” with the “heroes of today.” The staple of memory politics in this region is national self-victimization through application of the term “genocide” to the past (genocide of the Soviet population 1941–1945) and the present (war in Donbas vs. Russia’s crimes against Ukrainians and their culture).

This extreme emotionalization of war remembrance presents Germany with a great challenge: How can one commemorate the victims of the German war of extermination in the East without taking into account the daily political distortions?

How can one commemorate the victims of the German war of extermination in the East without taking into account the daily political distortions?

Meeting this challenge is no small task, especially since the history of German warfare in the East is largely unknown. Khatyn and other villages burned to the ground in the National Socialist occupied Soviet Union, such as Pirčiupiai, Korjukivka or Krasucha, are still largely unknown to the public. The MEMO V Study conducted by the EVZ Foundation in December 2021 shows that remembrance of the war is still oriented towards Western Europe: almost 75% named France as the country most strongly associated with the war. The MEMO

Youth Study conducted in 2023 reveals similar gaps in knowledge about the war “in the East.” On the one hand, this is due to the westward orientation of German post-war remembrance policy; on the other hand, it is due to the continuing traditional image of the “enemy in the East” through the anti-communist stance of the old Federal Republic, which would also characterize East Germany after reunification. The long-standing unwillingness to learn about the deeds of the war generation and the failure to include the perspective of those affected in the culture of remembrance mean that these countries are still not on Germany’s map of remembrance.

Three main steps must be taken in order to correct this map:

- 1) Raising awareness that the actions of Wehrmacht soldiers in the East were not acceptable as “normal warfare” but involved several complexes of crimes;**
- 2) Recognition of the fact that the German public knows far too little about these crimes – and that this must change;**
- 3) Realization that this knowledge has been blocked for far too long, or that there is still a prevalent unwillingness to assimilate knowledge about NS violence “in one’s own backyard.”**

How can this task succeed? In my opinion, the form of remembrance should always be related to individual fates or to concrete places (of violence, suffering, resistance). This approach to remembrance sees people as individuals in their suffering and makes visible their terrible

The form of remembrance should always be related to individual fates or to concrete places (of violence, suffering, resistance).

experiences of loss. This personal dimension of remembrance does not lend itself to incorporation into aggressive or even violent narratives. Such forms of remembrance, which recognize people in their temporal context and in their universal humanity, may escape the trap of “memory wars.”

In the project “Der Krieg und seine Opfer” [The War and its Victims], dekodier deals with the crimes against the civilian population during World War II in the territories of the Soviet Union under National Socialist occupation. Learn more → [here](#).



The Forgotten Victims?

Artistic Confrontation with National Socialist “Euthanasia” and Eugenics Crimes

by Sophie Ziegler

“... human judgement allows the granting of mercy death to the incurably ill.”

Letter of authorization from Adolf Hitler, October 1939

The Greek term “euthanasia” translates to “beautiful death” – an unspeakably euphemistic description for the NS mass murder of more than 300,000 people with physical, emotional, and mental disorders throughout Europe.

This crime remains hardly recognized by the general public today: In the MEMO Youth Study 2023, less than half of the young adults surveyed included ill people and people with disabilities as groups that were persecuted and murdered under National Socialism.

How are NS “euthanasia” crimes and their victims commemorated in Germany today? How is the injustice remembered at historical sites? Let’s take a look at two projects of the Education Agenda NS-Injustice.

Anyone walking through the Gothic old town of Brandenburg an der Havel in the summer of 2023 may come across the colorful artworks of Paul Goesch and hear residents talk about his paintings. A project of the Education Agenda NS-Injustice has become the talk of the town: The Memorial for the Victims of the Euthanasia Killings and the City Museum in Brandenburg an der Havel, together with a variety of players from Brandenburg's urban society, are planning a participatory exhibition project on the life and work of the artist. At workshops and as so-called citizen curators, those interested can participate in the project and contribute ideas. The exhibition of original works will be on display in the City Museum in the summer of 2024.

Paul Goesch: one of 300,000

Paul Goesch is considered a visionary of Modernism. His works from the 1910s and 1920s are examples of avant-garde expressionism. Goesch suffered from schizophrenia and was a psychiatric patient for many years. He is one of 300,000 people whom the Nazis declared "unworthy of life" and murdered in the course of "euthanasia."

