



Deliverable D2.4

Database of Films, Artworks, and other Visual Culture Products

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Database of Films, Artworks and other Visual Culture Content

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1. Introduction

This document introduces the Visual History of the Holocaust (VHH) Popular Culture Collection. It defines the specific characteristics and discusses the impact of popular culture representations of the Holocaust in general and of atrocities and the liberation of concentration and extermination camps in particular.

In this deliverable we outline our understanding of popular culture content and define the collecting scope of the VHH Popular Culture Collection, which is intended to complement the VHH collection of historical film footage from the liberation and the VHH collection of related historical documents. Thereby, this deliverable also specifies the qualities of VHH Premium Content and its particular status in the VHH-MMSI.

In order to offer a detailed overview of the VHH Popular Culture Collection, we define each collecting area and describe the particular methods and decisions that guided us in identifying, selecting and registering popular culture representations and related media assets. In addition to our reports, the appendix offers insight into the specific metadata, which provides the basis for the information that is made accessible in the VHH-MMSI

Relation to other deliverables:

- **D2.1 Advanced Digitization Tool Kit:** information about digitization aspects related to popular culture content (M12)
- **D2.2 Literature Database:** complementation of the comprehensive list of relevant scholarly literature and sources that refer to popular culture representations (M12)
- **D2.3 Digitized Collection of Text Documents related to Footage and Films:** context information for historical visual content or visual representations that circulate in popular culture (M24)
- **D2.5 Report on Digital Curation of Popular Culture Content:** conceptual and curatorial concepts for processing and analyzing popular culture content (M24)
- **D3.1 Definition of Engagement Levels, Usage Modes, and User Types:** definition of popular culture content and its accessibility in the VHH-MMSI (M12)
- **D3.3 Ethics Guideline:** ethical aspects guiding the identification and selection of popular culture content (M12)

2. The VHH Popular Culture Collection

At the end of World War II, when the Western Allied forces liberated the remaining extermination and concentration camps and exposed other atrocity sites, they encountered incomprehensibly horrific conditions. After his visit to Ohrdruf concentration camp in April 1945, General Dwight D. Eisenhower—who ordered the documentation of the atrocities committed in the camps liberated by the Americans as evidence—wrote in a letter to General George Marshall: “The visual evidence and the verbal testimony of starvation, cruelty and bestiality were so overpowering as to leave me a bit sick”.¹ Similarly, yet several years earlier following the attack on the Soviet Union in June 1941, the Soviet forces made severe efforts to document the atrocities they encountered on the Eastern front.

Seeking to reveal the Nazi atrocities to the public, in June 1945 the German-American newsreel *Welt im Film* (*The World on Film*) screened footage from the liberated camps. Soon after, in January 1946, the short film *Death Mills* (*Die Todesmühlen*)—a film solely based on such atrocity footage—was released in the American Zone.² Sidney Bernstein, Head of the Film Department at the Psychological Warfare Division at the British Ministry of Information and an initiator of documentation of the conditions in the liberated Bergen-Belsen concentration camp for a future film project, explained: “The effect of these films on audiences everywhere has been very powerful and has brought home the horror of these camps much more effectively than was possible with still photographs, news stories or radio broadcasts”.³

Even though Bernstein’s intended film was not completed, and the footage from Bergen-Belsen was only partly used in other documentaries at that time, these and other atrocity images significantly shaped the public perception of the German concentration camps as well as the general understanding of the Holocaust. In this regard, Toby Haggith describes the Bergen-Belsen footage as a “generic resource” for later films about the Holocaust. Correspondingly John J. Michalczyk emphasizes that “the shocking footage would appear at the Nuremberg Trials, in Alain Resnais’ short documentary *Night and Fog*, and once again at the Eichmann Trial in 1961. At each screening it created a sense of revulsion and distress among the viewers”.⁴

Atrocity footage like that of Bergen-Belsen has “crystallized the visibility of horror”,⁵ and is consequently a significant part of today’s visual memory of the Holocaust. Circulating

¹ Quoted in John J. Michalczyk (2014) *Filming the end of the Holocaust: Allied Documentaries, Nuremberg and the Liberation of the Concentration Camps*. London/New York: Bloomsbury, p. 24.

² Cf. *ibid.*, p. 34

³ Toby Haggith (2006) “The Filming of the Liberation of Bergen-Belsen and its Impact on the Understanding of the Holocaust: In: *Holocaust Studies* 12(1): 89-122. Here: p. 109.

⁴ Michalczyk (2014) *Filming the end of the Holocaust*, p. 2.

⁵ Georges Didi-Huberman (2014) *Opening the Camps, Closing the Eyes: Image, History, Readability*. In: *Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais’s Night and Fog (1955)*. Ed. Griselda Pollock and Max Silverman. New York/Oxford: Berghahn, 84-125. Here: p. 90.

in documentary films, television reports, exhibited in artworks and memorial museums, cited in books, and reenacted in fictional films, images from the liberated camps turned into an important reference: “Clips and stills from the liberation footage have been reproduced over and over again removed from their original context and included in big-screen and television documentaries, books, and exhibitions, not to mention searches on the Internet, where they have been mixed with images of different origins that have also come to represent the Holocaust”.⁶ As such, these images had an immense effect not only on the visual history of the Holocaust, but also beyond it, as sometimes they might even inform future depictions of other historical events.

2.1. Migrating images

Initially, most of the footage and photographs captured by the Allied forces were intended for newsreels and short documentaries that were created to inform audiences in the Allied countries as well as the German population about the unprecedented atrocities. Some footage was also screened as visual evidence in courtrooms during the major trials leading to the convictions of Nazi perpetrators at Nuremberg and Celle. Starting with these atrocity films, the moving images from the Allies’ visual archive began migrating into the postwar visual culture. Edited into compilation films, these images constituted the visual memory of the concentration camps and at the same time became visual placeholders for other missing images. Thus, the Allies’ liberation footage turned into a model for imagining, even reenacting, the horrors of the German concentration camps.

As the basic material of cinematic and other artistic representations, atrocity images helped to “produce, organize, and to a large degree, homogenize public memory”.⁷ Cornelia Brink describes atrocity images as “secular icons”, derived from “[r]elics of the camps—barbed wire, entrance gate, watch towers, barracks, the crematories’ chimneys—and photographed scenes”, which “not only became new symbols for something hitherto unknown and unimaginable: they also structure[ed] our view of contemporary atrocities”.⁸ Following Brink, and drawing on Barbie Zelizer’s observation that iconic images from the Holocaust are often used to envision later barbaric events and atrocities,⁹ Tobias Ebbrecht discusses the phenomenon of “migrating images”.¹⁰ Indicating that films

⁶ Ulrike Weckel (2019) *Liberated on Film: Images and Narratives of Camp Liberation in Historical Footage and Feature Films*. In: *Research in Film and History. Research, Debates and Projects 2.0* 2:1–21. DOI: <https://doi.org/10.25969/mediarep/14796>.

⁷ Anton Kaes (1992) “History and Film: Public Memory in the Age of Electronic Dissemination”. In: Bruce A. Murray and Christopher J. Wickham (eds) *Framing the Past: The Historiography of German Cinema and Television*. Carbonale/Edwardsville: South Illinois University Press, 308–323. Here: p. 309.

⁸ Cornelia Brink (2000) *Secular Icons: Looking at Photographs from Nazi Concentration Camps*. *History and Memory* 12(1): 135–150. Here: p. 136.

⁹ Cf. Barbie Zelizer (1998) *Remembering to Forget: Holocaust Memory through the Camera’s Eye*. Chicago: Chicago University Press, p. 204.

¹⁰ Tobias Ebbrecht (2010) “Migrating Images: Iconic Images of the Holocaust and the Representation of War in Popular Film”. *Shofar*, 28:4, 86–103.

about the Holocaust tend to use a limited set of visual arrangements, which become iconic and superimpose on each other,¹¹ Ebbrecht argues that atrocity images are the “most important visual references for many popular movies adopting the visual heritage of the Holocaust”.¹² In doing so, they become effective “vehicles for shaping historical consciousness”.¹³

With the concept of ‘migrating images’ in mind, Ebbrecht investigates how “historical images we derived from the Holocaust and its immediate aftermath are continuously dissociated from their historical origins” and “are migrating into popular culture as emblematic images”.¹⁴ As migrating images, atrocity images inform complex and multilayered chains of references, which Anton Kaes once described as “an eternal cycle, an endless loop, in a Möbius-strip of cliché images”.¹⁵ Kaes claims that “the pictures of concentration camps are well-known ones; no one would fail to recognize them. Seeing these images again as part of a television series produces a déjà vu effect”.¹⁶ Thus he concludes: “Cinematic images have created a technological memory bank that is shared by everyone and offers little escape.”¹⁷ However, by primarily turning a critical assessment on superimposition and image migration in recent shifts in global memory culture, through which visual memory of the Holocaust has turned into a “fixed and stereotypical iconography”,¹⁸ this perspective tends to overlook that these phenomena are just a part of a much more complex dynamic of image relations, perhaps especially with regards to atrocity footage.

Thus, aspiring also to track the migration process of atrocity images, the Visual History of the Holocaust Media Management and Search Infrastructure (VHH-MMSI) includes post-1945 representations of the Holocaust alongside the historical records of the liberation. By integrating popular culture in the repository as well, we explore Kaes’ “memory bank” from the age of electronic dissemination by means of digital technology, thereby reconstructing the afterlife of the atrocity footage in relation to its historical context.¹⁹ The analysis of the afterlife of atrocity images—a phenomenon Georges Didi-Huberman refers to as “surviving images” (based on Aby Warburg’s visual methods)²⁰—implies the reconstruction and tracing of the circulation of the historical records while analyzing and decoding how and to what extent these records have “engraved themselves

¹¹ Tobias Ebbrecht (2011) *Geschichtsbilder im medialen Gedächtnis. Filmische Narrationen des Holocaust*. Bielefeld: transcript.

¹² Ebbrecht (2010) “Migrating Images”, p. 92.

¹³ Anton Kaes (1992) “History and Film”, p. 309.

¹⁴ Ebbrecht (2010) “Migrating Images”, p. 90.

¹⁵ Kaes (1992) “History and Film”, p. 309.

¹⁶ *Ibid.*, 312.

¹⁷ *Ibid.*, 310.

¹⁸ Tobias Ebbrecht (2010). “Migrating Images”, p. 103.

¹⁹ Cf. Tobias Ebbrecht-Hartmann (2016) c. *Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe* 2-3. <http://www.apparatusjournal.net/index.php/apparatus/article/view/51/105#hd-d4366e597> (30.11.2020)

²⁰ Georges Didi-Huberman (2002) *The Surviving Image: Aby Warburg and Tylorian Anthropology*. *Oxford Art Journal* 25(1): 61-69.

in the public consciousness”: which visual tropes and iconic representations evolved from them, and how they can be contrasted with other, lesser known, footage. With this, we can successfully address Kaes’ concern that “new images are hard to imagine”.²¹

2.2. Representations of the Holocaust in popular culture

Commonly, popular culture refers to any form of media objects produced for public consumption, and thus, might have an impact on the personal, social, and cultural memory of the Holocaust. Our definition of popular culture is closely related to the notion of “mass culture” or “mass media”. At the same time, we understand popular culture as an entangled set of cultural objects and practices, in which its visual expression bears a certain kind of agency close to what art historian Horst Bredekamp defines as “image acts”.²² This approach “locates the image not in the place formerly occupied by the spoken word, but in that formerly occupied by the speaker. The image is, in short, no longer the instrument, but the actor—indeed the ‘prime mover’, the protagonist. The *image act* [...] adopts the dynamism inherent in the relationship between the *speech act* and its own social, political and cultural environment, but it finds its starting point in the latent capacity of the image to move the viewer”.²³ Thus, we see popular culture as a discursive sphere, in which memories of the past are not only shaped but also negotiated, questioned and reflected, thereby constituting a realm for what scholars have described as “traveling memory” or “multidirectional memory”.²⁴

As part of our research of popular culture representations of the Holocaust that absorb, preserve, carry, transform, and reflect on the memory of the concentration camps, we decided to focus exclusively on visual and audiovisual media while distinguishing between five areas of popular culture:

- (a) Films
- (b) Artworks
- (c) Graphic novels
- (d) Video games
- (e) Internet memes

With this selection we identified the most important media environments, into which atrocity images and their visual recreations migrated and continuously circulate. Furthermore, we covered a broad scope of analogue and digital, old and new media. Finally, we identified media-specific methods of adopting and transforming visual records from the Holocaust into particular media forms. This is especially important in the context

²¹ Kaes (1992) “History and Film”, p. 315.

²² Horst Bredekamp (2018) *Image Acts: A Systematic Approach to Visual Agency*. Berlin/Boston: Walter de Gruyter.

²³ *Ibid.*, p. 33.

²⁴ Astrid Erll (2011) *Travelling Memory*. *Parallax* 17(4): 4-18; Michael Rothberg (2009) *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization*. Stanford: Stanford University Press.

of the conceptualization of specific methods and approaches to the curation of popular culture content (see deliverable D2.5 Report on Digital Curation of Popular Culture Content, M24).

We documented representations of the Holocaust that we identified as related to the visual records of Nazi atrocities and the liberation of the concentration camps and created respective data sets to be included in the VHH-MMSI. These data sets contain metadata about the specific materials as well as media assets. The metadata provide the basis for acquisition as well as Intellectual Property Rights (IPR) clearance of popular culture content integrated in the VHH-MMSI.

2.3. VHH Premium Content

Within the VHH-MMSI popular culture has a special status. Its media assets are marked as Premium Content with limited access through the VHH-MMSI. As Premium Content we define any kind of digital assets protected by IPR, which not allow unrestricted public access. Premium Content is only available for Premium Users of the VHH-MMSI (see deliverables D3.1 Definition of Engagement Levels, Usage Modes, and User Types, M12, and D5.1 Requirements Document, M8).

Premium Content is available through the VHH-MMSI as annotated metadata (indirect access), as quote (extracts from films, image quotes and textual quote referring to Premium Content), as full IPR protected content (only for Premium Users), and as privately owned content that can be uploaded to Private Workspaces (if the user has the legal right to copy and use the respective material).

Only access to full IPR protected content is restricted. Therefore, the popular culture representations of the Holocaust, which we identified as being related to the visual records of Nazi atrocities and the liberation of the concentration camps will also inform other users of the VHH-MMSI and offer a variety of opportunities to explore the afterlife of atrocity images, their circulation in popular culture, and their impact in the visual memory of the Holocaust. The basis for this exploration that also offers multiple possibilities for annotating and relating Premium Content with other visual content and textual documents, is the collection of data and metadata presented in this deliverable.

Intellectual Property Rights (IPR)

As mentioned above, the popular culture media assets that we included into the comprehensive and still growing data sets introduced in this deliverable are especially sensible sources due to their status as often IPR protected content. IPR regulations, however, apply differently to different media. Therefore, we made sure to reflect as much as possible the specific legal frameworks of the different areas and media we are working with.

The issue of copyright is thoroughly reflected during the collection of data and metadata. We diligently document the origin and provenance of the media assets included in our data sets. In this context, we also record all available information about the copyright status and known copyright holders. This refers to IPR protected original media assets (film productions, Graphic Novels, artworks) as well as the IPR that might apply to specific versions or media assets.

We are dedicated to protecting the intellectual property of relevant creators and institutional bodies. The born-digital or digitized media assets, which we can identify and include in our research collection are not made public through the VHH platform unless cleared for publication. What cannot be cleared sufficiently will only be used—if at all—in the VHH-MMSI's Private Workspaces. IPR Management constitutes a separate task of the VHH project lead by OFM.

3. Collecting scope

The VHH Popular Culture Collection solely focusses on visual content. This does also include mixed media such as graphic novels, Internet memes and certain kind of artworks that combine visual and textual elements. Within our controlled vocabulary we refer to those media as “imagetexts”.²⁵ However, also the primarily audiovisual content in our collection (films, video games) is not solely visual and has to be considered as multimodal media forms. Nevertheless, the popular culture representations that are part of our collection are primarily defined by their visual components. Those in particular refer in direct or indirect ways to the visual records of Nazi atrocities and the liberation of the concentration camps.

Hence, out of scope of our collections are all primarily written or oral forms of popular culture representations. Although we did also research into representations of the Holocaust in literature, especially in autobiographies, biographies and novels, we decided to not include these data in the VHH Popular Culture Collection. Selected representations in literature will be accessible through the VHH-MMSI as quotes that are generated on the basis of our literature database (see deliverable D2.2 Literature Database, M12). For similar reasons we excluded radio broadcasts and podcasts. However, maybe we will do a more thorough exploration of these media representations of the Holocaust at a later point.

For these reasons we focused on the five areas of popular culture defined above: documentary and fictional films (including short films, animation films and film essays), artworks (including installations and video art), graphic novels, video games and Internet memes (including similar digitally disseminated single-image composites).

The main selection criterion within these areas is the direct or indirect relation to the visual records of Nazi atrocities and the liberation of the concentration camps. Therefore, we have not only included popular culture representations that explicitly refer to the history of the Holocaust. References to atrocity footage can also appear in popular culture representations of other atrocities as well as in science fiction and fantasy genres. For the same reason, we also haven't included *all* visual representations of the Holocaust into our collection. In most cases we restricted the documentation to those Holocaust related popular culture content that is clearly informed by the visual memory of the liberation. That said, we made some exceptions from this guiding rule in the area of documentary and fictional films. As the filmographic data for films and broadcast programs produced up to 2007 is based on the existing Cinematography of the Holocaust (CdH) database, and because our research of Holocaust related films since 2008 should complement the CdH database, we decided to include also those films that relate to the Holocaust or Holocaust memory while not explicitly referring to the visual records of Nazi atrocities and the liberation of the concentration camps. This includes for instance a documentary like A

²⁵ Cf. W.J.T Mitchell (1994) *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: Chicago University Press, p. 89.

Film Unfinished (Israel/Germany 2010), which only contains footage shot by German camera teams in the Warsaw Ghetto, or the Award-winning Polish film *Ida* (2013), which is set in postwar Poland and tells the story of an identity search with no direct or indirect references to the visual records of Nazi atrocities or the liberation of the camps. Within the data set with films since 2008 we are nevertheless indicating, as much as we already can, which films are relevant for the VHH project and should be accessible through the VHH-MMSI.

4. Genesis and sort of collected data and metadata

In the following sections we describe in detail how we collected our data and metadata and organized the data sets containing popular culture representations of the Holocaust.

4.1. Films: Cinematography of the Holocaust (CdH)

Documentary films are probably the most important film genre using and appropriating visual records from Nazi atrocities and the liberation of the camps. Most documentaries about the Holocaust use at least some of the footage, which allied camera teams have shot at atrocity sites and in concentration camps. Fictional films, however, significantly contribute to the fabrication of cinematic archives of the Holocaust, especially when they use historical footage as model for recreating the past and as visual pattern to produce the impression of authenticity.²⁶

The Cinematography of the Holocaust (CdH) is the most comprehensive online database containing filmographic resources to the Holocaust. It was established in 1992 by VHH Associated Partner Fritz Bauer Institute (FBI) and VHH Consortium Member Deutsches Filminstitut & Filmmuseum (DFF) in Frankfurt through the groundbreaking work of film historian Ronny Loewy, who was an employee of both institutions. When Loewy passed away in 2012, updates of the content and infrastructure of the CdH were put on hold. Over the last couple of years, the CdH has only partially been accessible on the Web with limited search functionalities available.

Through the VHH project, the CdH is updated with respect to its content and made fully accessible again on three different levels: through the VHH-MMSI, through the Central Filmographic Database (ZDB) of DFF, and through a new stand-alone website jointly created and run by DFF and FBI to continue the work of Ronny Loewy.

For complementing the CdH database, the VHH team at the Hebrew University of Jerusalem (HUJI) collected data and metadata of Holocaust related films that were produced and released in the years 2008 to 2020, the period after the last update of the CdH. We aspired to curate a collection that will serve as a coherent continuation of the existing database. This kind of work calls for a careful definition of the relevant films.

Definition

Defined as a reference database, the CdH documented filmic records related to the history and memory of the Holocaust. The original database is composed from diverse film materials, including “video documents [sic!] made by the Allied Forces documenting the liberation of the concentration and extermination camps, Nazi propaganda films and its concerted German Weekly Review short films, US anti-Nazi films from the 1940s, and

²⁶ Cf. Tobias Ebbrecht-Hartmann (2015) Preserving Memory or Fabricating the Past? How films constitute cinematic archives of the Holocaust. *Cinéma & Cie* XV (24): 33-47.

