

Notat – 1/2017

Thomas Lewe

Lodz workshop 2016



Forfattar	Thomas Lewe
Ansvarleg utgjevar	Høgskulen i Volda
ISSN	1891-5973
Sats	Forfattar
Distribusjon	http://www.hivolda.no/notat

Lodz workshop 2016.

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ŁÓDŹ 2016

10.-20. SEPTEMBER WORKSHOP 01

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At the Palm Museum in Warsaw. Foto: Thomas Lewe

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INTRODUCTION

Thomas Lewe, Volda University College, Norway

PRE-WORKSHOP

During one of my earlier stays in Łódź (mai 2015), the idea of a workshop, dealing with the Litzmannstadt Ghetto was initiated. Two colleagues (Marek Ostrowski and Krzysztof Grzegorzewski) from the University of Łódź - formal Erasmus partner of Volda University College - have brought up the interest of collaborating in a research-/ book-project related to an existing private archive of war- and ghetto documents from Łódź. In later discussions, I proposed to rather establish an annual conference with topics related to the history of Łódź (and the war) and contemporary issues.



Marek's private archive (Krzysztof Grzegorzewski, Thomas Lewe, Marek Ostrowski, Idar Flo), december 2015

Additionally, I proposed to arrange annual workshops in Łódź until 2019 (80th commemoration of the start of WW2) or 2020 (75th commemoration of the end of WW2 and the liberation of the jews) as a supplement or contribution to the conference.

A lot of adjustments have been made since. The workshop plans became disconnected from the conference idea due to a lack of efficient network and due to time schedule misalignments.

Thanks to our former Erasmus student from Łódź, Joanna Zych, I could establish contact to the Dialogue Center in Łódź, and to Prof. Krystyna Radziszewska from the University of Łódź. The frame conditions for the workshop were worked out during further meetings in Łódź with the Dialogue Center and colleagues from Volda (Eirik Holmen, Idar Flo, Steinar Høydal). We had also meetings with different German Universities (Jan Henning Raff from HMKW in Berlin, Stuart Marlow from Hochschule der Medien in Stuttgart and Kathrin Lemme from Hochschule OWL in Lemgo). Furthermore, we established contact to Hilde Kramer and Geir Goosen from the Bergen Art and Design Academy. In addition



Marek Ostrowski, Steinar Høydal, Idar Flo

to four students from the University of Łódź (one architect, one journalist and two germanist students), three students from Lemgo (media production), seven students from Volda (six journalist and one PR-student) and four students from Bergen (art-and design) have assigned to the workshop - a total number of eighteen participating students. We did not succeed in recruiting students from Berlin or Stuttgart.

The following ten colleagues contributed to the workshop with coaching and lectures: Kathrin Lemme (Lemgo), Hilde Kramer (Bergen), Geir Goosen (Bergen), Stuart Marlow (Stuttgart), Krystyna Radziszewska (Łódź), Idar Flo (Volda), Tormod Utne (Volda), Kjetil Våge Øie (Volda), Steinar Høydal (Volda) and me.

During a three days seminar in Łódź in early june, a group of teachers met and constructed the workshop schedule - including one day in Warsaw (polin Museum), the guided tours, lectures and other activities. For this seminar in Łódź, we also invited Dr. Claudia Lenz, Head of Research and Development at The European Wergeland Centre and Ewa Maria Mork from the Holocaust Center in Oslo, Norway. Their contribution to the workshop planning was very valuable.



Seminar, Lodz in June 2015: S. Marlow, T. Lewe, I. Flo, K. Lemme, E. Mork, K. Radziszewska, T. Utne, C. Lenz.

WORKSHOP

The workshop started on saturday, 10th of september in Warsaw. Most of the students and teachers arrived during the day. We had a common dinner in a little restaurant close by the apartments (Kolojewo street), where we also introduced each other. Not all students could meet this evening - unfortunately, only one of four polish students joined us in Warsaw.

On sunday, we met at the Polin Museum. Claudia Lenz had a lecture about memory culture, before we had an extended guided tour through the museum. In late afternoon, we travelled to Łódź by train. The students were accommodated at Polonia Palace Hotel - a rather low quality hotel. The teachers stayed at Loft Aparts (placed in a refurbished factory building in the south of Łódź). Due to the warm weather conditions, the bad quality of the rooms and the poor internet connection, all students (except the four students from Bergen) moved to another hotel (B&B Hotel) on tuesday evening.

We started the workshop in Łódź on monday at the Dialogue Center - our "headquarter" for the upcoming days of the entire workshop. Joanna Podolska-Płocka (director), Eliza Gaust (project specialist), Magdalena Kamińska (contact person for any issue and payed by the project) and Justyna Tomaszewska (guide) were the very supporting team available for us most of the time at the center. We had lectures and guided tours on monday and tuesday. Wednesday and thursday were the concept development days - resulting in a pitch of concept ideas and the constitution of the final groups. Friday, saturday and sunday were group working days - with coaching and feedback. Monday was the last day before the final presentation - with feedback and rehearsal.

During the workshop, we arranged a couple of social activities together with the students - a common dinner in War-

saw, a barbeque dinner in Łódź, and a final dinner at OFF Piotrowska (also Łódź) the last tuesday. Additionally, we ordered catering to the Dialogue Center both on monday, tuesday and on the last tuesday for the final presentation. We have received motivation reports from the students - before we met in Warsaw. The students have also been asked to hand in a reflection document after the workshop (see later in this booklet) - the students were also asked to fill out a survey, dealing with the workshop experience.

Four interesting concepts have been produced and presented - additionally, one group has been working on a documentation of the concept groups' work.

It was very important and instructive to observe the students dealing with the project and the topic - they represent

a different generation with a different approach to history and processing (historical and political) information. They also use different forms of communication - which has given us important insights. Especially in the ideation phase where lots of ideas were created and discussed, we could spot various approaches, making us think a lot. We even felt offended by a groups "gamification" approach, trying to commercialize the ghetto history. We could clearly spot threads and weaknesses during the workshop. The ethical framework in this project is - to a certain degree - a matter of personal understanding. We might have to spend more time on giving essential background information to the students or to supply them with pre-workshop lectures and reading.

Nonetheless, I think the overall outcome - including all the weaknesses, shades and imperfections - has been very edu-



Dinner at BYDŁO | POWIDŁO, Warsaw

cational and giving. Of course, one can discuss the grade of realism in these concepts. I think the four concepts were all usable and extendable - they were even combinable. In order to really roll out any of the concepts, a lot of additional time, work, considerations and efforts would have been needed.

We have supported our Volda students with up to 3000,-NOK for travelling plus free accommodation in Warsaw and Łódź. The other institutions had their own budgets. Additional costs were the teachers' accommodations, the sallery for Claudia Lenz, Magdalena Kaminska and Justyna Tomaszewska, the shared dinners and the catering at the dialogue center. The majority of the costs (except accommodations) were covered by Volda, some costs were covered by Lemgo and Bergen. Prior to the workshop, each institution tried to raise fundings. In Volda, we have been financially supported by our international office, the AMF media department and the AKF culture department. We have also received a local grant ("säkornmidler") which helped us to build the network, arrange the preparational meeting in Łódź and covering the expenses.

POST-WORKSHOP

The good experiences from the workshop have motivated for further continuance. All of us have started the process of looking into future funding - a crucial element on the agenda. I really hope that we can manage to finance the upcoming workshops with less efforts and fewer but bolder fundings. I hope that our institutions can contribute equally to the financial challenges.

I think we have achieved good results from this years workshop - it will probably make the application process easier. I

also think, that we do have a core-unit of institutions (Volda, Bergen, Lemgo) who will collaborate and carry this project on into the next couple of years, including common applications for funding, workshops and meetings, research and final exhibitions. We will most probably involve other institutions in the upcoming years - we talked about sound-specialized schools, other german schools (Berlin?), and most probably other polish schools as well. I think, involving polish schools from outside Łódź would be a huge advantage, if not a necessity - the students would have to stay in a hotel (together

with the norwegian and german students), and socializing would be far easier than this years' experiences have proved.

We should aim at meeting during early 2017 in order to discuss both the logistical challenges, but especially the overall outcome and meaning of the workshops. What do we want to achieve, what questions do we want to rise and to whom do we want to address them? It's important to build up on the experiences from the 2016 workshop, question both content, implementation and meaning of the project. We have



Sunday morning departure from Warsaw apartments. Fotos: T. Lewe.

experienced various impressions and observations, we have learned from it, and we might need to adjust some of the original aspects when initiating the whole project.

We need to deal with the question, whether the students should work conceptually only (as during this workshop), or if they should try to carry out a finished "product". We have been discussing this literally throughout the whole workshop, without having found a clear answer/solution. Personally, I prefer to continue working on a conceptual basis only, not conditionally asking for a final product. The time is short - causing reduced oportunities for deeper research and therefor also a lack of intensity - but mainly, I think concepts are more valuable as sketches and thoughts for the long term character of this project: Aiming towards a final venue (presentation, exhibition, ...), those concepts will contribute to a fundamental discussion, reflecting any aspect of challenges our students might have experienced in the sum of the workshops. The pressure of delivering a well worked out final product would not affect the creative process of developing new and unique concepts - even if I can understand, that for some students it could be motivative to target a finished product. Furthermore, a concept is less vulnerable to the demand of technical quality. Nevertheless - I do not mean to stop the process of developing products or final solutions. If any of our students are motivated and have the chance to continue working on the project after the workshop is finished (which I think is the only possible approach towards a more or less finished product), that would - without doubt - be a very positive enrichment.

I also think that the mission of the documentary group was slightly unclear - my vision was to have a detailed and comprehensive covering of all the other groups activities and concepts, framed into an independend storytelling. As a

matter of fact, the result of this group would then be a finished "product", produced and edited both during and after the workshop. In this documentary (or documentation), we could have not only documented the workshop, but also raised questions and concerns. This workshops' documentary result was mainly covering one groups' activities in a more process-documentation way without an own voice. I guess we should have planned a little better on the function of this group, I would say.

Personally, I consider a final venue in 2019 or 2020 the most reasonable "product", representing all the challenges we have met during all our activities (workshops, meetings, documentations, discussions, presentations, concepts). This venue needs to be planned and prepared, and I think we should not plan on necessarily including students in that final phase, but rather prepare something in collaboration with the dialogue center and colleagues, who can spend a longer period of time on the project (both in our home countries and in Łódź). In my opinion, this venue should mainly be a visual presentation of the students concept work. Though, I think we should also consider to implement some of the developed student concepts. Maybe, we could be able to pick a few ideas (also considering combinations of several concepts and enrolling of activities at different locations) and process them together with the dialogue center, local politicians, organisations and residentials. The definition of an overall venue, including the visual presentation and additional activities, should grow and take form, as we proceed with the workshops and their evaluation.

I am confident that working over several years, running workshops and reflect upon the results and the processes, will carry us into a right direction. After all - the project will depend on each of our efforts - the question about who can

offer which ammount of time and energy in order to not only run and organize the workshops, but also bring down all the concepts into this final venue, will in the end decide, how succesfull and sustainable the whole project has been.

Thomas Lewe

Associate Professor, Volda University College

CENTRUM DIALOGU IM. MARKA EDELMANA



Ewelina Śmiechura, Johanna Magdalena Husebye, Karina Rydningen Torberntsson, Benedict Uphoff, Katrine Nordeide Kuiper, Anette Louise Olsen, Bjørnar T. Sævik, Ola Olsen Lysgaard, Geir Goosen, Thomas Lewe, Manik Möllers, Bernt Inge Berge, Ylva Sommer, Konrad Miller, Siril Marie Borgersen, Hanna Gjelsvik Berg, Hilde Kramer, Joanna Zych, Kathrin Lemme, Siri W. Jachlin, Synne Arnesen Jensen, Joanna Podolska-Płocka, Krystyna Radziszewska, Karolina Pietrzak, Magda Kaminska. Foto: Benedict Uphoff

STUDENTS & TEACHERS Lodz Workshop 2016

Lodz 4	Name	Field	Semester
	Konrad Miller	Germanistic	3rd semester
	Karolina Pietrzak	Germanistic	9th semester
	Ewelina Śmiechura	Architecture	9th semester
	Joanna Zych	Journalism Management & Marketing	6th semester 1st semester

Krystyna Radziszewska

Eliza Gaust

Magda Kaminska

Claudia Lenz

Stuart Marlow

Lemgo 3	Name	Field	Semester
	Benedict Uphoff	Media Production	5th semester
	Manik Möllers	Media Production	5th semester
	Ylva Sommer	Media Production	7th semester

Kathrin Lemme

Volda 7	Name	Field	Semester
	Siril Marie Borgersen	Journalism	5th semester
	Katrine Nordeide Kuiper	Journalism	5th semester
	Johanna Magdalena Husebye	Journalism	5th semester
	Bjørnar T. Sævik	Journalism	5th semester
	Hanna Gjelsvik Berg	Journalism	5th semester
	Karina Rydningen Torberntsson	Journalism	5th semester
	Bernt Inge Berge	PR Communication	3rd semester

Idar Flo

Steinar Høydal

Tormod Utne

Thomas Lewe

Kjetil Vaage Øie

Bergen 4	Name	Field	Semester
	Anette Louise Olsen	Visual Communication	5th semester
	Siri W. Jachlin	Visual Communication	5th semester
	Synne Arnesen Jensen	Visual Communication	5th semester
	Ola Olsen Lysgaard	Visual Communication	5th semester

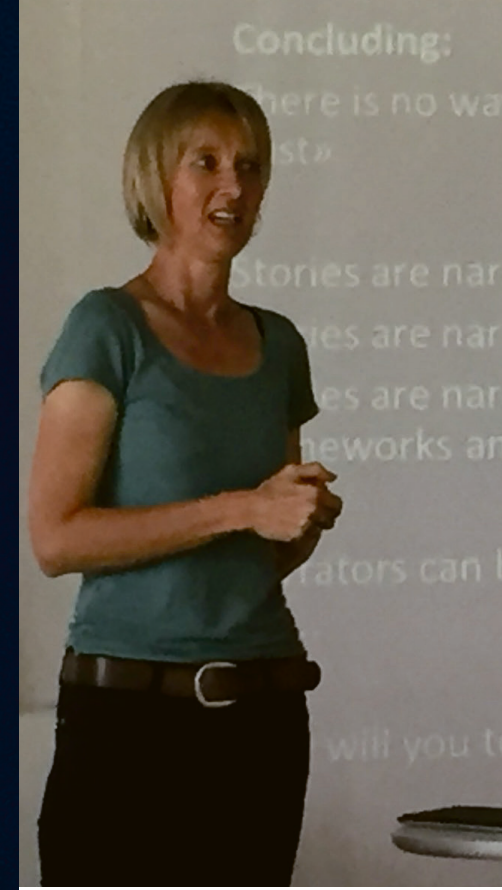
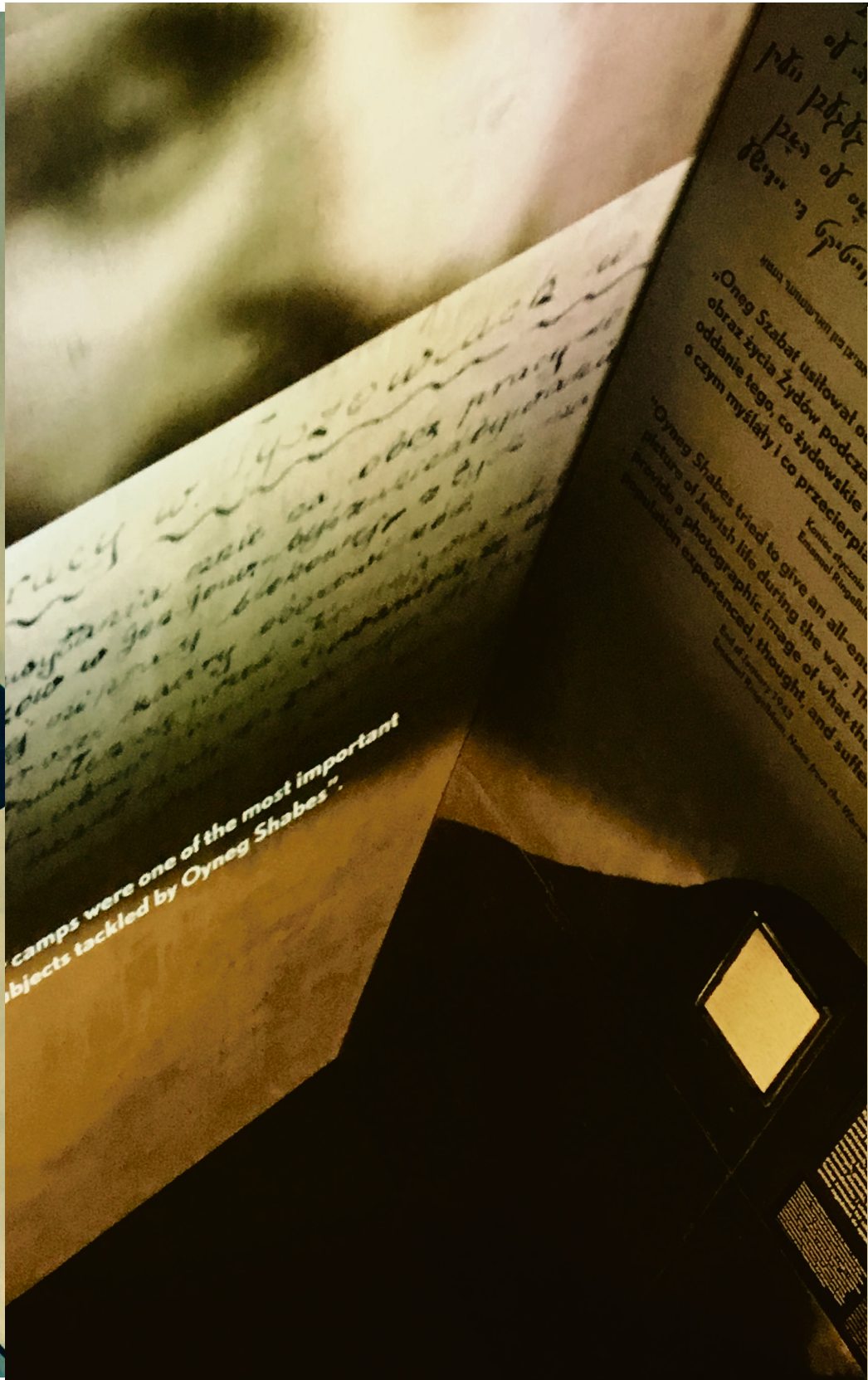
Hilde Kramer

Geir Goosen

WORKSHOP AGENDA ŁÓDŹ SEPTEMBER 2016

10.09. saturday	whole day	Arrival Warsaw [teachers, students]
	20:00	Restaurant <u>BYDŁO i POWIDŁO</u> Meat-ing Place + Dessert-quizz [Kathrin Lemme]
11.09. sunday	10:00-15:00	Polin Museum [Introduction: Claudia Lenz]
	18:00	Train to Lodz [Warsaw 18:03 to Lodz Widzew station]
	21:00	Chillout students / meeting stuff at professor's hotel
12.09. monday	10:15-11:00	Introduction: Colleagues, students, hosts, assignment, lectures, activities [Thomas Lewe + Kathrin Lemme]
	11:15-12:00	Presentation: Dialogue Center [Eliza Gaust or Joanna Podolska-Płocka]
	12:00-13:00	LUNCH catering at the Dialogue Center
	13:15-14:00	Lecture: Race Hygiene [Idar Flo]
	14:15-16:00	Lecture: The ghetto through the times [Krystyna Radziszewska]
	16:00-18:00	Guided tour Ghetto of Lodz + Manufaktura [Justyna Tomaszewska]
		Free evening
13.09. tuesday	09:30-10:30	Lecture: Digital tools [Tormod Utne + Kjetil Vaage Øie]
	10:30-11:30	Lecture: Visual rhetorics and social semiotics [Hilde Kramer]
	11:30-12:30	Lecture: Identity and Documentary [Kathrin Lemme]
	12:30-13:30	LUNCH catering at the Dialogue Center
	13:30-14:00	Lecture: Camera [Steinar Høydal]
	14:15-15:00	Lecture: Creative concepts [Thomas Lewe]
	15:00-18:30	Guided tour Radagast train station [Justyna Tomaszewska] Guided tour "The children of the Lodz Ghetto" [Katarzyna Tościa]
		Bonding activities

14.09. wednesday	10:30-11:30	Lecture: Concept Development + target groups [Thomas]
	11:30-14:30	Group work [4 groups]: Brainstorm sessions - develop concept ideas
	14:30-15:00	Short presentation GROUPS 1 + 2
	15:00-15:30	Short presentation GROUPS 3 + 4
	15:30	Group work: Supplementary group work: Add-ons, adjustments
15.09. thursday	10:00-10:30	Lecture: Filtering ideas [COCD]
	10:30-12:30	Group work: Filtering ideas, preparing for pitch
	13:00-15:00	Pitch of concept ideas + final groups* *Rule 1: minimum 2, max 5 persons. Rule 2: International group
	15:00	Group Work for the rest of the day
	18:00	Bonding activities "Bergfest" [Magda]
16.09. friday	09:30-14:00	Group work
	14:00-18:00	Feedback meetings with coaches at Dialogue Center (make appointments!) Evening free
17.09. saturday	09:00-17:00	Group work + coaching Evening free
18.09. sunday	09:00-17:00	Group work + coaching Evening free
19.09. monday	09:00-15:00	Group work + coaching
	15:00-18:00	REHEARSAL [Magda] Evening free [staff evaluation]
20.09. tuesday	12:00	FINAL PRESENTATION [2 hours] + Evaluation LUNCH catering at the Dialogue Center
	18:00	Last bonding activity





STUDENTS REFLECTIONS



YLVA SOMMER

OWL University of Applied Sciences. Lemgo

My personal experience I made during the Łódź ghetto workshop was overall really great and I would say that I've learned a lot. We should get out of our own world a lot more and think about important topics in an international way. Of course we can do this by having access to all kinds of informations from our computer at home - but searching for a personal dialogue is much more valuable and memorable.