Where exactly? Few Brandenburgers can answer this question. Many know Nicolaiplatz as a busy traffic junction where trams stop and the parking lot of the Citizens' Service Center is located. But 83 years ago, from February to October 1940, doctors killed more than 9,000 people here as part of "Aktion T4." Patients from nursing homes and psychiatric clinics were taken by bus to the grounds of the former "Alte Zuchthaus" [Old Penitentiary] on Nicolaiplatz, led into a gas chamber and murdered there. One of them was Paul Goesch.

"Beredtes Schweigen" [Eloquent silence]: legal jargon – a contractual agreement that allows silence as a declaration of intent

Who in Thuringia knows the history of the buildings of the University of Jena, the Klinikum Stadtroda (Stadtroda Clinic), the former health office in Weimar or the state sanatoriums in Blankenhain, Mühlhausen or Hildburghausen? Are there sites of eugenics crimes in your own neighborhood? What happened there?

A participatory art and education project by the Biology Didactics Working Group at Friedrich Schiller University Jena, the association Lernort Weimar, and the Weimar cultural site "stellwerk junges theater" uses facade projections to make five perpetrator locations visible and anchor them in the regional culture of remembrance. National Socialist racial hygiene was based on eugenics, the doctrine of supposedly "good" heredity traits. The goal was to improve the genetic makeup of one's "own race": accordingly, people who were handicapped, incurably ill, or leading an "undesirable lifestyle" should be prevented from reproducing. During the National Socialist regime, 400,000 women, men, and youth were forcibly sterilized. The legal and social reappraisal of National Socialist eugenics crimes did not begin until the 1980s. Decades of denial and repression were traumatizing for survivors, who often did not talk about what they had suffered out of shame. Court rulings legitimizing forced sterilizations were not overturned until 1998. To this day, the descendants of "euthanasia" victims and people who were forcibly sterilized are still not entitled to benefits under the Federal Compensation Act, but one can apply for benefits under a hardship scheme.

The Jena project makes the lives of those affected from the region visible, linking scientific and artistic formats.

In a graphic novel and in a play, people come to life and tell their stories: How old were they? Did they have a job? Why did the National Socialist regime persecute them?

Who were the people whose lives were irreversibly shaped by the National Socialist eugenics crimes?

One of the profiled persons is Renate S., born in Weimar in 1928. In 1935, the health department took notice of the deaf girl: she was considered “not fit for school” and was sent to the school for the deaf in Gotha. This meant

that she was leaving her family and now living in the “Thüringer Taubstummen- und Blindenanstalt” [Thuringian Institution for the Deaf, Mute, and Blind].

But Renate would have to move many more times: back to Weimar, to a home in Bad Blankenburg, and finally to the state sanatoriums in Stadtroda. In early December 1941, her mother sees her for the last time in Stadtroda and reports: “The child looked terrible. She was stiff and unconscious. The child’s body was blue, green, and bloodshot. There were many puncture wounds visible on the body.” On December 6, 1941, Renate allegedly died of pneumonia – a diagnosis typical of the NS infanticide, indicating that she had been administered an overdose of narcotics.

In the here and now, pupils deal with National Socialist eugenics and “euthanasia” crimes and make connections to their present: What are the ethical foundations of good coexistence? And how do we as a society deal today with people who perform differently or not at all?



“Human dignity shall be inviolable. To respect and protect it shall be the duty of all state authority.”

Basic Law for the Federal Republic of Germany, Article 1.

Two projects that exemplify how democratic attitudes can be strengthened today through a historically conscious conveyance of National Socialist crimes and the visualization of the stories of those affected.



Both projects are still seeking contributors!
Learn more → [here](#).

Digital Content Life Cycle?

How We Create Sustainable Digital History Projects

An interview with Angela Jannelli and Franziska Mucha from the Historical Museum Frankfurt about the digital memory platform “Frankfurt and National Socialism.” The joint project with the Jewish Museum Frankfurt and the Institute for the History of Frankfurt (ISG), funded under the Education Agenda NS-Injustice, has bundled more than 15,000 data records, processed them, and made them available via a website and an app.

In Frankfurt am Main, many civil society institutions and associations are working to address and make visible local examples of National Socialist injustice. Why are there so many stakeholders?