Yiddish cinema, as well as thematically related documentaries and TV films from the post-war era”²⁷. The CdH database provides information on films about the history and impact of the Holocaust, addressing scholars and an interested public alike. From 1992 to 2012 FBI, in cooperation with DFF, worked with film archivists, film historians and Holocaust researchers on the cataloguing and documentation of these cinematographic works. When spiritus rector of the CdH Ronny Loewy passed away in 2012, the database contained more than 3.800 films produced between 1908 and 2008 with a historical or thematic reference to the Holocaust.

Since 2012, CdH has not been further developed, both in terms of content and technology. Based on a relational MySQL database created more than 20 years ago and not updated for almost ten years, CdH didn’t comply with current technical standards and requirements.

FBI and DFF have agreed to cooperate, in order to technically update and secure the database by migrating all metadata and content of CdH into DFF’s ZDB. Migration into ZDB allows for the future export of standardized and consolidated CdH data to different clients and user groups, one of which is the VHH project. In parallel, FBI has commissioned the development of a new website, which is to publish the CdH data stored and administered in ZDB and will be jointly run by FBI and DFF.

For the identification of films from 2008 to 2020 that should complement the database, we define Holocaust related films in relation to the CdH prior work, also acknowledging the cultural shifts and changing trends in cinema and media consumption of the current era. And so, while genres like Yiddish cinema became rare throughout the years, and weekly review short films are no longer broadcasted, other genres came into being, such as short films, animated films and streaming network series, which deal with the visual history of the Holocaust. Examples for those would be the animated short film *I was a child of Holocaust survivors* (Canada 2010) that is based on a graphic novel by Bernice Eisenstein, which is also part of the VHH Popular Culture Collection, or the animated Netflix mini-series *The Liberator* (USA 2020).

The broad and versatile metadata collection in the existing database encouraged us to create a broad and diverse collection as well. We define Holocaust related films of the past decade as films which relate to the visual history of the Holocaust either narratively, by referring to events, people and places related to the Holocaust (such as concentration camps, specific survivors or perpetrators, as well as the depiction of liberation), or thematically, referencing and using iconic visual tropes, compositions and objects well identified with the visual history of the Holocaust (such as number tattoos, piles of objects and corpses, and survivors standing behind barbed wire fence). For this reason, we do not only include films that explicitly deal with the Holocaust, but also those which refer to the visual history of the Holocaust, by some broad visual manner.

²⁷ Cinematography of the Holocaust Online Database web page:
<https://www.fritz-bauer-institut.de/en/cinematography-of-the-holocaust> (20.12.2020).

Collecting scope

ZDB is the most comprehensive database on German cinema, covering productions from the early beginnings of film until the most recent releases. ZDB data is published on www.filmportal.de, DFF's central internet platform, which currently offers verified information on more than 151.700 cinematographic works, 227.800 individuals (filmmakers, actors etc.) and 29.800 (production) companies.

The overlap of 1.200 film works that were already recorded in ZDB reduced the number of new entries from the CdH to the ZDB to 2.653 film works. By the end of June 2020, the objective of migrating all film records from CdH into ZDB was achieved. The total number of CdH films in the ZDB is 3.853. Rich and comprehensive datasets exist of 2001 films (52% of all CdH films).

For the purpose of consistency, retrieval and data export, all migrated cinematographic works are given a unique ZDB identifier, while also keeping their historical CdH identifier, and all are flagged as CdH data within the ZDB. Moreover, Gemeinsame Normdatei (GND) identifiers are determined and issued for all the agent records.

Out of 3.853 cinematographic works, 1.585 are documentaries and 1.346 are fictional short or feature films. The remaining cinematographic works are newsreels (511), footage (320), amateur films (23), TV series, and other formats (68). The entire data enrichment process will be completed by February 2021. Moreover, DFF will integrate the additional cinematographic works produced between 2008 and 2020 to the CdH corpus, which were identified by the VHH team at HUJI. This corpus will also be further enriched.

As done in the existing collection of filmographic metadata in the CdH, we also aspire curating a rich and comprehensive additional collection of more recent Holocaust related films. We include films that are relevant for the VHH project, and thus relate to the historical imagery of liberation, as well as films that relate to the visual history of the Holocaust in general, and not necessarily to liberation footage. Currently, we have come up with a list of 524 film productions since 2008. The selected films were identified on streaming networks and in online archives, as well as on IMDb, and film festivals' websites.

Out of Scope

Although we aspire curating a rich and inclusive collection of films, we exclude from our collection films that do not have a clear visual connection, or narrative relation, to the Holocaust. We also exclude from our collection any films which encourage xenophobia or antisemitism.

In Scope

The collection is mainly focused on films, yet popular television shows which clearly relate to the visual history of the Holocaust are also a part of our VHH Popular Culture Collection. We include films and TV series that are relating to the visual history of the

Holocaust, in various genres, such as short films, full length films, animated films and series, documentaries, docudrama, horror, science fiction, and comedy. These genre types will be further specified on the basis of our controlled vocabularies.

Collection and organization of data

As a relational database, ZDB is based on, and aligned with the European DIN norm EN 15907 for the description of cinematographic works. DFF played a major role in the development and dissemination of EN 15907.

Before the migration process started in July 2019, CdH contained 3.853 cinematographic works, 25.213 person records and 1.595 company records. While primarily consisting of filmographic data (credits, technical production info, release events, etc.), it also provides additional contextual and descriptive content (abstracts, shot lists, synopses) for 50 % of the cinematographic works. The current dataset contains 3.533 abstracts, synopses, and shot lists relating to 1.860 film works.

DFF decided to integrate the complete CdH data into the ZDB via an editorially supervised process, because while the absolute number of cinematographic works to be migrated is relatively small, a significant number (about 800 titles) shows high complexity of filmographic information. By migrating this data manually, DFF ensured a transfer without losses. For example: *Mission to Moscow* (USA 1943) has 223 credit relationships. For each person involved in the production process of a cinematographic work (director, camera person, composer, actor etc.) biographical data, name variants and the identifier of the GND—the integrated authority file—need to be determined. This makes the integration of foreign productions more complex since the identity of participating individuals was not documented in the ZDB and needs to be researched and determined without ambiguity.

DFF already offers a service for providing filmographic data in XML format to different clients via an OAI-PMH²⁸ interface. All CdH data in ZDB is flagged in order to ensure that only these specific data sets will be included in future data exports for the VHH project. To further accommodate the needs of the project, the existing XML export schema has been extended to enable not only the export of filmographic data, but of contextual and descriptive content (synopses, shot lists, abstracts etc.) as well. The extended export schema has already been successfully tested by the VHH project. The OAI-PMH interface will be adapted accordingly to allow VHH to regularly harvest updated CdH metadata and content. The customized OAI-PMH service has been implemented and operational since December 2020.

Complementary to the OAI-PMH service for cinematographic works, DFF implemented a new OAI-PMH service for agents that provides data in the standardized formats EAC-

²⁸ Cf. <https://www.openarchives.org/pmh/> (20.12.2020)

CPF²⁹ and RDF³⁰, which enable the use of Linked Open Data (LOD)—for instance via the GND identifiers already documented in the ZDB—in the description of entities. This service has also been available to VHH since the end of 2020.

The additional data set of films from the years 2008 to 2020 is currently documented in an Excel spreadsheet created by HUJI, which entails production details, duration, identifiers, etc.³¹ In particular, we differentiate the general collection of Holocaust related films from the films that are also relevant to the VHH project by specifying references to atrocity sites and related liberation footage. The films that are thereupon highly relevant for the project also serve as examples for our curatorial work on liberation imagery and its migration and circulation in popular culture.

Prospects

The film collection is a work in progress. We are always looking for additional, new films to our collection, and will mainly continue working on enriching the database in the coming months.

4.2. Artworks

In the course of this task, we have created a data set of artworks that either directly or indirectly relate to the footage and photographs recorded by Allied cameramen as well as drawings created during the liberation of the Nazi concentration camps. Although generally based on visual (and potentially also audio) and/or material characteristics, the relation between an artwork and the Allies' visual records can also be identified in indirect connotations, such as in the title of the work.

Definition

The term 'artwork' is used in this data set in the broadest sense, to refer to a more inclusive concept than that which the same term characterizes within the discipline of art history. Within the VHH project, it also includes visual and audiovisual creations by amateur artists, neglected works, and other images in which a visual connection to liberation imagery appears. Though theoretically in scope, we do not use the term 'artwork' to refer to media assets from the other four areas of popular culture addressed in this deliverable (films, graphic novels, video games, Internet memes). Nonetheless, alongside the attempt to present a diverse data set, the focus was and remains on the field of art, as a field that

²⁹ Cf. <https://eac.staatsbibliothek-berlin.de> (20.12.2020)

³⁰ Cf. <https://www.w3.org/RDF/> (20.12.2020)

³¹ The table included in the appendix of this deliverable comprises the following metadata categories: film no, original title, English title, country, year, director, duration, genre, genre (duration), link IMDb. The full list includes additional metadata categories such as producer, other title, other link, and several categories aimed at the availability of copies in various formats and places.

holds a socio-cultural capital, which has the potential not only to be affected by but also to influence further artworks.

Collecting scope

It can be argued, in a broad sense, that the impact of the Holocaust is evident in (Western) art as a whole. Consequently, we set six guiding principles for the selection process applied to the works:

- We avoided artworks that deal with the Holocaust as a general theme in favor of artworks that use an iconography associated, whether explicitly or implicitly, with the visual records of Nazi atrocities and the liberation of the concentration camps, although in some cases there are overlaps (e.g., the inmates' uniform, the number tattoo, the inhumane living condition in the camps).
- We preferred works with a tendency towards figurative language, or those that use symbols that enable even the non-expert viewer to identify the connection to the camps' liberation.
- We sought to present a wide range of media types—from painting and photography to video, installation.
- We endeavored to collect images and videos that show the artwork from as many angles as possible (including when an artwork was displayed in an exhibition venue).
- We sought to include a wide range of artists, from diverse age groups, genders, nationalities, and religions. We also endeavored to present artists with varying perspectives of the event: from the side of the victims and from the side of the perpetrators/bystanders; from the side of those who were in the camps and of those who were born after the events; from the West and the East, and so on.
- We included works that describe the period before the liberation, but only those that were created in subsequent years and may therefore have been influenced by the Allies' documentation.

The departure point for the data set was the unique expertise in art history existing in the HUJI team, in particular previous research conducted on Holocaust-related imagery within Israeli art.³² However, given our intention to expand the data set beyond Israeli art, we started looking for artists from other places, ranging across the spectrum from works made by Holocaust survivors (both Jewish and non-Jewish) and artists who are the children or grandchildren of survivors to contemporary artists who are not biographically related to the Holocaust, yet have chosen to engage with the topic in their works.

From a methodological point of view, we began the search in catalogues existing in the personal library of the HUJI team's art historian, and in the catalogues and books dealing with the subject that are found in the libraries of HUJI and various art museums in Israel

³² Cf. Noga Stiassny (2019) *Artscapes: Israeli Art and the Landscapes of the Holocaust*. Dissertation. University of Hamburg.

(such as the Tel Aviv Museum of Art Library). Unfortunately, while we were still in the early stages of our research, libraries and museums in Israel closed to the public due to the COVID-19 pandemic and have remained closed up until the end of M24 (December 2020). As a direct result of the current global situation, the search had to move primarily online, with preference given to official sites such as searchable online archives and collections of artworks, museums and artists' websites, and so on. Alongside searching and collecting information from scholarly resources, we also searched artworks on social media (Facebook, Pinterest, etc), art blogs, Google image search, etc. When this approach identified a relevant work, we always validated the information on more trusted websites. From the intuitive point of view, we relied on our professional experience that an artist who deals with the Holocaust often does so in more than one work. In addition, where a reference to an exhibition in which a specific work appeared was found, we also examined the other names mentioned in the catalogue in more detail and searched for potential works in their oeuvres.

The main search languages were Hebrew, English, and German. From M22 (mid-October 2020), a new, French-speaking master's student joined our team at HUJI, which has allowed us to expand the search area to other territories.

Up to this moment, 140 artworks have been catalogued, and accompanying media assets (images and videos documenting the artworks) have been collected. Yet, in this context, we would like to emphasize that the process of collecting and categorizing continues and is still far from being complete.

Out of scope

- Works created in the years before the liberation (e.g., by prisoners) and the discovery of other atrocity sites.
- Works that deal with other genocides, in which the connection to liberation is very loose.
- To avoid de-contextualization, works in which the relation of which to the topic at hand is unclear without external knowledge or additional research.
- Works of anti-Semitic, xenophobic, or Nazi nature.
- Works with iconographical relations where these are based solely on Nazi-related iconography.
- (as a rule of thumb) Works dealing with life in the ghetto, or the pre-Holocaust period.

Collection and organization of data and metadata

The documentation process is divided into two categories: metadata and data.

Data

A shared VHH folder has been established in HUJI's VHH Google Drive cloud. This folder is divided into sub-folders arranged by the artist's name and containing media assets documenting each of the artworks (unlike the work itself – each media asset is either an image or a video). Each media asset has a (sub)serial number and is titled according to VHH naming conventions, with more important information appearing inside square brackets (for example, [screenshot] or [detail]). If possible, the artist's subfolder also includes visual documentation of where the representation was taken from (screenshots of webpages) using the Mac OS website capture software Paparazzi!³³.

Metadata

The textual information is spread across two Excel sheets: 1) artworks; and 2) media assets.

1) Artworks

Horizontality, this table is arranged by work, with each work given its own identification number. Vertically, the table included in the appendix of this deliverable is divided into columns that include information about both the artist (last name, first name, country of birth, nationality) and the work itself (title, medium, whether the artwork is part of a larger entity (e.g., a series), the title of this larger entity, a brief description). The full list has the same structure but additional columns that include information about the artist (e.g., any other name of the artist) and the artwork (e.g., technique, extent).

2) Media assets

This table is intended to keep track of the media assets collected; each of these was given a sub-identification number that links it to the identification number of the relevant work in the Artworks table. The columns in this table include detailed information about the media asset (e.g., media asset type), where it was taken from (e.g., URL, book etc.), whether a web screenshot was taken or not, and other relevant information, including our attempt to trace the copyrights of both the artwork and the media asset (which are not always identical).

4.3. Graphic novels

Holocaust related graphic novels make creative use of footage and photographs taken by the Allied forces during the liberation of Nazi concentration camps. Appropriating, deconstructing and reflecting on the historical imagery, the graphic use of these images became so popular that some graphic novels relate to the visual history of the Holocaust, without addressing the historical events of the Holocaust at all. And so, while some graphic novels visually refer to events and memories of the Holocaust, others show a clear

³³ <https://derailer.org/paparazzi/> (20.12.2020)

visual relation to the historical imagery, while narratively dealing with other atrocious historical events. Altogether, these graphic works compose a rich and multifaceted data set, demonstrating the immense impact the visual history of the Holocaust has on popular culture in general, and on the memory of atrocities in particular. The complexity and variance of this visual collection calls for a clear definition of what is a Holocaust related graphic novel, as well as a careful examination of the visual materials, their collection, digitization, and annotation.

Definition

We define a Holocaust related graphic novel as a graphic work that visually refers to photographs and footage taken by the Allied forces during the liberation of Nazi concentration camps. This definition, and in turn also our collection, is roughly divided into two main categories: graphic novels which narratively and visually relate to the visual history of the Holocaust, and graphic novels which narratively relate to other historical atrocities and catastrophes, and share strong visual connections with historical Holocaust imagery, thus relating indirectly to the visual history of the Holocaust.

Collecting scope

We collect Holocaust related graphic novels, as well as survivors' post-war illustrated booklets, and short graphic stories. As of today, our collection of graphic novels comprises metadata and data on 69 titles, 61 of them cataloged in Citavi and included in the respective table in the appendix of this deliverable. Out of those, 30 have already been digitized and fully annotated in Citavi³⁴, with the total of 2.998 annotations. 8 titles are still pending, as we could not get hold of a copy and the metadata available is still insufficient for cataloging.

We aspire for an inclusive collection of graphic works that relate to the historical imagery of liberation. We are looking for relevant graphic works in scholarly and journalistic literature, public libraries, private collections, local and online shops, independent and small publications, and local graphic novelists. We collect graphic novels in their original publication language, as well as in their English version. In case the graphic novel is not published in an English version, we translate the relevant parts of the novels ourselves or by using machine translating services as 'Google Translate', in order to understand and explain the context of the images during annotation.

In Scope

During our work on the collection, we have identified distinct types of graphic novels which we include in our collection. Since this is a work in progress, it is possible that additional types of graphic novels will be added to our collection in the future. The

³⁴ For the use of Citavi in the VHH project see deliverable D2.1 Advanced Digitization Tool Kit (M12), Tool #10: Guideline Citavi.

following types are specified according to the two categories of graphic novels that we defined: bearing direct and indirect relations to the visual history of the Holocaust.

Graphic novels that bear direct relations with the visual history of the Holocaust:

1. **Biographies and Autobiographies:** graphic novels which focus on the stories of Holocaust survivors and their (second-generation) children.
2. **Concentration camp and ghetto experience:** graphic novels which mostly focus on experiences of prisoners and survivors during the Holocaust, told from a first-person perspective. In this genre, some are partly based on true stories, and some are fiction.
3. **Horror and Science Fiction:** graphic novels which relate by some way to the Holocaust and have horror or science fiction elements in them.
4. **Education, Travel, Visits and Tours:** graphic novels which portray a tour, an exploration or a travel in which the protagonist learns or contemplates about the Holocaust.
5. **Illustrating History:** graphic novels which are exclusively dedicated to visual illustrations of the historic liberation photographs and footage, highlighting particular elements in them, or presenting them in a different context.

Graphic novels that bear indirect relations with the visual history of the Holocaust:

1. **Other Related Events of World War II:** graphic novels which portray other events of World War II and refer visually by some elements to liberation photographs and footage.
2. **Other Atrocities and Catastrophes:** graphic novels which portray other catastrophic events not directly related to World War II or the Holocaust and relate visually to elements from liberation photographs and footage.

Out of Scope

While we do aspire for an inclusive collection of graphic novels which includes various visual relations between historical imagery and graphic illustrations, we do not intend to cover entire fields of graphic novels related to other historical events. Our main focus is graphic novels related directly to the Holocaust, as well as interesting examples of graphic novels which relate indirectly to the visual history of the Holocaust. In addition, we generally do not include children's illustrated books which deal with the Holocaust.

Collection and organization of data and metadata

We have created folders for the graphic novels data in the VHH OneDrive cloud and uploaded the scanned copies of the novels to Citavi, further annotating them. In addition, we made a table for internal use, consisting of all selected, loaned and purchased graphic novels, as well as other graphic novels we are interested in for future work.

Each graphic novel was scanned as accurately as possible in color, in high-resolution of up to 300 DPI. Then, if needed, the graphic novels were also compressed into lower resolution versions, of up to 100 MB. The low-resolution versions of the novels were uploaded to Citavi and categorized as well. The high-resolution files were uploaded to a VHH OneDrive folder. Upon completion, each graphic novel was annotated in Citavi, by marking, describing and tagging the relevant images from the novel, which relate to historical imagery. Technically, since the annotation tool in Citavi allows sampling in quadrangular forms only, and most illustrations are hand drawn, sometimes unsuitable for this kind of fix-shaped sampling, we tried to carefully annotate, as precisely as possible, each image, without damaging the original shape. Regarding content, we aspire to annotate the images coherently, keeping the relative context to its original source from the one hand, and the relation it bears with the liberation photographs and footage detectable, on the other hand. And so, some annotations include a few panels, and some even an entire page, as we aspire not to damage the story being told and its coherence. In addition, each annotation is followed by an annotation of the entire page it appears in, in order to provide the wider context of each image.

The textual annotations of each image were comprised from the relevant categories of the VHH Vocabularies, sometimes also accompanied by short textual depictions to better define the relation of the image to original historical footage and photographs (for example: mentioning a specific resemblance the illustration has to a specific historical image), or provide a short translation of the original (foreign) text language. Each annotation was termed in a specific naming convention characteristic to all graphic novels' annotations in Citavi.

Prospects

Although already versatile and a useful resource, the graphic novels collection is still a work in progress. We are still looking for more relevant graphic work to further enrich and expand our data set.