I did most of the preparation for the workshop on my own. The given compendium and the lists with several links and films were very helpful during that time. Sadly I couldn't join the group in Warsawa to visit the Polin museum, but I feel like I got integrated in the group very well anyway.

Arriving in Łódź, the input phase was great. All of the lectures had different topics and none of them were too long. Of course we had some really full first days scheduled - but in my opinion that wasn't a bad thing. It was great to have a broad variety of teachers from different professions giving their input. The only point that bothered me was that some of the thematic input has already been given through the preparation (at least for me), so many things were told a second or even third time. I know that it's not easy for e.g. tour guides to decide what to tell when you don't know what the previous knowledge is. All of the tours in the ghetto were interesting

nonetheless - standing at the actual historical places is overwhelming. Spending time at the Radagast station really got me into the world of the past and I wish we would have had more time there. I also really wanted to join the ceremony with the children of the survivors on our second day in Łódź but two other students were sent to attend it without even talking about it in the group. Time management is a very difficult thing when we're talking about organizing a workshop in a foreign city within a very small time range. Everyone did a really great job managing accomodations, workshops and other activities. Nonetheless I think in our branch it is very important to teach reliability and punctuality. I understand that there will be a delay during the day anyway - and it is necessary to take the time you need for an important topic or discussion. But we should at least stick to the time that is written down for the beginning of each day. But then again, maybe it's just a german thing.

After the first three days I was really glad about how I had the feeling that I could easily work with each and everyone in the group - which really made me looking forward to actually get to work on a concept. I had a great experience working in international teams in general and especially with the students participating in the workshop. From that point of view it was absolutely the right decision for me not to join the concept group with the other german students.

We had many great ideas what forms we could use to spread the history of the Łódź ghetto due to the great brainstorming and developing techniques. Sadly we didn't

even had the chance to really discuss all of them in depth because the concept phase came surprisingly fast to an end. So after a whole wednesday of developing ideas I felt good about the progress because everything was supposed to be left totally open to be more creative. Then suddenly the next morning we had only a few hours to filter those (more than 40 different) ideas, choose three and get them ready for the pitch. Because none of the groups really got to the point what story they want to tell and rather were all about the forms they should be put in, I was overstrained with the decision which project to choose. I wasn't really happy with any of them and I had a really tough day/evening deciding what to do.

Starting the concept phase then felt way better again, when we decided to turn the whole idea into something pretty different than it was before. I would say that for the process of the workshop it is really important not to fix those ideas to what they were pitched as. Working in our group went well from my point of view. We had a lot of discussions but

I would say that we always found a way everyone was happy with. For me it was great having some local students to get to know the city and also to have them as translators. Without that we'd never have been able to get to the library and find what we were looking for in polish archives.

Having a practice presentation was helpful for me, just to get a better

feeling for it. Since we already talked about everything the day before we didn't have too many changes to make. I enjoyed having all the discussions during the day and even

meet-ups every single evening to hang out and explore the city. But then again, after a whole day of dialogue I really enjoy working on my own. From my point of view, the way of forming groups was just right. Everyone should be able to choose the concept he/she wants to work with after they are pitched. Yes, the goal of the workshop is to get students to work internationally, but you shouldn't force someone to work with a different topic to achieve that. Luckily that wasn't a problem anyway. The only „problem“ was the documentary group, because they had way too less time to figure out the right form to document everything. I'd say that this group should be formed before the workshop starts - that way they can also cover the input, brainstorming and development phases.

Before the workshop even started I was always tending to make it a film project because that is the main focus of my studies and my favorite form of storytelling. It was good to get reminded that the form always has to fit the purpose and never the other way around. In our workshop there were way better methods of telling our story than through film, and it was easy for me to accept that. I think that I could bring in my professional skills anyway, since I cover up a broad range with my media production studies. I'd say that being able to build a prototype of our website helped a lot in visualizing it. Knowing your craft always prevents you from getting too far away from what's possible.

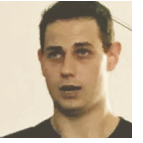
Being back in Germany I have the feeling that at our university students are very willing to create great products. But most of the time I'm really missing a point or strong content. We have to start thinking about what we really want to tell. What do we want to raise awareness about? How can we use our craft to get important messages across and what are the messages we want to point out?

Regarding the content we could have easily spent a few more weeks in Łódź to get to know everything and everyone and make a more reliable and better worked out concept and even bring it to life. Sadly we don't have the time and resources for that. Making good concepts is one thing. Bringing them to reality is another. Hopefully at least some of them will be further developed.

Being able to discuss important topics in English is absolutely necessary these days. I have never had problems understanding anything in English but I didn't get the chance to actually talk that much before. Therefore I've definitely been reinforcing my language skills during the workshop.

This workshop is such a valuable experience and it should be continued. I can think of different forms to do that. Students could come back to Łódź and either continue working on our concepts or come up with new ones. It also might be interesting to choose another Polish ghetto to diversify the work.

In any way we can never talk enough about the second world war to keep up that part of history for ourselves and younger generations. Maybe the focus of the continuing workshop could be more on the German suppressors than the Jewish victims. I learned a lot about my own background and how my grandfather got to experience the war. The workshop was really helpful to feel into that time and at least giving it a try to understand the cruelty of war.



KONRAD MILLER

University of Łódź

I have got very good memories from the workshop. But I would like to start from the beginning.

I took part in this workshop because, I wanted to meet new people and share ideas. I wanted also to verify my English. I don't specialise in one discipline like film, new media, journalism. I study German and I'm interested in history of WW II. Before the workshop, I have heard, that it will be new look for the topic of the Ghetto. So I thought "It can be interesting". And it was! First days were very nice. I met new people and we shared basic ideas. I have heard a lot of interesting lectures, which helped me to look at the new side of media. Then I worked in group with two students from Norway and one student from Poland. We thought about new ideas, which can present informations and history from the Ghetto. We had a lot of ideas but we chose three the best. Next step was to choose, which project from all of the ideas (also ideas from the other groups) is the best for me and work at this project. I was in this group with two Norwegian students and with one Polish student (I have worked with her before). At first we got problems, because we couldn't communicate each other about the vision of our project, but teachers helped us and finally everything was ok. I hope that someday we can meet again and we can finish up project named "Missing words".



SIRIL MARIE BORGERSEN

Volda University College

First of all I would like to thank for a great experience and this opportunity to participate in such an innovative and exciting project. I have learned a lot during these ten days and see this as a good chance for us students to gain knowledge, not only about another country and its culture, but also about other international students with different creative backgrounds and their way of thinking in such a process. I also learned new ways of working in groups in order to develop ideas. My overall impression of the workshop was a good learning experience considering an important part of the world history, a well-organized and program but at times a very tight schedule. I think everyone were full of ambitions wanting to do so much, but it just wasn't enough time to do everything.

The first couple of days we had a lot of interesting lectures and guided tours through the ghetto to prepare us for the rest of the workshop. I think this is absolutely necessary to enable us to think, feel and reflect upon the theme in the creative process we were about to enter. On the other hand, due to the short time we had, I think it was a bit overwhelming to force all these activities into just two days.

When we went on the guided tours through the ghetto after many hours of heavy lectures, I must admit that I struggled

to take it all in. Both the impressions, environment in the ghetto and the information that was conveyed. At first I felt a bit cold hearted because I didn't reacted more to the stories we were told, but after discussing it with the others we concluded that it had to be the fact that we were all exhausted and too stuffed with information. What I maybe would suggest for next year, is to start with lectures and preparations in advance. For example in form of "Google Hangouts", where we all could "meet" each other i forehand and all of the teachers could have given us their own lecture. Of course, we would still have to go through the academic readings we were given, at least certain parts of it, but it would have been nice to have some kind of follow-up and that we could have gone through parts of it together with the teachers.

I was a part of the documentary group, consisting of only norwegian students (Kathrine Nordeide Kuiper, Karina Torberntsson, Siri W Jachlin and I), which was good, but I'm sure it would have been even better if this group also, like the concept groups, had a mixture of other international students. The reason why I wanted to be in the documentary group was because I study journalism and felt that this was the area I could contribute the most. Both in terms of critical thinking and also different aspects of media-storytelling like pictures, sound and video. We made a blog where we uploaded images, short video-footage, some informative texts about the workshop in general and the creative process towards the final presentation of the concepts. The blog were used as a common platform for everyone to share thoughts, inspiration and documentation on the projects. I wish that the documentary group were given more specific guidelines on what we actually were supposed to do and focus on. No leashes were given, and we were told we could make whatever we wanted to, but at the same time we got the impression that the teachers had certain things they wanted us to

do after all. This made the whole process a bit difficult. After discussing this issue with the rest of the documentary group, we agreed that if we were given just one or two specific tasks we could have worked more effectively and structured towards this goal. For next year, I would recommend that this group is established before the workshop starts i Polen and with a clear plan of what they want to make and what is actually doable considering the time aspect. Although I know that was not the main goal of this workshop, I personally think it is satisfying to see a final product, and knowing that we in the end will see an actual result of the work we did. This is in the case of both the documentary and the conceptual work. But I really hope that the project continues in the future, in terms of either further development of the already existing projects, or coming up with new creative ones. I think a corporation like this has been valuable for all parts, especially in terms of sharing knowledge, culture and creative ideas. This is absolutely a good way of breaking out of imprinted and repetitive working strategies, and be inspired by other ways of thinking and be a part of such a creative process that this have been.

I have learned a lot during this workshop, both about Polen and it's dark history, but also about the polish people and their culture. I enjoy working in teams, which I have experienced can be both challenging and very fun and inspiring. I think this is the best way to, with an open mind, let your creativity flow, share ideas and not silently kill them before you even have said them out loud.



KATRINE NORDEIDE KUIPER

Volda University College

Back in january/february I attended a short lecture Thomas Lewe had about this particular workshop. This is where I first got interested, and I am really glad that I was given the opportunity to join and travel to Łódź.

I am very satisfied with the experience I had during the whole workshop. It has given me knowledge and insight into the history, culture and present situation of Poland. As a journalism student I found this especially important, because it helps me reflect on news stories that often are forgotten in Norwegian media. I also learned a lot from working with such a diverse group of people in a great learning environment.

I joined the workshop Monday the 12th of September in Łódź and was therefore not able to visit the Polin museum in Warsaw unfortunately. Still, seeing as we had both lectures and guided tours in Łódź, I felt immediately informed about the the subject. The first days were both very interesting and tiring. With many impressions from the tours, as well as lectures and discussion, I think the days should have been somewhat shortened to give both students and professors more time to reflect and talk about their experiences. This would also allow more time to relax in the evenings,

which I think everyone sort of "forgot", and we all ended up a bit too exhausted early on in the workshop.

Thinking back I enjoyed the first creative process the most. It was really great to work together in a group in such a way. Finding ideas, and helping each other develop them was especially cool because we had diverse cultural and professional backgrounds. We all had our own kind of work flows, which we have learned the different institutions where we study, and this added to the learning experience. However, I think the turnaround from noncritical creation to being very critical happened a bit too fast. I am not sure how to change this, but I feel it is important that the creative process is done in a such a way that we end up with the best ideas, and not only the easiest or "flashiest". In the end when we chose projects, I decided on documentation.

Even before we went to Poland, I had thought of joining the documentary group. When we had the presentations of the different concepts ideas, I could not find one I favored over documentation. I am glad I decided to join the documentary group, because it gave me the opportunity to work with all of the groups and the professors. As I, and the rest of my group, mentioned at the last meeting we had, I think the workshop would benefit from choosing a documentary group before going to Łódź. After developing ideas for concepts, the documentary group started from scratch again because all of us had spent time thinking of concepts and not documentation. I of course really liked this process, but one solution could be that the documentary group also use this time to find ideas and creative ways for their own documentary product. This way, it will be more apparent what the end product will look like, and easier to decide what to document and what not. Sadly now, we documented way more than we will ever be able to use, and it gave us a very big workload.

In regards to the bonding activities I really enjoyed them. However, I am not sure we needed so many of them because we ended up meeting every day for dinner anyways. Of course, it was different because Magdalena found some great places that we might not have gone to otherwise. It was also a nice opportunity to talk with everyone who participated in the workshop about university subjects, professions and cultures, which I think is an important part of a workshop like this one.

I think the students would benefit from all living at the same hotel. However, the Bergen students did join us in many social gatherings so in a way it did not make that much difference this time. But because the Polish students were from Łódź, and therefore naturally had obligations towards friends, family, work and their studies, they did not participate in much of the social gettogethers, if any at all. I think this made it harder for them to work alongside the rest of us who had gotten to know one another pretty well. They have a lot of knowledge about the subject of the workshop which I think we could have learned more from.

All in all, I feel very lucky to have experienced this workshop. It was a great and useful time in Poland both professionally and socially. I definitely think this workshop should be arranged again, and I hope it will.



SIRI W. JACHLIN

Bergen Academy of Art and Design

I only got to know about this project a couple of weeks before we went to Poland. I immediately wanted to join the group, because I got the feeling that this was a rare chance to work on something real, something important. In our education in visual communication, most of our assignments are based on make believe situations, and not with real clients. It is good practise, of course, but it is not quite the same when students and teachers are just imagining what a potential receiver would think about something. In this project I got the chance to travel, work with real people and on a very real and important subject.

I was never a good student in history class in school. Like we talked about in the lecture at the Polin Museum, it is amazing how something so horrible like holocaust can be turned into something boring, by the way teachers and books present it in primary school. It was mostly numbers, and a lot of talking, and I could never learn that way.

Luckily I was always interested in history in my own way, and I learned a lot about the local history from my grand parents. I have read Anne Frank's diary many times, and I have seen several documentaries about the war, that taught me much more than school ever did.

Still, I didn't know much about what happened in Poland, and Łódź before this project.

When we arrived in Łódź it was a bit of a culture shock. The loud streets, the run down buildings and the shabby hotel was like a new planet to an introverted norwegian. The first days in Łódź were intense with lectures, guided tours and socializing at night. There was no time to relax, and personally I am probably still digesting it all. Upon arrival in Łódź I thought I might get more opportunities to use illustration for documenting, but I soon found out that it was not safe to walk around in the former ghetto area, and there was not really any time to sit and draw. I instead tried to take a lot of snap shots with my cell phone, so I could work on it back in Norway. We started developing ideas in groups, in a way that I was familiar with, and it worked pretty well. Everyone seemed to be respectful of each others opinions and ideas, and on my group we all agreed on most things. We had a lot of ideas, but the ones we liked the most were all made in a way that could be further developed and performed several times. The tricky part throughout the project was for me, how we could make something to remember what happened in the ghetto, without making the people living there now angry.

I think that a lot of ideas strayed away from the main purpose because it was so hard to not offend anyone. Justyna was a very valuable source along the way, and her honesty and commitment to her job was so important, that I am sure this project needs her guidance for the future as well.

In the second round of group work I decided to join the documentary group, because I didn't quite fall in love with any of the ideas that were chosen to go on. It was a bit confusing because no one knew what was expected of us, and we had to make something up and sort of just hope it was the right choice. When I joined the group, I thought I could contribute with practical things like gathering all the information that everyone had and make it into a final report, but when that was not needed, I decided to just focus on the instagram page, and also to continue working on texting the subtitles for two interviews that we had made in polish. The other members of the group were all journalism students, so they were working on interviews and making a documentary.

Our group was perhaps a bit more relaxed than the others, because we knew we couldn't finish our work in Łódź. In the test presentation we just talked with the teachers to make sure we knew what was expected of us, and on the final presentation we presented the whole project, and the teachers, instead of focusing on all the things we had not finished.

Like the other members of my group, I would recommend for the future, that the documentation group is set from the beginning. It would be much easier to gather all the photos and media from

the project if it was made by a smaller amount of people. I got a lot of questions about what a visual communications student could contribute with, and I would for example focus on things like photography, and more design. If the vis-com students are included in the blog making, they should be in charge of the layout and design. The presentations

BY THE END OF THE PROJECT IT FELT LIKE WE HAD ALL MOVED TO ŁÓDŹ, AND STARTED A NEW CLASS

could also have been done nicer visually, but in the short amount of time we had in Łódź, it seems unnecessary to focus too much on that.

Throughout the project most of the students were meeting up for dinner every night, and were all socializing amongst each other. By the end of the project it felt like we had all moved to Łódź, and started a new class. It was a really good experience, and a great combination of people. And I would like to thank Hilde, for letting me be a part of it. I am going to continue working on the subject for the next seven weeks, and being inspired by the amazing Polin museum, I would like to tell stories from the Łódź ghetto in several ways. My main focus will be on stories told by the people who lived there, and to keep the stories alive, so new people can read them and avoid this from ever happening again.

First of all, I have to start this text with thanking you teachers for an excellent trip. I learned a lot, and really enjoyed it.

When we arrived in Warszawa I was really curious about how this trip was going to be. A lot of different people, with different backgrounds and nationalities. This aspect was also one of the main reasons why I really wanted to participate on this trip. From my exchange year, I really missed the international corporation. Sadly I didn't got a strong connection with either the polish students, or the Germans. With the polish students, there were some language barriers, and also the fact that they had commitments with work and friends, made it difficult for them to join on social events and evening dinners. I really enjoyed getting to know the people from Bergen, and the fact that people had different skills was really cool. In that way, I felt that we completed each other. I also found it interesting to experience the different working methods and cultural differences between the countries.

Other than that, I feel that the trip was really organised, and well prioritised. I thought the lectures were interesting, but they were too dense, and I wish it would be more in depth, than just so many different ones. For example I really wanted to know more about Stuart's lecture, but it only lasted for 15



HANNA GJELSVIK BERG

Volda University College

minutes, which I thought was way too short. I also thought that Kathrin's lecture was so different from the learning techniques we have in Norway, and I loved how she tried to make us reflect on what makes us, us. It would have been better to have fewer lectures, but more in depth.

With such a tight schedule the first days I didn't have any spare time to really think about what I had learned, and to digest all the impressions. I found that a little overwhelming, since the topic is so emotional for me (and also for people in general).

I really enjoyed the time we had to work in our groups, and that we got some space to decide for our own how and when we would like the work together. I found the fact that we were changing the groups after a few days, a little frustrating. Not because the people in the groups changed, but because then the new group members wanted to start on scratch with the ideas (even though the point was to continue on the already developed ones). Since there were some people that had a clear thought about what the concept should be like, I found the first round before the change, unnecessary. Even though the idea phase was really important, and also really useful to learn.

I loved that we had a lot of social events, and late evening dinners together, and I felt that it was a good way to get to know each other in a relaxed environment. I feel so lucky that I got the chance to participate on this workshop, and I really hope that it will be organised again, so other students can experience the same as we did.



ANETTE LOUISE OLSEN

Bergen Academy of Art and Design

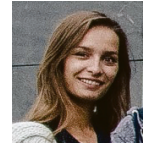
In Warsaw, we visited Polinmuseum, where we got an introduction to Polish Jew history from medieval times to the present. It was visually and theoretically instructive, and I got both inspiration and noticed that I pondered much I had read before in a different way because of the interactive visuals. As a start on the course I had formed a picture of how one could put historical information into a lucid narrative timeline, and how more arcane events through a comprehensive exhibition can put things in perspective.

My first impression of Łódź was also something I reflected much over when antisemitistic graffiti was on every street corner. When I thought out loud of this to my fellow students was the reaction that this was something they hadn't noticed, and not been aware of before we payed attention to it. And as we got lectured there were only a minority of young people under 25 who knew about the Holocaust. I thought this was pretty shocking and not least important to do something about. The problem I often met on the course was that this is a sensitive subject, and for fear of stepping on anyone's toes, it was for my part easy to become a little too cautious with ways of dissemination. Getto - guide brought out some of the sociological questions I had about how and what people who live there today. Without prop-

erly categorize people, it seemed like it was less financial wealthy districts, and some more harsh environments can have an impact on how the situation is today. My Polish team members confirmed this later in the course, and talked about how relative our generation has to information about the war ghetto / town. They explained that some schools do not have the WW2 as curriculum, and one interviewer met on the street said that although there were curriculum denied some teachers to teach about the ghetto.

Before brainstorming set, I also left with some impression of the children's lives during WW2 and especially after seen the train station. and thinking of the children that was happy to travel by train. Rumkowski's speech and his manipulative attitude made enough impression on more than me, when many ideas around this emerged.

The first group I had many of the same values, reflections and general thoughts about the project. We also came up with very many ideas, and had an incredibly prolific start phase of the project. When we could mix groups and ideas we could choose all the accumulated ideas generated. I chose to stand by the idea and the remaining team members and am glad I did, despite that we struggled with communication in the beginning I learned very much of the cross-disciplinary cooperation.



EWELINA ŚMIECHURA

Technical University of Łódź

This was my first workshops in international group of people. I had no idea what I should expect. Nobody could explain me what actually we will do there. Two years ago I got similar project on my studies and I don't mention this pleasantly. Not because I can't work in group (I think I can), just the way of thinking. This subject is a nightmare since today. I wish I could be since the beginning of the workshop, but unfortunately I couldn't. I miss Warsaw trip and all the lectures. Maybe I would have another feeling if I could attend lectures. My first days were quite nice. At the beginning we started inventing creative ideas in the fields in which we specialize. Every concept was accepted, even the dumbest one. Then we selected them into groups and chose 3 the best. In the second part, I didn't leave my group's idea and stayed. The problem started the day after. I don't know why but we couldn't find common ground despite the fact than I worked with 3 the same people, only one was new. But after the teachers' help we found out how to solve the problem. Because I'm from Poland, know the city and culture, I made up with description part of our part. I think the groups should be divided earlier according to the specialization or make a mixed. Nevertheless, it was worth living experience and I would like to see out project "Missing words" someday "alive" because I think it is good topic to accomplish.