Jannelli: That is certainly typical of Frankfurt. We like to call ourselves the critical city because this is where the Critical Theory of the Frankfurt School originated. Frankfurt was one of the centers of the ‘68 movement. These factors have certainly strengthened the will to reappraise and the willingness to critically examine history. In addition, the city is quite small. It is easy to create networks because you often cross paths and discover common themes. And there was something missing on the municipal level: We had no official remembrance projects. So civil society initiatives filled this gap.



Angela Jannelli



Franziska Mucha

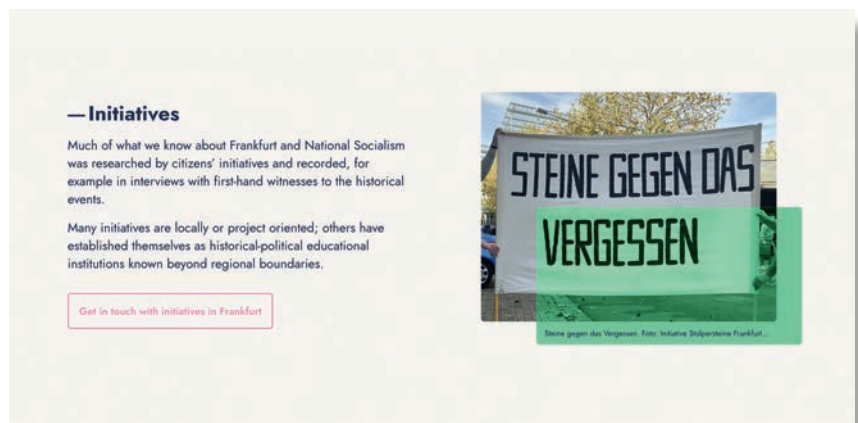
What were the challenges in the project in terms of cooperation between institutions? Did new networks form during the project, and were there any surprises for you as a project curator?

Jannelli: Through our exhibition projects “Frankfurt and National Socialism,” our museum has already had contacts with the initiatives. For example, in the CityLab “Searching for traces today,” there was a “Gallery of Initiatives” where various stakeholders could present themselves. With the platform, in turn, we were able to make the work of the initiatives clearly visible again.

Still, on the weekend of the project launch, it was surprising to see the diversity and different perspectives of the initiatives involved. Attendees showed their content, discussed it again, tried out the app and gave us feedback, and also got to know each other.

Mucha: A digital project that was first located online has led to such encounters in real space. And in the process, some new project ideas have emerged. Students who shot videos of memorials in the school theater studio came together with the Stolperstein (stumbling stones) initiative and were able to combine their critical examination with the commitment of other volunteers.

In your project, you also drew on old sources and were able to re-define them with digital possibilities...



Mucha: According to the Digital Content Life Cycle, we make sure from the outset that the data is re-usable, enriched, well described, and accessible. And the data is bundled in one place. The three elements of our project (the Memory Platform, the Frankfurt History app and the city's data pool, the META-hub framework) together form an excellent infrastructure. Data is not only processed but also stored in a central location. This gives smaller

initiatives and associations the opportunity to make their content visible and available.

Jannelli: I think it's important for us to initiate more such sustainable projects. It is easier for users if there is a central location, and better for data quality if the knowledge gained is bundled.

But it's also complex because so many people and institutions are involved. To be sustainable is unfortunately not easier. It's much more complicated because I have a different time frame and more stakeholders. This needs to be factored into projects, financed, and resourced.

When we talk about the digital space and the opportunities offered by social media, does that automatically mean that established institutions have to give up some of their sovereignty of interpretation?

Jannelli: For us, participation is a core value of the museum. We have been working according to the principle of shared expertise for a long time, and therefore do not feel that we are losing anything or have to share anything. On the contrary, we get much more. People have accumulated so much specialized knowledge out of interest over many years. No curator could have such in-depth knowledge. Why should we exclude these people? We might check: Is this valid knowledge, or is it fake news? But we do not give up sovereignty of interpretation. We certainly relinquish power. But then it also becomes more interesting, more well-founded and more versatile if you give others space and let them have their say.