4.4. Video games

Holocaust related video games are a complex and unique media type and genre. Combining interactivity, play, history, memory, and fantasy, video games deconstruct iconic images of the Holocaust and use liberation photographs and footage captured by the Allied forces during the liberation of Nazi concentration camps in especially creative ways. Unlike films or graphic novels, the images of the Holocaust do not stand out and thereby directly address the spectator; in video games, these images are part of the gameplay, and of the player's chosen paths while playing. They are subject to chance and change. Thus, some players might only recognize a part of them, or not encounter them at all. This specific nature of Holocaust related imagery in video games calls for a careful and thorough examination, regarding their definition, selection, playful use, and curation.

Definition

We define Holocaust related video games as those which refer to the visual history of the Holocaust, and in particular relate to historical photographs or footage of the liberation. In this regard, Holocaust related video games can either use or show original visual records of liberation, or recreate them graphically, as a whole or in part. The images can take a dominant role in the game, or, they can play a minor role, only implied as part of a fantastic world of the game.

Collecting scope

Regarded as a controversial genre by some, Holocaust related video games have invariably been subject to controversy and censorship during production, and only a limited number make it to the market.³⁵ Our list currently identifies 25 video games that are relevant for our work.

We aspire creating a rich and yet focused collection of Holocaust related video games. In order to find, capture and identify the relevant games and images related to liberation footage, we created a data set of Holocaust related video games, which might refer to liberation footage and photographs. The selected video games were found on Steam (a popular commercial digital video games platform), in scholarly literature and in the media, and through video game developer events such as local Hackathons.

In scope

As for now, we have identified four types of video games related to the Holocaust that we include in our collection:

1. **First person shooter games (FPSG)** – these are the majority kind of games, and also the most popular ones. Introduced in the 1992 *Wolfenstein* video game, which also revolutionized video games as a genre in itself, FPSGs situate the player in a first-person shooter narrative and perspective, representing only his or her hands and arms, and not the entire figure.³⁶ In these games the player mainly performs shootings and killings of enemies, which are mostly dehumanized Nazis (some portrayed as robots or zombies) and tries to rescue other figures (sometimes Jewish). During his or her endeavors, the player comes across images which refer by some inflictions to liberation photos and footage.

³⁵ Cf. Wulf Kansteiner (2017) “Transnational Holocaust memory, digital culture and the end of reception studies”. In: Tea Sindbæk Andersen and Barbara Törnquist-Plewa (eds) *The Twentieth Century in European Memory: Transcultural Mediation and Reception*. Leiden/ Boston: Brill, pp. 305-343.

³⁶ Daniel H. Magilow and Lisa Silverman (2019) *Holocaust Representations in History: Perspectives on the Holocaust (Second Edition)*. London: Bloomsbury Publishing. Kindle Edition: 247.

2. **Memory Games** – some games self-reflexively relate to play as a memory game. In these games, the player is required to collect visual memories and/or interview witnesses and comprise a visual narrative out of these memories by him or herself.
3. **Strategy and role-playing games (RPG)** – another dominant and popular type of video games, strategy and RPG games offer the player the possibility to manage, select and create strategies in historical environments, while playing certain roles, assigned to the player and to other fictive figures which are a part of the game.
4. **Survival games** – These games mostly focus on surviving a certain event or situation, by play.

In addition to the content of video games, we are working on the media assets part of our data set. We are creating walkthroughs for each video game,³⁷ and screenshots of related images of the Holocaust, and also collect related imagery of the game, such as game logos and covers. It is important to note that we are creating one walkthrough for each game, and not all possible walkthroughs of each game. In addition, the recorded walkthroughs reflect our own gaming abilities, and our own choices taken during the games. We are not professional gamers, but rather amateur players. We do sometimes encounter difficulties in working through some of the games, such as the case with *Call of Duty: WWII* (2017), which we simply are not able to progress in, since we keep on “dying” in the beginning of the game. It furthermore has been challenging to acquire specific games due to their non-availability in Israel and COVID-19-related supply and import issues. For now, we watch complete recorded walkthroughs of games we fail in or fail to get a hold of via YouTube and take notes of relevant scenes and moments that will enrich our collection.

Out of scope

Initially we set out to include all games that in some way could relate to the Holocaust, including popular World War II related video games, zombie and robot Nazi video shooting games and also controversial—and frequently censored—video games. We however subsequently decided to exclude this body of works from our list, since they do not refer in a substantial manner to the Holocaust or regard it from an inappropriate and disrespectful perspective. And so, we excluded from our collection exclusively World War II related video games, zombie or robot Nazi shooting games which do not relate to the Holocaust, and works that are considered as Neo Nazi oriented games. In addition, we exclude from our collection virtual and interactive tours of memorial sites and museums, since although employing various degrees of gamification, they cannot be considered video games in their own right.

³⁷ A video game walkthrough is originally a descriptive text, or a recorded play of a video game, which is made by other gamers, and is intended for helping players improve their play or complete challenging tasks in the game. We create walkthroughs not for the purpose of helping users play the game, but for revealing the visual images of the Holocaust that exist within each game, which are portrayed frequently deep inside the gameplay.

Collection and organization of data and metadata

The metadata on relevant video games is collected in an Excel spreadsheet, which entails descriptions, availability, age restriction, etc.³⁸ The collection of media assets which are related to the video games has an additional Excel sheet, which includes information on screenshots, walkthroughs, game covers, and other visual materials related to the games.

Prospects

The video games collection is still a work in progress. We are always looking for additional, new games to our collection, and will mainly work on creating walkthroughs and collecting relevant media assets for each game.

4.5. Internet memes

Internet memes are a relatively new medium for disseminating visual content. The ‘viral’ nature of the medium however makes it challenging to identify specific versions, and to reconstruct the origin, provenance and ‘evolution’ of a particular meme. Internet memes compress information, and often use visual and compositional similarities in order to illustrate a particular—mostly topical—message.

We nevertheless decided to include Internet memes into our VHH Popular Culture Collection due to three reasons:

- (a) Internet memes create significant resonance, especially when they are becoming viral, and thereby contribute to the circulation of Holocaust related content and visual records of atrocities and the liberation in new media ecologies.
- (b) Internet memes prove the iconic status of certain images from the collections of Allied atrocity footage and photographs, because they use these visual records as condensed signifiers of atrocities, humiliation and for the invocation of remembrance.
- (c) Internet memes demonstrate, although in sometimes controversial and/or superficial ways, modes of appropriating and curating atrocity footage in often co-creative and collaborative forms.

In our collection we only included those Internet memes that either directly used historical photographs or still images from the visual archive of allied atrocity footage, or indirectly referred to this footage or related iconic images that derived from it through stylized and often provocative illustrations.

³⁸ The table included in the appendix of this deliverable includes the following metadata categories: video game no, title, subtitle, year, developer, publisher, version, carrier, country of publication, location of publication, description, comments, age restriction, link. The full list contains additional categories such as technical details, license type etc.

Definition

Originally, the term “meme” describes the interpersonal circulation of small units of cultural expressions through reproduction, copying or imitation.³⁹ Circulating online, Internet memes usually contain written text and/or images.

In her seminal study on the subject, Limor Shifman defines Internet memes as:

- (a) a group of digital items sharing common characteristics of content, form and/or stance, which
- (b) were created with awareness of each other, and (c) were circulated, imitated, and/or transformed via the Internet by many users.⁴⁰

Hence, the collective as well as collaborative character of Internet memes stands out. Internet memes are clusters of “*pieces of cultural information*”, and they “*pass along from person to person*”, thus they circulate through digital environments, in particular on and between social media platforms. In doing so, they “*gradually scale into a shared social phenomenon*.”⁴¹ This turns them into peculiar vehicles for transmitting visual content—in our case atrocity images—and thus into media of visual memory.

Memes rely on techniques such as copying and imitation. Appearing as “parodies, remixes, or mashups”⁴² they are a result of creative practices that utilize digital technology.⁴³ In doing so, they represent a certain form of digital curation, and, through their “practice of partial citation”⁴⁴ and through their intertextual character⁴⁵, they clearly relate to our specific focus on the use and appropriation of atrocity images in popular culture. The latter is not only an effect of the relations established between Internet memes and the original record, but in particular between a meme and its versions.⁴⁶

Internet memes also share significant attributes with iconic images. As Shifman emphasizes, “[l]ike memetic images, iconic photos are both rare and widely known.”⁴⁷ Similar to iconic images that shaped the visual memory of the Holocaust, memes “shape the mindsets, forms of behavior, and actions of social groups.”⁴⁸ Accordingly, existing iconic photographs transformed into “networked images’ available for instant replication and mass distribution using social network services”, while image processing software enables users to edit and alter iconic photographs, and to store, replicate, distribute and display new versions.⁴⁹

³⁹ Limor Shifman (2014) *Memes in Digital Culture*. Cambridge, Mass.: MIT, p. 2.

⁴⁰ *Ibid.*, p. 41.

⁴¹ *Ibid.*, p. 18, emphasis in the original.

⁴² *Ibid.*, p. 2.

⁴³ Limor Shifman (2014) “The Cultural Logic of Photo-Based Meme Genres”. *Journal of Visual Culture* 13(3): 340-358. Here: p. 354.

⁴⁴ Cf. Limor Shifman (2014). *Memes in Digital Culture*. Cambridge, Mass.: MIT, p. 49.

⁴⁵ *Ibid.*, p. 2.

⁴⁶ Cf. Limor Shifman (2014). “The Cultural Logic of Photo-Based Meme Genres”. Here: p. 341.

⁴⁷ *Ibid.*, p. 347.

⁴⁸ *Ibid.*, p. 18.

⁴⁹ Sandrine Boudana, Paul Frosh, and Akiba A Cohen (2017) Reviewing icons to death: when historic photographs become memes. *Media, Culture & Society* 39(8): 1210-1230. Here: p. 1214.

Memes use or refer to iconic images and related significant events mainly through the modes of mimicry and remix.⁵⁰ While mimicry corresponds to other artistic modes of visual referencing through resemblance—i.e., reenactment—remix describes practices of appropriating historical footage and transferring it into different visual, political or historical contexts. Accordingly, memes, similar to photographs, interrelate past and present.⁵¹

Collecting scope

In our research, we focus on “photograph-based memes”⁵², although we also integrated examples that do not include photographic content. However, as the Internet memes, which we collect, are usually composites that refer to atrocity images, most of them directly use historical visual records. From currently 67 Internet memes documented in our data set, 42 use one or more historical photographs or stills from Allied records of atrocities. Fourteen memes refer to other photographs from historical sites of atrocities that document iconic places such as the Auschwitz gate. Six memes do not contain photographs but indirectly refer to iconic atrocity footage, one refers to a scene from the fiction film *The Boy in the Striped Pyjamas* (UK/USA 2008), and four use other Allied photographs or film stills from World War II (mostly from D-Day).

Reacting to particular political events or controversies, it is possible to identify certain clusters of Internet memes that can be interpreted as different versions, as well as types of memes that fulfill a certain function. Meme clusters relate for instance to the controversy about a statement of the democratic U.S. Representative Alexandria Ocasio-Cortez on “concentration camps” at the US-Mexican border. Memes affirming as well as criticizing the politician’s comparison, relate photographs of Mexican refugees to images from the liberated concentration camps, mainly to different versions of Soviet film footage from Auschwitz, combine a portrait of Ocasio-Cortez with a photograph of liberated prisoners in Buchenwald or to a still image from the footage from Majdanek depicting piles of shoes. We collected nine different versions of these memes, and a tenth one that refers to the same event by using only a historical photograph (of cremation ovens) with text.

An example for meme types are for instance Internet memes that relate to commemoration events. Those often combine liberation footage and photographs with phrases like “Never forget” or “We remember”. A different meme type are those that utilize atrocity images for relativizing or even denying the Holocaust.

Shifman defines different genres of Internet memes that can be explored as “crystalized outcomes of multi-participant negotiations”.⁵³ Most of the examples in our collection

⁵⁰ Cf. Limor Shifman (2014). *Memes in Digital Culture*. Cambridge, Mass.: MIT, p. 20.

⁵¹ Cf. Limor Shifman (2014). *The Cultural Logic of Photo-Based Meme Genres*. *Journal of Visual Culture* 13(3): 340-358. Here: p. 353.

⁵² *Ibid*, p. 340.

⁵³ *Ibid*, p. 342.

belong to the genre of *Reaction Photoshops*, which are “edited images created in response to a small set of prominent photographs, which may be labeled *memetic photos*.”⁵⁴ Other than in the examples discussed by Shifman the memes in our collection primarily do not refer to born-digital images, which previously circulated online and therefore became memetic, but to *iconic* images, which share certain attributes with memetic photos.⁵⁵ Nevertheless, most examples in our collection are edited versions of these iconic photographs and film stills. The Internet meme “Freddie Benson in the Concentration Camp” for instance is a photoshopped composite of an atrocity image and a character from the TV-series *iCarly* who became a memetic figure that is connected to a variety of events by editing him into historical photographs. We identified five more of these photoshopped composites, two utilizing the iconic “Arbeit macht frei” gate in Auschwitz, while trivializing the topic and distorting it.

In scope

We collected three types of Internet memes that directly or indirectly relate to the Allied atrocity and liberation footage:

The first type adopts a technique that does not manipulate the ‘originals’ (which in contrast to the historical image stock are often already edited or cropped), but adopts the curational mode of the *split screen*. The split screen is characterized by the combination of two distinct spaces that are at the same time connected with each other.⁵⁶ The memes, for instance those examples referring to the debate about the comparison of Nazi concentration camps with detention facilities for Mexican immigrants, display a historical photograph or still image from the liberation footage next to a photograph from the current situation at the US-Mexican border. This combination establishes a relation between the two parts of the composite.⁵⁷ Because of the parallelism of the two images, however, this relation is constituted by contiguity.⁵⁸ By constituting a relation between two or more similar but different, separated but connected parts, the contiguity mode invites certain interpretations, such as comparison, equalization, contrast or differentiation.

The majority of Internet memes in our collection can be considered image macro memes that include textual messages in combination with images.⁵⁹ Some are based on a single image, either a historical photograph, a film still or the mimicry of such a photographic

⁵⁴ Ibid, p. 343.

⁵⁵ Ibid, p. 347-348.

⁵⁶ Cf. Malte Hagener (2008) The Aesthetics of Displays: How the Split Screen Remediate Other Media. *Refractory: A Journal of Entertainment Media*, <http://refractory.unimelb.edu.au/2008/12/24/the-aesthetics-of-displays-how-the-split-screen-remediate-other-media--malte-hagener/> (08.01.2021).

⁵⁷ Cf. Malte Hagener (2011) Montage im Bild: Die Splitscreen bei Brian DePalma. *montage AV* 20(1): 121-132. Here: p. 121.

⁵⁸ Cf. ibid, p. 123.

⁵⁹ Cf. Bradley E Wiggins and G Bret Bowers (2015) Memes as genre: A structural analysis of the memescape. *New Media & Society* 17(11): 1886-1906. Here: p. 1892.

image, some combine the textual element with the split screen mode. We conceptualize the single image macro memes in our collection as *imagetext* composites following a concept of W.J.T. Mitchell.⁶⁰ Those imagetext memes constitute the second type of Internet memes in our collecting scope. Mitchell designates as imagetexts “composite, synthetic works (or concepts) that combine image and text”.⁶¹ Such composites are for instance photographs with captions, collages, graphic novels and other forms of illustrated storytelling, typography, comics, blogs etc. Mitchell defines the imagetext as “mixed medium”, which reflects that “[m]eaning is relational”.⁶² In our opinion, Internet memes can be considered as being such imagetexts.

The third category of memes in our collection can be described as *mimicry and allusion*. Those do not use historical photographs but adapt them to a different medium, in most cases illustrations. These illustrations copy iconic photographs and footage while changing specific elements that adjust them to a specific discourse. Examples for this are variations of a meme displaying the famous “Arbeit macht frei” gate in Auschwitz replaced with the slogan “Impfen macht frei” (German for “vaccination makes free”). This meme became particular popular in context of the anti-Corona-policy protests in Germany.

In our collection we included all identifiable Internet memes that directly use atrocity or liberation footage. We also included those memes that indirectly refer to this footage or to significant icons that are related to or originated from this footage such as depictions of the Auschwitz or Dachau gates with their infamous inscriptions, even if the actual photographs did not originate from the historical image stock. As an exception, we also included a series of four memes that used Allied footage from D-Day and the liberation of Normandy and contrasted these photographs with people lounging on sofas or sleeping, with variations of the slogan: “Saving the world in 1944–Saving the world in 2020”. As this footage is historically closely related to our particular repository, we decided to include it into our collecting scope. We also decided to include three digitally distributed single-image cartoons when they clearly refer to liberation or atrocity footage and circulate online similar to Internet memes.

Out of scope

We excluded all Internet memes that utilize or refer to other historical photographs or footage related to the Holocaust than allied atrocity and liberation footage. Due to the fact that numerous Internet memes refer to Holocaust imagery, often very similar to depictions that are in the focus of our research, the identification process is often rather complicated. Several imagetext composites refer for instance to the famous portrait photograph of Anne Frank, others display a yellow Star of David. We also identified split

⁶⁰ Cf. William John Thomas Mitchell (1994). *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: Chicago University Press.

⁶¹ *Ibid*, p. 89.

⁶² Christine Wiesenenthal, Brad Bucknell, and William John Thoman Mitchell. (2000). *Essays into the Imagetext: An Interview with W. J. T. Mitchell*. *Mosaic* 33(2): 1-23. Here: p. 17.

screen compositions that made use of deportation photographs. Most problematic was to identify which images displaying prisoners and barbed wire fences were actually taken from liberation footage. Some photographs showing prisoners, for instance, originated from the infamous Auschwitz Album with photographs of incoming deportees from Hungary, taken in 1944 by two SS photographers. All these memes are out of scope in our collection.

A certain number of Internet memes that we collected tend to use historical liberation atrocity footage to relativize or mock the Holocaust. We decided however that we do not include memes that explicitly intent to deny the Holocaust or relativize historical facts.

Collection and organization of data and metadata

We have mainly identified relevant Internet memes through searching the websites me.me and knowyourmeme.com. We used a variation of keywords such as liberation, death camp, Holocaust, corona, Jews, Jewish, conspiracy, Auschwitz, gas chamber, fences, wall, remembrance day, partly in combination with each other. Both pages also offer related examples that are automatically attached to the search results. In addition, we used the websites 9gag, giphy.com and reddit as well as the most important social media sharing platforms Facebook, Twitter and Instagram. We identified some memes through looking for keywords such as “Holocaust+Memes” or “Concentration Camps+Memes” in Google Images search and discovered others on our personal news feeds.

In addition, we used Google Images for the verification of visual source records used in particular memes. By the help of its automated image recognition feature, we were able to identify lesser-known historical images, and then decided whether to include them in our collection or not. One Internet meme, for instance, showed a black-and-white photography of a man sitting close to a barbed wire fence. Concerning its composition and content this photograph could possibly originate from liberation footage although details such as the clothes and belongings of the person in the picture did not resemble those in most visual records from the liberation of the concentration camps. Therefore, the image could also originate from a different source, for instance the Auschwitz Album. Uploading the meme to Google Images and doing an image recognition search promptly revealed that the original photograph used for this meme showed a Japanese prisoner of war captured by American troops during the Battle of Okinawa in April 1945. Hence, we did not include the meme in our collection.

Those Internet memes which we could directly or indirectly relate to visual records of atrocities and the liberation of concentration camps were downloaded and collected in a folder in HUJI’s VHH Google Drive cloud. In addition, we documented each meme with its contextualizing metadata in an Excel spreadsheet. The table included in the appendix of this deliverable contains the title of the meme (usually the inscribed text), the publication year, the platform or website, on which we discovered it, information about the coverage (shares, likes), an explanation of the discursive background, specific motifs in the atrocity and liberation footage they evoke (barbed wire, prisoner uniforms), and a

link to the respective website. The full list includes additional information: more details about the publication date, the file name of the download, references to the sources (which kind of photographs or footage were used), and the relations between different versions. Thereby, the spreadsheet integrates the documentation of the specific Internet memes with their representation, because it is impossible to properly distinguish creation and manifestation.

