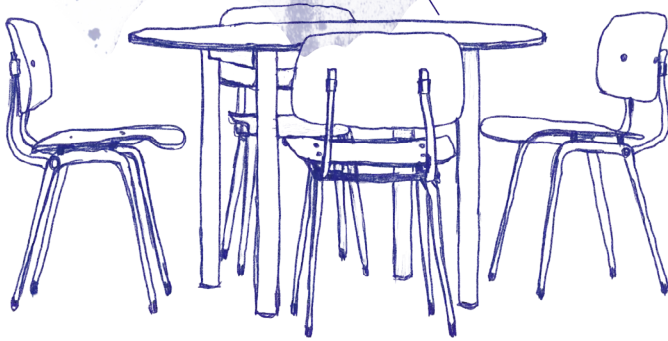
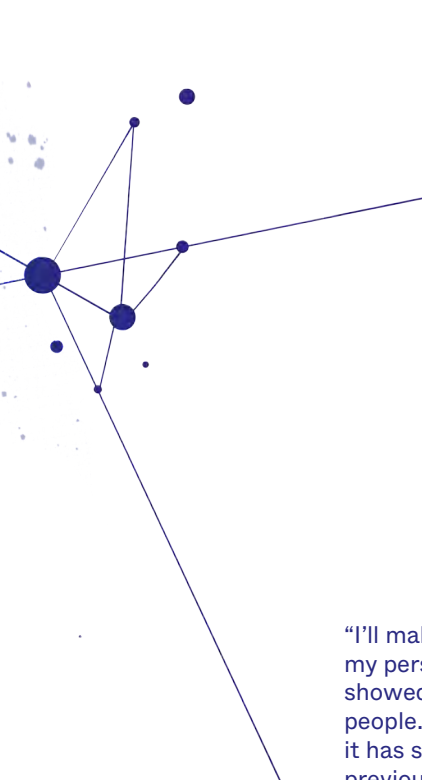


# Educators and experts



“I think one potential benefit is that older people can open up emotionally too. They’ve often closed themselves off, maybe also because of their own experiences in the past. And say they’re annoyed. Or adults like to say that young people don’t want to hear that anymore. My experience is totally different: young people are really interested in it. But adults will tell you the topic has been chewed over so many times. That’s more a defensive stance from the adult world. I find it intriguing to give adults the chance to open themselves to this topic again, and approach it freely. And to engage with it at all. This also could be how a different type of openness might arise in outreach for young people.”

“Many people noticed how much the pupils liked the book table. It wouldn’t have been that appealing in a purely analogue context. But here, combined with VR, suddenly it was interesting. The kids were photographing the titles and leafing through the volumes, and that was a little Aha! moment for the teachers – the fact that it sparked interest in this old, analogue way of treating the topic.”



“One group of young people had an idea for a ‘jump and run’ game. They had studied a concentration subcamp and thought about developing a computer game. That shocked me, of course. I looked at them and said, ‘No way, we’re not doing that.’ Afterward I regretted that and thought, well, with good supervision, let them give it a try. And it’s OK to fail. They can come to the conclusion themselves that the format might not fit the topic. Or maybe I would have been surprised at how well they managed it.”

“I’ll make a suggestion about learning now, from my perspective. It surprised me that the survey showed adults felt more engaged than young people. And just now I found this point insightful: it has something to do with the extent of your previous knowledge. And how you can place these narratives, which are very concise and succinct, into a larger whole, simply in order to get more out of it. That would also have consequences for learning. You could think about how to give more contour to the survivors, either beforehand or in parallel, so the target groups could get more out of the stories.”

“There’s a historical dimension. Which can be interesting. And users also get a media experience. They get the VR experience, which is powerful and moving and emotional. And somehow they put themselves in the survivors’ shoes, whatever that means for them. And then, shortly thereafter, they have an ‘I’m reading a book...’ experience. And it’s yet another experience to just hear the soundtrack, so they’re getting a chance to compare things that are actually coming from the same recording situation. Just presented in different formats. Which means they’re already reflecting on the media. We don’t have to harp on that. We can talk about it. But we could limit ourselves to saying something like: now this is a specifically historical question: When does remembrance start? Why does remembrance start? Who is even listening? Why was absolutely no one listening to the survivors in the 1950s?”

“The pupils said they’re picking up the facial expressions and body language more because they have the time for it. That’s another good thing. I think there’s easier access and fewer inhibitions than when meeting a survivor in person. Maybe it can also be a good way to prepare for a real talk with a survivor, or someone from the second generation.”