Mucha: Museums need to consider which platforms they will use. This depends on resources. In principle, it makes sense to get involved and co-determine the culture of digitality. Otherwise, you lose relevance. And museums must develop an attitude towards anti-democratic movements online. They can set counter poles with their projects. They can help people position themselves. However, the way the Internet and especially social media work also means that institutions such as museums must take a stand and find appropriate communication. For many institutions, this certainly means a changeover.

What's next for the Memory Platform?

Jannelli: The app will be expanded on the occasion of the anniversary of St. Paul's Church to include the history of democracy.

Mucha: The platform will continue to grow and be the venue for a wide variety of historical topics. Then we have the idea that we can also build Open Educational Resources from the app, but also from other elements of the museum, i.e. that content can continue to be used specifically for learning groups. We will probably start a project there at the end of the year.

Jannelli: I am also concerned with preserving the many interviews with historical eyewitnesses that the Frankfurt initiatives and private individuals have recorded over the decades. There are countless audio and VHS tapes slumbering in the bookshelves and basements of many homes. The interviews are also a legacy of the survivors that we have to deal with as a society, but also as a memory institution. We need to embrace, nurture, and manage this legacy. In a forthcoming project, we want to take care of exactly that.

Have you already been contacted by other German municipalities or cities that are planning similar cooperative projects?

Mucha: I recently presented the project at a conference. And the discussion has shown that this idea of bundling data and making it available centrally is a concern for many stakeholders. It's nice that we can set such an example with the project.

The interview was conducted by Leonore Martin and Sophie Ziegler.



Discover the digital memory platform
"Frankfurt and National Socialism" → [here](#).

Das vergessene Gedächtnis (The Forgotten Memory)

Exhibition Project in Search of Sinti and Roma Cultural Identity

by Sophie Ziegler

The projects of the Education Agenda NS-Injustice make the fates of persecuted people and groups visible, with a special focus on those who have received less public attention so far. One example is the exhibition project of the Documentation and Cultural Center of German Sinti and Roma.



In the heart of Heidelberg's historic old town, surrounded by cobblestone streets and centuries-old buildings overlooking the hilltop Heidelberg Castle, there is a unique institution: the Documentation and Cultural Center of German Sinti and Roma.

Opened in 1997, the building houses the Central Council of German Sinti and Roma, in addition to an exhibition that was the first to document the National Socialist genocide against Sinti and Roma.

Its significance extends far beyond the city limits: The Heidelberg Center stands for decades of civil rights work in the struggle to recognize the persecution of Sinti and Roma during National Socialism.

The discrimination and persecution suffered over many centuries culminated in the racist ideology of the National Socialists. They deported people to ghettos and concentration camps, turned them into forced laborers, abused them for medical experiments and murdered them. More than 500,000 Sinti and Roma in Europe were victims of this genocide. In their common language, Romanes, the genocide is referred to as "Porajmos" or "Samudaripen" – in German "the devouring" and "complete murder" – to put the horror of extermination into words.

For decades after World War II, the National Socialist policy of exterminating this minority was invisible in the German culture of remembrance, at memorial sites and in museums.

It was not until 1982 that then Federal Chancellor Helmut Schmidt acknowledged the genocide: “The National Socialist dictatorship inflicted a grave injustice on Sinti and Roma. They were persecuted for reasons of race. Many of them were murdered. These crimes constituted an act of genocide.”

With the murder of the people, a piece of cultural heritage was also lost

To this day, there is neither a museum collection nor an archive that centrally documents the long suppressed and denied genocide against Sinti and Roma, their history of persecution, and their cultural identity.

“Now we face the great challenge of socially countering the often clichéd image that the majority still has of members of the minority with a true image.”

Romani Rose, Chairperson of the Central Council of German Sinti and Roma

A project of the Heidelberg Center closes this gap and will expand the existing collection of the Documentation Center with a cultural remembrance storage.

1,000 objects recount the history of Sinti and Roma peoples

A stuffed animal, a piece of jewelry, or photos and documents: In the collection project, a wide range of items – more than 1,000 in all – is assembled, identified, scientifically documented, and processed.

The focus is on personal objects with a connection to National Socialist persecution. However, the collection also shows continuities of stigmatization and deprivation of rights of the Sinti and Roma.

Two prominent eyewitnesses tell their stories and show objects that exemplify their identity as Sinti or Roma. One is the survivor of National Socialism Rita Prigmore, and the other is civil rights activist and current president of the Central Council of German Sinti and Roma, Romani Rose.