KARINA TORBERNTSSON

Volda University College

Joining the Łódź Workshop 2016 was both challenging and exiting. I got to work with people that have bonds with the Liztmanstad Ghetto, with experts on the history, and inspired and motivated students. It was interesting to see the concepts develop from the first days when it was only writings on post its, to the presentation on the final day when the groups presented products that I can see my self using in the future.

Some of the memories I won't forget is especially the meeting with the PR specialist and spokes person for the Dialogue center, Justyna Tomaszewska. Her passion for the history of the Second World War and the present history of Łódź was reflected on me. One of the first days in Lods we had a tour around the Liztmanstad ghetto. She told about the history, but also when I asked her questions about the situation in the ghetto today she openly spoke about the challenges for the people living there. One memory that has been imprinted in my mind is when Justyna talked about the alcoholic problems of those living in the ghetto. That they had told her that they didn't care about the events that the Dialogue center arranged. They just wanted alcohol, food and jobs. She also told us the stories of some children playing in the

back yard while we had the tour. They wore nice clothes, and where laughing and playing. She told me that they most likely had parents with alcohol problems, and that they would face the same destiny as their parents. I almost started crying at that point because if I wouldn't have been told about the situation I would never even have notice. She told me further about the school system, about NGOs that were trying to help, but that there were too many children in the same situation to stabilize the problem. All of this made me think about the concepts. That we have to take into account that some of the people might disagree with our projects, and the goal (of this workshop) to make the history more available to the inhabitants.

One of the things I also liked a lot about this workshop was that so many teachers, professors and students with different knowledge were gathered together. This made me gain a lot of information and insight in different fields of professions. We got lectures in new medias, in history, in documentary making, in art and design. I also got to group up with students that was extremely talented in sound, film making, design and history.

To work with students from different cultures was nice, but as one of the student said. I don't notice that much that people are from different countries. People are specialized on different fields and can therefore fill all the positions needed in one group. Some are good with design, other with sound. In addition to this I also want to say that it's more about the personalities. I think the group that was gathered in Łódź worked well together. Of course there were some problems along the workshop, but I think this will happen no matter where we are and nationalities working together. The reason is that the workshop is intense. It's long days packed with information. When people are tired and stressed at some point

people can get annoyed, but I don't see this as a spectacular thing on this workshop. One thing I thought was sad was that the Polish students didn't appreciate the rest of the group in the evenings. The reason why I think this is unfortunate is that this is the time when we could talk about other subjects and bond on a more personal level. There were also some misunderstandings when we talked with some of them because of language problems.

I enjoyed most of the workshop. As already mentioned I like all the information we got. I also like the group works with people from different countries. Additional to this I agree the way the timetable was arranged. It was nice that we first got one group that pitched ideas to each other, and later pitched it to the rest of the class so people could have the opportunity to switch groups. I think it is important that the students can join other groups along the workshop, because every student individually expertise may be better in another group than the original.

For the next workshop I recommend to have more guidelines related to the conceptmaking. I believe this is important since the students don't have much knowledge about the situation in Poland today, and that this can affect what kind of concepts we can develop. I personally like better to make a concept based on many criteria, then to have few/none criteria and be disappointed after I have put a lot of energy in trying to develop something that can't be made.

Most of the time I worked in the documentary group. I will suggest some changes for the next workshop. In the beginning of the workshop we woke up early, we then had lectures, lunch, more lectures, tours and dinner. The days were fully packed. Additional to this we did interviews and were supposed to update the blog. To be honest there was no time for this.

After the pitch I chose to join the documentary group. Now we had more time, but no guidelines. The people in the group recorded everything and took a lot of great photos. The problem was that we had no plan how we could use the material. Additional to update the blog, we were also got to make a documentary, but we decided on the theme three days before the final presentation. I know this is our fault, we should have done it before, but we were so confused on how we should make it, what the focus was going to be and so on. I really enjoyed the time in the documentary group, but I think the experience could be much better in the future if:

1. There would be one documentary group from the start.
2. That there were more time in the beginning to update the blog.
3. That they would all get access and training in the platforms that we are going to use before going to Łódź.
4. That there would be guidelines on what to film, record, take pictures of and so on.
5. Get information on what the purpose for the blog is.

But I really hope this workshop will be arranged again. I have learned a lot and feel lucky that I got to be a part of the workshop.



JOHANNA MAGDALENA HUSEBYE

Volda University College

The workshop from Łódź was something I wanted to be part of from the first time that I heard about it, and I experienced it as very valuable. I learned to work in a way that was new to me, brainstorming to come up with a concept, and also the different lectures gave me deeper insight and understanding of the history because it was a new creative way of looking at sad and tragic events. It was interesting to see the Łódź ghetto through eyes of people with different backgrounds. I learned more about myself and who I am as a person from seeing it from other students point of view.

I think the Łódź workshop is important to keep the memory of this chapter of history alive. It creates an impact, and I will never forget it. The experience of being in Łódź and walking through the areas where so many horrible things happened isn't something easily forgotten. To meet different nations in this way is a good way to unite and to create discussion and openness. I very much hope this workshop continues in the future. More nations, different people and professions gathered together. We have a lot to learn from each other, and I think it's healthy not to get stuck in our own way of defining history. We stand much stronger in the future when we are open and aware of many different definitions. Every-

body brings themselves to a discussion. The Łódź ghetto and the Holocaust is not something most people like to talk about, this workshop creates a setting for talking about it. It is important for us to talk about it and remember, even if the topics are difficult.

I felt like my skills as a journalist were useful in the project, but more so during the brainstorming process. It was harder for me to contribute towards the end since I'm not very technical or great at illustrating for example. For a few days during the workshop I felt like I wasn't able to contribute so much, but it got better. I realized that my knowledge, journalistic methods such as the way I communicate with sources, and choice of words turned out to be useful for my group after all. Even if I couldn't help with the technical side of our presentation, I still had a lot to give in other areas. It just took me a while to realize because I was so impressed with the skills and knowledge other students had and wished I had the same ones.

The brainstorming group I was part of first worked very well. We used the new methods we had been taught at a lecture, and everything went quite smoothly. People were open to each other's ideas, and we came up with 45 in the end. A lot of them ideas we were quite happy with. In this part of the workshop profession wasn't really a topic, we were just trying to come up with as many ideas as possible. I felt like many of my ideas were well received and used. It felt good to contribute, I didn't think any of my ideas would be that good before the brainstorming started and was pleasantly surprised. In the second phase of the workshop I ended up switching to another group and concept. None of the ideas from my first group made it into the next round by voting. That was alright, a little sad in the beginning because it made me second guess the choices we had made on which ideas we should present, but in the end I learned from that too, and

it was fun to be a fresh perspective to the idea and group I later became a part of. I was very happy with my new group as well. We worked well together, fast and efficient. There were some times when it was hard to come with input and it was not well received, but if I argumented long enough it got put through. This is not unusual in groupwork that some personalities clash, but it was nothing too big and we communicated well enough to work through those moments.

Profession was more obvious towards the end than in the beginning. When the concept was to be presented through different platforms my restrictions became more clear to me, because there was so much I didn't know how to do as I've mentioned earlier. A big part of the presentation was how we could show people our concept. My group became quite dependent on techniques I did not know. I was lucky to be in a group with many different sets of skills.

I am happy with the final presentation and the final project my group created. It was a strange new situation to be in as a journalist not to have a finished project to show, but I quite enjoyed it. It was new and a different way of working. We used the time we had to the best of our ability, and I think it was good for me to see that I don't always have to create a finished product for it to have value. Yes towards the end there were things we wished we wish we could have had time for, like fully making the website, or getting more pictures, or presenting an extra slide that showed more details of what it could look like, but in the end after the presentation I felt like the idea stood strong even without all these things and it was nice to see. We got our message across and met our goal even without the extra things we might have wanted.

Our practice presentation and our final presentation felt very similar to me. I wasn't aware we would be having a practice

presentation until very late into the workshop, but I didn't mind it. It was nice to have a chance to get comfortable and see what worked and didn't work. The feedback from the teachers was useful, but I don't remember any big differences. We put the feedback to use by changing a few things in our powerpoint, but other than that we presented our project very much the same in the final presentation as we did in the practice presentation. If I was to change on thing, then maybe next time I'd focus more on the division between who said what during the presentation so that the group could be more synched.

The workshop made an impact on my life personally, it was an emotional experience in addition to it teaching me a lot. It was very powerful to see the effects and consequences history has on people and an area even after so many years. I will bring these memories with me as I develop as a journalist. I have made contacts around the world, but I've also learned new perspectives that will make my future work more reflected and thought through. Everything isn't quite as black and white as it sometimes is portrayed.

I want to make sure I show that in my work with news. Its very important for us to go out and meet people from different cultures, backgrounds and countries. I am very interested in WW2 history, not only in Norway but everywhere. This workshop has made me even more interested. There are so many untold stories out there, which excites the journalist in me. I hope my work will give me opportunities to write about, talk to people, and be involved in work like this in the future.



BERNT INGE BERGE

Volda University College

I feel that the workshop, overall, has been a success. Though this was the first of its kind, and there were some hiccups along the way, I would still say we accomplished what we set out to do. Whether our concepts will be put into action is another thing I will not touch on.

Before the workshop

We in Volda got a good introduction by Thomas and Idar, well in advance of the workshop. This was wonderful as we got a chance to make up our mind and decide if this was something we wanted to do or not. Maybe in future the institutions that will participate can use some of what we did as an introduction and a rough outline of what the project will look like. Personally I was late in arriving, so I could not participate in the first "Meet and greet"-event. This did not affect me too much, and I did not feel I was left out or anything. But if I could have done it again I would have arrived a day earlier.

Warsaw

The day at the Polin museum was really important, maybe the most important scheduled event, we learned so much and it was fantastic to get an overview of the history of the jews in Poland. You got to see the evolution, struggles and

the other events that impacted them. The only thing that might have been done different:

- No guide (he did not seem interested at all)
- People should be allowed to walk though at their own pace (set a max time period)
- A meeting after the visit, in the conference room we were in, would be really good to reflect and discuss

The train ride from Warsaw to Łódź was good that we did together. This also helped with getting everyone lodged into the Polonia "Palace".

Accomodations

This brings me neatly into the accomodations in Łódź. First off, it was fantastic that Volda could sponsor us so we could stay at the hotel. I don't know how it was for the others, but I feel like all the institutions should do this as we essentially are their ambassadors in another country and in meeting with the others schools and institutions. The other thing that was good, was that our feedback was taken seriously and we were allowed to move, for a small fee. The reason for this was the disgusting hotel that was Polonia. That this hotel was selected reeked of budgets from the schools. If this kind of project is to continue in the future, the responsible parties should make sure that the participants never have to stay in a horrendous hotel like Polonia again. But, again, it was good that our critique was taken seriously.

The first days of the workshop

The first days were really hectic. They were packed with

lectures and walks in the ghetto and other thing, Don't get me wrong, I got a lot from these events, but it was exhausting. Could it be extended a day? No, I feel the workshop was long, but maybe have just a few more breaks and chance to unwind. The walk around the ghetto was, in my opinion, the most impactful part of the trip in terms of emotions. That and Radagast station. I learned a lot, not only about the history of the ghetto, but also about the people who lived there now and some about their daily lives. Maybe they could have gotten someone who live there now to talk to us?

The groups

Groups were a big part of the workshop, quite naturally. The groups we had to start working on concept ideas should be premade. The professors and teachers should make those. It was pointless for us to put them together. That we got to choose the concept after the presentation was good, but the groups should have been made. This goes double for the documentary group. They had very little time to get settled, decide what needed to get done, how they should do it and it was clear that a group should be decide before the workshop started. This should of course get to participate in the brainstorming for ideas for concepts and they could document the work better. That people were allowed to choose

the concept they want to work on after the brainstorm was a great part of the workshop. I feel that this leads to motivated participants.

My role

I feel I was an effective part of the workshop, even though

I do not have any design knowledge or practical skills related to photography or editing. Of course these limit my scope of things I can do, but this workshop is not just about that but about thought and ideas. Things I feel I can really contribute with. I feel that the different backgrounds and skillsets are critical for this workshop to continue to be productive.

What have I learned

I felt at the start of the project that I had a good knowledge of WW2. And a lot of what I knew was relevant, but I learned so much of Łódź and the different ghettos in Poland. The different ways of working I knew, but it was good to get a refresher.

Conclusion

The workshop was for me a great learning experience and great communicatively. I learned a lot and had a wonderful time. Some delays naturally occurred, but those are almost impossible to avoid as breaks are needed and you get a snowball effect.



BENEDICT UPHOFF

OWL University of Applied Sciences, Lemgo

I was first introduced to the idea of the Łódź Workshop by my professor Kathrin Lemme. Right from the start I was very interested in it because it combined several different aspects. First and foremost, the documentary aspect. In the course of my study I mostly did fictional work, which is fun and opens u up to a lot of possibilities, but I felt it was time to see the other side as well. Whether it would be film or something else, I just wanted to try something new when it comes to creative work. Secondly the idea of having an international collaboration with students from different countries in Europe and from very different fields of study. Up until that point I've never been part of something comparable. The last aspect was the topic of WW2 and Jewish history. Not only because I think it's a very interesting topic but rather because it is a topic that is not so easy to deal with appropriately. It is a challenge for sure.

Lectures and Information

The days of Lectures and tours of the Ghetto were very inspiring. The teachers gave us insightful input about a very broad array of specific topics. It was very refreshing to have such a knowledgeable team of educators that mostly came from a rather different background than those I used to. So while they didn't exactly touch my field of interest and study

all the time, they still always managed to give a new view about a topic, a new way of going about something. They purposely got us to come out of our own little world, our safe haven. This was one of the most important "tools" that I got along the way, that really helped me personally in the concept phase and will probably continue to help me in my future of creative work. Of course the bare content of the lectures was of interest as well and helped just as much, but it was the sheer "way of doing it" that stood out to me.

When it comes to the tours of the Ghetto and the Museums I am kind of torn. While it obviously was mandatory to get this kind of input to create a project regarding the subject. I felt that the methodology was lacking at times.

The Guides were great. Absolutely knowledgeable and invested people when it comes to the history of the Ghetto but more often than not I felt that I was bombarded with information. Whether we rushed through 2000 years of Jewish history in under 2 hours in the Polin Museum or had a little marathon through the Ghetto trying to cover as many subjects of interest as possible: I rarely had the time to process that input. A lot of times I felt the need to just have a moment for myself, soak in the atmosphere of the location and try to contemplate what this information I just got really means. Information is very mundane in itself, often scientific and theoretical, but it can trigger so many different things on an emotional level that will play a big part in how that information is absorbed and retained.

I feel that emotion plays a very big part when it comes to learning and processing new information and as soon as you are not able to have the time to process it that way you will just go deaf for the most part of it. Though I have to say that this particular observation or reflection might have been a big part when it came to finding our final project, which in many ways tackles this exact problem.

Concept work

The concept phase was a very exciting part. For the first time we really had the chance to interact and participate in an international group environment. It was a little difficult at first but after some time it just started to flow. For me personally the internationality didn't matter that much, I didn't feel like there was much of a cultural difference between

the nationalities that might have hindered or helped us in any way. It was just a bunch of different students and we happened to all speak English. The more interesting aspect was the mix of different educational backgrounds: journalists, visual communicators, historians or media producers. While we all might be connected through the study of media based majors, there was a very big difference in expertise between the students. Everyone was a nerd in a different subject, but we all knew the basics of it, which

made collaborating very easy. So while it's nice to have a broad field of people from different studies, it does make sense to have them educationally connected in a way.

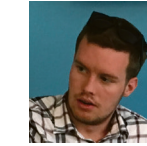
Apart from the people the way of working out the concepts made a lot of sense to me. It makes a lot of sense to just

IT'S ALWAYS REWARDING TO SHOW AN AUDIENCE WHAT YOU HAVE BEEN WORKING ON, BE IN THE SPOTLIGHT FOR A MOMENT AND HAVE A FIRST REAL WORLD TEST OF YOUR IDEA

ramble and think of every little idea you can imagine. This way we can make sure that not good ideas will be lost in the process of self-doubt or critic. Every idea is on an equal footing and only then the filtering will start. By splitting the brainstorming process in all these steps you will be able to find the best aspects of all these ideas and come to a conglomeration of very good ideas that can then be pitched in front of other groups that will then be able to again give a different twist to these ideas that you haven't thought about yet. Eventually you'll be left with the ideas that are good in concept and reception and you will hopefully end up with a good prototype.

End of workshop and my conclusion

I wish we had 2 more days to work on our concept in the end, because there was a lot of room for polishing and tackling new aspects, but maybe it made sense to artificially cut it short at one point to make a clear differentiation between concept proposal and unfinished products. The presentation of our concept was a very exciting part. It's always rewarding to show an audience what you have been working on, be in the spotlight for a moment and have a first real world test of your idea. I would have liked it if there had been more outsiders taking part in that presentation, but that might be something we cannot influence. In the end it was a workshop full of education, fun, awesome personalities and life lessons. It is a very rare opportunity to be a part of this kind of project at such a young age and I hope others will take part in it in the future and value it just as much!



BJØRNAR TORVHOLM SÆVIK

Volda University College

ghettos that was established during the Nazi regime over Poland is in my eyes more important than ever. Being reminded of these heartbreaking stories tells me that we are better at working together and not against each other.

This workshop has also been great in many other ways. One has to mention the collaboration between international students. In the world we live in your colleagues might as well be international. Therefore it is important to get experience working with people of other nationalities. In most cases we see eye to eye, but it is nice to see how different cultural backgrounds also make us debate certain questions we think we know the answer to. The social part is also a brilliant way of networking.

Expertise

My expertise coming in to this project has been journalism and content creation by the use of different media tools and channels. Especially I have skills regarding sound design within radio, film and television making. This skill set I got to use as a part of our concept "Sounds from the past". Our concept is based upon sound design which suited me well. We also chose to make a prototype and a video showcasing our concept. Therefore we also got to make use of my practical skills in making films for the presentation. The journalism part of the project is also something worth mentioning, since researching history is much like researching done within the journalism profession. I saw that my practical skills as just as important as my theoretical knowledge for this project.

Experimentation

One of the most debated questions we had during the process of working with the "Sounds from the past" has to be the question of authenticity. We did not have any record-

ings from the ghetto at the time of the war. This means we had to ask ourselves the question if its morally acceptable for us to recreate historical situations from the ghetto without any real sounds from the events that took place within the Litzmannstadt ghetto. After some discussion we concluded that this is acceptable as long as the user and audience knows that the sounds that is being used is not authentic.

Realization

By the end of the workshop my group had created a frame of which the sound from the past could be realized. We made a design for a interface, a prototype and a video showcasing the concept. For us I guess the road were pretty clear the whole way.

Communication and presentation

I see the difference between the presentation and the group work as purely formal. In the groups we were expressing ideas in an informal manner trough discussion. In the presentation we are also expressing ideas however in a much more formal manner using a more formal language. This is simply the way concept development needs to happen I guess.

Cooperation and independent professional work

I think our group worked really great together. All of us had a slightly different background and expertise although we are all involved in some sort of media production studies. Having different skill sets, tasks were divided thereby so that the most competent person did the tasks they were best suited for. But still we did collaborate on everything. During the production part of our presentation we often asked for each others opinions, making sure we were all on the same page. I did not see any problem in our group

regarding communicating ideas. Everyone spoke freely and such. It should be said that I am a guy who speak my mind whenever I want. I also believe I know how to express my ideas to other people. I regard this mostly as a good thing, although I can see my self often giving to much credit to my own ideas. If there is something I have to work on, it is that, but then again I did not see this as an issue during the workshop in Łódź. I can only speak for myself tough.

Personal and professional development

The benefits of this project for me has been working with talented people in a practical way. It is truly a great experience to work alongside people with different skill sets than yourself and thereby creating something together. I believe we all learn from that in both a professional and a personal way.

The workshop focusses on concept development, and it should therefore not come as a shock that I have picked up a thing or two about this as well. I really liked the different methods we used in the idea process using post-it notes creating the outlines of the project.

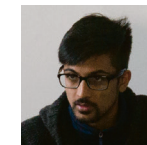
Personally I have had a great experience socially. All in all it was a wonderful time in Poland. Do I see myself working on this project furthermore? Maybe, it is truly hard to say. I do not dare to predict were I will be in the years to come, but if a opportunity presents itself then sure. I would love to continue this work if there is a opportunity.



KAROLINA PIETRZAK

University of Łódź

I'm very glad that I could take part in project concerning Jewish Ghetto. I think it was very elevating time for me. I could deepen my knowledge about Łódźer Ghetto. The cooperation with international students was also a nice experience for me. Thanks to brainstorming we could create an interesting presentation about timeless text. We have worked very persistently and without any arguments. Language barrier wasn't a problem. We reckoned with our opinions. Furthermore, the workshop gave me the opportunity to practice my English skills. What is more, I could get to know norwegian culture and habits. I also hope for the continuation of our project in the future.



MANIK MÖLLERS

OWL University of Applied Sciences. Lemgo

Before the workshop started, I did not have any particular expectation. Of course I am also interested in the history of National Socialism, but above all I wanted to experience working in a foreign country with people from different countries in a joint project. I am not the most open person when I have just met people and so this project was a little challenge for me but since many of the other students were very extroverted even on the first evening, my initial concerns turned out to be unnecessary.