Prospects

In the next months we will search for more examples and update the data set of Internet memes. We will furthermore differentiate information about the actual memes (as creations) and their representation. This task, however, is rather complex, because it is often difficult to distinguish both. As born-digital assets, memes always exist in a multitude of variations. In addition we document the digital environment, in which we discovered the examples, with the help of the Mac OS website capture software Paparazzi!.

5. Appendix: Tables

5.1. Table: Films: Cinematography of the Holocaust (CdH)

VHH Collection of CdH Films 2008–2020

| A | B | C | D | E | F | G | H | I | J | |
|----|---------|--|--------------------------|----------------|------|----------------------------------|----------|--------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 2 | 409 | Ein weites Feld | Expansive Grounds | DE | 2008 | Gerburg Rohde-Dahl | 66 | Documentary | Feature | https://www.imdb.com/title/tt1517692/ |
| 3 | 438 | Shoah par balles | Holocaust by bullets | FR | 2008 | Romain Icard | 110 | Documentary | Feature | n/a |
| 4 | 429 | Padomju stasts | The Soviet Story | LV | 2008 | Edvins Snore | 86 | Documentary | Feature | https://www.imdb.com/title/tt1305871/ |
| 5 | 400 | 42 Ways to Kill Hitler | | US | 2008 | Jonathan B. Taylor | 46 | Documentary | Feature | https://www.imdb.com/title/tt1353931/ |
| 6 | 401 | A Hand of Peace Pope Pius XII and the Holocaust | | CA | 2008 | David Naglieri | 55 | Documentary | Feature | https://www.imdb.com/title/tt2188750/ |
| 7 | 402 | As Seen through these eyes | | US | 2008 | Hilary Helstein | 70 | Documentary | Feature | https://www.imdb.com/title/tt0902256/ |
| 8 | 403 | Beyond the Fence: Memories of Buchenwald | | US | 2008 | Sam Nahem | 56 | Documentary | Feature | https://www.imdb.com/title/tt1413955/ |
| 9 | 404 | Catharsis: The Story of a Survivor's Art | | US | 2008 | Mason R. Eng | 9 | Documentary | Short | https://www.imdb.com/title/tt1337181/ |
| 10 | 405 | Dead Game | | US | 2008 | Richard Bluth | 16 | Drama | Short | https://www.imdb.com/title/tt1427854/ |
| 11 | 470 | Death in Love | | US | 2008 | Boaz Yakin | 97 | Drama | Feature | https://www.imdb.com/title/tt1079980/ |
| 12 | 406 | Defiance | | US | 2008 | Edward Zwick | 147 | Drama | Feature | https://www.imdb.com/title/tt1034303/ |
| 13 | 407 | Deliver Us from Evil | | US | 2008 | Gary Lester | 48 | Documentary | Feature | https://www.imdb.com/title/tt1367179/ |
| 14 | 408 | Doctor Schneider | | US | 2008 | Tara Hernandez | 9 | Drama | Short | https://www.imdb.com/title/tt1370848/ |
| 15 | 410 | Friends for Life | | US | 2008 | Donna Kanter | unknown | Documentary | Short | https://www.imdb.com/title/tt1845897/ |
| 16 | 411 | Good | | GB, DE, HU, KY | 2008 | Vicente Amorim | 92 | Drama | Feature | https://www.imdb.com/title/tt0436364/ |
| 17 | 412 | Im Angesicht der Dunkelheit - Eine spirituelle Begegnung mit Auschwitz | | DE | 2008 | Christof Wolf | 74 | Documentary | Feature | https://www.imdb.com/title/tt1337504/ |
| 18 | 413 | Ima | | US | 2008 | Jeremy Michael Cohen | 6 | Drama | Short | https://www.imdb.com/title/tt1385553/ |
| 19 | 414 | Ingelore | | US | 2008 | Frank Stiefel | 40 | Documentary | Short | https://www.imdb.com/title/tt1533738/ |
| 20 | 415 | Jews | | US | 2008 | Vanessa Engle | 60 | Documentary | TV Series | https://www.imdb.com/title/tt1248250/ |
| 21 | 416 | L'isola delle rose, la tragedia di un paradiso | | IT | 2008 | Rebecca Samonà | 56 | Documentary | Feature | https://www.imdb.com/title/tt1548595/ |
| 22 | 417 | La Gabbia | | IT | 2008 | Giacomo Gabrielli | 5 | Animation | Short | https://www.imdb.com/title/tt1954593/ |
| 23 | 418 | Lessons from a Tailor | | US | 2008 | Galen Summer | 8 | Documentary | Short | https://www.imdb.com/title/tt1366905/ |
| 24 | 419 | Life out of place | | US | 2008 | Rachel Levine | 6 | Drama | Short | https://www.imdb.com/title/tt1524925/ |
| 25 | 420 | Livrez-nous Grynspan | | FR | 2008 | Joël Calmettes | 80 | Documentary | Feature | https://www.imdb.com/title/tt0824362/ |
| 26 | 421 | Looking for a Monster | | AU | 2008 | Rod Freedman, Herman Pretorius | 27 | Drama | Short | https://www.imdb.com/title/tt1410245/ |
| 27 | 422 | Mama, L'Chaim! | | US, DE | 2008 | Elkan Spiller | 5 | Documentary | Short | https://www.imdb.com/title/tt1366690/ |
| 28 | 423 | Mauthausen | | US | 2008 | John Coin | 8 | Drama | Short | https://www.imdb.com/title/tt1471188/ |
| 29 | 424 | Mum | | CA | 2008 | Julia Creet | 38 | Documentary | Short | https://www.imdb.com/title/tt1358459/ |
| 30 | 425 | Nach Fahrplan in den Tod - Europas Bahnen und der Holocaust | | DE | 2008 | Wolfgang Schoen | 104 | Documentary | Feature | https://www.imdb.com/title/tt1287913/ |
| 31 | 426 | Nazis/Skinheads: Hate and the Holocaust in Ukraine | | US | 2008 | Daniel Reynolds Riveiro | 78 | Documentary | Feature | https://www.imdb.com/title/tt1908533/ |
| 32 | 427 | Noir sur Blanc: les camps de la mort | | FR | 2008 | Jacqueline Sudaka-Bénazéraf | 48 | Documentary | Feature | https://www.imdb.com/title/tt1523590/ |
| 33 | 428 | Ordet og bomben | | DK | 2008 | Thomas Lund, Jes Stein Pedersen | 39 | Documentary | Short | https://www.imdb.com/title/tt1340511/ |
| 34 | 430 | Pizza in Auschwitz | | IL | 2008 | Moshe Zimmerman | 65 | Documentary | Feature | https://www.imdb.com/title/tt1596750/ |
| 35 | 431 | Resistance | | GB | 2008 | Liz Crow | 12 | Drama | Short | https://www.imdb.com/title/tt1434445/ |
| 36 | 432 | Roman Polanski: Wanted and Desired | | US, GB | 2008 | Marina Zenovich | 98 | Documentary | Feature | https://www.imdb.com/title/tt157705/ |
| 37 | 433 | Safe Haven: The Warsaw Zoo | | US | 2008 | Gary Lester | 29 | Documentary | Short | https://www.imdb.com/title/tt1374949/ |
| 38 | 434 | Sarah & Hayah | | IL | 2008 | Adi Targownik | 2 | Animation | Short | https://www.imdb.com/title/tt1447193/ |
| 39 | 435 | Schutz Staffeln, la storia delle SS | | IT | 2008 | Ferdinando D'Arezzo | 110 | Documentary | Feature | https://www.imdb.com/title/tt12886274/ |
| 40 | 436 | Scrapbooks from Hell: The Auschwitz Albums | | US | 2008 | Erik Nelson | 45 | Documentary | Feature | https://www.imdb.com/title/tt1339129/ |
| 41 | 437 | Secrets of the Dead - Escape from Auschwitz | | GB | 2008 | Alex Nikolic-Dunlop | 55 | Documentary | Feature | https://www.imdb.com/title/tt1223736/ |
| 42 | 439 | Sonderkommando Auschwitz-Birkenau | | FR | 2008 | Emil Weiss | 52 | Documentary | Feature | https://www.imdb.com/title/tt1862492/ |
| 43 | 440 | Stalags AKA Pornography and the Holocaust | | IL | 2008 | Ari Libsker | 62 | Documentary | Feature | https://www.imdb.com/title/tt1479963/ |
| 44 | 515 | Stolperstein | | DE | 2008 | Dörte Franke | 73 | Documentary | Feature | https://www.imdb.com/title/tt1278454/ |
| 45 | 516 | The Boy in the Striped Pyjamas | | GB, US | 2008 | Mark Herman | 94 | Drama | Feature | https://www.imdb.com/title/tt0914798/ |
| 46 | 399 | The Green Dumpster Mystery | | IL | 2008 | Tal Haim Yoffe | 50 | Documentary | Feature | https://www.imdb.com/title/tt2292977/ |
| 47 | 442 | The Strangest Dream | | US | 2008 | Eric Bednarski | 89 | Documentary | Feature | https://www.imdb.com/title/tt3420718/ |
| 48 | 443 | The Torch | | US | 2008 | Jodi Binstock | 72 | Documentary | Feature | https://www.imdb.com/title/tt1541924/ |
| 49 | 444 | The Wall | | US | 2008 | Michael Lloyd Green | 8 | Drama | Short | https://www.imdb.com/title/tt1280557/ |
| 50 | 445 | Time Apart: A History of Hope | | CA | 2008 | Rachel Bower, Warren Brown | 43 | Documentary | Feature | https://www.imdb.com/title/tt1347294/ |
| 51 | 446 | Volition | | US | 2008 | T. Jara Morgan | 15 | Drama | Short | https://www.imdb.com/title/tt1490025/ |
| 52 | 447 | Was bleibt | | DE | 2008 | Gesa Knolle, Birthe Templin | 58 | Documentary | Feature | https://www.imdb.com/title/tt1239464/ |
| 53 | 448 | We Must Remember | | US | 2008 | Douglas Green | 32 | Documentary | Short | https://www.imdb.com/title/tt1344450/ |
| 54 | 449 | Women Prisoners of SS Camp from Hell | | GB | 2008 | Jason Impey | 10 | Drama | Short | https://www.imdb.com/title/tt1887949/ |
| 55 | 450 | Wunder | | ES | 2008 | Rubén Arnaiz | 7 | Drama | Short | https://www.imdb.com/title/tt1560763/ |
| 56 | 451 | Zay Gesundt! Stories with Zosia and Boleslaw | | US | 2008 | Beau Marie | 26 | Documentary | Short | https://www.imdb.com/title/tt1344454/ |
| 57 | 452 | Zitra (Tomorrow): Of Truth and Reconciliation | | IL, DE | 2008 | Judd Ne'eman | 68 | Documentary | Feature | https://www.imdb.com/title/tt1517515/ |
| 58 | 461 | Anselm Kiefers Bücher | Anselm Kiefer's Books | DE | 2009 | Thomas Honickel | 30 | Documentary | Short | https://www.imdb.com/title/tt15062538/ |
| 59 | 482 | Hashmatsa | Defamation | IL, DK, US, AT | 2009 | Yoav Shamir | 91 | Documentary | Feature | https://www.imdb.com/title/tt1377278/ |
| 60 | 480 | Gerda's Schweigen | Gerda's Silence | DE | 2009 | Britta Wauer | 95 | Documentary | Feature | https://www.imdb.com/title/tt1266569/ |
| 61 | 334 | Nazi Hunters | Nazi Hunters | US | 2009 | Martin Hughes & Chris Lethbridge | 598 | Documentary | Series | https://www.imdb.com/title/tt4316650/ |
| 62 | 510 | Pimpernel sa Vatican | Pimpernel of the Vatican | IE | 2009 | Brian Willis | 51 | Documentary | Feature | https://www.imdb.com/title/tt1640166/ |
| 63 | 527 | Übertragung | Transmission | DE | 2009 | Harun Farocki | 43 | Experimental | Feature | https://www.imdb.com/title/tt1327629/ |
| 64 | 453 | (A)pollonia | | PL | 2009 | Krzysztof Warlikowski | 207 | Documentary | Feature | https://www.imdb.com/title/tt10396732/ |
| 65 | 454 | 60 Years On: From Despair to Joy | | US | 2009 | Clive Gershon | 71 | Documentary | Feature | https://www.imdb.com/title/tt1381705/ |
| 66 | 455 | A Pause in the Holocaust | | FR | 2009 | André Waksman | 52 | Documentary | Feature | https://www.imdb.com/title/tt2292541/ |
| 67 | 456 | Adam resurrected | | US | 2009 | Paul Schrader | 106 | Drama | Feature | https://www.imdb.com/title/tt0479341/ |
| 68 | 457 | Against the Tide | | US | 2009 | Richard Trank | 102 | Documentary | Feature | https://www.imdb.com/title/tt1727479/ |
| 69 | 458 | American Radical: The Trials of Norman Finkelstein | | US | 2009 | David Ridgen & Nicolas Rossier | 84 | Documentary | Feature | https://www.imdb.com/title/tt1475191/ |
| 70 | 459 | Andula - Besuch in einem anderen Leben | | DE | 2009 | Fred Breinersdorfer, Anne Worst | 84 | Documentary | Feature | https://www.imdb.com/title/tt1442201/ |
| 71 | 460 | Anne et le révérend | | FR | 2009 | François Uzan | 49 | Documentary | Feature | https://www.imdb.com/title/tt1230521/ |
| 72 | 462 | Apocalypse, la 2e Guerre mondiale | | FR | 2009 | Isabelle Clarke, Daniel Costelle | 260 | Documentary | Series | https://www.imdb.com/title/tt1508238/ |
| 73 | 463 | Aragoneses en el infierno de los campos de concentración | | ES | 2009 | Mirella R. Abrisqueta | 44 | Documentary | Feature | https://www.imdb.com/title/tt1741696/ |
| 74 | 464 | Auschwitz Escape, The Klara Wiesel Story | | US | 2009 | Danny Naten | 60 | Documentary | Feature | https://www.imdb.com/title/tt1464786/ |
| 75 | 465 | Auschwitz war auch meine Stadt | | DE | 2009 | Konstanze Burkard | 101 | Documentary | Feature | https://www.imdb.com/title/tt1345865/ |