The common denominator between these objects is the way they are developed through their respective histories and closely interwoven with the biographies of those who made, owned or used them.

The exhibits intentionally speak and break with existing narratives: the resistance pass of a Slovak Roma, for example, tells the story of a man who joined the resistance against National Socialism despite persecution and mortal danger.

A participatory collection project from the community

The project takes a participatory approach: self-organizations and people from the community are called upon to help and are addressed as founders and lenders of potential exhibits. A broad network of 35 cooperation partners makes it possible to build up the collection – together with the community – focusing on the historical persecution and murder as well as on the ongoing disenfranchisement of the Roma and Sinti, with the goal of having a lasting effect.

Youth in the community are actively engaged through social media campaigns in recording the forgotten or untold stories for posterity, while eyewitnesses are still among us.



Conference in Berlin of the project "Who is Walter?" of the crossborder factory. (above)

Theater Performance "Am Leben bleiben" by the Junges Theater Frankfurt. (center)

Symposium "Is it all 'Reconciliation Theater'? Artistic Approaches in Visual Memory Work" at the Theater der Jungen Welt Leipzig. (left)

Conference in the project "Untold Stories" by Humanity in Action. (right)





Theater rehearsal in the project "Resistance & Collaboration: Landscapes of Devastation" by Fundación Teatro Joven. (above left)

Touring exhibition #LastSeen of the Arolsen Archives. (above right)

Theater Performance "stolpern" by Schaubühne Berlin. (center)

Workshop in the project "Untold Stories" by Humanity in Action. (below left)

Networking and input meeting by the Education Agenda NS-Injustice in Berlin. (below right)



Press Review

“The ensemble takes a convincingly deep dive into different phases of history from multiple perspectives. The evening shows how remembrance can succeed even from a distance of almost 80 years.”

Frankfurter Rundschau, December 13, 2022 | Project: Fragile Verbindungen [Fragile Connections], Schauspiel Frankfurt

“Although many important documents from the Kammerspiele were lost in the war, this also shows that those who seek shall find. Gradually, the full dimension of the terror that gripped the Kammerspiele came to light. Of course, the persecution was primarily directed against Jewish employees. Munich, the ‘capital of the Nazi movement,’ also made inglorious progress here and dismissed the artists immediately after taking power, for the most part without any legal basis.”

Süddeutsche Zeitung, April 19, 2022 | Project: Remembrance as work on the present, Munich Kammerspiele

“One plus one plus one equals six. Mathematically, this is nonsense. But in the reappraisal of Frankfurt’s National Socialist history, this calculation could actually work – because the cooperation of three institutions offers added value here. The Historical Museum and Jewish Museum and the Institute for the History of Frankfurt have merged their three Internet portals on the memory platform ‘Frankfurt and National Socialism.’ At the address frankfurt-und-der-ns.de one can find everything that the three institutions have to offer on this topic.”

*Frankfurter Allgemeine Zeitung, November 12, 2022
Project: Frankfurt and National Socialism,
Historical Museum Frankfurt*

“They are photographic evidence. And they are the last images of people before they were murdered. The images bring us closer to an event that – given the fact that most eyewitnesses have already died – is in danger of being gradually forgotten or maliciously denied. There are no sensations that arise from this, no history needs to be rewritten. But #LastSeen allows the viewer to get much closer to the horrific events of some 80 years ago than was previously possible – and sometimes in their own city.”

*taz, March 20, 2023
Project: #LastSeen, Arolsen Archives*

“This is the great strength of ‘On the other side’: that we ask ourselves what responsibility we can bear as individual users. At the same time, the staging does not point the finger at us, but rather allows us to perceive something that otherwise takes place in secret: the network punishes criticism, and the algorithm demands ever more extreme statements.”

*MDR Kultur, May 8, 2022
Project: Mirror // Mirror, Theater
der Jungen Welt Leipzig*

“Stories like these are touching, even if they are only sketches. Biographies, told by teenagers in several episodes on the stage. Pawlina Kravcova, for example: Born in 1890. In 1938, she was sent to the Cottbus women’s prison. She died in 1941 as a result of her treatment as a prisoner... ‘Stolpern’ [Stumbling] is much more than just a play. And feels like an intensive workshop. The youth have spent a lot of time together over the past few months. With rehearsals, with interviews, with travel. And each one brings something of their own to the table. Their own biographies, experiences with discrimination, family memories. Much of this has become the subject of the play. So, too, the path from home to the stumbling stone.”