Since I am not the most extroverted human being I am not the biggest fan of bonding activities. The worst for me was the mobile journalism interview we had to do with each other. Although it certainly was a good experience for other people, I'd rather be behind the camera than in front of it. Maybe it would even be sufficient if people get to know each other during dinner at restaurants or during similar activities.

Due to the condensed Information you could get really into the topic because there was no chance to really break out. Even during the evening activities there was much talk about the projects and about the whole topic. This of course has negative and positive sides: Although you could never get away from the subject, it is also a very positive experience to

be so taken from a topic in such a short time and at the same time sharing this experience with so many motivated people. Due to the fact that we have all worked on one topic, it was possible to achieve a lot in under two weeks.

It was very sensible that we received so much information about the Ghetto at the beginning of the workshop. Obviously we didn't use very much of those in our projects, but this way it was possible to come up with ideas that not everyone could come up with who read a tourist information brochure. I also liked the diversity of lectures about the ghetto or the history in general and lectures about storytelling. Especially the "Pokémon go lecture" was very impressive to me and had a relatively big influence on the concept. Without this lecture I would not have known about the beacon technology, which was a big part of the "sound of the past" concept. Also the interactive map of the city fire had a major influence.

Although it was useful to get a lot of background information, I don't think it was as useful to learn about the Jews in the medieval ages but to focus on more recent time or even individual stories. Personally, I stopped listening pretty fast even though the museum itself was really great. I really liked the concept of showing only original material because this way the visitors of the museum have to think for them self and this has a much bigger impact. However this great concept got lost because we were guided so fast through the museum.

However I also have to say that because of the bad guide, as well as by the actual concept of the museum, I realized right at the beginning that I do not like it, when all the information is spoon-fed. From this, the concept was developed, to create an environment in which the user has to discover and even experience uncommented historical events by himself.

You could also benefit from the ideas of other groups. For example we have modified the idea of commands yelling German soldiers and applied it in our concept to represent the ghetto border. Since it was neither possible nor necessary to make a finished product in the amount of time we had, the concept ideas weren't limited to available technology or time. Also we had students with various disciplines and skills. Without this barriers the conception phase was a much more creative process for me.

It was also a great team experience, because everyone in our team was well integrated in the process of developing the prototype and everyone could use their special skills. For me as a "sound guy" it was very exciting to use new technologies in the field of sound design and using it for our prototype.

But not only the practical but also the conceptual part worked out very well for us and we have been able to use the time we had very efficient. Although the linguistic barrier existed the communication was much less stressful than I had assumed before the start of the workshop.

My experience at the workshop in Łódź was overall very positive. I think we have accomplished a lot in these two weeks and can be proud of our work despite some of the setback at the end of the conception phase. I have never had to communicate so much with people from other countries, which has taught me a lot in this regard and made me more confident in future collaborations with people from other countries. I hope that some of us will be able to continue working on our project in the future.



JOANNA ZYCH

University of Łódź

and started next semester at my university. One day Thomas messaged me that workshop would be organised in the summer. To be honest, I could not believe. Firstly, I do not know why, but I had been thinking that Norwegian students do not have any knowledge about the history of Holocaust. I was also quite sceptic about Germans and their direct relationship to the topic. I thought that they would try to change the point of view because some of their grandfathers could represent different orientation. Later, I noticed that I had been mistaken. I used to work in international groups before, but this project seemed to be more sensitive than others. I was really keen on taking part in this project, because I am interested in history. My final exam in high school was strongly connected to the Holocaust issue.

I met with Thomas twice before the workshop. He explained me the concept and the plank of this project. I heard that workshop would be more focused on using media tools than exploring the history. I felt kind of safety, because nobody would excavate our past. I think many polish people have this kind of feeling. In our opinion we are the victims, because war broke out in Poland. Our territory was occupied by Nazi. Nazi launched the Holocaust, but we still have to fight off using by international media and public figures terms such as: “Polish death camps”. It causes that many of polish people myself included are very susceptible.

I was pleasantly surprised when I met people from Norway and Germany first day in Warsaw. We had been talking to each other and I noticed that they have a big knowledge about the topic. They were highly motivated and in contrast to my polish friends strongly got involved in all lectures and trips. For them it must have been difficult to work on project related to the history of the city that they have seen for the first time. Against all the odds such as language barrier

(many polish people do not speak English) they tried to do their best. I remember me, Siri and Bernt making interviews with people. The passerby were answering in polish, but they were waiting patiently for my translation. I was quite afraid that it could be almost impossible, because people are always afraid of cameras and foreigners with cameras could be even more terrifying for citizens of Łódź. We successfully did only two or three interviews. The last one was a peculiar. We had met old woman and she was talking with me about almost everything. During our conversation I gained knowledge about her favourite sitcoms, soap operas, flowers which she has on the balcony and many similar things. When she had started talking about the past and war I came to realisation that she is witness to history. Before the project I did not use to speak with citizens of Łódź. It was an unforgettable experience. I understood that history is around me. I started to look on the elderly people in different way.

I truly have enjoyed participating in the workshop: „The ghetto of Łódź”. Working in an interdisciplinary and intercultural groups was great personal experience. I have got the new point of view comes from my international friends on topic. During the workshop I had the opportunity to know better the neighbourhood. Actually, I did not use to walk around the area of the ghetto. It was my first time when “I was so close to the history”. I have never been on any of sandlots inside the ghetto. I have developed my knowledge about this topic. And what is the most important: I realised that Holocaust is not only Polish and Jews issue. The full understanding of history is possible only with the cooperation of people from different nationalities and cultures.



SYNNE ARNESEN JENSEN

Bergen Academy of Art and Design

The learning outcome of this course was to further develop my own expressive repertoire through varying means, depending on the problem and user group in question, and to be able to select and apply relevant methods for different parts of the design process. During the course of the ten days of this project we went to the Polin Museum to learn about Jewish history in Poland, we had lectures about the specific area we were working with, the former Litzmanstadt Ghetto, lectures about storytelling and possible technical solutions, and we went on guided walking tours in the former ghetto. We worked in groups of four or five people and did brainstorming and idea development exercises, before each group pitched three or four ideas to the other groups and the teachers. After the pitch the ideas were discussed and four of them were selected for further development. We each chose which projects we wanted to work on, and got some guidance from the teachers along the way, until we presented the final concept the last day of the course.

Polin Museum

I think it was a very important and good decision to take us to the museum. Knowing some of the history not directly relevant to the time period we were working on gives

context and makes it easier, in my opinion, to consider various points of view to a specific problem. That being said, I thought the guided tour was way too long. It was difficult to keep focus, so the gain in knowledge ended up being minimal in my case. I also got pretty distracted by all of the technical solutions in the museum. There were a lot of beautiful technical solutions in their exhibition design, but somehow it felt a little bit cramped. Getting the tour in addition to all of the visual impressions was too much, and I’m thinking that it would have been better to send us in there without a guide. That would allow us to walk around in our own tempo, and give us some breathing room between all of the info.

Lectures

These days were incredibly interesting but also a little bit intensive. A lot of important info and useful facts presented, and I loved that it was so varied. It was good that not all of the lectures were theoretical. Kathrin Lemme’s practical lecture was maybe especially useful for me personally, both because I learned a new technique for story development, but also because presenting what I wrote down hanging over me. It was such a personal task, so it was easier to be sincere when I knew I didn’t have to share it. The last task with Steinar Høydal, where we had to interview each other was also good, because it got me out of my comfort zone, and because I learned some tricks for doing interviews that I’m pretty sure will be useful for me in future projects. After all of the lectures, I felt very inspired to start working on the actual projects.

BEING SENSITIVE WHEN DEALING WITH HISTORY IS IMPORTANT TO ME, BUT I ALSO THINK THAT THERE SHOULD BE ROOM FOR EXPERIMENTING A LITTLE BIT WITH IDEAS THAT ARE DEBATABLE AND MAYBE EVEN PROVOKING.

Ghetto Walking Tour

Walking around the area where the ghetto was located was both interesting thought provoking. It might have been a bit too intensive to go on the walking tour after a full day of lectures. I felt myself zone out quite a few times during the tour, because my head was trying to process and contextualize all of the info from the lectures. Having a little break between the lectures and the tour where we could’ve gotten something to eat would also have been a good idea. But being in the area was nonetheless important. Getting to experience not just the area in itself, but also the reactions of people living there today made the project alive in a way. Seeing that walking tours were actually pretty invasive was a good starting point for finding solutions that weren’t distressing or bothersome for the inhabitants of the area.

Brainstorming

The brainstorming days went by really well. We managed to have a lot of different ideas and to build on each others ideas. I think having agreed on beforehand that we weren’t allowed to be negative towards any of the ideas as the first day was important. Forcing us to look for the positives of an idea became a good driving force to propel us forward and for us to experiment with different combinations of ideas and different solutions to our predefined “problem”. I felt that the communication in my group was good the second day too when we were examining the ideas and categorizing them. We had a lot of discussions, but we were all able to voice our opinions and arguments while the

others were actively listening. I think predetermining the rules for the brainstorming sessions was key to having a good group work environment, because we all could agree on what to do and how to do it. The first “blow” came after the pitch, with the teachers announcing they had been in a crisis after we had presented the ideas. That was hard to hear, because I felt many of the ideas had a lot of potential. I’m not sure, but I think maybe students and teachers had different thoughts about how much the idea we presented had to be developed beforehand, and I felt that there was some kind of major misunderstanding between us. In my mind what we were supposed to present was an openended idea serving as a starting point for further development. And that’s what I feel we did. Maybe that’s something that needs to be defined for next years students - exactly what’s expected to be pitched. What are the requirements of a pitch ready idea?

Choosing Ideas

The idea choosing ceremony was a second “blow” for me personally. I had been pretty excited about the idea of developing the so called “Rumkowski Game”, but that idea wasn’t among the chosen ones. Of course, that’s something I accept. After all, we did have somewhat of a democrating choosing ceremony. But I still felt that there was somewhat of an unfair bias against the idea from the moment it was pitched. I’m thinking that it might have something to do with the word “game” meaning different things to different people. To me games have the potential of telling deep and meaningful stories that are multifaceted and nuanced. The real strenght of games, in my opinion, is that they literally make the player a part of the narrative, which is something relatively new. During the feedback we got on that particular idea however, it sounded like some people only think games are a source of mindless enter-

tainment, which I would agree have no place in a project such as this. I’m not saying that the idea would have been chosen if everyone had the same idea about what a game is, but it did feel like that misunderstanding was a big disadvantage, and it left me feeling frustrated, and getting excited about another idea took me a little over a day. Some of the other more controversial ideas also didn’t make it to the next round, which I think was a kind of a shame. Being sensitive when dealing with history is important to me, but I also think that there should be room for experimenting a little bit with ideas that are debatable and maybe even provoking. Those ideas might fail, but at least the option would have been examined, and I really do think that they should be considered and encouraged more than they were. Talking about and trying to develop ideas doesn’t mean that they will be actualized. That’s something I thought of as a strenght of the project when I applied for it.

Further Development

I don’t have too much to say about this phase of the project, because I didn’t feel like we met any big obstacles along the way. We worked well together, and we were able to discuss our way through most of the smaller problems we faced along the way. There were some things that we left unresolved, like having a disclaimer at the beginning of the audio tour or after, and if we should blend in some sounds from refugee camps today or not. Doing that, blending in sounds, would have taken the project in a different direction that not doing it, and we couldn’t really agree on what the best course of action was for that. That’s basically what we struggled with. Besides that, we pretty much managed to find solutions that we all could agree with. The guidance from the teachers helped tremendously on the way as well. Questions were raised that we hadn’t thought about before, and it sent us in directions that we

hadn’t considered. All in all it was very useful. I think getting feedback from teachers coming from different fields really made the project more wholesome than if that hadn’t been the case.



OLA OLSEN LYSGAARD

Bergen Academy of Art and Design

I did not know a lot about the project going into it. We heard about it just a couple of weeks up front, and the the presentation Hilde was supposed to have with us students explaining the project, with teachers from Volda on skype, was a mess of technical difficulties and improvised english translations. Still, it seemed like something worth the time and I signed up.

Going into this project I expected to do a lot of thing outside my comfort zone. I prefer working alone, visually with illustration and comics, and with a very practical approach, letting the theoretical and academic concepts of the project emerge from the passionate work, and not the other way around. Group projects with language barriers and lack of any isolation even sharing bedroom with fellow students is the things of my nightmares.

The plus of entering the project with this kind-of-bleak outlook is of course when you don’t expect it to be neither fun or doing things you are good at, you don’t get disappointed, and it’s easy to focus on the work even if it’s not pleasant.

The three stages of the workshop, the input, the work and the presentation all worked well and complimented each other.

Having a lot of input the first days really helped shaping the concepts and ideas. The museums and city walks is probably the thing I remember the best from the whole workshop. The teachers lectures was also good, but the focus on the possibilities of technical tools maybe overshadowed the focus on handling a sensitive message, which seemed to be the biggest hurdle for most groups to overcome in retrospect.

Also, from how much planning was put into the other aspects, I felt like the way the final groups was chosen was a little to random. People choosing projects without even knowing who else was on the group, resulting in both groups with too much of one kind of student, or lacking vital skills for research or presentation. A longer and more curated process where both students and teachers worked with the goal of having all groups being as functional as possible would have helped a lot I think.

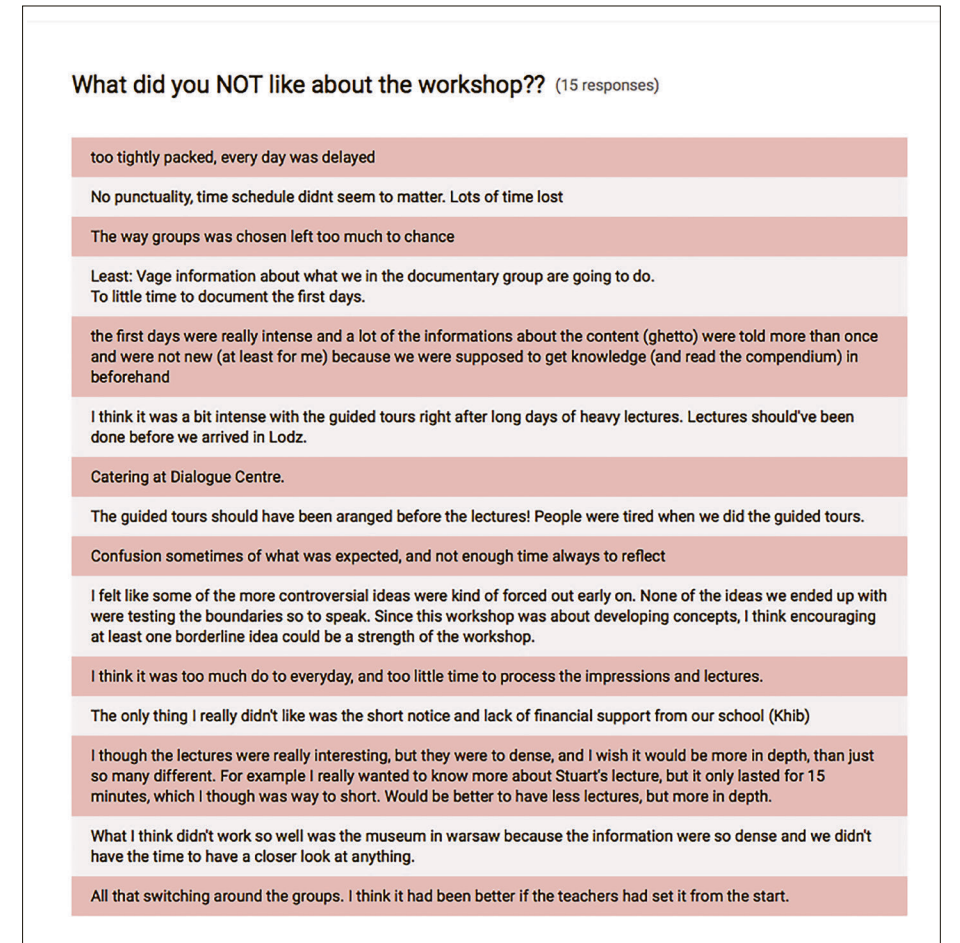
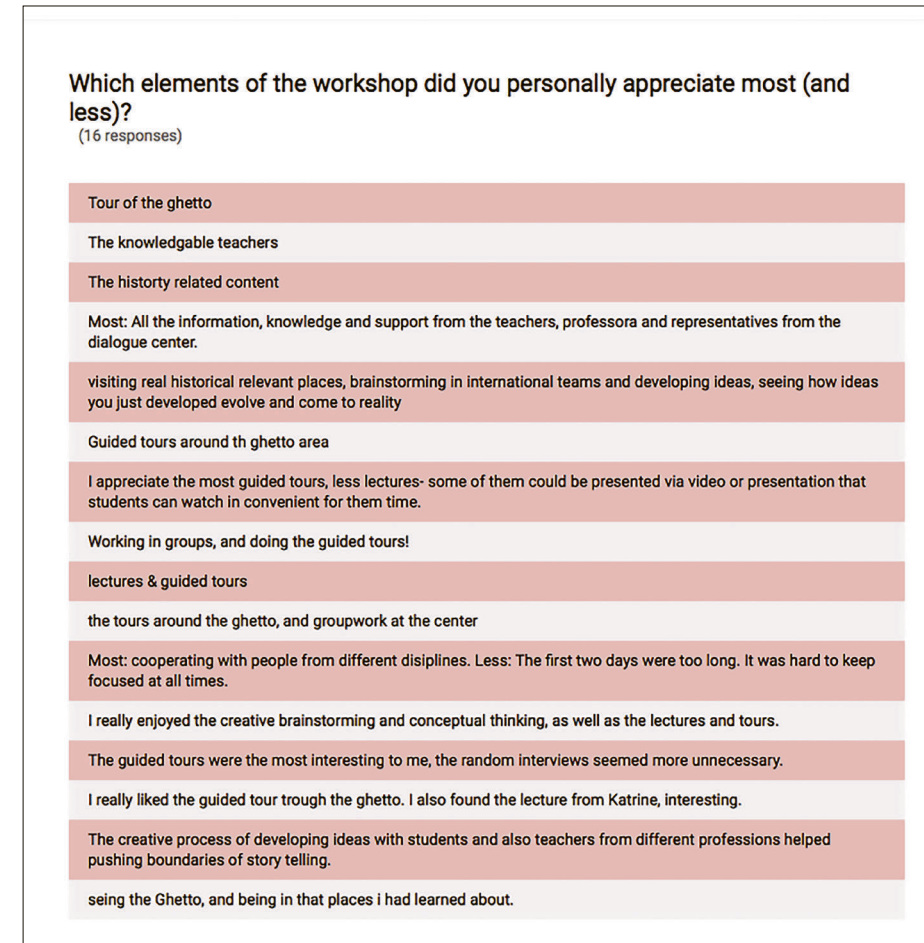
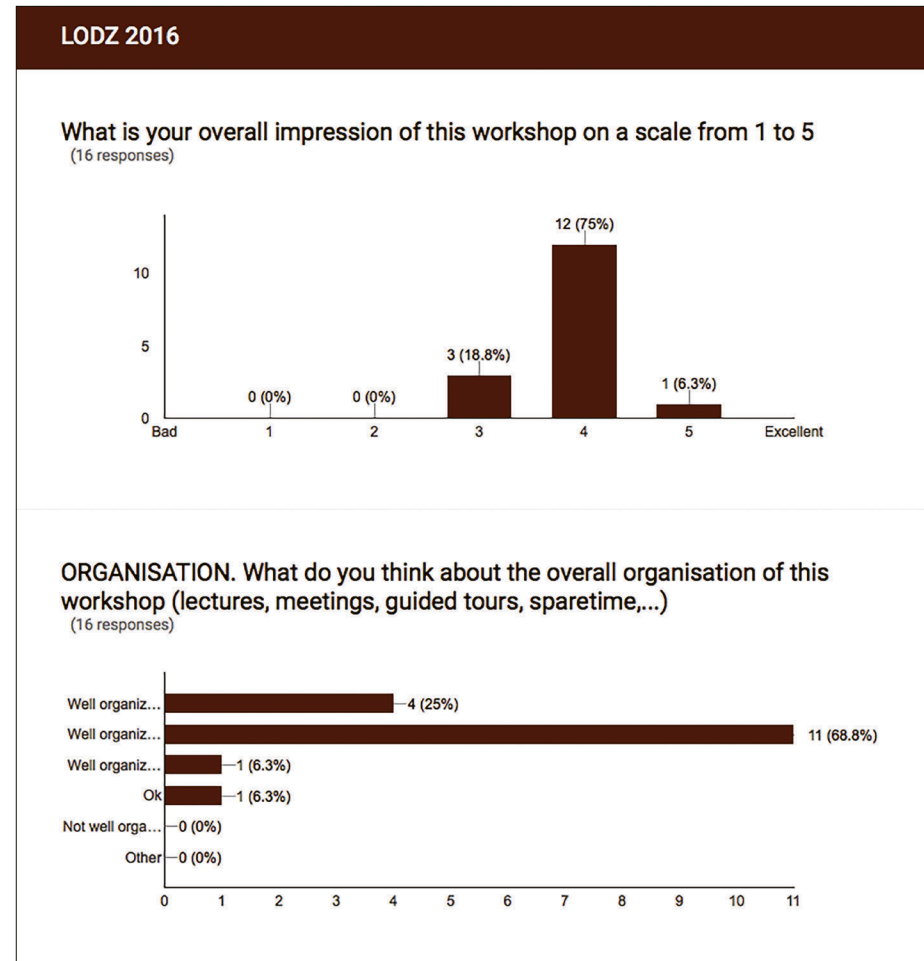
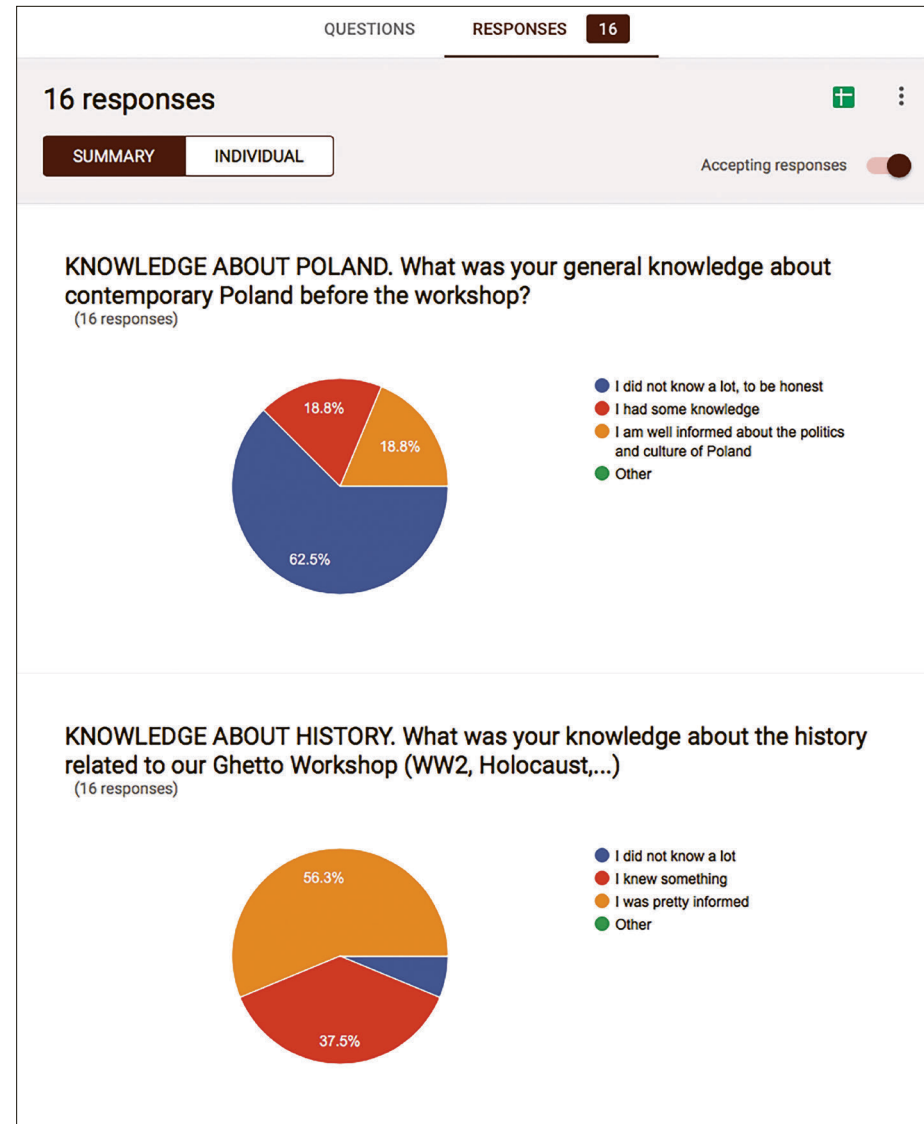
Our group was suffering very much from the random nature of it’s creation and our project could have been a lot more refined if we didn’t use almost two of the most important days on just actually agreeing on what we were supposed to do. I think the major thing that made our group not functioning was the different levels of english spoken, and the general approach of this project. We were two visual communication students from Khib, and two polish students who also knew each other from old. They missed out on a lot the theory and history input, and feedback from the teachers, making the academic discussion on how to refine the concept very difficult. They also didn’t seem really comfortable discussing these rather difficult things in a second language and a lot of time was used on them agreeing to a development, but then by the next day, having done something completely different, showed that they really didn’t understand what was talked about at all. This disconnect of what you communi-