VHH Collection of CdH Films 2008–2020

| A | B | | C | D | E | F | G | H | I | J |
|-----|---------|--|--|----------------|------|------------------------------------|----------|---------------------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 76 | 466 | Calatoria lui Gruber | | HU, RO | 2009 | Radu Gabrea | 100 | Drama | Feature | https://www.imdb.com/title/tt1235415/ |
| 77 | 467 | Classmates of Anne Frank | | IL | 2009 | Eyal Boers | 58 | Documentary | Feature | https://www.imdb.com/title/tt1329123/ |
| 78 | 468 | Color of truth | | US | 2009 | Frederick B. Smith, Lucy Smith | 85 | Drama | Feature | https://www.imdb.com/title/tt1339070/ |
| 79 | 471 | District 9 | | ZA, US, NZ, CA | 2009 | Neill Blomkamp | 112 | Sci-Fi | Feature | https://www.imdb.com/title/tt1136608/ |
| 80 | 472 | Echoes of the Holocaust | | US | 2009 | Jerrod Levine | unknown | Documentary | unknown | https://www.imdb.com/title/tt1518804/ |
| 81 | 473 | Einsatzgruppen, les commandos de la mort | | FR | 2009 | Michaël Prazan | 180 | Documentary | Feature | https://www.imdb.com/title/tt1428441/ |
| 82 | 474 | Ernst Thälmann - Wie er wirklich war | | DE | 2009 | Michael Erler | 45 | Documentary | Feature | https://www.imdb.com/title/tt1749320/ |
| 83 | 475 | Eva | | RO | 2009 | Adrian Popovici | 111 | Drama | Feature | https://www.imdb.com/title/tt1105740/ |
| 84 | 476 | Face aux fantômes | | FR | 2009 | Jean-Louis Comolli | 98 | Documentary | Feature | https://www.imdb.com/title/tt6032446/ |
| 85 | 477 | Forgiveness | | US | 2009 | Mariusz Kotowski | 84 | Documentary | Feature | https://www.imdb.com/title/tt1300580/ |
| 86 | 478 | Four Seasons Lodge | | US | 2009 | Andrew Jacobs | 197 | Documentary | Feature | https://www.imdb.com/title/tt0804485/ |
| 87 | 479 | Georg Baselitz: Making Art after Auschwitz and Dresden | | US | 2009 | Michael Blackwood | 59 | Documentary | Feature | https://www.imdb.com/title/tt1833699/ |
| 88 | 481 | God on trial | | GB | 2009 | Andy De Emmony | 86 | Drama | Feature | https://www.imdb.com/title/tt1173494/ |
| 89 | 483 | Heinrich Himmler - Aus dem Leben eines Massenmörders | | DE | 2009 | Michael Kloft | 52 | Documentary | Feature | https://www.imdb.com/title/tt1441209/ |
| 90 | 484 | Herinneringen aan Joods Nederland | | NL | 2009 | unknown | 150 | Documentary | Feature | n/a |
| 91 | 485 | Himmler et moi | | BE, FR, DE, IL | 2009 | Serge Elleinstein | 67 | Documentary | Feature | https://www.imdb.com/title/tt1490691/ |
| 92 | 486 | Hitler's Hidden Holocaust | | US | 2009 | Erik Nelson | 45 | Documentary | Feature | https://www.imdb.com/title/tt1492880/ |
| 93 | 487 | I Was a Boy in Belsen | | IE | 2009 | Gerry Gregg | 80 | Documentary | Feature | https://www.imdb.com/title/tt4234934/ |
| 94 | 488 | Infidel | | GB | 2009 | George Milton | 15 | Drama | Short | https://www.imdb.com/title/tt1494762/ |
| 95 | 489 | Inglourious Basterds | | US | 2009 | Quentin Tarantino | 153 | Drama | Feature | https://www.imdb.com/title/tt0361748/ |
| 96 | 490 | Inside Hana's Suitcase | | CA, CZ, DE | 2009 | Larry Weinstein | 99 | Drama | Feature | https://www.imdb.com/title/tt1329370/ |
| 97 | 491 | Killing Kasztner | | US | 2009 | Gaylen Ross | 120 | Documentary | Feature | https://www.imdb.com/title/tt1038913/ |
| 98 | 492 | Korkoro | | FR | 2009 | Tony Gatlif | 111 | Drama | Feature | https://www.imdb.com/title/tt1495823/ |
| 99 | 493 | L'enfer | | FR | 2009 | Thierry Gracia | 14 | Experimental | Short | https://www.imdb.com/title/tt2835584/ |
| 100 | 494 | Leon Blum | | US | 2009 | Jean Bodon | 60 | Documentary | Feature | https://www.imdb.com/title/tt1523322/ |
| 101 | 495 | Lilian | | GB | 2009 | Jarek Jarosz | unknown | Drama | Short | https://www.imdb.com/title/tt3418846/ |
| 102 | 496 | Mein Leben - Marcel Reich-Ranicki | | DE | 2009 | Dror Zahavi | 90 | Drama | Feature | https://www.imdb.com/title/tt1270101/ |
| 103 | 497 | Menschliches Versagen | | DE | 2009 | Michael Verhoeven | 91 | Documentary | Feature | https://www.imdb.com/title/tt1348997/ |
| 104 | 498 | Mi ricordo Anna Frank | | IT | 2009 | Alberto Negrin | 100 | Drama | Feature | https://www.imdb.com/title/tt1321867/ |
| 105 | 499 | Miracle of the Widow | | US | 2009 | Paul Stoos | 80 | Drama | Feature | https://www.imdb.com/title/tt1534344/ |
| 106 | 500 | Na krawedzi zycia | | PL | 2009 | Adam Kulik | 32 | Documentary | Short | https://www.imdb.com/title/tt4277622/ |
| 107 | 501 | Nazi Death Squads | | US | 2009 | Richard Rhodes | 48 | Documentary | Feature | https://www.imdb.com/title/tt2251322/ |
| 108 | 502 | Nedodržany slub | | SK, CZ, US | 2009 | Jiri Chlumský | 129 | Drama | Feature | https://www.imdb.com/title/tt1369830/ |
| 109 | 503 | No. 4 Street of Our Lady | | US | 2009 | Barbara Bird, Judy Maltz, Richie S | 90 | Documentary | Feature | https://www.imdb.com/title/tt1347072/ |
| 110 | 504 | NPS De Oorlog - Aflevering 5 - Hoe de joden uit nederland verdwenen | | NL | 2009 | unknown | 50 | Documentary | TV Series | n/a |
| 111 | 506 | Only a God can save us | | DE, US, FR | 2009 | Jeffrey Van Davis | 120 | Documentary | Feature | https://www.imdb.com/title/tt1479743/ |
| 112 | 507 | Our Holocaust Vacation | | US | 2009 | Doniphan Blair, Nicholas Blair | 146 | Documentary | Feature | https://www.imdb.com/title/tt1423480/ |
| 113 | 508 | Painting Daddy | | CA | 2009 | Astra Burka | 6 | Documentary | Short | https://www.imdb.com/title/tt1679636/ |
| 114 | 509 | Phobidilia | | IL | 2009 | Doron Paz & Yoav Paz | 87 | Documentary | Feature | https://www.imdb.com/title/tt1494810/ |
| 115 | 511 | Protektor | | CZ, DE | 2009 | Marek Najbrt | 98 | Drama | Feature | https://www.imdb.com/title/tt1348318/ |
| 116 | 512 | Run for your life | | US | 2009 | Judd Ehrlich | 96 | Documentary | Feature | https://www.imdb.com/title/tt1202576/ |
| 117 | 513 | Sajmiste, the History of the Camp | | RS | 2009 | Marko Popovic, Srdjan Mitrovic | 96 | Documentary | Feature | https://www.imdb.com/title/tt2771262/ |
| 118 | 514 | Simon Konianski | | FR, BE, CA | 2009 | Micha Wald | 100 | Comedy | Feature | https://www.imdb.com/title/tt1479367/ |
| 119 | 517 | The Courageous Heart of Irena Sendler | | US | 2009 | John Kent Harrison | 95 | Drama | Feature | https://www.imdb.com/title/tt1010278/ |
| 120 | 518 | The Diary of Anne Frank | | GB | 2009 | Jon Jones | 150 | Drama | Feature | https://www.imdb.com/title/tt1127205/ |
| 121 | 519 | The End of America | | US | 2009 | Ricki Stern, Anne Sundberg | 74 | Documentary | Feature | https://www.imdb.com/title/tt1294790/ |
| 122 | 520 | The Forgotten People: Christianity and the Holocaust | | US | 2009 | Stan Moore | 68 | Documentary | Feature | https://www.imdb.com/title/tt1802821/ |
| 123 | 521 | The Last Happy Day | | US | 2009 | Lynne Sachs | 37 | Documentary | Short | https://www.imdb.com/title/tt2123323/ |
| 124 | 522 | The Last Krasucky | | US | 2009 | Y.A. Krasucky | 54 | Documentary | Feature | https://www.imdb.com/title/tt1924412/ |
| 125 | 523 | The Last Nazis | | GB | 2009 | Dov Freedman & James Cohen & | 60 | Documentary | Feature | https://www.imdb.com/title/tt3358434/ |
| 126 | 524 | The Peretzniiks | | US | 2009 | Slawomir Grunberg | 92 | Documentary | Feature | https://www.imdb.com/title/tt12831728/ |
| 127 | 525 | The Reader | | DE, US | 2009 | Stephen Daldry | 124 | Drama | Feature | https://www.imdb.com/title/tt0976051/ |
| 128 | 526 | The Secret Diary of the Holocaust | | GB | 2009 | Alexander Marengo | 40 | Documentary | Feature | https://www.imdb.com/title/tt1638960/ |
| 129 | 528 | Villa: Sons of the Holocaust | | IT | 2009 | Calogero Venezia | 80 | Drama | Feature | https://www.imdb.com/title/tt1478868/ |
| 130 | 14 | Shtikat Ha-archion | A Film Unfinished | IL | 2010 | Yael Hersonski | 90 | Documentary | Feature | https://www.imdb.com/title/tt1568923/ |
| 131 | 1 | Beyond the Barbed Wire: An Artist View of the Holocaust | Beyond the Barbed Wire: An Artist View of the Holocaust | US | 2010 | Matthew Webber | 68 | Documentary | Feature | https://www.imdb.com/title/tt1047850/ |
| 132 | 2 | Eichmanns Ende | Eichmann's End | DE | 2010 | Raymond Ley | 90 | Docudrama | Feature | https://www.imdb.com/title/tt1650405/ |
| 133 | 333 | Esther's Diary | Esther's Diary | US | 2010 | Mariusz Kotowski | 75 | Drama | Feature | https://www.imdb.com/title/tt1496767/ |
| 134 | 8 | Me-Aain Yavo Ezri? Sipuran shel Ha-achayot Fanny Rozelaar ve Betty Mayer | From Where Shall My Help Come? - The Story of Fanny Rozelaar | IL | 2010 | unknown | 60 | Documentary | Feature | n/a |
| 135 | 4 | Harry Potter and the Deathly Hallows: Part 1 | Harry Potter and the Deathly Hallows: Part 1 | GB | 2010 | David Yates | 146 | Drama, Adventure, Fantasy | Feature | https://www.imdb.com/title/tt0926084/ |
| 136 | 5 | I Was a Child of Holocaust Survivors (short film) | I Was a Child of Holocaust Survivors (short film) | CA | 2010 | Ann Marie Fleming | 15 | Animation | Short | https://www.imdb.com/title/tt1825004/ |
| 137 | 7 | Laló | Laló | HU | 2010 | Istvan Javor | 53 | Documentary | Feature | https://www.imdb.com/title/tt1609139/ |
| 138 | 294 | Love, Hate & Propaganda: Hiding the Horrors | Love, Hate & Propaganda | CA | 2010 | Julian Sher | 42 | Documentary | TV-Series | https://www.imdb.com/title/tt1824540/ |
| 139 | 295 | Nazi Collaborators | Nazi Collaborators | GB | 2010 | Various | 51 | Documentary | TV Series | https://www.imdb.com/title/tt2157703/ |
| 140 | 10 | One of the Miracles: The Inge Meyring Smith Story | One of the Miracles: The Inge Meyring Smith Story | US | 2010 | Clay Stafford | 93 | Documentary | Feature | https://www.imdb.com/title/tt1479322/ |
| 141 | 11 | Oy Mama | Oy Mama | IL | 2010 | Orna Ben-Dor Niv, Noa Maiman | 50 | Documentary | Feature | https://www.imdb.com/title/tt2538292/ |
| 142 | 335 | Porcelain Unicorn | Porcelain Unicorn | US | 2010 | Keegan Wilcox | 3 | Drama | Short | https://www.imdb.com/title/tt1737233/ |
| 143 | 3 | Elle s'appelait Sarah | Sarah's Key | FR | 2010 | Gilles Paquet-Brenner | 111 | Drama | Feature | https://www.imdb.com/title/tt1668200/ |
| 144 | 12 | Sheffield's Manor | Sheffield's Manor | US | 2010 | Yuta Silverman | 83 | Drama | Feature | https://www.imdb.com/title/tt2363375/ |
| 145 | 13 | Shelter (short film) | Shelter (short film) | US, CA, IN | 2010 | Robert Kolodny | 24 | Drama | Short | https://www.imdb.com/title/tt1699697/ |
| 146 | 15 | Shutter Island | Shutter Island | US | 2010 | Martin Scorsese | 138 | Drama | Feature | https://www.imdb.com/title/tt130884/ |
| 147 | 16 | The Debt | The Debt | US, GB, HU, IL | 2010 | John Madden | 113 | Drama | Feature | https://www.imdb.com/title/tt1226753/ |
| 148 | 17 | The Final Journey | The Final Journey | US | 2010 | R. J. Adams | 120 | Drama | Feature | https://www.imdb.com/title/tt0230212/ |
| 149 | 18 | The Gift | The Gift (short film) | US | 2010 | Ari Mark | 14 | Animation | Short | https://www.imdb.com/title/tt1644694/ |

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| | A | B | C | D | E | F | G | H | I | J |
|-----|---------|--|---|----------------|------|---------------------------------|----------|--------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 150 | 293 | Le rapport Karski | The Karski Rapport | FR | 2010 | Claude Lanzmann | 94 | Documentary | Feature | https://www.imdb.com/title/tt1621180/ |
| 151 | 19 | The Songs They Sang | The Songs They Sang | AU | 2010 | Rohan Spong | 48 | Documentary | Feature | https://www.imdb.com/title/tt1688085/ |
| 152 | 338 | Three Stories of Galicia | Three Stories of Galicia | US | 2010 | Sarah Farhat, Olha Onyshko | 86 | Documentary | Feature | https://www.imdb.com/title/tt1654754/ |
| 153 | 6 | La Rafle | | FR, DE, HU | 2010 | Rosa Bosch | 121 | Drama | Feature | https://www.imdb.com/title/tt1382725/ |
| 154 | 9 | Neve Diventeremo (short film) | | IT | 2010 | Luca Tossani | 4 | Drama | Short | https://www.imdb.com/title/tt2203853/ |
| 155 | 381 | 28.3. tt Die wahre Geschichte des 'Westerbork Girl' Hannelore Cahn | | DE | 2010 | unknown | 5 | Documentary | Short | n/a |
| 156 | 384 | Alle machtig 80! Henny Dormits | | NL | 2010 | unknown | 23 | Documentary | Short | n/a |
| 157 | 291 | Endstation Seeshaupt | | DE | 2010 | Walter Steffen | 98 | Documentary | Feature | https://www.imdb.com/title/tt1908486/ |
| 158 | 292 | Fritz Bauer - Tod auf Raten | | DE | 2010 | Ilona Ziok | 97 | Documentary | Feature | https://www.imdb.com/title/tt1679579/ |
| 159 | 382 | Kamp Westerbork, de film | | NL | 2010 | Karel van den Berg | 67 | Documentary | Feature | n/a |
| 160 | 383 | Klasgenoten van Anne Frank | | NL | 2010 | Theo Coster/ Eyal Boers | 50 | Documentary | Feature | n/a |
| 161 | 336 | Sobibor: The Plan, the Revolt, the Escape | | US | 2010 | Karen Lynne & Richard Bloom | 19 | Documentary | Short | https://www.imdb.com/title/tt1631444/ |
| 162 | 337 | Sprawiedliwi | | PL | 2010 | Various | unknown | Drama | TV-Series | https://www.imdb.com/title/tt1695682/ |
| 163 | 296 | Theresienstadt | | DE, PT | 2010 | Daniel Blaufuks | 92 | Experimental | Feature | n/a |
| 164 | 31 | A Brunette Kiss | A Brunette Kiss | GB | 2011 | Edilberto Restino | 15 | Drama | Short | https://www.imdb.com/title/tt1650468/ |
| 165 | 20 | A People Uncounted | A People Uncounted | CA | 2011 | Aaron Yeger | 99 | Documentary | Feature | https://www.imdb.com/title/tt1848767/ |
| 166 | 21 | Auschwitz | Auschwitz | CA, DE | 2011 | Uwe Boll | 73 | Drama | Feature | https://www.imdb.com/title/tt1722426/ |
| 167 | 22 | Blinky & Me | Blinky & Me | US, PL | 2011 | Tomasz Magierski | 75 | Documentary | Feature | https://www.imdb.com/title/tt2258287/ |
| 168 | 42 | This Must Be The Place | Cheyenne - This Must Be The Place | IT, FR, IE | 2011 | Paolo Sorrentino | 118 | Drama | Feature | https://www.imdb.com/title/tt1440345/ |
| 169 | 24 | Gottfried Helnwein and the Dreaming Child | Gottfried Helnwein and the Dreaming Child | US | 2011 | Lisa Kirk Colburn | 70 | Documentary | Feature | https://www.imdb.com/title/tt1918836/ |
| 170 | 28 | Hoppets hamn | Harbour of Hope | SE, PL | 2011 | Magnus Gertten | 76 | Documentary | Feature | https://www.imdb.com/title/tt2064801/ |
| 171 | 46 | Yaldehy Hitler | Hitler's Children | IL, DE | 2011 | Canoch Ze'evi | 60 | Documentary | Feature | https://www.imdb.com/title/tt2359085/ |
| 172 | 44 | Vielleicht in einem anderen Leben | In Another Lifetime | AT, HU, DE | 2011 | Elisabeth Scharrang | 95 | Drama | Feature | https://www.imdb.com/title/tt1456110/ |
| 173 | 340 | In Darkness | In Darkness | PL, DE, CA | 2011 | Agnieszka Holland | 145 | Drama | Feature | https://www.imdb.com/title/tt1417075/ |
| 174 | 29 | Ingrid Pitt: Beyond the Forest (Short Film) | Ingrid Pitt: Beyond the Forest (Short Film) | US | 2011 | Kevin Sean Michaels | 6 | Animation | Short | https://www.imdb.com/title/tt1931457/ |
| 175 | 30 | Irena Sendler: In the Name of Their Mothers | Irena Sendler: In the Name of Their Mothers | US | 2011 | Mary Skinner | 60 | Documentary | Feature | https://www.imdb.com/title/tt1622549/ |
| 176 | 34 | Lea i Darija | Lea and Darija | HR | 2011 | Branko Ivanda | 101 | Drama | Feature | https://www.imdb.com/title/tt1935839/ |
| 177 | 35 | Liebe Geschichte | Love History | AT | 2011 | Simone Bader, Jo Schmeiser | 98 | Documentary | Feature | https://www.imdb.com/title/tt6447948/ |
| 178 | 342 | Nicky's Family | Nicky's Family | SK, CZ | 2011 | Matej Minac | 96 | Documentary | Feature | https://www.imdb.com/title/tt1961438/ |
| 179 | 36 | Matkustaja | Passenger | FI | 2011 | Pia Andell | 29 | Documentary | Short | https://www.imdb.com/title/tt2088830/ |
| 180 | 343 | Rainbow in the Night | Rainbow in the Night | US | 2011 | Daniel Finkelman | 7 | Music video | Short | https://www.imdb.com/title/tt5150358/ |
| 181 | 39 | Roman Polanski: A Film Memoir | Roman Polanski: A Film Memoir | GB, IT, DE | 2011 | Laurent Bouzereau | 90 | Documentary | Feature | https://www.imdb.com/title/tt2079571/ |
| 182 | 344 | Six Million and One | Six Million and One | IL, DE, AT, US | 2011 | David Fisher | 93 | Documentary | Feature | https://www.imdb.com/title/tt2118726/ |
| 183 | 40 | The Boys of Terezin | The Boys of Terezin | US, CA, IL, CZ | 2011 | Shahab John Sharify | 52 | Documentary | Feature | https://www.imdb.com/title/tt2112290/ |
| 184 | 345 | The Door | The Door | HU, DE | 2011 | István Szabó | 97 | Drama | Feature | https://www.imdb.com/title/tt194577/ |
| 185 | 25 | Ha-Dira | The Flat | IL, DE | 2011 | Arnon Goldfinger | 101 | Documentary | Feature | https://www.imdb.com/title/tt2071620/ |
| 186 | 41 | The Speed of Thought | The Speed of Thought | US | 2011 | Evan Oppenheimer | 93 | Drama | Feature | https://www.imdb.com/title/tt0847825/ |
| 187 | 33 | Le temps du silence | The Time of Silence | FR | 2011 | Franck Apprederis | 101 | Drama | Feature | https://www.imdb.com/title/tt1664678/ |
| 188 | 45 | X: First Class | X-Men: First Class | US, GB | 2011 | Matthew Vaughn | 131 | Drama | Feature | https://www.imdb.com/title/tt1270798/ |
| 189 | 339 | Album(s) d'Auschwitz | | FR | 2011 | Blanche Finger, William Karel | 82 | Documentary | Feature | https://www.imdb.com/title/tt2393709/ |
| 190 | 386 | Annaliese Frank - Het Achterhuis | | NL | 2011 | unknown | 21 | Documentary | Short | n/a |
| 191 | 26 | Heilig | | GB, AT | 2011 | Steven Hatton | 17 | Documentary | Short | https://www.imdb.com/title/tt1893252/ |
| 192 | 297 | Helga L-520 | | CZ | 2011 | Miloš Zvěřina | 20 | Documentary | Short | n/a |
| 193 | 27 | Holokaustin värit | | FI | 2011 | Rax Rinnekangas | 59 | Documentary | Feature | https://www.imdb.com/title/tt1590050/ |
| 194 | 32 | Judith und der Mann von Schindlers Liste | | DE | 2011 | Martin Buchholz | 45 | Documentary | Feature | https://www.imdb.com/title/tt2107716/ |
| 195 | 341 | Le procès d'Adolf Eichmann | | FR | 2011 | Michaël Prazan | 90 | Documentary | Feature | https://www.imdb.com/title/tt1941583/ |
| 196 | 37 | Nacht und Nebel: Dani Gal (short film) | | DE | 2011 | Dani Gal | 22 | Docudrama | Short | https://www.imdb.com/title/tt270606/ |
| 197 | 38 | Obrazy z fabryki smierci | | PL | 2011 | Malgorzata Imielska | 43 | Documentary | Feature | https://www.imdb.com/title/tt6370000/ |
| 198 | 298 | Sing! Inge, Sing! | | NL | 2011 | Marc Boettcher | 115 | Documentary | Feature | https://www.imdb.com/title/tt1825132/ |
| 199 | 385 | Swing with me to the end of life | | NL | 2011 | Erga Netz/ Gin Hammond | 50 | Documentary | Feature | n/a |
| 200 | 43 | Un treno per ricordare | | IT | 2011 | Umberto Ramello | 40 | Documentary | Feature | https://www.imdb.com/title/tt1830883/ |
| 201 | 299 | Wie erinnern? (1) - Kein Friede den Frevlern | | DE | 2011 | Mikko Linnemann | 40 | Essayfilm | Feature | n/a |
| 202 | 346 | Wunderkinder | | DE | 2011 | Marcus O. Rosenmüller | 100 | Drama | Feature | https://www.imdb.com/title/tt1710625/ |
| 203 | 57 | Michtav MeHaAvar | A Letter from the Past | IL | 2012 | Ofer Zingerman | 52 | Drama | Feature | https://www.imdb.com/title/tt2517110/ |
| 204 | 398 | Poklosie | Aftermath | PL | 2012 | Wladyslaw Pasikowski | 107 | Drama | Feature | https://www.imdb.com/title/tt2209300/ |
| 205 | 56 | Malachiyot BeLavan | Angels in White | IL | 2012 | Tali Avrahami | 120 | Drama | Feature | https://www.imdb.com/title/tt6981178/ |
| 206 | 47 | Cafe Europa | Cafe Europa | IL | 2012 | Tzipi Trope | 70 | Documentary | Feature | https://www.imdb.com/title/tt2141641/ |
| 207 | 48 | Call Me a Jew | Call Me a Jew | AT | 2012 | Michael Pfeifenberger | 99 | Documentary | Feature | https://www.imdb.com/title/tt2217238/ |
| 208 | 49 | Dancing in the Ashes (short film) | Dancing in the Ashes (short film) | GB | 2012 | Nick Rowland | 18 | Drama | Short | https://www.imdb.com/title/tt2220788/ |
| 209 | 347 | Death Camp Treblinka: Survivor Stories | Death Camp Treblinka: Survivor Stories | GB | 2012 | Dollan Cannell, Spike Geilinger | 60 | Documentary | Feature | https://www.imdb.com/title/tt5641828/ |
| 210 | 348 | God's House | God's House | US | 2012 | Rachel Goslins | 90 | Documentary | Feature | https://www.imdb.com/title/tt1620754/ |
| 211 | 51 | Holocaust Light - Gibt Es Nicht! | Holocaust: Out of Mind? | DE | 2012 | Ilona Rothin | 95 | Documentary | Feature | https://www.imdb.com/title/tt3855980/ |
| 212 | 52 | Human Lampshade: A Holocaust Mystery | Human Lampshade: A Holocaust Mystery | US | 2012 | Steven Hoggard | 45 | Documentary | Feature | https://www.imdb.com/title/tt2431232/ |
| 213 | 53 | Kinderblock 66: Return to Buchenwald | Kinderblock 66: Return to Buchenwald | US, IL, CZ, DE | 2012 | Rob L. Cohen | 87 | Documentary | Feature | https://www.imdb.com/title/tt2251993/ |
| 214 | 54 | Ladder in The Lion's Den (Short film) | Ladder in The Lion's Den (Short film) | AT, US, RU, DE | 2012 | Bernhard Rammerstorfer, A. Fere | 39 | Drama | Short | https://www.imdb.com/title/tt2544936/ |
| 215 | 55 | Lore | Lore | AU, DE, GB | 2012 | Cate Shortland | 109 | Drama | Feature | https://www.imdb.com/title/tt1996310/ |
| 216 | 58 | Misa's Fugue | Misa's Fugue | US | 2012 | Sean D. Gaston | 97 | Documentary | Feature | https://www.imdb.com/title/tt2478462/ |
| 217 | 63 | Sfurim | Numbered | IL | 2012 | Dana Doron, Uriel Sinai | 55 | Documentary | Feature | https://www.imdb.com/title/tt1921040/ |
| 218 | 60 | Oma & Bella | Oma & Bella | DE | 2012 | Alexa Karolinski | 80 | Documentary | Feature | https://www.imdb.com/title/tt2078696/ |
| 219 | 61 | REFUGE: Stories of the Selfhelp Home | REFUGE: Stories of the Selfhelp Home | US | 2012 | Ethan Bensinger | 60 | Documentary | Feature | https://www.imdb.com/title/tt2154234/ |
| 220 | 62 | Rewriting History | Rewriting History | AU | 2012 | Marc Radomsky | 55 | Documentary | Feature | https://www.imdb.com/title/tt2613794/ |
| 221 | 64 | The Boy and The Chess Player (Short Film) | The Boy and The Chess Player (Short Film) | US | 2012 | Joradan Goldnadel | 22 | Drama | Short | https://www.imdb.com/title/tt2088921/ |
| 222 | 65 | The Door | The Door | HU, DE | 2012 | István Szabó | 98 | Drama | Feature | https://www.imdb.com/title/tt194577/ |
| 223 | 50 | Den endelige løsning (short film) | The Final Solution (short film) | DK | 2012 | Alexander Bak Sagmo | 12 | Drama | Short | https://www.imdb.com/title/tt3619464/ |