Deutschlandfunk Kultur, October 3, 2022
Project: *Stolpern, Schaubühne am Lehniner Platz*

“The focus will be on the cooperation of the Berlin Schaubühne with the youth club of the Piccolo Theater in Cottbus, as well as the project ‘Time Busters’ at the Munich Kammerspiele. The central thesis for these works is: Remembrance is work on the present. This can be extremely valuable for the youth, and can also open up new perspectives for theaters: as work on their future.”

Theater der Zeit, May 2023 | Project: “Stumbling” and “Remembrance as work on the present,” Schaubühne am Lehniner Platz and Munich Kammerspiele

“‘The invisible becomes visible,’ says EVZ Foundation Director Jakob Meyer. He finds it helpful that soccer plays a key role: ‘Many people can connect to soccer. We are kicking the ball toward a new target group.’”

taz, February 13, 2023 | Project: From a place of jubilation to a place of injustice, Gestapokeller and Augustaschacht Memorials

“The 16-year-old Konrad Thees came to Berlin from Erding for the program. ‘It’s great to be able to participate in such a project,’ he says, his voice touched with awe. It’s not just this big historical topic of forced labor, but also the international cooperation that impresses him. This is much more than a simple youth exchange with Polish, French, Italian, and Lithuanian participants. The project also, quite rightly, gives the youth a lot of credit.”

Süddeutsche Zeitung, June 27, 2022
Project: *Onboarding Memories, European Academy Berlin*



What Do I Care about History?



Projects within the funding priority “Transfer” aim at competence-oriented learning in work environments. Based on the occupational group-specific critical examination of National Socialist injustice, competencies in dealing with contemporary forms of group-focused enmity are developed and expanded. One example is the project of the historical site Villa ten Hompel: “Das geht mich ja was an! [This concerns me!] – Past and present relevance of National Socialist crimes in the everyday activities of the police and law enforcement.”

Project manager Peter Römer spoke with team members Rahel Thiel and Franka Aldenborg about the challenges, surprises, and insights of their joint work.

Peter Römer: Franka Aldenborg and Rahel Thiel, what have police and law enforcement participants learned from this project?

Rahel Thiel: Of course, I can’t speak for them, but many participants seem motivated to continue to critically examine the perspectives they have encountered. We want to encourage this independent reflection: How did I grow up, what did I learn first in school, later in my studies, and finally in police and law enforcement training? We want to raise awareness that the history of the police and judiciary under National Socialism is a rather suppressed aspect of our culture of remembrance—perhaps not everyone has understood this, but hopefully many have taken it on board.

Franka Aldenborg: I wouldn’t go so far as to say that participants learn to change their own historical narratives; that is difficult to judge from an external perspec-

tive. But they definitely perceive contradictions with their prior notions of history. Learning at a historical site with historical sources that tell very personal stories makes it possible to question preexisting images. Using facts and figures, we work together to place personal narratives into the historical context—it is important to offer an absolutely safe space for communication, to respond to what has been said, and to not insist on the seminar’s self-defined common thread.

Peter Römer: A good lead to my next question... What challenges did you encounter, what surprises and highlights did you experience?

Rahel Thiel: This could also be seen as a challenge for the participants: Since we are a history site, some police officers might expect us to deal with history all day. However, we are not interested in lecturing. Throughout the seminar, I felt the need to reflect on my own realm

of experience—for example, when participants suddenly examine their own compartmentalization without being asked to do so. To me, it was surprising how group dynamics can vary—depending on whether it's a unified or mixed group from different units with different ranks within the police force, or whether it's judicial officers. Very different mindsets come together. For example, if a police officer explains how a particular operation during a public demonstration is reflected in her unit, and a colleague subsequently reports a completely different way of dealing with the same situation, that is very valuable to us.

Peter Römer: The project is designed for further development. What is happening right now with the materials created over the last year?