cate you understand with what you actually understand was the biggest timesink and cause of frustration in my opinion. I think it could be avoided by explaining to the students applying for the project more precisely what is expected of them in terms of english language and academic discussion.

All in all i felt like I learned a lot both about Poland, the history of the jews and about myself, and the real interdisciplinary group work part to be the biggest dissapointment, but still absolutely worth it, and gave me skills to hopefully handle similar situations better in the future. I will probably never apply for similar workshops again, unless they actually are properly funded so they’re not an economic hurdle at least, but as hoped I came out on the other side with new knowledge.

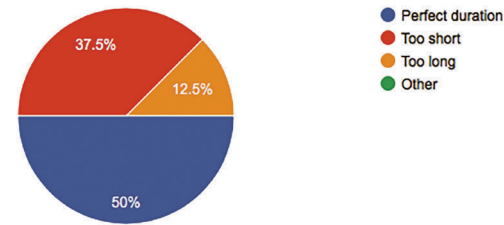


STUDENTS SURVEY



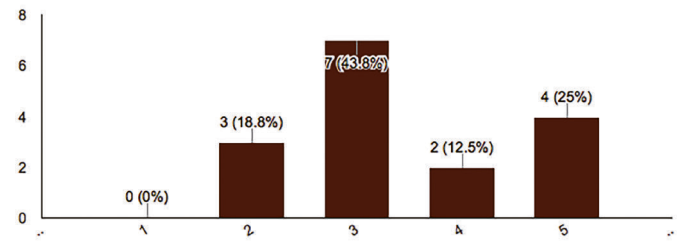
DURATION. What do you think about the duration of the workshop?

(16 responses)



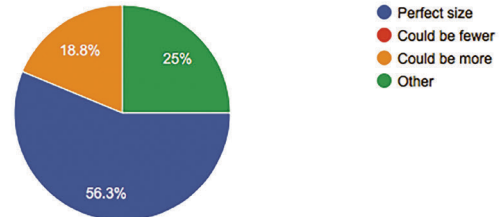
WARSAW. On a scale from 1 to 5 - how important is the start-up day in Warsaw (and the visit of the Polin museum)?

(16 responses)



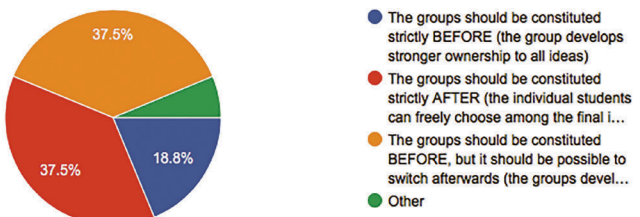
NUMBER OF STUDENTS. What do you think about the size of the students group, participating in the workshop (18 students from Poland, Germany and Norway)?

(16 responses)



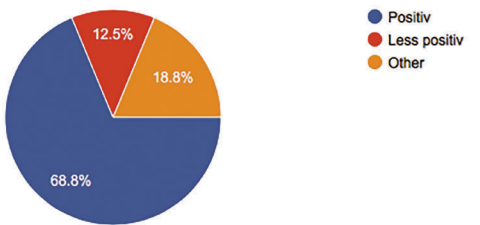
THE WORKING GROUPS. Do you think it makes sense to have the final groups settled BEFORE you start the creative brainstorm process, or does it make more sense to constitute the final groups AFTER the pitch (as we did now)?

(16 responses)



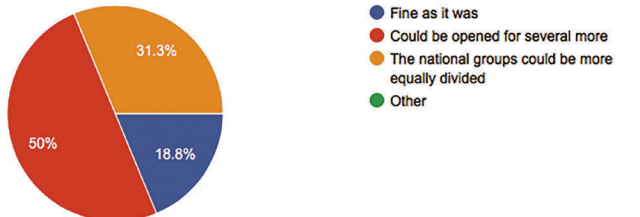
CULTURAL COOPERATION. How were your experiences about working with students from other countries (and cultures)?

(16 responses)



Do you think the participation of 3 nations is appropriate, or should others (additional groups) be involved?

(16 responses)



Would you like to comment the prior question about the cultural cooperation?

(7 responses)

no

No

The polish students seemed to not really understand academic discussions in English, which hamstrung conceptual development and communication in general

it was really great to work internationally to get various opinions

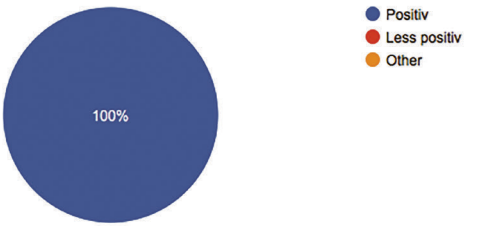
Some groups didn't consist of people from other countries. I think that in every each group should be the people from 3 different nations. There was one group with two polish members - it shouldn't be accepted.

I wouldn't mind one more country, its very fun to work with people from different nations. Maybe norway, poland, germany and russia/britain/any other place?

For me the different nations didn't make the big difference but the different professions.

INTERDISCIPLINARY COOPERATION. How were your experiences about working with students with professional backgrounds different from yours?

(16 responses)



Would you like to comment the prior question about the interdisciplinary cooperation?

(5 responses)

no

It was very fun because the skillset was different and the way of thinking about things, it made us a better group.

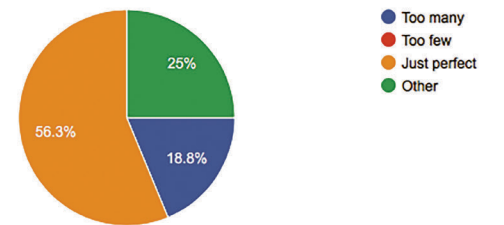
It made it possible to work on other kinds of projects than I normally do.

I really think this helps everyone to be more creative. It is also fun to learn from students of other professions.

Everyone worked nicely together, but it seemed like the overall focus from the teachers was on the journalist students. Not so much information about how we could have used film, graphic design or illustration in this particular project.

THE TEACHERS. What is your opinion about the number of teachers involved in the project?

(16 responses)



Would you like to comment on the teachers and their contribution to the workshop?

(8 responses)

no

I was impressed of all the lectures.

it was really great to get to know different opinions

Maybe it could have been better if the teachers dedicated their time to one project each? I think the students got a bit unsure of their task/what was expected due to a bit of disagreement amongst the teachers sometimes.

I liked the group of teachers a lot, it was very nice to get different input and learn from teachers from different fields.

I really appreciate all the work the teacher have put into this workshop. The lectures were inspiring. And all of the talks about the project really helped us move forward and solve problems we were having.

Loved the lectures, but like we discussed it would be nice to give out some information before going to Lodz, over internet, to save time in the development of ideas. Also I got the impression that the teachers were kind of disappointed by our ideas, and that they had some idea from the beginning of what they were expecting in their heads. If so, it would be more fair to the students to give some guidelines before start.

I really liked that the teachers had different backgrounds and fields. We could then learn different things and get a bigger variety of perspectives.

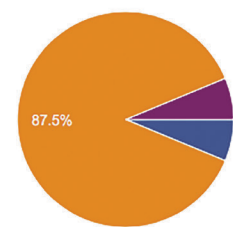
CONFLICTS. Have you experienced any conflicts during the workshop? How did you deal with it?

(9 responses)

- no
- Poor communication. It got better, but never got good.
- Nope
- There were times when it was hard to work together because some groupmembers preferred things done in their way, but we worked through it and communicated.
- I felt like there was a big misunderstanding between students and teachers after the pitch. Like we came to the pitch with different views about what was going to be presented. Broad ideas vs more refined ideas, maybe. Dealt with it with the good old move on and forget.
- I didn't have any personal conflicts.
- I found the cooperation a little hard with some of the international students. It was a group of strong opinions, and some people didn't want to distribute tasks in the group, since they had such a strong idea on how the finish product should be.
-
- go back to what i wrote about dividing the group from th beginning..

SOCIAL ACTIVITIES. Are you happy about the social activities (with and without teachers)?

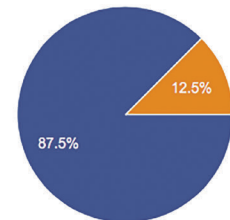
(16 responses)



- Too few activities including teachers
- Too few activities excluding teachers
- Just fine as it was
- Too many activities
- Other

EMOTIONS. "The Ghetto of Lodz" is evoking strong emotions. Do you feel that you were able to deal with your own emotions and that you had an appropriate arena among fellow students and teachers to discuss issues?

(16 responses)



- Yes - I was able to work on my emotions in a good way.
- No - I am stuck with a lot of emotions, I could not find appropriate comfort and discussions.
- Other

STRONGEST IMPRESSION. What aspect about the ghetto has made the strongest impression on you?

(16 responses)

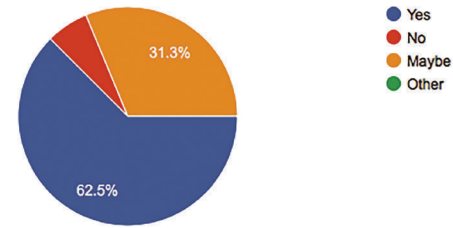
- radagast
- Radegast
- The frustration of the people living there today
- The situation today compared to the situation during ww2.
- radegast station - standing at the real physical place where so many people got deported from the ghetto to concentration camps
- Radagast station. Inside the old train wagons.
- The fact that many people still live in the same buildings as ghetto was.
- Being at the Radagast station and to reed the speech of Rumkowski
- How strong were people in those years, and try to fight for their rights
- Radegast station. That place was very difficult but important, wish we had more time there. I dealt with my emotions on my own, but there could maybe be room for doing something creative after that together all the students to reflect and express their feelings.
- Probably tha fact that a lot of the buildings still look like it did during the war, and the stark contrast between those buildings and Manufaktura.
- It was really powerful to be at Radegast station. Also seeing the people living in the area of the former ghetto made a strong impression on me.
- The story about the children being sent away.
- It was definitely when we were visiting the train station, and also when we were guided around the city to learn about the children drawings.
- The strongest impression for me was walking through the Backyard when the guide told us that even the smell was the same as during the ghetto. It felt like nothing had changed.
- seing the ghetto

LACKING KNOWLEDGE. What areas about the ghetto would you like to get more information / knowledge about (current authorities, the citizens of Lodz, perpetrators, communist period, ...)?

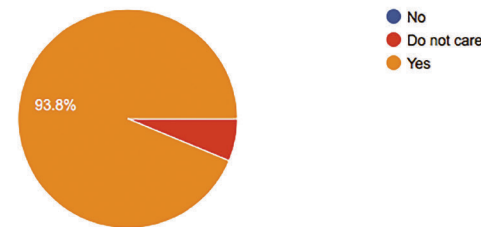
(16 responses)

- communist period
- Perpetrators
- I don't know
- I am happy with the information.
- time before the war started, communist period
- Current authorities and also the communist period.
- communist period, time after communism
- The current situation i Lodz and Poland in general!
- I'm interested in everything
- Current authorities and perpetrators.
- Today's citizens relationship with the history of the area, in relation to their thoughts about people walking around in groups getting guided tours.
- Communist period
- I found it very confusing that we were supposed to document an area we were not allowed to walk in, so I would have loved a better explanation about why the people who live there are som dangerous (beyond the fact that they are poor and alcoholics). General information about polish culture and politics might help.
- I would like to learn more about the situation in Lodz as it is now and about the people that lives there.
- I really don't think you could fit much more information in the time we had but I am always interested in the mind of the perpetrators.
- how thing are really going on i the ghetto now

PERSONAL DIMENSIONS. On a personal level - could you imagine to continue working on these topics?
(16 responses)



FUTURE WORKSHOPS. Do you think this workshop should continue next year?
(16 responses)



If you answered "yes" to the prior question - for what reason do you think this workshop should continue?
(15 responses)

- more ideas
- Its just a great concept that others should get to know aswell
- It's a great opportunity to work with people from toget contries and Get New perspectives om what happend during the war.
- the topic is important and other students might have other ideas and concepts to work on that we didn't think of
- It is important to emphasize and enlighten people about this part of the history. Also considering that it it a good way of sharing knowledge when it comes to storytelling and the use of new media technology. Would also be nice to actually have a finish product in the end.
- We hadn't so much time to work on our projects. I think that we can develop them if we will have such possibility.
- Its a great way to learn hoe to work on a international level! It is inspiring to se how different cultures work together on a common piece of history, and how we together find solutions to challenges.
- It's interesting topic. Also just to improve work in group and english.
- I think its important to reach students from different countries, put them together and work on such an important topic. It's good to remember, to reflect and also to come closer now that the world is moving towards more prejudice.
- It brings people together that otherwise wouldnt have cooperated.
- To develop the projects and to think of new ways of visualising history
- I think this years workshop worked best as a "trial run", so the people involved know more about what they need to do better next time.
- I learned so much during this workshop, both with the international corporation-part, and about the jews situasjon under the WW2.
- I think some of the concepts should be continued.
- the work is very important and serious.

EVENTS. We are planning a major event in 2019 or 2020 - according to the commemorations of the start of WW2 and the liberation of the ghetto. We hope to develop exhibition(s) where all of your concept contributions will be presented for a broad audience. How can you imagine being connected to this event (if you are interested)?
(16 responses)

- Could be interesting to try and gather everyone who worked on it
- Maybe give my impressions of past workshop etc, show concepts etc
- Not interested
- A documentary group.
- it would be great to be connected to an event and actually reach a lot of people with the work we did (are going to do)
- That sound very exciting!
- I want to be an author of one of the main concepts. My goal is create sth which will be existed in the future.
- It is hard to say. I would definety be interested in perticipating, but it is depending on what i am doing at that time. It would for instanse be great to have a working concept to show an audience!
- don't know
- I would love to come back, be there, and help with the echibition .
- I would like to develop the concept further and maybe present a working small scale (or big scale if possible) version of it.
- I would like to develop a concept or work in media team to document or cover the workshop/concepts
- I would love to be a part of it somehow. I would like to do a personal project inspired by the workshop, but more focused on design and illustration.
- First of all, I think that is a really good idea. And second, maybe we could join on the exhibition (have a presentation or just join the audience).
- I could imagine talking about our concept.
- it would had been nice to be updated

What are your main impressions about the workshop you will remember in future?
(16 responses)

- differing ideas get melted together
- The teachers input
- More detailed history of ww2 ghettos
- Good
- working in international groups will always bring a broader perspective to different topics
- Definitely the ghetto and walking around to the historic places. But also seeing some of the people living there today. They might not know about the history and for instance who lived in their house before and what happened to them.
- Norwegian and german students were more involved in the workshop that some polish students.
- The group work, the tragic history and the sosical aspects.
- I'm glad I could be part in this project,
- The brainstorming, the tour of the ghetto and the radegast station. The great evenings together having a good time eating dinner.
- The sometimes difficult task of working with people from different diciplines and working on projects where peoples feelings are the centre of attention in a way.
- Working in international teams and with great colleagues. Also experiencing being in Poland over time and learning about the culture and history.
- Getting to know the city of Lodz, with its big contrasts between rich and poor areas. Being in a place where all these bad things happened, and seing how the people there relate to it today, and off course meeting a lot of wonderful people.
- Both the social parts, and everything we learned.
- working and communicating with people from different fields and countries. The ghetto and all the history that still seems so present.
- The art around in the city. Thoughts people we interviewed had about WW2 and the ghetto, and the in between stress that came along the group work

If you think the workshop should continue - do you have any suggestions about how to improve it?

(10 responses)

Better scheduling, more concept time

If the documentary group had been chosen before going to Poland we could prepare and decide our focus, the platform and so on.

work more on the topic in beforehand (we did - bust mostly on ourselves)

Lectures done in forehand so we don't have to use several days of the workshop on heavy information. More guided tours, maybe even in smaller groups earlier in the day. Info or guided tours to libraries/ places where one could gather information for developing the concepts. As I said it would have been nice to see a final product of course.

Some of lectures can be taken by students from videos or presentations - just to save more time for working on concepts. The number of students from different countries should be the same (for instance: 5 polish students, 5 norwegian and 5 german). It should be more lectures about history instead of media and communication (most of students have a background and the knowledge how to use technology etc.)

Do not put all the lectures in two days! Change it so that we do not spend hours and hours in one room.

I think the half hour we sat down at the end of the workshop brought a lot of good feedback that you can think about, but overall I was happy with the way the workshop was, it was very good.

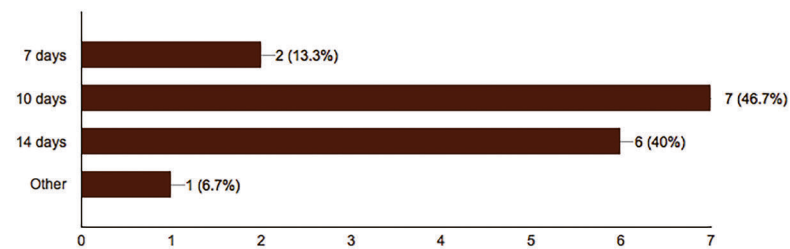
Make the first two days less intensive.

Better planning for ALL the students, economical support for all students.

I would have loved to learn more about how to actually make an app, how to make and develop a documentary (with some lessons on dramaturgy) and more the practical questions.

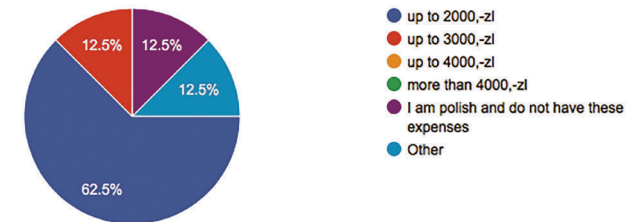
DURATION. How long would you consider to be appropriate for the next workshop (how long can you stay away from home)?

(15 responses)



ECONOMY (most interesting for the non-polish students). For this workshop, we had different financial support models (depending on the different institutions). We would like to have a more balanced system of shared payment - so all students are supportet equally. In case we cannot finance every aspect of the workshop - how much would you be willing to pay for a 10 days workshop, including traveling, transportation, accommodation and food (measured in zloty)?

