

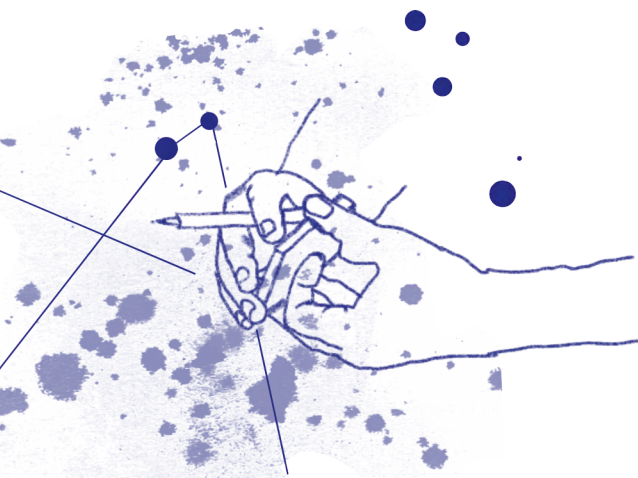
Workshops and panel discussions

Educators and experts

“I just want to share one more thing, because I found it so cool that one of the pupils said, ‘Something clicked in my mind, I was in the VR, and it clicked and now I want to know more about this person.’ That’s not your project’s only point of entry, of course, there’s a lot that goes with it. On the other hand, this can also be an opportunity for oral history interviews: to point out, again, that there are other forms of historical transmission and that each age has its own formats and we don’t need to exclude any of them. The pupils aren’t really grasping this. ... So we’re slowly trying to lay the groundwork and think about how VR can be used too. It’s a real opportunity in my view, also for the other forms of passing on historical knowledge.”

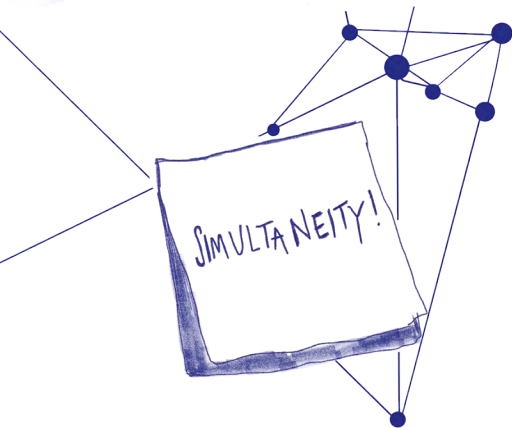
“Will this continue? When there are all kinds of AI image generators, will we still believe what we’re seeing is real, that it really happened? We need to keep this in mind for the survivors, because the figure itself could quickly be used to weaken its own authenticity, depending on the media and context it’s used in. And maybe we can’t even prevent that.”

“For youth work I’d see more potential in the gamification aspect, with a VR headset lying around somewhere where I can click a little here or there. If I try out more on my own, I don’t need the educational workshop as much. If I can click around here or do something else there, then I might get some background information or something, and get by on my own. It’s also clear that it’s better suited for older people, simply because they don’t get nauseous as fast from the VR headsets as younger people do.”



“For non-school outreach you always have to see if there are points of reference. As mentioned, I can see the power of VR headsets a little, you could build on that, and individuals could then use it on their own. But it’s doubtful whether you’d reach large numbers of people. It’s easier with schools. A class signs up and that’s that. ... Things work best when you can build on them.”

“We can’t let ourselves be overwhelmed by this technology. Just because it’s totally impressive right now. With any new media or formats, it’s important to be clear, right from the start, that it’s also crucial to keep a critical eye on the type of medium or the source itself.”



“About the regional locations: it was absolutely essential that we went to places where there aren’t really any cultural opportunities, or few and far between. That was also clear from the interest. ... It was more of a challenge to reach walk-in visitors, or non-school groups of young people. As for the schools, that’s a constructed framework which more or less functions, but it’s a framework. It’s not voluntary, of course. There’s still a much greater need to reach young people in rural areas outside of school contexts.”

“The evaluation and the educational workshop, in particular, clearly showed that the VR was instrumental in getting people to look at 2D media on the topic and think about history and media theory. A 2D image won’t prompt those parallel considerations. ... These three layers, superimposed, all within three minutes have really led to – we’re seeing that in the evaluation now – 90% saying, ‘Yes, that affects me.’ ... But what exactly does that mean? Is it enough just to say, ‘It’s emotional’? I find that problematic. Furthermore, you have to look at what people do with empathy and emotionality. And get a young generation, especially, to consider this question: when you use media to transform content and add emotionalization, what can be achieved? It’d be great, of course, if we could do something like that.”