Franka Aldenborg: Thanks to the funding, we had the opportunity to deal with the individual themes—queer hostility, antigypsyism, racism, and antisemitism—in depth. Based on this, we have formed working groups within the team to develop materials for each focus area. On the basis of this preliminary work, we continue to refine the materials for our seminars, which take place continuously at our facilities. Through the discussion with participants, we continue to learn more about what we need, what works, and what does not. For example, we keep exchanging images and if we get hints from participants that a particular topic or source is difficult, we take that into account. For one module, participants can “look over the shoulder” of actual and imagined historical figures. At the beginning, there was only a PowerPoint presentation, but a touchscreen is now an integral part of the exhibition. Further development is therefore taking place at both the methodological and technical levels.

Rahel Thiel: In order to establish a connection to the present, we need current topics that are close to the lives of the participants. Our project was created in the first year of the pandemic—so especially for the topic of antisemitism, we were able to make many references to the large Covid-19 demonstrations. The symbolism used

there can, of course, still be discussed in the seminars—but at some point, the question naturally arises as to whether there is a more contemporary reference. These modules must be continually reflected and revised.

Peter Römer: With the project, we have taken an important step toward cooperation with state institutions: especially with regard to training curricula, we are now at a completely different level than we were two years ago.

Rahel Thiel: There are now cooperation agreements with, for example, the University of Applied Sciences for Police and Public Administration (HSPV NRW), and the German Police College (DHPol). This means that we have established constellations with which we can continue to work together on the modules we have developed.

Franka Aldenborg: Our project work is already tightly integrated into the training curricula and advanced training programs of the police in NRW. At the same time, the need for adult education about National Socialist injustice is exceedingly high. When we discuss National Socialism in professional seminars, we should always emphasize the subject's distance from us—it is no longer accessible or tangible—so as to allow differentiation between then and now. However, it is important to speak openly about institutional continuities in relation to National Socialist injustice after 1945. In addition, historical narratives are not as firm as often assumed—there is no black or white. We have to keep on talking about this: How could people have behaved differently? What room for maneuvering did they have? What does this say about society at the time? Today we can explain some of this, but even if we can't explain everything we can discuss it and refer to discrimination today. This is what makes historical-political education so important for us and our participants.



→ **Book** a seminar for a group?



Media, Formats, Service

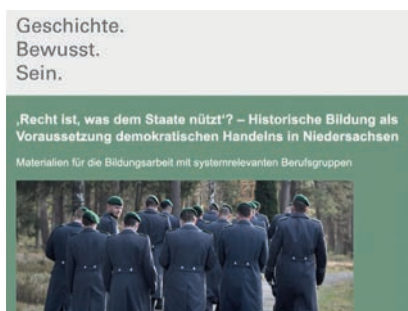
Have you ever browsed the Info and Media Library of the EVZ Foundation? Here you can find many new digital educational materials from the Education Agenda NS-Injustice. Spaces of remembrance on the subject of NS forced labor, materials for educational work with relevant professional groups and the new Frankfurt History App are waiting to be discovered and used. Here's a small selection:



MAGAZINE

Lost History: Ausmaß und Spuren von NS-Zwangsarbeit in Leipzig [Extent and Traces of NS Forced Labor in Leipzig]

The publication provides impulses for new forms of remembrance: What about a smartphone game about forced labor? Can that work as an educational tool? How does an urban society deal with a former concentration camp, where dignified commemoration seems impossible today?
Project sponsor: Theater der Jungen Welt (TDJW) Leipzig



EDUCATIONAL MATERIALS

“Recht ist, was dem Staat nützt?” [Right is what benefits the state?] Historical Education as a Prerequisite for Democratic Action in Lower Saxony

What challenges does historical education pose when the target is members of the police, armed forces, and judiciary? What methods have proved successful in sensitizing them to critical questions and raising their awareness? The project has developed five thematic modules for each professional group.
Project sponsor: Lower Saxony Memorials Foundation

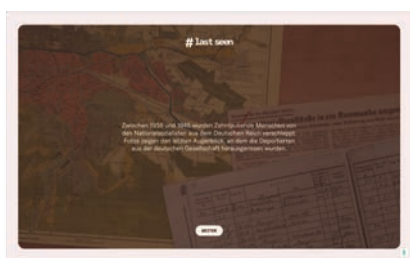


DIGITAL EXHIBITION

Onboarding Memories: digital spaces of remembrance on the subject of NS forced labor

The National Socialist system exploited 26 million people from all over Europe as forced laborers. Using new approaches, such as immersive digital elements, this project makes it possible to approach the victims' perspective in a new and emotional way.