(16 responses)







TEACHERS REFLECTIONS

KJETIL VAAGE ØIE

Volda University College

I was of different reasons invited late into the project in order to represent my department from Volda University College (VUC) and in order to teach and guide students within the field of mobile media and other technology driven or based approaches.

The disciplinary or professional program started with a visit at the Polin Museum in Warszawa. This set the tone for the rest of the visit. Not only was the museum a showcase for different ways of facilitating storytelling from the past or history, but the museum won the prize for the best museum in Europe in 2016. This makes it very inspirational for the students and represents a best practice within the traditional museum conditions of storytelling. In addition, I would like to applaud the invitation and participation of Claudia Lenz from the Holocaust Center to this same museum visit. Her contribution on memory culture related to the topic was very relevant for the project and had a useful transnational approach which suited the project and the student group.

In Łódź we mainly stayed in the Dialog Center which worked very nice for teaching and seminar activities in the project. The excursions to the Jewish ghetto in Łódź were thoughtful and made a physical experience. Since this was the projects “main goal” we could have used even more time in the ghetto than our guided tour.

In my own scholarly work and competencies (involving mobile media communication), I see vast opportunities, poten-

tial and need for reframing and make different media where this kind of history communication can transmit into or re-mediate into. Apart from the opportunities, potential and needs, I argue that scholars have a responsibility to make suitable medium and narratives for embrace and give these historical events their suitable place in people lives after the existing eyewitness medium and first-hand sources dies out.

The topical background of this project are not a very pleasant part of our common history. That affected the students and the staff during the trip. In order to grasp this somehow non-understandable actions which was part of the war, I found that the students searched knowledge a mutual understanding from the participating students from other universities. This made the international mobility dimensions of the project extra valuable.

Unfortunately, I had to leave the group and project in Łódź after the intensive first three days of teaching and seminar. In retrospective, I think that some of our lectures could be done in advance in order to release more time for the students to work practical together. But also, an earlier program would potential attract students to the project because of the different topics thought from scholars from different universities. So my suggestion is not to abolish the lectures in the start completely.

I honor the organizer Thomas Lewé for a very good, transparent and organized project which must have had its difficulties with different Universities, their staff and students, in different countries.

Kjetil Vaage Øie

Ass. Professor Volda University College

HILDE KRAMER

Bergen Academy of Art and Design

PREPARATIONS

Geir Goosen and I developed an application for a cooperation with the Art Academy in Krakow, and got seed funding for that project in spring 2016. The intended project had historic connotations to Nazi work camps and the Jewish ghetto through a poster project.

Implementing the project in the school schedule was a challenge. Ideally I would bring MA-students because of level of reflection, but their schedule is so tight and they have personal projects, so it would be difficult to make them feel engaged. I think. I still believe this could be a good opportunity for MA-students, by mapping their interests before starting their studies.

Reflection: The necessity to implement a project like this not only to students, but to colleagues and executive authorities in the institution. I hope to convey the interesting possibilities of development for students and for KHiB as an institution in further cooperation.

A dialog with Krakow started through email and later a visit. But during the correspondence we realized we found problems in schedules; our possible dates did not match. Therefore for the moment, we plan to do this in spring as a part of the interdisciplinary exchange that we now participate in, after invitation from University College of Volda. It is a possibility to include Krakow to the Łódź project, as one interesting option.

We should definitely have been participating in spring for several reasons:

- Getting to know partners in project, formalize agreements with partners.
- Planning parts of education material to avoid lecturing too much of the same, or on the other hand be irrelevant.
- Understanding the local history (very different from Krakow, a city that is dominated by universities, architecture from gothic and medieval architecture – and big tourism, while Łódź is almost a monument over the industrial period, and textile industry primarily. Stagnation in the 20st century has left many areas almost untouched since then, that also gives some possibilities)
- Getting ownership, contributing to the plan. However since this was not possible due to exams and student evaluations, we joined and have been participating without trying to change the agenda of the workshop. Not that it felt necessary; I am impressed with the development and planning, mainly done solemnly by Thomas Lewé. The suggestions I have made further on in this reflection note is not to complain, because I am very satisfied. But maybe we can get even better results by looking for different options.
- If we distribute responsibility for different parts of the workshop to different institutions involved, the project leader will not be so needed in every little practical detail.

In August/September it was finally agreed that students from MA/BA could apply for a total of 4 members, and the students that traveled to Łódź all came from the same class (BA3) and with a specific interest in drawing. They all wrote a letter of motivation before being accepted.

Potential for improvement: Better time ahead to give theoretical understanding ahead. Making evenings with films, discussions etc, recommendation of literature etc.

THE WORKSHOP

A total number of 10 colleagues contributed to the workshop with coaching and lectures: Kathrin Lemme (Lemgo), Stuart Marlow (Stuttgart), Krystyna Radziszewska (Łódź), Idar Flo (Volda), Tormod Utne (Volda), Kjetil Vaage Øie (Volda), Steinar Høydal Thomas Lewé (Volda), Geir Goosen (KHiB Bergen), and me (KHiB Bergen).

The workshop started on Saturday, 10th of September. Warszawa is a city with very poor city planning, it does not provide an atmosphere of intimacy for getting to know a group of new people.

Possible to find a place closer to the old part of the city next time? If we plan early we might get accommodation that would be cheaper and more fitted.

But the Polin Museum situated there made it a natural starting point. Claudia Lenz from the Holocaust Centre, Oslo gave lecture that started with the question: What is your first memory of hearing about WW2? The answers from the students made us realize even more the value of such a project. Their knowledge was very superficial, and had mostly been conveyed in secondary school in a way that did not provide understanding of the tragedy of Holocaust.

Afterwards followed a guided tour (over 2 hours) through the museum. The museum has contemporary design, also of the exhibitions, and I believe it was an important part for the stu-

dents. **If repeated:** Possibility of having a break? Two hours is a long time, the brain gets exhausted and, I believe the most important learning from 20th century in the exhibition came on a point where everybody needed a break. Even with the best of intentions; you cannot force learning and implementation of knowledge.

In late afternoon, we travelled by train to Łódź. The students were accommodated at Polonia Palace Hotel - a rather low quality hotel and finally only the Bergen students chose this place. It seems the quality of the rooms had different standard. Hopefully next time a place that suits all may be found. **Maybe it is possible to cooperate with the university;** maybe they have available student accommodation? **The teachers stayed at Loft Apartments** – a place with high standard. It was more than satisfactory – but I would not mind to stay more central (and I can live in more modest conditions) if possible next time.

First workshop in Łódź on Monday at the Dialogue Center; a most professionally run institution promoting information about the victims of Holocaust – and their survivors. To see how many nations visit the center, and the high frequency of exhibitions and events was impressing.

Joanna Podolska-Płocka (director), Eliza Gaust (project specialist), Magdalena Kamińska (contact person for any issue and payed by the project) and Justyna Tomaszewska (guide) provided excellent help in all ways and contributed with substantial information to our project.

- The structure of lectures may be read in the schedule produced ahead of the workshop. I believe it was well planned and the information they got was relevant, but I saw the students suffered from overload of information. I think

we need to make a schedule that has a structure like this: New learning – implementing through practical exercise between students – written reflection. This makes them remember and learn – if they can get emotionally and rationally involved in a dialogue. The exercise by Kathrin is mentioned by a student. I agree that the form it was carried out gave a good teaching result.

- I would like to work more on group communication and group behaviour next time. Among other things: Prepare my own students better, to make them leave shyness behind and join as active partners in all parts of the workshop, also discussions.

Nationalities: We need to discuss within the network – and with our institutions – how to relate to Israeli institutions as possible partners. Not having Jewish persons in the project is leaving out an important factor in the dialogue. But this involves political perspectives that needs debate ahead.

What lies behind the low involvement from Polish students? This could be explained with local belonging, and therefor not engaging so much, not committing. Should Polish students come from other fields of studies? Suggested areas: Film, psychology, entrepreneurship, anthropology, art from other cities.

Design as tool for empowering: The Baluti district is now an area with big social problems. Probably no inhabitants today have Jewish roots. The increasing tourism is causing a tension; people feel overseen, not involved.

Social conditions: Well prepared in cooperation between Lewe/ CD. Balance of numbers male/female teachers? Balance of how many teachers from each school to avoid polari-

sation? **How many students in total** – I believe the size of the workshop was ideal.

4 interesting concepts have been produced and presented – additionally, one group has been working on a documentation of the concept group’s work. General impression: Well organized, impressing as a pilot, very professional.

CONTINUATION

- A core-unit of institutions (Volda, Bergen, Lemgo) will meet in November to evaluate and sketch possible directions for new workshop.
- Our involvement must be formalized in written agreements, also involving CD.
- KHIB holds a seminar in February inviting the main partners.
- A new trip to Łódź is required during winter to plan the road ahead.
- An application for EU-grants could be a possible continuation
- Before formally making an agreement duration of project is difficult to decide. We see possibilities to continue at least until 2019-2020.

CONNECTION TO ARTISTIC RESEARCH AND FUNDING

There has been little time to digest, as work had piled up. Also it is deadline for applying for funds. After discussing with leader of artistic research for the Design department, Linda Lien, I will send an application for Artistic research project involving three parts:

- Funds for continuing interdisciplinary/international cooperation

- Funds for writing a paper for Cumulus Kolding in spring 2017
- Funds for an artistic project starting in New York in October, interviewing the survivor Salomea Kape. The direction of the project will stay in the field of illustration.
- Several KHIB projects, here mentioning “Walk with Jid-dish” by Associate Professor Charles Michalsen, a project with roots in Wrocław, and “Pictogram Me”, by Professor Ashley Booth seem possible connections.

I look forward to keep engaging in this inspiring cooperation!

Hilde Kramer

Professor of Illustration, Bergen Academy of Art and Design

STEINAR HØYDAL

Volda University College

Warsaw

This was my second time in Poland. I went on a research travel in november 2015. On the second trip we traveled to Warsaw and got a great experience in Polin museum. This was an eventful and inspiring start to a week’s stay in Poland. We lived in luxury apartments and ate at a good burger restaurant. Nice to have a social meetingplace the first evening, both for teachers and students.

Łódź

When we arrived at Łódź we had several lectures on the theme which was exciting. Everyone got filled up information needs and research was stronger for students. The Dialogue Centre worked excellently as base and place for the seminar and workshop. Students had close contact with the staff at the center and was able to ask and get answers about the different topics they wanted to research.

The employees at the Dialogue Centre also helped us with practical solutions for the services group needed to have conversations, dinners and group work. This was very important for helping Thomas to have less organizing work. The whole week i were in Łódź Thomas Lewe had done an amazing work in organize both students and teachers were to stay and logistics throughout the whole workshop. This was exemplary executed by Mr. Lewe.

We had prebooked guiding in the ghetto that worked well. The last guided tour was too long because we were all tired after a long day and many impressions. This was a shame because we were looking at pictures of the artist who had made the children images in the ghetto area. This guided tour was cut down by half an hour because we were tired. This shows that the days with lectures could be a littlebit shorter next year.

I had a lecture about using mobile phones as a tool for the students. We wanted that the students would work somewhat discreet in the ghetto area since a lot of vulnerable people live there today. Smart phone is an important working tool for the students. They got different tasks in a two-hour workshop. This helps the students to realise that the most important camera and tool is the one they bring with them all the time.

My stay in Łódź lasted one week. I missed performances on Tuesday. We have discussed in the teacher group that it is not the final product, but the process that is important for the project.

Suggestions for improvement

We should have Polish students who stay with the others and not leave for getting home every day. Localstudents had tasks at home or at school so they were busy with other things than our main project. We should cooperate with another university than the one in Łódź. This helped to create distance between the different students instead of splicing the students together. On the other hand we maybe need to hire some localstudents to show the otherone around in the city, but this the students have to answer for themselves.

The german students and the norwegians went well together. We should have less lectures so that it was released more time for students to start up the workshop.

I had to leave two days before the performances of the concepts so i did not see the final production. Even though, through good advice we got a transparency in the various concepts that students had created through this week. I am impressed that we came so far in concept development this week and I know that both students and teachers got big dividends and new knowledge on a difficult subject.

Steinar Høydal

Volda University College

GEIR GOOSEN

Bergen Academy of Art and Design

Litzmannstadt Ghetto, Łódź Ghetto, Bałuty

Three different terms for the same district in Łódź used today, depending on the context. Three concepts that both are relevant to understand the community's history and fate. But that also provides the basis for friction/conflict in today's reality.

Three epochs that can be examined to gain a better insight and understanding.

1. the time before the second world war,
2. the German occupation and the construction of the Jewish ghetto and
3. after the war when the empty district was populated by polish people, many deported from neighboring countries in the east.

Introduction

The demographic composition in Łódź and Poland in general has changed dramatically since the hundred year before WWII. Before 1940 the population in Łódź was ca 233 000. 1/3 of these were of Jewish origin, 1/3 catholic and the rest of different nationalities like British, Spanish and Portuguese. The diversity was due to several reasons, one of these was the construction of the large textile industry.

During the German Nazi occupation was cities and street names changed to german, Łódź became Litzmannstadt and

Bałuty became converted to a Jewish Ghetto - Litzmannstadt Ghetto. After the war polish names again returned and Bałuty is commonly referred to as the Łódź Ghetto. The empty district became populated of polish people deported from other Eastern European countries during the creation of the USSR.

Today is the descendants of these as well as other people that inhabit the neighborhood. What are the hallmarks of the Bałuty today is a population that is considered among the poorest in Łódź with high unemployment, drug addicted and other social distress. Much of the building mass from the war still remains, a large part with low standard, although refurbishment projects and renewal is implemented.

Although Łódź is by far not characterized by "holocaust tourism" as Krakow, it is a certain form of organised guided tours in the district. In Krakow the commercialisation is very visible where guide operators markets trips to Auschwitz, The Salt Mines, Kazimierz Jewish District and Schindlers Factory side by side. Joanna Podolska, head of Marek Edelman Dialogue Centre, comments this as a problem in the french documentary Annihilation.

What understanding do the visitors get of the fate of the Jews. How to achieve empathy that can be transferred to similar incidents in our time and in the future? A main problem is the lack of interest to reflect and learn from Holocaust. To become aware about mechanisms that creates extreme conditions like the Holocaust.

An interesting perspective is also to see the fate of those who survived the concentration camps and moved to the newly formed state of Israel. They have been cast suspicion on all the way up to the present day. The skepticism towards the survivors make several Israelis ask why they did not

made resistance - defended themselves. Israelis would do this. Ben Gurion has stated: *You survived because the others died.* A quite so strong and condemned statement.

In the reports Israelis ask themselves how and why survived they? Several of the survivors live in extreme poverty and are ignored by the state of Israel. It has been organized campaigns among Israelis to support them, but little has been done. It seems like the big political landscape, those who did not survived are the useful one. Why is it so? 250,000 survivors from concentration camps are living in Israel today. Approximately 1000 of these dies annually. Why isn't the testimonies from these people of interest? Many are in their nineties and the number that dies will increase from year to year.

During the trial of Adolf Eichmann in Jerusalem, Israel became more conscious about the Holocaust. Testimonies from survivors became a part of the documentation of war crimes. But some greater understanding and empathy for the survivors do not seem to have occurred. Focus has been on hunting and prosecution of nazi criminals.

"Memory about Shoa" - Memory about the Holocaust. How will Marek Edelman Dialog Center develop strategies that provides solutions to remember and make more knowledge. Who shall tell, why, how and to whom?

Marek Edelman Dialog Center is located close to the Bałuty and has the task to carry the historical facts and provide dissemination about the former ghetto. The dialog center want a good relationship to the residents and take different actions to achieve this. But, according to the centre, it seems difficult to establish confidence. It might be the major cultural difference between the centre and the local population.

"This is not a ghetto, this is my home"

This was proclaimed towards one of the the groups that was guided around Bałuty during the work shop in September 2016. It illustrates perhaps the core of the matter. A district with at least two identities depending on your eyes that see. Two identities in conflict with each other, but in a future hopefully are able to live side by side and accept each other.

A Key question:

Can Place-based design/visual communication emphasize local ownership and tolerance to a site history, social transition and identity.

The goal is to establish a co-existence between several interests/needs without exclude the Bałuty for today?

Some questions that should be asked:

- How experience the population in the Bałuty their neighborhood?
- What hope, dreams and future prospects do they have?
- What fear the residents should happen with the Bałuty?
- Are there resource groups who work for sketches interests?
- M. E. Dialog Center: Which mandate and strategies do they practice. What programs do they have that are associated to the Bałuty.
- Łódź municipality: What plans and actions has Łódź for Bałuty, like settlement programs, upgrade programs of buildings, streets and places, social programs?
- Real estate development and acquisitions: How do this happens, are there any form of residential/price regulation?
- Are there creative/influential environments in the Bałuty?
- How to achieve contact with residents who are willing to participate in projects that portrays Bałuty in a positive way?
- How to solve the language and cultural barriers?

The last two points is important to solve to realize the projects and achieve results and continuity that is desired. There are a lot of literature and documentary material that covers the years that Bałuty was a ghetto. But not as much information about the current Bałuty. A book is still published; Bałuty: Bałuty - Palimpsest of Maciej Rawluk. It is a photo book that also contains some essays. Everything is in Polish and must be translated. Palimpsest is an interesting and relevant concept for the Bałuty. Here a definition in English from Wikipedia:

A palimpsest is a manuscript page, either from a scroll or a book, from which the text has been scraped or washed off so that the page can be reused for another document. Parchment and other materials for writing or engraving upon were expensive to produce, and in the interest of economy were re-used wherever possible. In colloquial usage, the term palimpsest is also used in architecture, archaeology, and geomorphology, to denote an object made or worked upon for one purpose and later reused for another, for example a monumental brass the reverse blank side of which has been re-engraved.

Bałuty as buildings and street structures has as initially mentioned been assigned to different function depending on the historical events: Polish district, the Jewish ghetto, Polish district for deporterted poles.

Activity facilities: To have access to a location and suitable facilities for activities is needed. It must be in the district so that the activities are easy to get communicated to an audience. It may well be in a local that is already in use by the locals. Of the possible activities can be envisaged:

- Workshop Activities
- Exhibitions
- Evenings for discussions (district development)

- Age specific activities (linked up to the artisans)
- Meetings where the existing range of culture-related activities will be presented
- Urban farm and agriculture

M. E. Dialog Center's experience is that the locals in the Bałuty feel awkward if they are invited to locations/circumstances outside their comfort zone. The centre has done projects with the local population inside the district. It must be obtained information about these; how they are organised, for whom and by whom.

Bałuty has after all not experienced the same development as Krakow, where tourism has set its mark on the disclosure of the Holocaust. In Bałuty different opportunities should be found to shape this part of the story in a different way. An aim can be to give the population greater opportunity to contribute in the communication, if possible provide a broader presentation that also include the time before the Holocaust, the after war history, present and future. A central goal must be to include the current situation in a respectful way.

How can this be realized?

Is it possible to establish a strategy that invite resources that already exist in Łódź/Bałuty to create design methods that:

1. meet the need to remember and understand 1942-45 and
2. take care of today's needs to convey Bałutys identity and it's hope for the future?

- The Jews that did not survived the Holocaust
- The Jews who survived the Holocaust (Memorial park)
- Polish people that was deportert from other countries after 1945 and became residents of Bałuty and their ancestors

Some thoughts about specific activities that can be considered: Łódź has already a program that promotes street art. How it is organized must be figured out. The dialogue centre is engaged somehow. What kind of street artists that are invited and why must also be clarified. Also important – how and for whom the street art is intended. It is much nice to say about street art in the form of wall images. But it should also be raised critical questions about what the goal is. What is the content, who is it for and who shall obtain ownership in the process and the finished result? Street art has become a fashion.

Are many of the wall paintings in european cities more like decorations? Do they lack context? The decorative street art might refresh the crumbling and gray, but beyond that, what does it communicate? Are the residents of Bałuty invited to contribute to content and/or participate in the design of the wall paintings? Do they experience the wall images inclusive or excluding – or without interest?

The short time we had the opportunity to walk around Bałuty showed us that some residents had their personal opinions about the district which shown through their graffiti. Often good typographic tidings that tells about frustration, doubt but show also pride over the neighborhood and to be an inhabitant here.

These traces of personal statements is what I intend to follow up.

A strategy will be to get assigned to one or more walls as part of the street art program. The versatility of inhabitants own thoughts, dreams and wishes for Bałuty, today and in the future, should be imparted through short texts.

A tradition that is already visible in the district is the use of white cement added color pigments to paint walls of buildings. It provides a special subtle character. Craftsmen who perform that kind of painting technique can be engaged to transfer text messages to the wall. Possibly with the help of dedicated residents. (HSE must be checked). Language to be used: Polish, Yiddish and Esperanto. Polish to speak the local present language, Yiddish as a link to the past.

But why Esperanto: Esperanto: Esperanto was designed by the polish-Jewish Ludwik Lejzer Zamenhof and the intention was to create a language that was easy to learn and better dialog between people. Esperanto may be used metaphorically? (Esperanto expressed as music exists today).

The Esperanto's symbol/flag: Esperanto as a symbol for awareness of that dialog brings the hope.

Quote from Wikipedia:
Esperanto is a constructed international auxiliary language. It is the most widely spoken constructed language in the world. The Polish-Jewish ophthalmologist L. L. Zamenhof published the first book detailing Esperanto, Unua Libro, on 26 July 1887. The name of Esperanto derives from Doktoro Esperanto (“Esperanto” translates as “one who hopes”), the pseudonym under which Zamenhof published Unua Libro. Zamenhof had three goals, as he wrote in Unua Libro:

1. *“To render the study of the language so easy as to make its acquisition mere play to the learner.”*
2. *“To enable the learner to make direct use of his knowledge with persons of any nationality, whether the language be universally accepted or not; in other words, the language is to be directly a means of international communication.”*
3. *“To find some means of overcoming the natural indiffer-*

ence of mankind, and disposing them, in the quickest manner possible, and en masse, to learn and use the proposed language as a living one, and not only in last extremities, and with the key at hand.”