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| | A | B | C | D | E | F | G | H | I | J |
|-----|---------|--|---|----------------|------|------------------------------------|----------|-------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 224 | 66 | The Last Flight of Petr Ginz | The Last Flight of Petr Ginz | US | 2012 | Sandra Dickson, Churchill Roberts | 65 | Documentary | Feature | https://www.imdb.com/title/tt2101469/ |
| 225 | 67 | Treto poluvreme | The Third Half | MK, CZ, US | 2012 | Darko Mitrevski | 113 | Drama | Feature | https://www.imdb.com/title/tt2069100/ |
| 226 | 68 | We Remember | We Remember | US | 2012 | Gary Scovil | 59 | Documentary | Feature | https://www.imdb.com/title/tt3890410/ |
| 227 | 69 | WWII from Space | WWII from Space | GB | 2012 | Simon George | 94 | Documentary | Feature | https://www.imdb.com/title/tt3351386/ |
| 228 | 387 | De Nederlandse SS en Oostfront Vrijwilligers | | NL | 2012 | unknown | 210 | Documentary | Feature | n/a |
| 229 | 59 | Montreuil-Bellay, un camp tsigane oublié | | FR | 2012 | Alexandre Fronty | 52 | Documentary | Feature | https://www.imdb.com/title/tt2390285/ |
| 230 | 389 | Oorlogsgeheimen - De onderduikers op zolder | | NL | 2012 | Christian Brouwer | 25 | Documentary | Short | n/a |
| 231 | 349 | Sekret | | PL | 2012 | Przemyslaw Wojcieszek | 82 | Drama | Feature | https://www.imdb.com/title/tt2235723/ |
| 232 | 300 | Transport XX to Auschwitz | | US, NL, BE | 2012 | Karen Lynne and Richard Bloom | 58 | Documentary | Feature | https://www.imdb.com/title/tt2292276/ |
| 233 | 71 | Adolf Hitler: The Greatest Story Never Told | Adolf Hitler: The Greatest Story Never Told | US | 2013 | Dennis Wise | 350 | Documentary | Feature | https://www.imdb.com/title/tt3526810/ |
| 234 | 72 | After Auschwitz | After Auschwitz | GB | 2013 | Kat Mace | 56 | Documentary | Feature | https://www.imdb.com/title/tt4159042/ |
| 235 | 79 | Lishka 06 | Bureau 06 | IL | 2013 | Yoav Halevy | 58 | Docudrama | Feature | https://www.imdb.com/title/tt3005048/ |
| 236 | 350 | Castaways | Castaways | US | 2013 | Slawomir Grunberg | 18 | Documentary | Short | https://www.imdb.com/title/tt12831794/ |
| 237 | 89 | Unsere Mütter, unsere Väter | Generation War | DE | 2013 | Philipp Kadelbach | 270 | Drama | Mini Series | https://www.imdb.com/title/tt1883092/ |
| 238 | 82 | Oro Macht Frei | Gold Will Set You Free | US | 2013 | Jeffrey Bonna | 70 | Documentary | Feature | https://www.imdb.com/title/tt3731912/ |
| 239 | 351 | H I Jew Positive | H I Jew Positive | IL | 2013 | Ronit Kertsner | 70 | Documentary | Feature | https://www.imdb.com/title/tt2701564/ |
| 240 | 397 | Ida | Ida | PL | 2013 | Pawel Pawlikowski | 82 | Drama | Feature | https://www.imdb.com/title/tt2718492/ |
| 241 | 76 | Im Tisha'er Ba-chaim Sipuro shel Smulik Shilo | If You Survive. The story of Shmulik Shilo | IL | 2013 | Zvika Nevo | 67 | Documentary | Feature | n/a |
| 242 | 77 | Justice Is Mind | Justice Is Mind | US | 2013 | Mark Lund | 153 | Drama | Feature | https://www.imdb.com/title/tt2289920/ |
| 243 | 80 | Lost Town | Lost Town | US | 2013 | Richard Goldgewicht, Jeremy Gold | 85 | Documentary | Feature | https://www.imdb.com/title/tt2180459/ |
| 244 | 75 | Il rosa nudo | Naked Rose | IT | 2013 | Giovanni Coda | 70 | Drama | Feature | https://www.imdb.com/title/tt2872380/ |
| 245 | 74 | Das radikal Böse | Radical Evil | DE, AT | 2013 | Stefan Ruzowitzky | 96 | Documentary | Feature | https://www.imdb.com/title/tt3358086/ |
| 246 | 84 | Rescue in the Philippines: Refuge from the Holocaust | Rescue in the Philippines: Refuge from the Holocaust | US | 2013 | Russell Hodge, Cynthia Scott-John | 57 | Documentary | Feature | https://www.imdb.com/title/tt2539298/ |
| 247 | 301 | Lauf Junge lauf | Run boy run | DE | 2013 | Pepe Danquart | 112 | Drama | Feature | https://www.imdb.com/title/tt1608516/ |
| 248 | 85 | Susette's Story: The Heart of a Mother | Susette's Story: The Heart of a Mother | US | 2013 | Rodney S. Martel | 40 | Drama | Feature | https://www.imdb.com/title/tt11734748/ |
| 249 | 86 | The Book Thief | The Book Thief | US, DE | 2013 | Brian Percival | 132 | Drama | Feature | https://www.imdb.com/title/tt0816442/ |
| 250 | 302 | The Lady in Number 6: Music Saved My Life | The Lady in Number 6: Music Saved My Life | US, CA, GB | 2013 | Malcolm Clarke | 39 | Documentary | Short | https://www.imdb.com/title/tt2924484/ |
| 251 | 87 | The Last Korczak Boy (short film) | The Last Korczak Boy (short film) | IL | 2013 | Roy Krispel | 25 | Documentary | Short | https://www.imdb.com/title/tt3550962/ |
| 252 | 78 | Le Dernier des Injustes | The Last of The Unjust | AT, FR | 2013 | Claude Lanzmann | 220 | Documentary | Feature | https://www.imdb.com/title/tt2340784/ |
| 253 | 88 | The Lessons of Survival Conversations with Simon Wiesenthal | The Lessons of Survival Conversations with Simon Wiesenthal | FI | 2013 | Inna Rogatchi | 57 | Documentary | Feature | https://www.imdb.com/title/tt4010832/ |
| 254 | 70 | A nagy füzet | The Notebook | HU, DE, AT, FR | 2013 | János Szász | 112 | Drama | Feature | https://www.imdb.com/title/tt2324384/ |
| 255 | 355 | Treblinka - Hitler's Killing Machine | Treblinka - Hitler's Killing Machine | GB | 2013 | Alex Nikolic-Dunlop | 46 | Documentary | Feature | https://www.imdb.com/title/tt3468858/ |
| 256 | 90 | Valea Plângerei | Valley of Sighs | RO | 2013 | Andrei Crisan, Iulia Hossu | 56 | Documentary | Feature | https://www.imdb.com/title/tt6460860/ |
| 257 | 83 | Perez ha'tza'ir | Victor Young Perez | FR, IL, BG, GB | 2013 | Jacques Ouaniche | 110 | Drama | Feature | https://www.imdb.com/title/tt2658428/ |
| 258 | 91 | Walking with the Enemy | Walking with the Enemy | RO, HU, CA, US | 2013 | Mark Schmidt | 124 | Drama | Feature | https://www.imdb.com/title/tt1515208/ |
| 259 | 356 | Warwick Davis: The Seven Dwarfs of Auschwitz | Warwick Davis: The Seven Dwarfs of Auschwitz | GB | 2013 | Ursula Macfarlane | 47 | Documentary | Feature | https://www.imdb.com/title/tt2795336/ |
| 260 | 391 | 13 IN DE OORLOG Vernietiging | | NL | 2013 | unknown | 20 | Documentary | Short | n/a |
| 261 | 73 | Colette | | SK, CZ | 2013 | Milan Cieslar | 126 | Drama | Feature | https://www.imdb.com/title/tt2679576/ |
| 262 | 392 | De kinderen van Birnbaum | | NL | 2013 | unknown | 35 | Documentary | Short | n/a |
| 263 | 393 | Een vergeten geschiedenis | | NL | 2013 | unknown | 60 | Documentary | Feature | n/a |
| 264 | 388 | Getekend in Westerbork | | NL | 2013 | Michiel Praal | 50 | Documentary | Feature | n/a |
| 265 | 352 | Humerus | | DE | 2013 | Ben Luther King | 30 | Drama | Short | https://www.imdb.com/title/tt2701564/ |
| 266 | 390 | Kruispunt - Kinderen van het laatste transport | | NL | 2013 | Wilfred Kemp | 25 | Documentary | Short | n/a |
| 267 | 81 | Mystères D'Archives: 1945 L'Ouverture des Camps en Allemagne (S03 E08) | | FR | 2013 | Serge Viallet | 27 | Documentary | TV Series | https://www.imdb.com/title/tt7586024/ |
| 268 | 353 | Re-living the Holocaust: Through Their Eyes | | US | 2013 | Bob Pianka | 52 | Documentary | Feature | https://www.imdb.com/title/tt4294006/ |
| 269 | 354 | Rotem | | PL | 2013 | Agnieszka Arnold | 75 | Documentary | Feature | https://www.imdb.com/title/tt2878092/ |
| 270 | 92 | Wie aus der Ferne | | DE, AT | 2013 | Dani Gal | 26 | Documentary | Short | https://www.imdb.com/title/tt3534068/ |
| 271 | 303 | Wie erinnern? (2) - Die Erde von Treblinka | | DE | 2013 | Mikko Linnemann | 23 | Essayfilm | Short | n/a |
| 272 | 304 | A Journey Into the Holocaust | A Journey Into the Holocaust | US, PL | 2014 | Paul Bachow | 93 | Documentary | Feature | https://www.imdb.com/title/tt3231482/ |
| 273 | 103 | Masaa El HaPlaneta HaAchert | A Trip To Another Planet | IL | 2014 | Tom Kless | 15 | Animation | Short | https://www.imdb.com/title/tt4137810/ |
| 274 | 357 | Absent | Absent | US, RO, CH | 2014 | Matthew Mishory | 71 | Documentary | Feature | https://www.imdb.com/title/tt3344050/ |
| 275 | 95 | Anafim Shvurim (short film) | Broken Branches (short film) | IL | 2014 | Ayala Sharot | 25 | Documentary | Short | https://www.imdb.com/title/tt3464276/ |
| 276 | 107 | Sie heißt jetzt Lotte! | Call Her Lotte | DE | 2014 | Annekathrin Wetzl | 17 | Drama | Short | https://www.imdb.com/title/tt3344344/ |
| 277 | 96 | Close to Evil | Close to Evil | IE | 2014 | Gerry Greg, Tomi Reichental | 70 | Documentary | Feature | https://www.imdb.com/title/tt4234930/ |
| 278 | 358 | Dance on Gravesend | | US | 2014 | Rodney Ferrer | 19 | Documentary | Short | https://www.imdb.com/title/tt3542352/ |
| 279 | 97 | Den Pobedy: Victory Day | Den Pobedy: Victory Day | UA | 2014 | Alberto Lobelle | 38 | Documentary | Short | https://www.imdb.com/title/tt4512358/ |
| 280 | 98 | Diaspora | Diaspora | US | 2014 | Jon Blaze, Nathan Blaze | 8 | Drama | Short | https://www.imdb.com/title/tt3548670/ |
| 281 | 99 | Escape From a Nazi Death Camp | Escape From a Nazi Death Camp | US | 2014 | Hereward Pelling | 38 | Documentary | Short | https://www.imdb.com/title/tt3756824/ |
| 282 | 101 | Heye Shalom, Peter Schwarz | Farewell Herr Schwarz | DE, IL | 2014 | Yael Reuveny | 96 | Documentary | Feature | https://www.imdb.com/title/tt2859584/ |
| 283 | 100 | German Concentration Camps - A Factual Survey | German Concentration Camps - A Factual Survey | GB | 2014 | Sidney Bernstein, Alfred Hitchcock | 70 | Documentary | Feature | https://www.imdb.com/title/tt3455796/ |
| 284 | 359 | In Line for Anne Frank | In Line for Anne Frank | NL | 2014 | Robert Schinkel, Martijn Bink | 54 | Documentary | Feature | https://www.imdb.com/title/tt3574412/ |
| 285 | 361 | Karski | Karski | PL | 2014 | Magdalena Lazarkiewicz | 92 | Drama | Feature | https://www.imdb.com/title/tt5186014/ |
| 286 | 305 | L'Chaim! - Auf das Leben! | L'Chaim!: To Life! | DE | 2014 | Elkan Spiller | 92 | Documentary | Feature | https://www.imdb.com/title/tt3163312/ |
| 287 | 102 | Im Labyrinth des Schweigens | Labyrinth of Lies | DE | 2014 | Giulio Ricciarelli | 123 | Drama | Feature | https://www.imdb.com/title/tt3825638/ |
| 288 | 104 | Night Will Fall | Night Will Fall | GB | 2014 | André Singer | 75 | Documentary | Feature | https://www.imdb.com/title/tt3455822/ |
| 289 | 105 | Phoenix | Phoenix | DE, PL | 2014 | Christian Petzold | 98 | Drama | Feature | https://www.imdb.com/title/tt2764784/ |
| 290 | 306 | Oorlogsgeheimen | Secrets of War | NL | 2014 | Dennis Bots | 95 | Drama | Feature | https://www.imdb.com/title/tt371158/ |
| 291 | 364 | Shimon's Returns | Shimon's Returns | US | 2014 | Slawomir Grunberg, Katka Reszke | 54 | Documentary | Feature | https://www.imdb.com/title/tt6561046/ |
| 292 | 108 | Sonderkommando | Sonderkommando | IT | 2014 | Nicola Ragone | 19 | Drama | Short | https://www.imdb.com/title/tt3741258/ |
| 293 | 109 | Teleki téri mesék | Tales of Teleki square | HU | 2014 | Barbara Spitzer | 82 | Documentary | Feature | https://www.imdb.com/title/tt4217742/ |
| 294 | 94 | Adam hagun | The Decent One | IL, AT, DE | 2014 | Vanessa Lapa | 94 | Documentary | Feature | https://www.imdb.com/title/tt3508830/ |
| 295 | 365 | The Guardians of Remembrance | The Guardians of Remembrance | IL | 2014 | Boris Maftsir | 107 | Documentary | Feature | https://www.imdb.com/title/tt5302542/ |
| 296 | 93 | À la vie | To Life | FR | 2014 | Jean-Jaques Zilberman | 104 | Drama | Feature | https://www.imdb.com/title/tt3198638/ |
| 297 | 110 | Triangles: Witnesses of the Holocaust | Triangles: Witnesses of the Holocaust | FR, US | 2014 | Ann P. Meredith | 40 | Documentary | Feature | https://www.imdb.com/title/tt3044970/ |