Project sponsor: European Academy Berlin



ONLINE GAME

#LastSeen: Unlock history independently

An interactive discovery game for youth, offering age-appropriate access to the topic of NS deportations. In the role of a journalist, you search for information in a virtual attic. Using photos, documents, and objects, users reconstruct how the deportations of Jews took place.

Project sponsor: Arolsen Archives



PODCAST

FATES: Remembrance of the Persecuted Employees of the Munich Kammerspiele

How do you research the untold fates of former employees? What do their stories mean for the self-narrative of the Munich Kammerspiele? In conversation with guests, playwright Martín Valdés-Stauber explores the theater's past.

Project sponsor: Munich Kammerspiele



LEARNING PLATFORM

Uprooted – (Hi)Stories of Stolen Children during World War II

The project's educational materials aim to teach young people in classroom and extracurricular school contexts about the stolen children during the Second World War and to address current violations of children's rights.

Project sponsor: Kreisau Initiative



For further publications and products, see

→ www.stiftung-evz.de/en/service/info-and-media-library

Awarded

The projects of the Education Agenda NS-Injustice show how memory work on National Socialist injustice can succeed. And they are very well received! Many projects have been nominated for numerous competitions and received prizes.



PLAY Stumbling

Final selection "Theatertreffen der Jugend 2023" [2023 Youth Theater Encounter]
Project sponsor: Schaubühne am Lehniner Platz



PLAY Time Busters

Invitation to the 32nd Federal Meeting of theater youth clubs at theaters
Project sponsor: Munich Kammerspiele



WEB PORTAL Sichtbar machen [Bringing the Past Back to Light] – Communication in and around the Holocaust

Shortlist DigAMus Award in the category for hybrid offerings
Project sponsor: Museum Service (Museumsdienst) of the City of Cologne



WEBSITE Shoah Memorial Frankfurt as part of "Frankfurt and National Socialism. A Memory Platform"

Deutscher Digital Award (DDA) in the category Website and in the category Digital for Good
Project sponsor: Jewish Museum Frankfurt; Historical Museum Frankfurt



GAME Tracing Remembrance

2nd place at the Games Innovation Saxony Awards
Sponsor: Theater der Jungen Welt (TDJW) Leipzig



PLAY "Unter uns. Unsichtbar?" [In Community] (Among us. Invisible) from the "Fragile Connections" project

Intermediate selection: Theatertreffen der Jugend 2023
Project sponsor: Schauspiel Frankfurt



What's Next?



WEB PORTAL

#LastSeen

The further development of the Image Atlas for photos of NS deportations will be funded by the Alfred Landecker Foundation for two more years.

Project sponsor: Arolsen Archives



PLAY

Stumbling

The journey also continues for “Stolpern” [Stumbling]: In September, the Goethe-Institut Mexico will show the video recording at an event for Mexican pupils.

Project sponsor: Schaubühne am Lehniner Platz



ADVANCED TRAINING MODULES

“Das geht mich ja was an!” [This concerns me!]**—Past and present relevance of National Socialist crimes in the everyday activities of the police and law enforcement**

Cooperation agreements with the University of Applied Sciences for Police and Public Administration (HSPV NRW) and the German Police College (DHPol) enable young police officers and judicial staff to benefit from the advanced training courses developed in the project in the coming years.

Project sponsor: Historic site Villa ten Hompel



APP

Frankfurt History App

The app opens up new access to the city's historical traces: on the occasion of the anniversary of St. Paul's Church, the content was expanded to include three thematic city tours around the 1848/1849 revolution.

Project sponsor: Historical Museum Frankfurt



Find out what happens next for the projects?

We provide regular information in our → [newsletter](#).

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Back cover: Video shooting with Helene Braun for the project “Informed, courageous, committed! A joint initiative against antisemitism” in March 2023 | Credit: Katharina Schwarz

Contact

Do you have questions or suggestions about the Education Agenda NS-Injustice?

Please contact → bildungsagenda@stiftung-evz.de.

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