The project will be organised by means of M. E. Dialogue Centre through their network towards creative and social environments, schools and residents in Bałuty.

A meeting place/workshop should be created where project becomes cooperations between the different groups. The challenge is to come up with messages that take care Bałuty's present interests and at the same time as the WWII history is not be forgotten or ignored. Information to the residents should also be provided through this center. Are there empty locations or existing locations that are suitable in Bałuty?

Such a project should be supported by the EU funds, Łódź city and relevant foundations.

An addition the wall painting(s) can be to transferred to posters in the context of an exhibition and an event that includes discussions, talks and even movies? A collaboration with a local printer where some of the contributors may participate to produce the posters.

During the first part of the project in Łódź a student group from the University College in Volda and KHiB assisted to documents lectures, discussions and the the project groups work. Can the documentary group also develop something on their own? Would they will be able to produce portraits of inhabitants of Bałuty? To find people and environments in collaboration with M. E. D. C. as a parallel to the process creating the wall images. Video interviews, but also still images

in environments where they belong. These products could also be a part of the exhibition.

The past of Bałuty is well documented through books, documentary films and exhibitions, but today's residents, descendants of deportations after the WWII is not devoted much attention.

Short summary:
Wall paintings in the form of letter forms and as an option – pictograms – that represents the voices from the current Bałuty. Linda Lien and Ashley Booth from KHiB have a research program in progress, Pictogram Me, that could be used in order to interpret the emotions, dreams and wishes of the inhabitants. Pictogram Me also produce workshops, a method that would fit well in.

Voices from Bałuty should include Past - Present - Future.

One last question: Poland today has faced a growing anti-Semitism and racism i general. How do we cope with expressions and opinions that promote and support such views of points?

Literature:
Bałuty - Palimpsest. Łódź: Diary from the Łódź-Ghetto, David Sierakowiak

Main Contact for the project: Marek Edelman Dialog Center.

Geir Goosen
Associate Professor, Bergen Academy of Art and Design

TORMOD UTNE

Volda University College

Preparation

My first contribution to the project was the planning seminar during late spring 2016, visiting Warsaw and Łódź together with the participating partners. In hindsight, this was quite essential in my view. I think some of the success was being at the ghetto areas both in the capital as well as in Łódź. Certainly this made it easier for me to prepare for the September workshop. Both the input at the Dialogue Center, the physical ghetto tours and input from cooperating partner's like Justyna Tomaszewska, Claudia Lenz and our friends connected to the Centre was essential, at least in my eyes.

Due to this, we were able to bring the students quite effectively on track as soon as possible when the actual workshop took off.

The September workshop

I'm also happy that we spent time at the Polin Museum at the beginning of the workshop, and a special thank to Claudia Lenz for her introduction before the guided tour. Some of the students, at least the Norwegian ones, were prior to the workshop quite focused on the Holocaust part of Jewish history. I think the perspective was opened up a bit after being through the museum tour. The understanding of the long lines in history are important, and the Warsaw part of the workshop hopefully helped them to learn more about the background and broaden the historic understanding prior to the Second World War as well as the period of iron curtain in the decades after 1945.

The first two days in Lods were packed with lectures and information. We knew there was a lot of input to be given to the students, and I think this was right. We should not compromise on the amount of content. However, some of the students experienced some sort of overload. I think the sum of lectures and the fact that the ghetto history is emotionally exhausting, is something to consider for the next workshop. The material is overwhelming, and the impressions are strong. We might spread the lectures more, have some brake ups in form of tours etc, so that they still get the same preparation, but at the same time they actually need some time to reflect and absorb the emotional impact that this part of our European history makes on most of us. I noticed that some of the students did get some reactions. Maybe there should be more room for discussions and reflections in between the lectures.

For my own part, I am sorry for not being at the workshop for a longer period. I had to leave on Wednesday the first week due to obligations at the institute back home. Even though I had a lecture in partnership with Kjetil Våge Øie, and a lot of discussions with students and teachers during the first days, I would like to take more active part in coaching throughout the workshop next time. To be able to have more continuity both in regards to the technological part and the journalistic part, would have been preferable.

When it comes to recruiting students from Volda University College, we were able to send a majority of journalism students. Perhaps we should be attending with a more variety of backgrounds; PR, information, animation, web doc or media production students. One benefit could be that it makes it easier to establish more cross-media competent groups, seing more potential in transmedia communication and production. There is of course also some discussion on

the balance between the concept creation focus versus the producing attitude that lies latent in the journalism students spine, so to speak.

It must be said that taking part in such a project is indeed meaningful. Bringing students and academics from different countries together, working on such an important topic, is highly appreciated and something I hope all participating institutions will continue to support. One of my own thoughts is that it is essential to secure and strengthen the Polish participation and integration in the project. How can we integrate Polish students more successfully? Could and should all the participating students be accommodated together? Yes, I would think so. Perhaps this could be arranged in closer co-operation with the university in Łódź?

In addition, personally this project combined my own two specialisations. Originally educated in European history at the NTNU I found that my academic background and my professional career within journalism met in an interesting way. I'm thankful for being part of the project and will contribute if possible at a later stage.

Tormod Utne

Assistant professor, Volda University College

IDAR FLO

Volda University College

The workshop in general:

Very interesting and instructive days with good colleagues and students is my overall experience of our workshop in Poland. A special thank to the generous Dialogue center which gave a very good and practical framework for the workshop. Loft apartment hotel (and the hotel in Warsaw) had a high standard to a reasonable price, and I think the teachers should stay there also for the next workshops. I was in the workshop from the start, but had to leave before the presentation of the concepts, but I have the impression that the end results were good.

Suggestions for improvement:

Although I am very pleased with the way the workshop was conducted, there is still opportunities for improvements:

- In early August, a compendium of about 500 pages was distributed. The intention was to give the teachers and students an opportunity to prepare for the workshop. To what extent this was read by everyone is impossible to say, but a form of preparation is highly required before we come to Poland / Łódź. As a supplement /replacement for the compendium we can (in June, so that students + teachers can see them in advance) publish some of our own lectures on video. These could replace some of the first lectures that we had at the workshop, as many have said that it was exhausting with so many lectures during the first days. However, I believe that the lectures on concept development, practical use of media should still take place at the start of the workshop.

- It was a problem that not all of the Polish students were present all the time. 100% attendance must be a requirement.
- Students should for practical and social considerations stay together in one hotel. B & B seems to have been a good alternative at a reasonable price.
- The timing of the workshop in mid September suit students from Norway good, while the semester has not yet been started in Poland and Germany. We must solve this problem.
- All groups must be international (ie all nationalities should be represented).
- The groups should be established quite early in the process and be the same throughout the entire process to ensure ownership of concept development. The composition of the groups must be arranged by the students without the intervention of teachers.
- After the first pitch there were many teachers who felt that the concept was too focused on media platform / expression and too little about content and what they wanted to convey. The reason for this is probably that students have more knowledge about the "media platform" than the Jewish Ghetto (despite compendium / lectures), which is a comprehensive and overwhelming theme. Therefore, I believe that students should be governed a bit more. In the preparation for the workshop we could give them for example 10 "tasks" related to a physical location that they can use as a starting point to develop concepts. This could be, for example: How will you convey what happened at a) The Radegast railway station?) The bridges between ghetto districts c) the fire station where Rumkowski had his speech d) A house where it can be documented who lived there e) the town square and the daily life there, etc.? In this way, the concepts can develop on the basis of something more specific, but there will still be ample opportunities for creativity.

About the goals of the workshop:

- How can this issue be relevant today? Within journalism there is a main task to convey "what is happening", but often it is also necessary to explain "how this could happen", where the past incidents such as ghetto Łódź becomes a reference point that is necessary to give such an explanation on current events.
- Prejudice and lack of tolerance were among the central causes of atrocities against the Jews during World War II, and some teachers claimed that this could be seen as a parallel to how Europe copes with the issue of refugees in our own time, where prejudice can trigger potential conflicts. I think that it can be linked to several other issues that are both contemporary and timeless. Most countries have incidents in their recent past which creates strong feelings to day - how do for example Poland, Spain, Argentina overcome their period of dictatorship - a period in which there were both "victims" and "aggressors" within its borders?
- The Ghetto can be characterized as a sensitive case for two reasons. One is that this is a dark chapter in the history of Poland which in itself makes this a sensitive subject. The second is how this is dealt with today. In "our" case, the central narrative of the ghetto is about the question of guilt. For example, the current Polish government claim that the German occupying power / Nazis must take the whole responsibility for the atrocities, and rejects all allegations that the Poles had any responsibility in this tragedy. The students should learn how to consider the sensitivity of the subject in the concept development.

Idar Flo

Associate professor, Volda University College

KATHRIN LEMME

OWL University of Applied Sciences. Lemgo

Im Wesentlichen bin ich mit dem ersten Workshop sehr zu frieden. Die Gespräche, Diskussionen und Auseinandersetzungen der Professorinnen und Professoren waren für mich bereichernd und bieten für die Zukunft eine gute Grundlage, weitere Workshops gemeinsam durchzuführen. Eine Herausforderung sind die unterschiedlichen Disziplinen der Lehrenden. Sie erfordern m. E. ein hohes Maß an Vorbereitung, stellen aber insgesamt eine große Bereicherung für alle Workshop Teilnehmer da. Im Pilotworkshop hatte ich während der Inputphase den Eindruck, dass sich unsere unterschiedlichen Disziplinen für die Studierenden interessant zusammenfügen. Sehr gut haben mir die Feedbackrunden gefallen. Hier hatte ich das Gefühl, dass sich die Interdisziplinarität der Lehrenden positiv auf die Projekte auswirkt hat.

Wünschenswert wäre für die Zukunft, dass die Lehrenden über mehr gemeinsame Vorbereitungszeit verfügen. Das abgedachte Treffen in Bergen im Frühjahr kann dazu aus meiner Sicht einen wichtigen Baustein liefern. Ein weiteres Vorbereitungstreffen im Juni in Lodz wäre wünschenswert.

In der Vorbereitung des Pilotworkshops haben die Lehrenden lange diskutiert, was die Arbeitsergebnisse des Workshops sein sollen und was in der Kürze der Zeit erzielbar ist. Die Ergebnisse des ersten Workshops waren darauf ausgelegt, keine fertigen Projekte zu erstellen, sondern vor allem

Konzepte für Projekte zu entwickeln. Diese Herangehensweise war für den ersten Workshop sinnvoll, weil die kurze Vorbereitung der Lehrenden und der Studierenden keine Alternative zu diesem Workshopziel zu ließ. Tatsächlich liegt hier für mich aber auch weiterhin der größte Diskussionsbedarf. Wir Lehrenden hatte die Arbeitsergebnisse auf die Konzeptphase beschränken wollen, weil wir uns davon versprochen haben, qualitativ bessere Konzepte zu erhalten. Ob sich dies tatsächlich wie geplant ausgewirkt hat, sollte in der Vorbereitung auf den nächsten Workshop einmal kritisch geprüft werden. Mir fehlte bei den Studierenden am Ende der unbedingte Wille ein tolles Projekt zu präsentieren. Dies könnte daran gelegen haben, dass die Studierenden keinen Druck hatten, etwas fertiges vorzustellen. Ein fertiges Projekt erfordert diesen Endspurt, könnte den Projekten also einen echten Push geben. Ob in so einem Endspurt schon der Schlüssel zu mehr Qualität liegt, vermag ich natürlich nicht zu prognostizieren. Ich glaube aber, dass dies helfen könnte.

Ein weiterer Faktor, der sich auf die Qualität der Konzepte ausgewirkt hat, war meiner Ansicht nach der Wissenstand der Studierenden. Das Kompendium, das wir ihnen zur Verfügung gestellt haben, war sehr wissenschaftlich und zum Teil schwer zugänglich. Hier gibt es einen erheblichen Handlungsbedarf. Wir sollten bald beginnen, neues Material zusammenzustellen.

Schön wäre, wenn sich die Studierenden schon in ihren Heimatländern mit dem Thema Holocaust beschäftigen und sich idealerweise schon während des Semesters, das dem Workshop in Lodz vorausgeht, vorbereiten. Reizvoll wäre Veranstaltungen in den vier Kernhochschulen durchzuführen, die mit dem gleichen Materialien arbeiten und parallel stattfinden. Dies böte die Möglichkeit, gemeinsame Wege zu entwickeln, online schon vor dem Workshop

international zusammenzuarbeiten. Ein Konzept für diese Form der Zusammenarbeit zu entwickeln, würde sicher Spaß machen und könnte auch auf andere Projekte übertragen werden.

Interessant war wie unbedarft einige Studierende an das Thema herangegangen sind. Vielleicht ist es also weniger die Tiefe, die den Konzepten manchmal gefehlt hat, als viel mehr die „neue“ Unbedarftheit, mit der nachfolgende Generationen mit dem Thema umgehen. Hier liegt ein spannender Aspekt, den ich gerne diskutieren würde. Auf der einen Seite entsteht der Eindruck, den Studierenden fehlt das nötige Wissen, um angemessene Konzepte zu entwickeln. Auf der anderen Seite will der Workshop Formen des Erinnerns finden, die der Generation der Studierenden entspricht. Vielleicht ist es genau die Unbedarftheit um die es geht? Vielleicht fehlt dem Thema inzwischen die Schwere? (Während ich das hier schreibe, denke ich zurück an das Judenstern-Pokemon-Go und den anschließenden Restaurant-Gutschein für ein Ghetto-Menü. Das war natürlich ein Extrem - aber eben ein gutes Beispiel dafür. Ich könnte mir vorstellen, im nächsten Workshop darüber eine Diskussionsrunde mit den neuen Teilnehmern zu führen. Bestimmt spannend.).

Kathrin Lemme

Professor, OWL University of Applied Sciences. Lemgo

JOANNA PODOLSKA-PŁOCKA

Marek Edelman Dialogue Center, Łódź

The Marek Edelman Dialogue Center is an open, secular cultural institution acting beyond any political divisions, the primary purpose of which is to undertake educational, research and cultural activity including but not limited to popularizing the heritage of different cultures, promoting multicultural and multiethnic legacy of Łódź, with the emphasis put on the Jewish culture, propagating the idea of tolerance and counteracting any signs of racism, xenophobia and lack of respect for people of different outlooks on the world, different backgrounds and cultures.

The Marek Edelman Dialogue Center is carrying out educational and cultural projects focusing on the history of Litzmannstadt Ghetto, commemorating the Jewish community as well as the Survivors and the Righteous Among the Nations and their families. The project organized by Thomas Lewe from Volda University in cooperation with University of Łódź and German partner universities in Stuttgart (Hochschule der Medien) and Lemgo (Hochschule Ostwestfalen-Lippe) and the Academy of Art and Design in Bergen, Norway fits very well within the activities of our institution - that is why we wanted to be involved in this particular project.

One of the main goals for the Dialogue Center is educational activity in the scope of multiculturalism for Polish and foreign communities. Our institution organizes lessons, lectures, workshops and other activities for children, the youth and

the grown-up, considering also an international exchange. Fulfilling this aims, this project enables both Polish and foreign students to learn more about the history of the Litzmannstadt Ghetto and the city of Łódź itself.

From our perspective, the most valuable experience is being able to see the ghetto and the city of Łódź from the foreigner perspective. The other thing is how young Poles perceive the story of the Litzmannstadt Ghetto. The workshops focused on very important aspect of the Holocaust matter seen by the young generation - people brought up in high-tech culture, more and more indifferent and rather uninterested in the history told/taught in a traditional way. This workshop, as a result, helped many interesting projects to arise - projects that we could use in the future as an inspiration to enrich our initiatives.

This cooperation is particular, due to its academic, international and interdisciplinary nature. The project is well thought - its goals are clear and all the participant, both teachers and students, are well prepared and committed to it/to the project. In addition to subjects as ghetto and the Holocaust, the workshops also try focus on the current situation in Europe.

This is the first such long-time project, assuming the cooperation for 4-year period. For The Marek Edelman Dialogue Center this collaboration is certainly very beneficial. The exhibition, which is planned to be made during the workshops, would be enclosed to the commemoration of the 75. Anniversary of the liquidation of the Litzmannstadt Ghetto (if completed by 2019) or to the commemoration of the 80. Anniversary of the World War II (if completed by 2020).

The exhibition and the results of this project will be available for inhabitants, as well as tourists and simply everyone

who is interested in the history of Litzmannstadt Ghetto.

The main benefit of this project is creating a place where young people from all over the world could meet. This interaction with other cultures and lifestyles leads to open-minded attitude. This, as we believe, might help to increase the acceptance and tolerance for „The Other“ and the diversity in general, what seem to be essential in preventing extreme views from infecting the modern Europe.

Joanna Podolska Płocka

Director of Marek Edelman Dialogue Center, Łódź







JEHUDA

Rachmil Bryks Nie trać ducha

To tylko wieje wiatr –
Nie trać ducha moje dziecko...
Jesteśmy starymi drzewami,
Głęboko i szeroko wrosniętym w ziemię,
O wielkich koronach, które zdobiją świat,
Silne wiatry burzowe mogą nam
Oderwać liście,
Częście łamać,
Ale nie korony!
Mocnych, głęboko wrosniętych drzew
Wiatry nie zdołają wyrwać.
Ani wykarzenie!
Jesteśmy drzewami wspaniałymi,
Dajemy światu pożywno owoce,
Będziecie wspaniali!
To tylko wieje wiatr –
Nie trać ducha moje dziecko...

Rachmil Bryks Do Not Despair

It is but a passing wind –
Do not despair, my child
We are old trees, deep and broad,
With great canopies,
Strong winds of storms
Can tear our leaves,
Break our branches,
But not our crowns!
Powerful, deeply rooted trees
Storm winds cannot uproot.
Nor can scolding!
We are wonderful trees,
We give the world nutritious fruit,
You will be wonderful!
It is but a passing wind –
Do not despair, my child...

STUDENTS PROJECTS



JOHANNA MAGDALENA HUSEBYE | HANNA GJELSVIK BERG | KAROLINA PIETRZAK | YLVA SOMMER



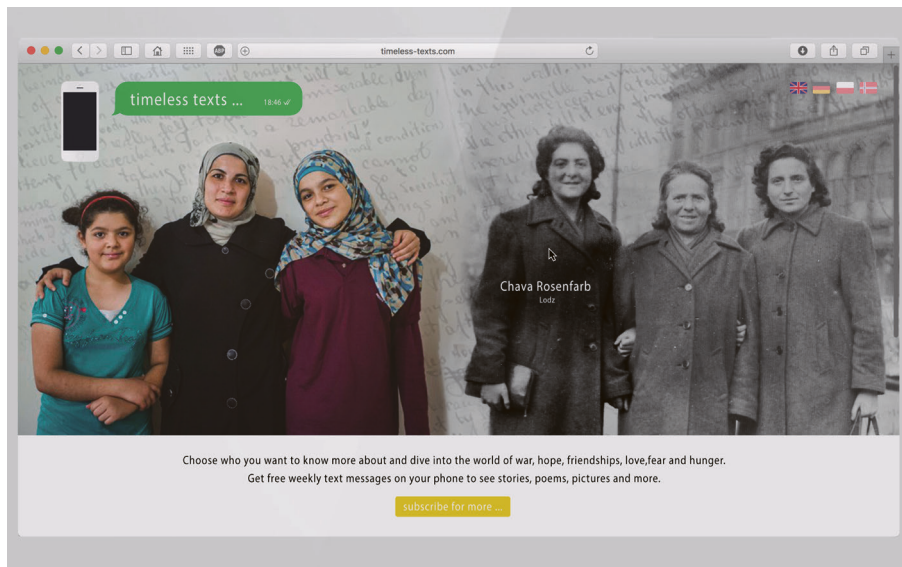
What should it look like?

Presenting a prototype



What do we want to achieve?

Connect people through everyday life





timeless texts ... 18:46 ✓

*„bringing history and human empathy
back to the people through everyday life“*

SYNOPSIS

Timeless texts is a subscription based service (on a website) where you can enter your phone number to get text messages a few times a week from Łódź ghetto inhabitants and refugees - both capturing the cruelty of war.

CONCEPT DEVELOPMENT

We have been developing a concept called „Timeless Texts“ during the workshop about the former Litzmannstadt ghetto. We - Karolina Pietrzak, Hanna Berg, Johanna Husebye and Ylva Sommer - are from three different countries: Norway, Germany and Poland, working together in a fourth language. As our team is pretty international, we wanted our project to be as international as possible. When we started brainstorming, the goal always was not just to raise awareness about the Łódź ghetto, but giving it a relevance by referring it to the current situation in the world, because people were - and still are - suffering as a result of war.

DISCLAIMER

We are aware of the fact that there is a big difference between a ghetto during the second world war and a refugee camp nowadays. In the Łódź ghetto Jews were forced to live and work under terrible conditions and got separated from their children until finally most of them got deported to concentration camps such as Auschwitz. But there are whatsoever some parts of the experiences that people had to make that can actually be compared really good. War is forcing them to leave their home and find a place to live under heavy conditions. Most of them don't own anything and live under constant hunger and freezing cold in the winter. They are away from their friends and families and stay in a country where they don't even speak the language. Most of the people are desperately looking for a possibility to work but they don't get that chance at all.

GOAL

So what do we want to achieve? We want to connect people. We want to tell real life stories. Everything has to be actual material from real people. Nothing is more personal than getting information first hand - whether it's reading diaries, poems or receiving pictures. We want to tell stories from the past and the present to raise awareness about the danger of history repeating itself. We want to show that everyone of us is human. No matter where or when someone lived.