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| 1 | A | B | C | D | E | F | G | H | I | J |
|-----|---------|--|---|--------------------|------|-----------------------------------|----------|-------------|------------------|---|
| | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 298 | 111 | Voices Of The Holocaust | Voices Of The Holocaust | US | 2014 | Clint Gaige | 75 | Documentary | Feature | https://www.imdb.com/title/tt4027852/ |
| 299 | 112 | Watchers of the Sky | Watchers of the Sky | US, NL, FR, TD, RW | 2014 | Edet Belzberg | 120 | Documentary | Feature | https://www.imdb.com/title/tt2049589/ |
| 300 | 366 | Woman in Gold | Woman in Gold | GB | 2014 | Simon Curtis | 109 | Drama | Feature | https://www.imdb.com/title/tt2404425/ |
| 301 | 360 | Ischler | | HU | 2014 | Attila Hartung | 17 | Drama | Short | https://www.imdb.com/title/tt3382546/ |
| 302 | 362 | La Casa dei Mercanti | | IT | 2014 | Eleonora Errico | 15 | Drama | Short | https://www.imdb.com/title/tt5879592/ |
| 303 | 363 | Les petits héros du ghetto de Varsovie | | FR | 2014 | Chochana Boukhobza | 59 | Documentary | Feature | https://www.imdb.com/title/tt4676026/ |
| 304 | 106 | Shoah, les Oubliés de l'Histoire | | FR | 2014 | Véronique Lagoarde-Ségot | 52 | Documentary | Feature | https://www.imdb.com/title/tt7932146/ |
| 305 | 120 | Eva, Ruda, Léo et moi | Eva, Ruda, Leo and I | CA, AT, IT, PL, CZ | 2015 | Jo Légaré, Jean-Nicolas Orhon | 53 | Documentary | Feature | https://www.imdb.com/title/tt4906312/ |
| 306 | 309 | Anne Franks Holocaust | Anne Franks Holocaust | US | 2015 | Erik Nelson | 87 | Documentary | Feature | https://www.imdb.com/title/tt4798956/ |
| 307 | 113 | Auschwitz (short film) | Auschwitz (short film) | US, PL | 2015 | James Moll | 15 | Documentary | Short | https://www.imdb.com/title/tt4397800/ |
| 308 | 116 | Brot (short film) | Brot (short film) | GB | 2015 | John Layton | 12 | Drama | Short | https://www.imdb.com/title/tt4929304/ |
| 309 | 117 | Buchenwald – Heldenmythos und Lagerwirklichkeit | Buchenwald: The Myth and Reality | DE | 2015 | André Meier | 30 | Documentary | Short | https://www.imdb.com/title/tt4572428/ |
| 310 | 143 | Zeichnen gegen das Vergessen | Drawing agains Oblivion | AT, DE, PL, US | 2015 | Bärthel Jacks | 67 | Documentary | Feature | https://www.imdb.com/title/tt4109046/ |
| 311 | 368 | Jane Seymour | Jane Seymour | GB | 2015 | Sue Hills | 58 | Documentary | Feature | https://www.imdb.com/title/tt4927182/ |
| 312 | 122 | Linie 41 | Line 41 | DE | 2015 | Tanja Cummings | 101 | Documentary | Feature | https://www.imdb.com/title/tt5218234/ |
| 313 | 123 | Looking for Albert | Looking for Albert (short film) | GB | 2015 | George Tanu | unknown | Drama | Short | https://www.imdb.com/title/tt4271888/ |
| 314 | 124 | My Nazi Legacy | My Nazi Legacy | GB, AT, PL, UA | 2015 | David Evans | 96 | Documentary | Feature | https://www.imdb.com/title/tt4668808/ |
| 315 | 125 | Nackt unter Wölfen | Naked Among Wolves | DE, CZ | 2015 | Philip Kadelbach | 105 | Drama | Feature | https://www.imdb.com/title/tt3822818/ |
| 316 | 126 | Names Not Numbers | Names Not Numbers | US | 2015 | Sandra Stakic | 94 | Documentary | Feature | https://www.imdb.com/title/tt6185510/ |
| 317 | 127 | One Day in Auschwitz | One Day in Auschwitz | US, PL | 2015 | Steve Purcell | 45 | Documentary | Feature | https://www.imdb.com/title/tt4390076/ |
| 318 | 129 | Remember | Remember | CA, MX, DE, ZA | 2015 | Atom Egoyan | 95 | Drama | Feature | https://www.imdb.com/title/tt3704050/ |
| 319 | 131 | Saved by Language | Saved by Language | US | 2015 | Susanna Zaraysky, Bryan Kirschen | 53 | Documentary | Feature | https://www.imdb.com/title/tt4505108/ |
| 320 | 132 | Shores of Light: Salento 1945-1947 | Shores of Light: Salento 1945-1947 | IL | 2015 | Yael Katzir | 56 | Documentary | Feature | https://www.imdb.com/title/tt4520000/ |
| 321 | 130 | Saul Fia | Son of Saul | HU | 2015 | Lázlo Nemes | 107 | Drama | Feature | https://www.imdb.com/title/tt3808342/ |
| 322 | 133 | Surviving the Holocaust: Freddie Knoller's War | Surviving the Holocaust: Freddie Knoller's War | GB | 2015 | Simon Winchcombe | 59 | Documentary | Feature | https://www.imdb.com/title/tt4393938/ |
| 323 | 135 | The Eichmann Show | The Eichmann Show | GB, LT | 2015 | Paul Andrew Williams | 90 | Docudrama | Feature | https://www.imdb.com/title/tt4163668/ |
| 324 | 136 | The Hope: The Rebirth of Israel | The Hope: The Rebirth of Israel | US, PL | 2015 | Erin Zimmerman | 109 | Documentary | Feature | https://www.imdb.com/title/tt4804142/ |
| 325 | 128 | Parashat Kozalchik | The Kozalchik Affair | IL | 2015 | Ron Ninio | 53 | Documentary | Feature | https://www.imdb.com/title/tt4824226/ |
| 326 | 137 | The Liberators: Why We Fought | The Liberators: Why We Fought | DE, US | 2015 | Emanuel Rotstein | 53 | Documentary | Feature | https://www.imdb.com/title/tt4943690/ |
| 327 | 118 | Der Staat gegen Fritz Bauer | The People Vs. Fritz Bauer | DE | 2015 | Lars Kraume | 105 | Drama | Feature | https://www.imdb.com/title/tt4193400/ |
| 328 | 138 | The Silenced Walls | The Silenced Walls | FR | 2015 | Sabrina Van Tassel | 88 | Documentary | Feature | https://www.imdb.com/title/tt4669454/ |
| 329 | 119 | Dotkniecie aniola | The Touch of an Angel | DE, PL | 2015 | Marek Tomasz Pawlowski | 62 | Documentary | Feature | https://www.imdb.com/title/tt4500584/ |
| 330 | 370 | The Unorthodox Defense | The Unorthodox Defense | CA | 2015 | Noam Rabinovitch | 27 | Drama | Short | https://www.imdb.com/title/tt4236552/ |
| 331 | 139 | Three Days in Auschwitz | Three Days in Auschwitz | US, AU, DE, PL | 2015 | Philippe Mora | 55 | Documentary | Feature | https://www.imdb.com/title/tt2096668/ |
| 332 | 140 | Vita Activa - Hannah Arnedt, Biographia Ruchanit | Vita Activa: The Spirit of Hannah Arnedt | IL | 2015 | Ada Ushpiz | 125 | Documentary | Feature | https://www.imdb.com/title/tt5358370/ |
| 333 | 141 | Without Words | Without Words | CA | 2015 | Juls Koostachin | 16 | Documentary | Short | https://www.imdb.com/title/tt7826278/ |
| 334 | 142 | Yehudit (Short film) | Yehudit (Short film) | IL | 2015 | Daniel Geron | 8 | Animation | Short | https://www.imdb.com/title/tt10457826/ |
| 335 | 308 | 183 Tage - Der Auschwitz-Prozess | | DE, PL | 2015 | Janusch Kozminski | 151 | Documentary | Feature | n/a |
| 336 | 121 | 5105 Historia de una fuga de Mauthausen | | ES | 2015 | Diego González | 29 | Documentary | Short | https://www.imdb.com/title/tt11737964/ |
| 337 | 114 | Auschwitz, l'histoire de deux albums: un web-documentaire pédagogique sur la Shoah | | FR | 2015 | Oliver Martzloff, Cyril Roy | 120 | Documentary | Feature | https://www.imdb.com/title/tt11378544/ |
| 338 | 115 | Ben Ali Libi, goochelaar | | NL, PL | 2015 | Dirk Jan Roelven | 52 | Documentary | Feature | https://www.imdb.com/title/tt4154918/ |
| 339 | 367 | De Erfenis van Anne Frank | | NL | 2015 | Jos Budie, Teunkie van der Shuijs | 55 | Drama | Feature | https://www.imdb.com/title/tt7333170/ |
| 340 | 310 | Historia polskiego filmu dokumentalnego (1939-1944) | | PL | 2015 | Małgorzata Hendrykowska | 27 | Documentary | Short | n/a |
| 341 | 311 | Meine Tochter Anne Frank | | DE | 2015 | Raymond Ley | 90 | Drama | Feature | https://www.imdb.com/title/tt4437054/ |
| 342 | 369 | No Asylum: The Untold Chapter of Anne Frank's Story | | US | 2015 | Paula Fouce | 73 | Documentary | Feature | https://www.imdb.com/title/tt4121274/ |
| 343 | 394 | Ongewenste vreemdelingen (andere tijden) | | NL | 2015 | Yael Koren | 30 | Documentary | Short | n/a |
| 344 | 134 | Tábori levelezőlapok Erdővárosból | | HU | 2015 | Árpád Zsolt Varga | unknown | Documentary | Short | https://www.imdb.com/title/tt6271574/ |
| 345 | 159 | Machane Meshutaf | #Uploading Holocaust | DE, IL | 2016 | Udi Nir, Sagi Bornstein | 74 | Documentary | Feature | https://www.imdb.com/title/tt6082646/ |
| 346 | 152 | Fuglene over sundet | Across the Waters | DK | 2016 | Nicolo Donato | 94 | Drama | Feature | https://www.imdb.com/title/tt4838486/ |
| 347 | 156 | Hasodot shel Aida | Aida's Secrets | DE, IL, CA, US | 2016 | Alon Schwarz, Saul Schwarz | 90 | Documentary | Feature | https://www.imdb.com/title/tt5706568/ |
| 348 | 144 | Autor Solaris | Autor Solaris | PL | 2016 | Borys Lankosz | 56 | Documentary | Feature | https://www.imdb.com/title/tt6180174/ |
| 349 | 160 | MeEver LeNistru | Beyond the Nistru | IL | 2016 | Boris Maftsir | 96 | Documentary | Feature | https://www.imdb.com/title/tt13260044/ |
| 350 | 145 | Big Sonia | Big Sonia | US | 2016 | Todd Soliday, Leah Warshawski | 93 | Documentary | Feature | https://www.imdb.com/title/tt3531176/ |
| 351 | 146 | Denial | Denial | GB, US | 2016 | Mick Jackson | 109 | Drama | Feature | https://www.imdb.com/title/tt4645330/ |
| 352 | 149 | Don't Cry When I'm Gone | Don't Cry When I'm Gone | US | 2016 | Slawomir Grunberg | 56 | Documentary | Feature | https://www.imdb.com/title/tt6566348/ |
| 353 | 150 | Emanuel Ringelblum: The Oyneg Shabbes Underground Archive in the Warsaw Ghetto | Emanuel Ringelblum: The Oyneg Shabbes Underground Archive | IL | 2016 | Mika Orr | 35 | Documentary | TV Series | https://www.imdb.com/title/tt10786978/ |
| 354 | 163 | Nebel im August | Fog in August | DE | 2016 | Kai Wessel | 121 | Drama | Feature | https://www.imdb.com/title/tt4250566/ |
| 355 | 151 | From Terror to Unity | From Terror to Unity | US | 2016 | Jonathan Sarasohn, Noah Schultz | 10 | Documentary | Short | https://www.imdb.com/title/tt5958316/ |
| 356 | 179 | Tmuna Kvutzatit (Monologim Kzarim shel Bney Dor Sheni La'Shoa) | Group Portrait: Short Monologues by Second-generation Holocaust | IL | 2016 | Igal Stulbach | 62 | Documentary | Feature | https://www.imdb.com/title/tt6587914/ |
| 357 | 155 | Hannas schlafende Hunde | Hanna's Sleeping Dogs | DE, AT, FR | 2016 | Andreas Gruber | 120 | Drama | Feature | https://www.imdb.com/title/tt4171982/ |
| 358 | 161 | Memories of the Warsaw Ghetto | Memories of the Warsaw Ghetto | US | 2016 | Alexander Genieevsky | 93 | Documentary | Feature | https://www.imdb.com/title/tt3412084/ |
| 359 | 162 | My Yizkor (short film) | My Yizkor (short film) | US | 2016 | Gabriel Volcovich | 6 | Drama | Short | https://www.imdb.com/title/tt6001596/ |
| 360 | 164 | Notes to Eternity | Notes to Eternity | NZ | 2016 | Sarah Cordery | 147 | Documentary | Feature | https://www.imdb.com/title/tt5495020/ |
| 361 | 166 | Our Heroes (short film) | Our Heroes (short film) | IL | 2016 | Yair Agmon | 17 | Drama | Short | https://www.imdb.com/title/tt6129348/ |
| 362 | 167 | Pan Werner (short film) | Pan Werner (short film) | PL | 2016 | Wanda Dittlich, Mateusz Koldun | 17 | Documentary | Short | https://www.imdb.com/title/tt5695154/ |
| 363 | 170 | Ray | Paradise | RU, PL | 2016 | Andrey Konchalovskiy | 130 | Drama | Feature | https://www.imdb.com/title/tt4551318/ |
| 364 | 154 | HaChataim | Past Life | IL | 2016 | Avi Neshet | 109 | Drama | Feature | https://www.imdb.com/title/tt5787384/ |
| 365 | 168 | Planetarium | Planetarium | US | 2016 | Rebecca Zlotowski | 105 | Drama | Feature | https://www.imdb.com/title/tt4680196/ |
| 366 | 169 | Rabbi Wolff: A Gentleman Before God | Rabbi Wolff: A Gentleman Before God | DE | 2016 | Britta Wauer | 90 | Documentary | Feature | https://www.imdb.com/title/tt5735560/ |
| 367 | 171 | Sauver Auschwitz | Saving Auschwitz | FR | 2016 | Jonathan Hayoun | 59 | Documentary | Feature | https://www.imdb.com/title/tt10814716/ |
| 368 | 148 | Die Blumen von gestern | The Bloom of Yesterday | DE, AT, FR | 2016 | Chris Kraus | 126 | Drama | Feature | https://www.imdb.com/title/tt3756046/ |
| 369 | 173 | The Dancer | The Dancer | US | 2016 | Olivia Krochko, Justin Pepe | 52 | Drama | Feature | https://www.imdb.com/title/tt5770556/ |
| 370 | 157 | HaTzad HaAfel | The Dark Side | IL | 2016 | Natalie Assouline | 54 | Documentary | Feature | https://www.imdb.com/title/tt5128054/ |
| 371 | 174 | The Essential Link: The Story of Wilfrid Israel | The Essential Link: The Story of Wilfrid Israel | US | 2016 | Yonatan Nir | 82 | Documentary | Feature | https://www.imdb.com/title/tt5921554/ |

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| | A | B | C | D | E | F | G | H | I | J |
|-----|---------|---|---|------------------------|------|-----------------------------------|----------|--------------------------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 372 | 147 | Die Akte General | The General Case | DE | 2016 | Stephan Wagner | 89 | Drama | Feature | https://www.imdb.com/title/tt5431754/ |
| 373 | 175 | The Girl Who Forgave the Nazis | The Girl Who Forgave the Nazis | GB | 2016 | Steve Humphries | 47 | Documentary | Feature | https://www.imdb.com/title/tt8270656/ |
| 374 | 153 | HaChakira | The Interrogation | IL | 2016 | Erez Pery | 83 | Drama | Feature | https://www.imdb.com/title/tt4359240/ |
| 375 | 176 | The Last Laugh | The Last Laugh | US | 2016 | Ferne Pearlstein | 88 | Documentary | Feature | https://www.imdb.com/title/tt2102508/ |
| 376 | 165 | Osloboduvanje na Skopje | The Liberation of Skopje | MK | 2016 | Danilo Serbedzija, Rade Serbedzij | 110 | Drama | Feature | https://www.imdb.com/title/tt4168286/ |
| 377 | 177 | The Menten Affair | The Menten Affair | NL | 2016 | Tim Oliehoek | 142 | Drama | Mini Series | https://www.imdb.com/title/tt5749974/ |
| 378 | 158 | HaYaffa BaNashim | The Most Beautiful woman | IL | 2016 | Maya Sarfaty | 32 | Documentary | Short | https://www.imdb.com/title/tt5992562/ |
| 379 | 178 | The Trees Will Remember | The Trees Will Remember | US | 2016 | Ash Sumpter | 19 | Drama | Short | https://www.imdb.com/title/tt5753678/ |
| 380 | 371 | Treblinka | Treblinka | PT, RU | 2016 | Sérgio Tréfaut | 61 | Essayfilm | Feature | https://www.imdb.com/title/tt3822896/ |
| 381 | 181 | X-Men Apocalypse | X-Men Apocalypse | US | 2016 | Bryan Singer | 144 | Drama | Feature | https://www.imdb.com/title/tt3385516/ |
| 382 | 312 | Anthropoid | | CZ, GB, US, FR | 2016 | Sean Ellis | 120 | Drama | Feature | https://www.imdb.com/title/tt4190530/ |
| 383 | 313 | Der Clown | | DE | 2016 | Eric Friedler | 115 | Documentary | Feature | https://www.imdb.com/title/tt5421772/ |
| 384 | 172 | Souvenirs de Iasi | | RO | 2016 | Romulus Balazs | 54 | Documentary | Feature | https://www.imdb.com/title/tt6217652/ |
| 385 | 180 | Trezoros: The Lost Jews of Kastoria | | US | 2016 | Larry Confino, Lawrence M. Russo | 93 | Documentary | Feature | https://www.imdb.com/title/tt5699938/ |
| 386 | 314 | Triumph des guten Willens | | DE | 2016 | Mikko Linnemann | 95 | Essayfilm | Feature | https://www.imdb.com/title/tt595822/ |
| 387 | 315 | Vater, Mutter, Hitler - Vier Tagebücher und eine Spurensuche | | DE | 2016 | Tom Ockers | 88 | Documentary | Feature | https://www.imdb.com/title/tt10925208/ |
| 388 | 182 | 1945 | 1945 | HU | 2017 | Ferenc Török | 91 | Drama | Feature | https://www.imdb.com/title/tt5815492/ |
| 389 | 186 | Condemned to Remember | Condemned to Remember | IE | 2017 | Gerry Gregg | 90 | Documentary | Feature | https://www.imdb.com/title/tt7590876/ |
| 390 | 205 | Un sac de billes | A Bag of Marbles | FR, CA, CZ | 2017 | Christian Duguay | 110 | Drama | Feature | https://www.imdb.com/title/tt5091612/ |
| 391 | 184 | After Auschwitz | After Auschwitz | PL, US | 2017 | Jon Kean | 83 | Documentary | Feature | https://www.imdb.com/title/tt6079976/ |
| 392 | 200 | Planeta Acheret | Another Planet | NL | 2017 | Amir Yatziv | 48 | Animation | Feature | https://www.imdb.com/title/tt7662028/ |
| 393 | 372 | Box for life | Box for life | IL | 2017 | Uri Borreda | 60 | Documentary | Feature | https://www.imdb.com/title/tt11197948/ |
| 394 | 193 | Es war einmal in Deutschland... | Bye Bye Germany | DE, LU, BE, FR | 2017 | Sam Garbarski | 102 | Drama | Feature | https://www.imdb.com/title/tt5609734/ |
| 395 | 187 | Dachau Dialogues | Dachau Dialogues | DE | 2017 | Michael Bernstein, Marina Maisel | 78 | Documentary | Feature | https://www.imdb.com/title/tt11405700/ |
| 396 | 194 | Freddy HaYakar | Dear Freddy | IL | 2017 | Rubi Gat | 74 | Documentary | Feature | https://www.imdb.com/title/tt7916478/ |
| 397 | 188 | Destination Unknown | Destination Unknown | GB, AT, PL, US | 2017 | Claire Ferguson | 81 | Documentary | Feature | https://www.imdb.com/title/tt5749978/ |
| 398 | 190 | Different Trains | Different Trains | ES | 2017 | Beatriz Caravaggio | 29 | Documentary | Short | https://www.imdb.com/title/tt6628466/ |
| 399 | 195 | Inside the SS | Inside the SS | FR | 2017 | Serge de Sempigny | 129 | Documentary | Mini Series | https://www.imdb.com/title/tt10671806/ |
| 400 | 192 | Entrevista com sobrevivente do Holocausto | Interview with a Holocaust Survivor | BR | 2017 | Paz Greeland | 16 | Documentary | Short | https://www.imdb.com/title/tt8963496/ |
| 401 | 198 | Nachlass | Legacy | DE | 2017 | Christoph Hübner, Gabriele Voss | 92 | Documentary | Feature | https://www.imdb.com/title/tt8888792/ |
| 402 | 197 | La douleur | Memoir of Pain | FR | 2017 | Emmanuel Finkiel | 126 | Drama | Feature | https://www.imdb.com/title/tt6313378/ |
| 403 | 199 | Nussbaum 95736 | Nussbaum 95736 | RO | 2017 | László Csibi | 52 | Documentary | Feature | https://www.imdb.com/title/tt7551058/ |
| 404 | 201 | Scandal in Ivansk | Scandal in Ivansk | IL | 2017 | David Blumenfeld, Ami Drozd | 78 | Documentary | Feature | https://www.imdb.com/title/tt6018172/ |
| 405 | 202 | Sugihara Survivors: Jewish and Japanese, Past and Future (short film) | Sugihara Survivors: Jewish and Japanese, Past and Future (short film) | US, GB, JP | 2017 | Junichi Kajioka | 25 | Documentary | Short | https://www.imdb.com/title/tt4355880/ |
| 406 | 317 | Tara moarta | The dead nation | RO | 2017 | Radu Jude | 83 | Documentary | Feature | https://www.imdb.com/title/tt6855898/ |
| 407 | 196 | L'heritier | The Heir | CA | 2017 | Édith Jorisch | 55 | Documentary | Feature | n/a |
| 408 | 189 | Die Unsichtbaren | The Invisibles | DE | 2017 | Claus Räfle | 110 | Docudrama | Feature | https://www.imdb.com/title/tt5586052/ |
| 409 | 191 | El último traje | The Last Suit | AR, ES | 2017 | Pablo Solarz | 91 | Drama | Feature | https://www.imdb.com/title/tt5991974/ |
| 410 | 316 | HHhH | The Man With the Iron Heart | US | 2017 | Cédric Jimenez | 120 | Drama | Feature | https://www.imdb.com/title/tt3296908/ |
| 411 | 374 | The Price of Victory | The Price of Victory | US | 2017 | Laurent Bouzereau | 69 | Documentary | Feature | https://www.imdb.com/title/tt6587100/ |
| 412 | 203 | The Zookeeper's Wife | The Zookeeper's Wife | US | 2017 | Niki Caro | 127 | Drama | Feature | https://www.imdb.com/title/tt1730768/ |
| 413 | 185 | Arlette: en historie vi aldrig må glemme | | DK | 2017 | Thomas Kvist Christiansen | 70 | Documentary | Feature | https://www.imdb.com/title/tt7296240/ |
| 414 | 373 | Mohamed and Anna: In Plain Sight | | DE, IL | 2017 | Taliya Finkel | 58 | Documentary | Feature | https://www.imdb.com/title/tt6918594/ |
| 415 | 204 | Todesmarsch vom KZ Flossenbürg | | DE | 2017 | Michael Geyer | 78 | Documentary | Feature | n/a |
| 416 | 206 | A Rose in Winter | A Rose in Winter | GB | 2018 | Joshua Sinclair | 132 | Drama | Feature | https://www.imdb.com/title/tt5725348/ |
| 417 | 207 | Also Life is an Art - The Case of Max Emden | Also Life is an Art - The Case of Max Emden | CH, DE, FR | 2018 | Eva Gerberding, André Schäfer | 90 | Documentary | Feature | https://www.imdb.com/title/tt9294980/ |
| 418 | 210 | Chasing Portraits | Chasing Portraits | IL, CA, PL, US | 2018 | Elizabeth Rynecki | 78 | Documentary | Feature | https://www.imdb.com/title/tt7863894/ |
| 419 | 211 | Decompositions | Decompositions | US | 2018 | Patrick Toll | 7 | Experimental | Short | https://www.imdb.com/title/tt8005932/ |
| 420 | 212 | Delaware Shore | Delaware Shore | US | 2018 | Raghav Peri | 98 | Drama | Feature | https://www.imdb.com/title/tt6074834/ |
| 421 | 215 | Fantastic Beasts: The Crimes of Grindelwald | Fantastic Beasts: The Crimes of Grindelwald | US | 2018 | David Yates | 134 | Drama, Adventure, Fantasy | Feature | https://www.imdb.com/title/tt4123430/ |
| 422 | 218 | Hero Among Us | Hero Among Us | US | 2018 | Brent Watkins | 72 | Documentary | Feature | https://www.imdb.com/title/tt7987584/ |
| 423 | 208 | Astir Panay | Hidden Face | IL | 2018 | Eyal Datz | 54 | Documentary | Feature | https://www.imdb.com/title/tt8657590/ |
| 424 | 219 | Hitler versus Picasso and the Others – The Nazi Obsession for Art | Hitler versus Picasso and the Others – The Nazi Obsession for Art | IT, FR, DE | 2018 | Claudio Poli | 94 | Documentary | Feature | n/a |
| 425 | 319 | Îmi este indiferent dacă în istorie vom intra ca barbari | I Do Not Care If We Go Down in History as Barbarians | RO, DE, BG, FR, CZ | 2018 | Radu Jude | 148 | Drama, Comedy | Feature | https://www.imdb.com/title/tt8506840/ |
| 426 | 221 | Leaving Memel - Refugees from the Reich | Leaving Memel - Refugees from the Reich | US | 2018 | Fred L. Finkelstein | 42 | Documentary | Feature | https://www.imdb.com/title/tt11690962/ |
| 427 | 223 | Mr. Greenfield | Mr. Greenfield | DE | 2018 | Rick Minnich | 30 | Documentary | Short | https://www.imdb.com/title/tt8686126/ |
| 428 | 224 | Murer - Anatomie eines Prozesses | Murer - Anatomy of a Trial | AT, LU | 2018 | Christian Frosch | 110 | Drama | Feature | https://www.imdb.com/title/tt7106506/ |
| 429 | 222 | Ma vie dans l'Allemagne d'Hitler | My Life in Hitler's Germany | FR | 2018 | Jérôme Prieur | 104 | Documentary | Mini Series | https://www.imdb.com/title/tt9256908/ |
| 430 | 240 | Werk ohne Autor | Never Look Away | IL | 2018 | Florian Henckel von Donnersmarck | 189 | Drama | Feature | https://www.imdb.com/title/tt5311542/ |
| 431 | 225 | Operation Finale | Operation Finale | US | 2018 | Chris Weitz | 122 | Drama | Feature | https://www.imdb.com/title/tt5208252/ |
| 432 | 226 | Prosecuting Evil: The Extraordinary World of Ben Ferencz | Prosecuting Evil: The Extraordinary World of Ben Ferencz | CA | 2018 | Barry Avrich | 82 | Documentary | Feature | https://www.imdb.com/title/tt7616974/ |
| 433 | 227 | Quezon's Game | Quezon's Game | PH | 2018 | Matthew Rosen | 127 | Drama | Feature | https://www.imdb.com/title/tt9611484/ |
| 434 | 376 | Robert Rinder | Robert Rinder | GB | 2018 | David Vincent | 58 | Documentary | Feature | https://www.imdb.com/title/tt8666042/ |
| 435 | 228 | Shemira | Shemira | GB | 2018 | Adam Wells | 22 | Drama | Short | https://www.imdb.com/title/tt6106462/ |
| 436 | 229 | Sobibor | Sobibor | RU, DE, LT, PL | 2018 | Konstantin Khabenskiy | 110 | Drama | Feature | https://www.imdb.com/title/tt6324614/ |
| 437 | 377 | Sobibor Excavated, the 4 stages of deceit | Sobibor Excavated, the 4 stages of deceit | NL, DE, PL | 2018 | Mark Limburg | 52 | Documentary | Feature | https://www.imdb.com/title/tt7206558/ |
| 438 | 231 | The Accountant of Auschwitz | The Accountant of Auschwitz | US | 2018 | Matthew Shoychet | 78 | Documentary | Feature | https://www.imdb.com/title/tt8148018/ |
| 439 | 232 | The Equalizer 2 | The Equalizer 2 | US | 2018 | Antoine Fuqua | 121 | Drama, Crime, Action, Thriller | Feature | https://www.imdb.com/title/tt3766354/ |
| 440 | 233 | The Freedom Last But One – Landscapes of Otto Dov Kulka | The Freedom Last But One – Landscapes of Otto Dov Kulka | IL, CZ | 2018 | Stefan Auch | 65 | Documentary | Feature | n/a |
| 441 | 217 | Ha-Nazi Ha-Tov | The Good Nazi | CA, IL | 2018 | Ric Esther Bienstock, Yaron Niski | 52 | Documentary | Feature | https://www.imdb.com/title/tt8574722/ |
| 442 | 234 | The Guard of Auschwitz | The Guard of Auschwitz | GB | 2018 | Terry Lee Coker | 102 | Drama | Feature | https://www.imdb.com/title/tt8123728/ |
| 443 | 321 | The House that Jack built | The House that Jack built | DK, FR, SE, DE, BE, TN | 2018 | Lars von Trier | 152 | Drama | Feature | https://www.imdb.com/title/tt4003440/ |
| 444 | 243 | Yom Rishon HaAcharon Shel August | The Last Sunday in August | IL | 2018 | Eli Gershon | 83 | Documentary | Feature | https://www.imdb.com/title/tt8448558/ |
| 445 | 235 | The Number on Great-Grandpa's Arm | The Number on Great-Grandpa's Arm | US | 2018 | Amy Schatz | 19 | Documentary | Short | https://www.imdb.com/title/tt7758866/ |