TARGET GROUP

As a target group we want to reach people, that are normally not interested in history or politics and either don't really know about the current situation of the refugees or don't care about it. We want to reach (mostly young) people that use their phone a lot.

MEDIUM

The best way to reach people on a personal level is contacting them through a personal medium. People nowadays always carry their phone around and even for the most important messages they just send a text instead of meeting up or making a call. All of our friends and family members are contacts in our phone - why not get important historical messages between your personal conversations? We don't want people to only read about the topic and then forget about it. We want them to be reminded from time to time and create real emotions.

SENDER

The actual sender obviously can't be the real people - but the veridical value is very important and the quotes can't be changed. Therefore a lot of research has to be done, both historically and legally. A possible sender might be the Centrum Dialogu Łódź.

WEBSITE

To reach people in the first place and get them subscribed to the service, we want to build an interactive page where every visitor can choose which person he wants to get to know. In the best case there should be two families on the frontpage: one of them has been living in the Łódź ghetto (1939-1944) and a refugee family (e.g. from Syria) that is still living today. They've got a similar number of family members (about the same age) to get a better comparison.

By now we didn't have the time to get the content that fits our purpose perfectly. We need people who wrote diaries, maybe even poems and we need pictures and their real names. For the Łódź ghetto this will be a lot of research in the archives and for the modern content a particular camp should be chosen and visited to get the information first hand. It will definitely be a challenge to find families where several members wrote diaries to get different perspectives.

Because the topic is of an international relevance, we want the website to be multi-lingual.

PROTOTYPE

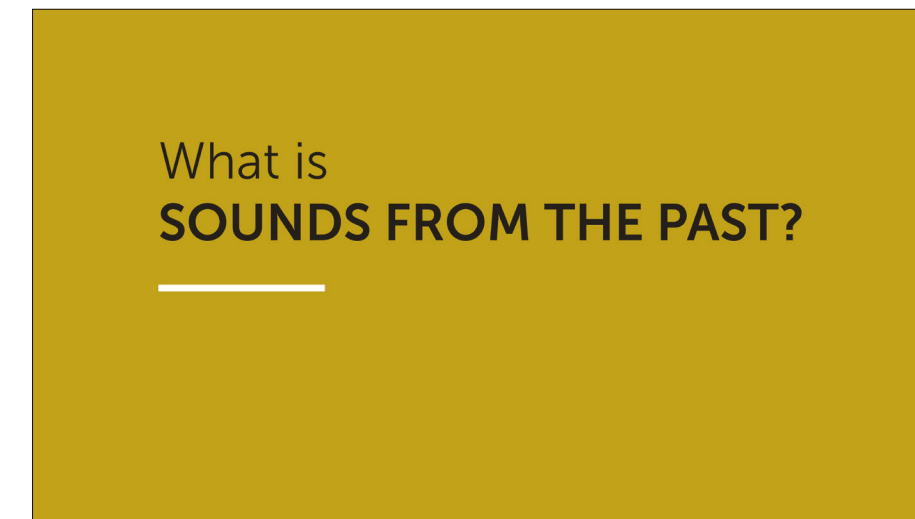
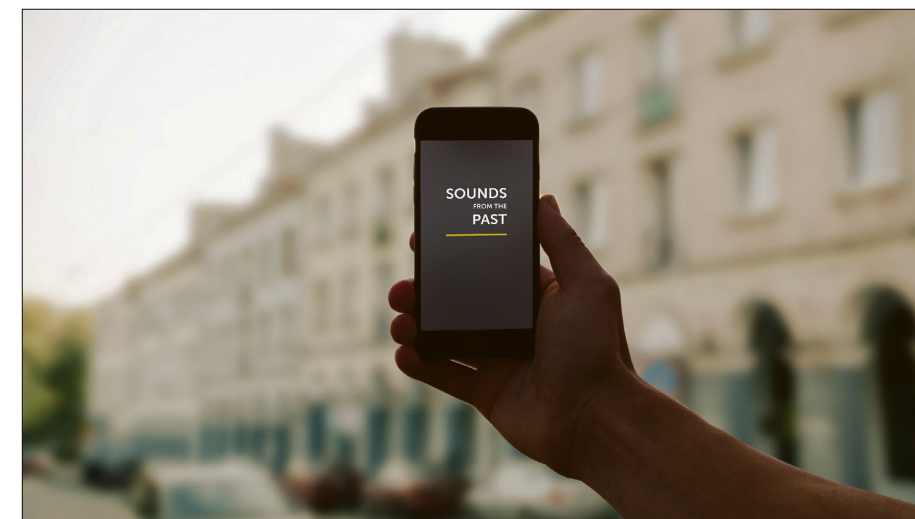
For the visualization of the concept we've been building an example of the layout for the website. It is only a prototype and has to be adapted to the users' expectations. We already got the domain for the project to make sure that it can be published anytime.

SUCCESS

We don't want to reach the biggest number of people, this is not about counting likes on Facebook. We want people to get to know past and present and we want them to care. And if we can get even one person to act and make a change I would consider the project as a success.



BJØRNAR T. SÆVIK | BENEDICT UPHOFF | MANIK MÖLLERS | SYNNE ARNESEN JENSEG



RESEARCH & DISCUSSION



<http://bit.ly/2d3kunq>

TECHNOLOGY



Presentation:

A sound experience that lets you **explore** the history surrounding the Litzmannstadt ghetto through a **360 degree** sound design.

Play the showcase

Presenting the concept: Bjørnar

What is Sounds from the past? First and foremost its **exploration through sound**. By the help of **surround** sound we take aim at telling stories surrounding the Litzmannstadt ghetto. With a simple **application** on a smartphone the user is guided around the historical ghetto **only by the use of sound**. This is achieved by using **GPS technology to install** sound situation and ambience sound around the ghetto. While wearing your **headphones** you will be able to hear sounds that get louder and clearer the closer you get to the specific locations we have placed sounds. The sounds will be **placed** on locations of **historical relevance** and contain specific sound situations. The sound is based upon historical material from the ghetto. In few words The concept tries to **recreate** how daily life in the ghetto sounded like, and also reconstruct historical situations from the ghetto. Inside the app you will also activate additional content when arriving at the different locations, that you can choose to look at whenever you like. Preferably after exploring, non intrusive.

Briefly on communication

A potential sender: The dialogue center. Who is the target group? Primary. 1. Techgeeks, 2. World War historians Secondary

The research and process: Benedict

Show the interface

The interface (and design?): Synne

Colors - dark (heavy history, walking blind) and yellow (both because it stands out from the background and a reference to the yellow David stars the Jews had to wear). Minimalist/neutral because?? Take a tour in the app. Loading screen, and then you can basically start. If you want you can go to settings, set a language and log in (not necessary, but to save progress if you're using it several days). In this version, when you press start, you will be taken to a disclaimer (we haven't decided what to do with the disclaimer yet - where it should be put, at the beginning or the end, and also if it should be emphasized or toned down. We will discuss it later in the presentation). Then you can basically start walking and listening. There won't be anything on the screen as you are walking. The thought is you put the phone in your pocket. But you can still access settings if you want to. After walking it's possible to access a map that contains additional information (flip phone). It will reveal only the parts you've walked through, and you can't listen to sounds while looking at the map. We wanted for people to navigate using only sound. Of course, if you are lost the map will help you. You can't access the extra information about something after you've listened to all of it.

The technology: Manik

The biggest challenge was to get a clear navigation for the user only by sound and I found a method which is called binaural sound design where you basically use a head model with microphones in the ears to record sounds. This way not only the panning but also the running time (laufzeit) from ear to ear as well as the attenuation of sound sources behind you is noticeable which is a big factor locating sound sources. Obviously this will only work with headphones. Since the user can interactively walk through the ghetto without following a predefined path you can't just record it. So I tried different methods of simulating this behaviour with Audio plugins and found one that would work with [mobile devices too](#).

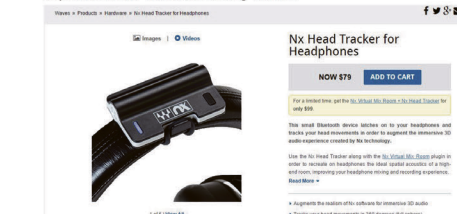
Another Challenge was balancing between easy directional navigation without sacrificing the realism of the situations (for example panned mono sound sources are more directional but not as realistic). For our prototype I used three sound sources to guide the user to the location

1. Sound (groups) walking by to lead you in the right direction
2. Incomprehensible parts of the speech through reverb and heavy low pass filtering
3. A audience of the speech in mono to get a good directional sense
4. When you are at the right location the audience gets more surrounding and you can even locate single voices

I tried different approaches to get the audio design as simple as possible so it would work with real time processing in an App.

I basically only used the original dry track and a reverb track with volume automation that could be mixed together depending on the distance and obstacles on the way. Together with simple low pass filtering the direction and distance of a sound gets pretty obvious and could be handled with simple processing.

The distance and also position as well as obstacles in the way can be calculated by arrays of three beacons in conjunction with GPS and compass (?) data of your phone. The experience can be improved with a head tracking device.

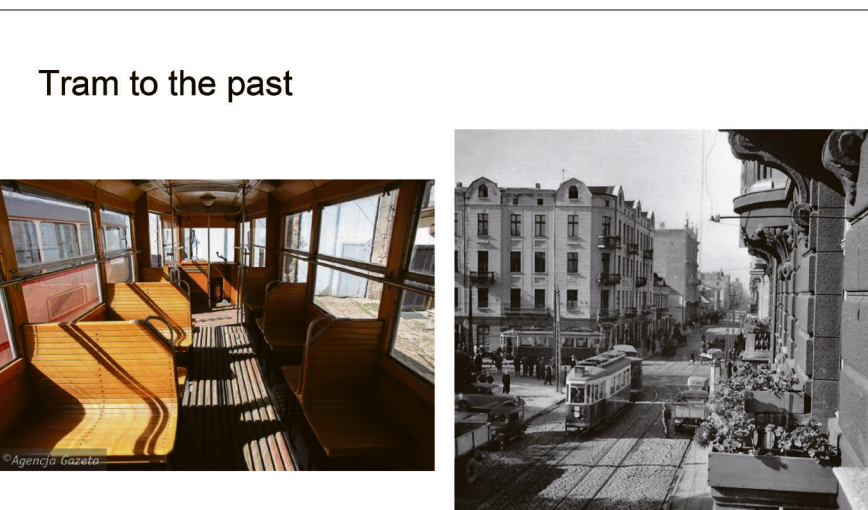


The following video isn't perfect and isn't always using the most suitable sounds but it works as a proof of concept .

Show the prototype



JOANNA ZYCH | BERNT INGE BERGE



Tram to the past

Sender:

- City council
- MPK - Łódź Spółka z o.o
- Artists and people who are responsible for making design inside trams and on the tram stations

Receivers:

- Old citizens of Lodz
- Young citizens of Lodz
- Tourists

Message

We would like to focus on daily life in the ghetto and places along the tramline where these things happened.

Places for content in the tram

- ceiling
- backs of the seats
- small add boards
- floor
- window

Other possibilities

- Beacons on the tram stations
- Sound during opening the door (old polish songs)
- Some of tram stations can be stylish in old design
- Special look of the tickets, to make them like souvenirs



Colors in the trams

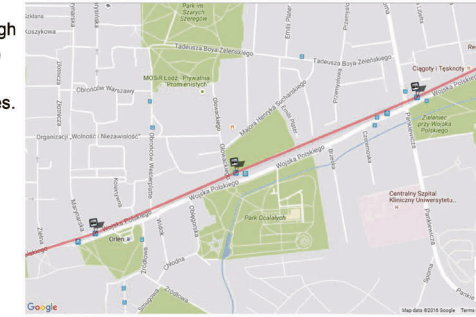
We will use different colored lights in the trams and on a few select platforms. This will be used to help convey the emotions.

Like blue for faith and sadness when telling the story of the church turned factory by the nazis.



Focus on two lines

- We will use two lines that connect through some parts of the ghetto. We want to do this to communicate the different things that happened along, or close to the lines.
- We will be using lines 1 and 2 for this purpose
- We will focus on delivering subtle, but powerful messages connected to the ghetto, Lodz and the war



Line number 1

Things close to the tramline:

- Old jewish cemetery
- Survivors' Park
- The camp for polish children
- Gypsy Camp
- 27 Franciszkańska Street (in the 1942 office of the Deportation Committee)
- 31 Franciszkańska Street - kitchen & synagogue in the ghetto

Outside the ghetto:

- Other historical places

Line number 2

Things close to the tramline:

- The school
- Church
- Bridge

Not in the ghetto:

- Manufaktura

Sound in the tram



Posters

Ideas for content:

- Information about daily life in the ghetto according to the four sessions of the year
- Sources of information: Encyclopedia of the Ghetto (sayings which people used to talk in the Ghetto, definitions of things which were characteristic only for Jews during the war), The Chronicle of the Lodz Ghetto
- Combination of simple motives, colors, pictures with the text

The Survivors Park



Memorial to the Poles who saved Jews during the Second World War and the memory of Jews who survived the Ghetto Litzmannstadt

- Audioclip telling a story about the Park
- Color changes to green to symbolise balance and peace
- Poster on smartboard
- Beacon at the closest station

St. Mary Assumption Church

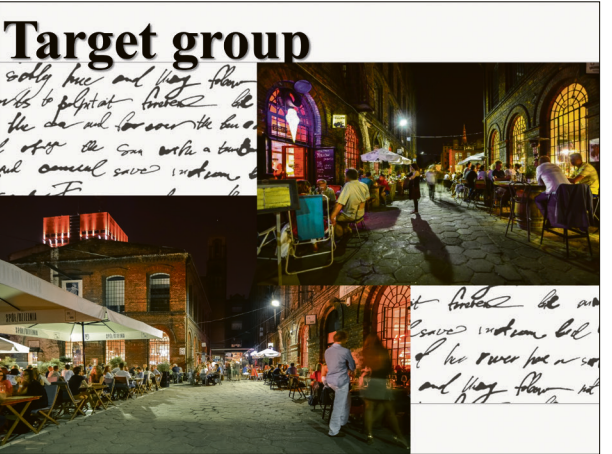
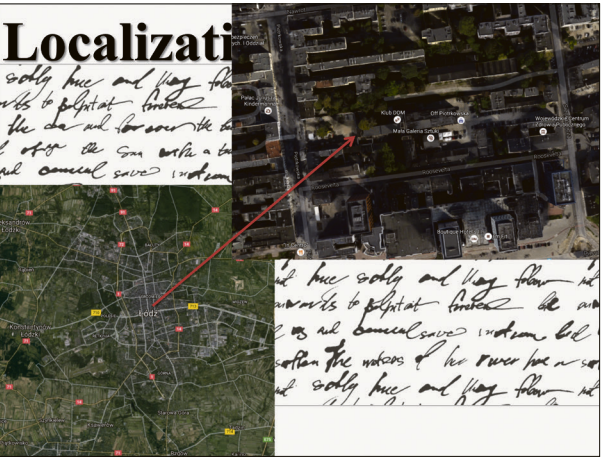
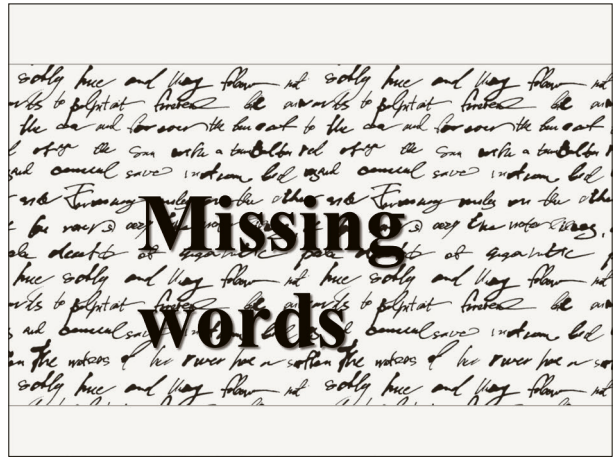


Though it was a catholic church, it was a big part of daily life in the ghetto and the jewish tragedy.

- Audioclip telling a short story of the church
- Color changes to blue to symbolise sadness and faith
- Poster on smartboard
- Beacon at closest station



OLA OLSEN LYSGAARD | ANETTE LOUISE OLSEN | KONRAD MILLER | EWELINA ŚMIECHURA

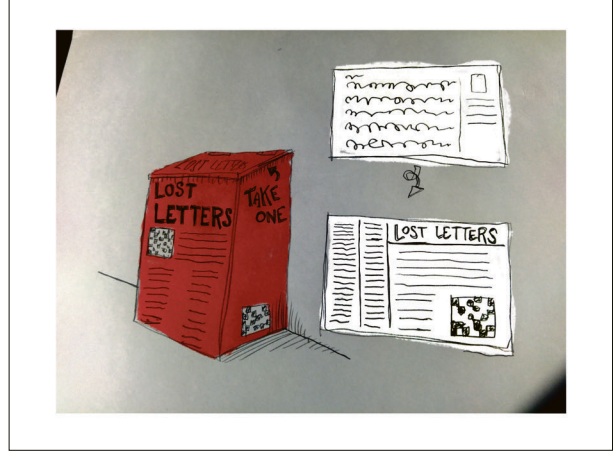
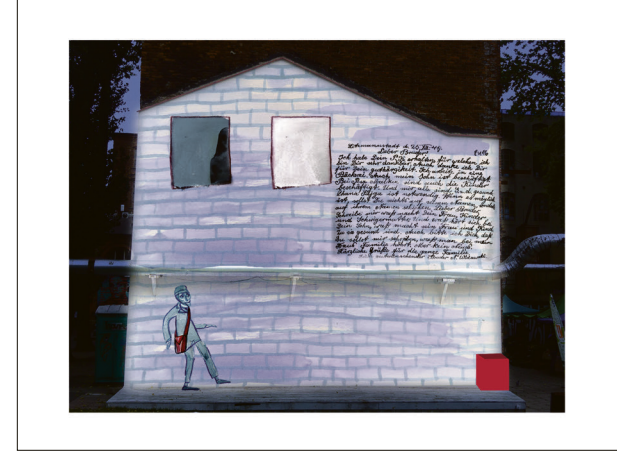
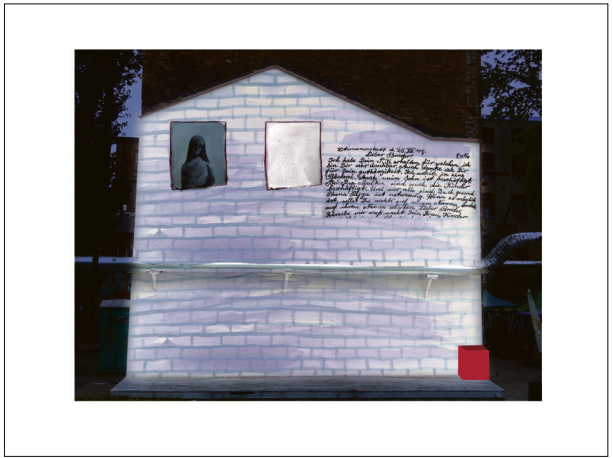


Inspiration



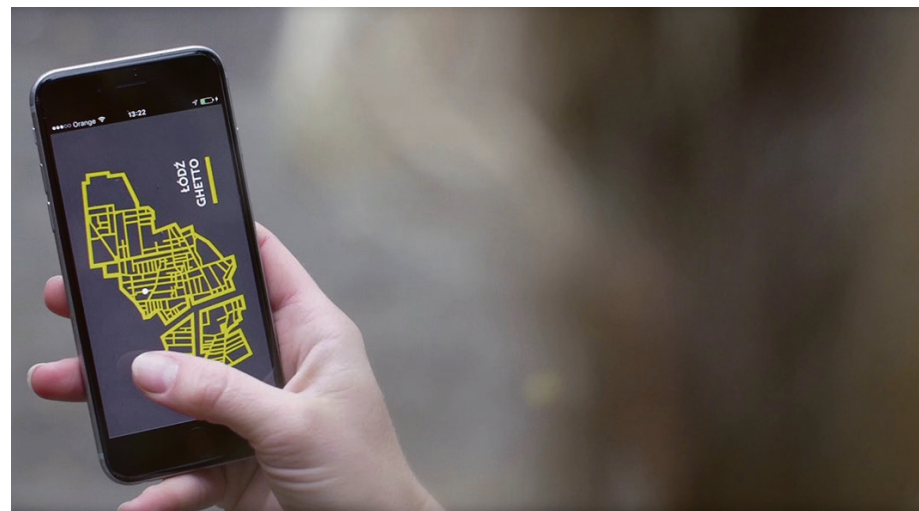
Idea

*solly huc and flog flou ad solly huc and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av
the da ad bor sou the bu eat to the da ad bor sou the bu eat
l of of the sun with a bubble del of of the sun with a bubble
ad comical save wisdom bil ad comical save wisdom bil
and frowning souls on the other and frowning souls on the other
e for vour d oop the water wings, e for vour d oop the water wings,
the death of aganthe the death of aganthe
huc solly and flog flou ad huc solly and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av
ad comical save wisdom bil ad comical save wisdom bil
in the waters of the river for a softan the waters of the river for a so
solly huc and flog flou ad solly huc and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av*



Thank you

*solly huc and flog flou ad solly huc and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av
the da ad bor sou the bu eat to the da ad bor sou the bu eat
l of of the sun with a bubble del of of the sun with a bubble
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huc solly and flog flou ad huc solly and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av
ad comical save wisdom bil ad comical save wisdom bil
in the waters of the river for a softan the waters of the river for a so
solly huc and flog flou ad solly huc and flog flou ad
vils to pfpitat bntaal de avants to pfpitat bntaal de av*



The radio documentary about the concept "Sounds from the Past" can be found here.