VHH Collection of CdH Films 2008–2020

| | A | B | C | D | E | F | G | H | I | J |
|-----|---------|---|---|------------------------|------|-----------------------------------|----------|-----------------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 446 | 214 | El fotógrafo de Mauthausen | The Photographer of Mauthausen | ES | 2018 | Mar Targarona | 110 | Drama | Feature | https://www.imdb.com/title/tt6704776/ |
| 447 | 318 | Bankier van het verzet | The resistance banker | NL | 2018 | Joram Lürsen | 123 | Drama | Feature | https://www.imdb.com/title/tt4610378/ |
| 448 | 236 | The Schoolgirl The Nazis and The Purple Triangles | The Schoolgirl The Nazis and The Purple Triangles | GB | 2018 | Jonny Lewis | 29 | Documentary | Short | https://www.imdb.com/title/tt8891944/ |
| 449 | 238 | The Story of Lina Amato | The Story of Lina Amato | ZA | 2018 | Johnathan Andrews | 48 | Documentary | Feature | https://www.imdb.com/title/tt8639318/ |
| 450 | 213 | Der Trafikant | The Tobacconist | DE, AT | 2018 | Nikolaus Leytner | 114 | Drama | Feature | https://www.imdb.com/title/tt7477068/ |
| 451 | 239 | Waldheims Walzer | The Waldheim Waltz | AT | 2018 | Ruth Beckermann | 93 | Documentary | Feature | https://www.imdb.com/title/tt8055880/ |
| 452 | 242 | Wilkolak | Werewolf | PL, NL, DE | 2018 | Adrian Panek | 88 | Drama | Feature | https://www.imdb.com/title/tt7203520/ |
| 453 | 241 | Who Will Write Our History | Who Will Write Our History | US | 2018 | Roberta Grossman | 95 | Documentary | Feature | https://www.imdb.com/title/tt4645358/ |
| 454 | 230 | Svideteli | Witnesses | RU, BY, CZ, FR, PL, IL | 2018 | Konstantin Fam | 104 | Drama | Feature | https://www.imdb.com/title/tt6829438/ |
| 455 | 209 | Ata Met Rak Pa'amayim | You Only Die Twice | IL, AT | 2018 | Yair Lev | 93 | Documentary | Feature | https://www.imdb.com/title/tt8497762/ |
| 456 | 395 | Amsterdam in de Tweede Wereldoorlog | | NL | 2018 | unknown | 64 | Documentary | Feature | n/a |
| 457 | 375 | Edek | | GB | 2018 | Malcolm Green | 6 | Documentary | Short | https://www.imdb.com/title/tt9174854/ |
| 458 | 216 | Fritz Bauer, un procureur contre le nazisme | | FR | 2018 | Catherine Bernstein | 56 | Documentary | Feature | https://www.imdb.com/title/tt10803560/ |
| 459 | 220 | Kulenkampffs Schuhe | | DE | 2018 | Regina Schilling | 92 | Documentary | Feature | https://www.imdb.com/title/tt9077944/ |
| 460 | 320 | Les quatre soeurs | | FR | 2018 | Claude Lanzmann | 360 | Documentary | Feature | https://www.imdb.com/title/tt7925594/ |
| 461 | 237 | The Secret Survivor | | ZA | 2018 | Jonathan Andrews | 145 | Documentary | Feature | https://www.imdb.com/title/tt9297834/ |
| 462 | 183 | Les Enfants du 209 Rue Saint-Maur Paris XE | | FR | 2018 | Ruth Zylberman | 101 | Documentary | Feature | https://www.imdb.com/title/tt8517562/ |
| 463 | 244 | #Anne Frank Parallel Stories | #Anne Frank Parallel Stories | US | 2019 | Sabina Fedeli, Anna Migotto | 92 | Documentary | Feature | https://www.imdb.com/title/tt9850370/ |
| 464 | 245 | A Journey | A Journey | IT | 2019 | Giacomo Gabrielli | 104 | Drama | Feature | https://www.imdb.com/title/tt7340656/ |
| 465 | 248 | Ask Dr. Ruth | Ask Dr. Ruth | US | 2019 | Ryan White | 100 | Documentary | Feature | https://www.imdb.com/title/tt9353586/ |
| 466 | 252 | L'AUTOMNE A PYONGANG | Autumn in Pyongyang | FR | 2019 | Francois Margolin | 71 | Documentary | Feature | n/a |
| 467 | 270 | Yomano Shel Nazi | Diary of a Nazi | IL | 2019 | Chanoch Ze'evi | 52 | Documentary | Feature | https://www.imdb.com/title/tt11615802/ |
| 468 | 250 | Four Seasons Lodge | Four Seasons Lodge | US | 2019 | Andrew Jacobs | 86 | Documentary | Feature | https://www.imdb.com/title/tt11244324/ |
| 469 | 322 | Heimat ist ein Raum aus Zeit | Heimat is a Space in Time | DE | 2019 | Thomas Heise | 218 | Essayfilm | Feature | https://www.imdb.com/title/tt9749570/ |
| 470 | 253 | Made in Auschwitz: The Untold Story of Block 10 | Made in Auschwitz: The Untold Story of Block 10 | IL, DE | 2019 | Sylvia Nagel, Sonya Winterberg | 72 | Documentary | Feature | https://www.imdb.com/title/tt11136726/ |
| 471 | 254 | Man on the Bus | Man on the Bus | AU | 2019 | Eve Ash | 84 | Documentary | Feature | https://www.imdb.com/title/tt10064828/ |
| 472 | 256 | My Name is Sara | My Name is Sara | US | 2019 | Steven Oritt | 111 | Drama | Feature | https://www.imdb.com/title/tt6819310/ |
| 473 | 259 | Refined in the Fire | Refined in the Fire | US | 2019 | Anna Dvorak | 6 | Biography | Short | https://www.imdb.com/title/tt12828098/ |
| 474 | 260 | Robbery of the Heart | Robbery of the Heart | PL | 2019 | Micah Brandt | 60 | Documentary | Feature | https://www.imdb.com/title/tt2254644/ |
| 475 | 261 | Shepherd: The Story of a Jewish Dog | SHEPHERD: The Story of a Jewish Dog | GB | 2019 | Lynn Roth | 93 | Drama | Feature | https://www.imdb.com/title/tt3278810/ |
| 476 | 255 | Martwa Natura | Still Life in Lodz | PL | 2019 | Slawomir Grunberg | 75 | Documentary | Feature | https://www.imdb.com/title/tt12831632/ |
| 477 | 262 | Syndrome K | Syndrome K | US | 2019 | Stephen Edwards | 80 | Documentary | Feature | https://www.imdb.com/title/tt10393098/ |
| 478 | 324 | The Angel of Auschwitz | The Angel of Auschwitz | US | 2019 | Terry Lee Coker | 101 | Drama | Feature | https://www.imdb.com/title/tt8774388/ |
| 479 | 264 | The Birdcatcher | The Birdcatcher | NO, UK | 2019 | Ross Clarke | 100 | Drama | Feature | https://www.imdb.com/title/tt3160336/ |
| 480 | 323 | Hrubieszow w Operation | The Borderline | UA | 2019 | Olesya Morgunets | 52 | Documentary | Feature | https://www.imdb.com/title/tt10471386/ |
| 481 | 265 | The Deathless Woman | The Deathless Woman | GB | 2019 | Roz Mortimer | 89 | Documentary | Feature | https://www.imdb.com/title/tt11051880/ |
| 482 | 266 | The Devil Next Door | The Devil Next Door | US | 2019 | Yossi Bloch, Daniel Sivan | 229 | Documentary | Mini Series | https://www.imdb.com/title/tt1165002/ |
| 483 | 249 | Dnevnik Diane Budisavljevic | The Diary of Diana B. | HR, SI, RS | 2019 | Dana Budisavljevic | 88 | Drama | Feature | https://www.imdb.com/title/tt8028150/ |
| 484 | 258 | Nishkakhim | The Forgotten Ones | IL | 2019 | Nitza Gonen | 74 | Documentary | Feature | https://www.imdb.com/title/tt9678910/ |
| 485 | 325 | The last Nazi | The Last | US | 2019 | Jeff Lipsky | 123 | Drama | Feature | https://www.imdb.com/title/tt7225608/ |
| 486 | 267 | The Man Who Saw Too Much | The Man Who Saw Too Much | GB | 2019 | Jill Nicholls, Alan Yentob | 62 | Documentary | Feature | https://www.imdb.com/title/tt11357634/ |
| 487 | 263 | Taalumat HaSefer HaShachor | The Mystery of the Black Book | IL | 2019 | Boris Maftsir | 70 | Documentary | Feature | https://www.imdb.com/title/tt11529596/ |
| 488 | 257 | Nabarvené ptáče | The Painted Bird | CZ, SK, UA | 2019 | Václav Marhoul | 169 | Drama | Feature | https://www.imdb.com/title/tt1667354/ |
| 489 | 268 | The Presence of Their Absence | The Presence of Their Absence | US | 2019 | Donna Kanter | 84 | Documentary | Feature | https://www.imdb.com/title/tt8751412/ |
| 490 | 246 | Akik maradtak | Those Who Remained | HU | 2019 | Barnabás Tóth | 88 | Drama | Feature | https://www.imdb.com/title/tt9081558/ |
| 491 | 269 | Warsaw - A City Divided | Warsaw - A City Divided | PL | 2019 | Eric Bednarski | 71 | Documentary | Feature | https://www.imdb.com/title/tt10353252/ |
| 492 | 247 | Als Hitler das rosa Kaninchen stahl | When Hitler Stole Pink Rabbit | DE | 2019 | Caroline Link | 110 | Drama | Feature | https://www.imdb.com/title/tt9106672/ |
| 493 | 378 | D Minor | | US | 2019 | Aaron Zimmerman | 4 | Drama | Short | https://www.imdb.com/title/tt9758354/ |
| 494 | 396 | Gemmeker, Commandant van Kamp Westerbork | | NL | 2019 | Melinde Kassens | 50 | Documentary | Feature | n/a |
| 495 | 251 | Jojo Rabbit | | NZ, CZ, US | 2019 | Taika Waititi | 108 | Comedy, Drama | Feature | https://www.imdb.com/title/tt2584384/ |
| 496 | 326 | Todeszug in die Freiheit | | DE | 2019 | Andrea Mocellin, Thomas Muggen | 44 | Documentary | Feature | n/a |
| 497 | 272 | Auschwitz Untold in Color | Auschwitz Untold in Color | GB | 2020 | David Shulman | 45 | Documentary | Mini Series | https://www.imdb.com/title/tt11714890/ |
| 498 | 283 | Psomi kai mia kouverta | Bread and a Blanket | GR | 2020 | Dimitris Gkrintzos | 38 | Documentary | Short | https://www.imdb.com/title/tt13351394/ |
| 499 | 327 | Displaced | Displaced | DE | 2020 | Sharon Ryba-Kahn | 87 | Documentary | Feature | https://www.imdb.com/title/tt12186676/ |
| 500 | 282 | Ontsnap aan Vernietiging | Escaped from Destruction | NL | 2020 | Jedrek Nadobnik | 52 | Documentary | Feature | https://www.imdb.com/title/tt13114406/ |
| 501 | 273 | Finding Manny | Finding Manny | US | 2020 | Kacey Cox | 57 | Documentary | Feature | https://www.imdb.com/title/tt12443574/ |
| 502 | 274 | Hunters | Hunters | US | 2020 | Nelson McCormick - (3 episodes, 2 | 660 | Drama, Crime, Mystery | TV Series | https://www.imdb.com/title/tt7456722/ |
| 503 | 276 | Josef in Exile | Josef in Exile | GB | 2020 | Sinai Noor | 10 | Documentary | Short | https://www.imdb.com/title/tt12862524/ |
| 504 | 277 | Kaddish | Kaddish | US | 2020 | Razid Season | 15 | Drama | Short | https://www.imdb.com/title/tt9140086/ |
| 505 | 280 | Lost in Berlin | Lost in Berlin | US | 2020 | Rodney S. Martel | 103 | Documentary | Feature | https://www.imdb.com/title/tt12022472/ |
| 506 | 271 | Ahava Zot Lo Hayta | Love It Was Not | IL | 2020 | Maya Sarfaty | 86 | Documentary | Feature | https://www.imdb.com/title/tt13032926/ |
| 507 | 281 | Nobody Wants Us | Nobody Wants Us | US | 2020 | Laura Seltzer-Duny | 44 | Documentary | Feature | https://www.imdb.com/title/tt12829934/ |
| 508 | 330 | Resistance | Resistance | GB, FR, DE, US | 2020 | Jonathan Jakubowicz | 120 | Drama | Feature | https://www.imdb.com/title/tt6914122/ |
| 509 | 275 | Im Schatten der Mörder | Shadowplay | FR, CA, DE | 2020 | Mans Marlind, Björn Stein | 437 | Drama | Mini Series | https://www.imdb.com/title/tt8879894/ |
| 510 | 284 | Strangers to the World | Strangers to the World | AU | 2020 | Grant Fraser | 56 | Drama | Feature | https://www.imdb.com/title/tt8841550/ |
| 511 | 380 | The Albanian Code | The Albanian Code | IL | 2020 | Yael Katzir | 55 | Documentary | Feature | https://www.imdb.com/title/tt12183120/ |
| 512 | 285 | The Liberator | The Liberator | US | 2020 | Grzegorz Jonkajtys (4 episodes) | 200 | Drama | Mini Series | https://www.imdb.com/title/tt9308682/ |
| 513 | 278 | La vita davanti a sé | The Life Ahead | IT | 2020 | Edoardo Ponti | 94 | Drama | Feature | https://www.imdb.com/title/tt10627584/ |
| 514 | 331 | The Plot Against America | The Plot Against America | US | 2020 | Thomas Schlamme, Minkie Spiro | 360 | Drama | TV Series | https://www.imdb.com/title/tt9308346/ |
| 515 | 286 | The Same Snowy Ground | The Same Snowy Ground | DE | 2020 | Matan Tal | 43 | Documentary | Feature | https://www.imdb.com/title/tt8621770/ |
| 516 | 287 | The Secrets We Keep | The Secrets We Keep | US | 2020 | Yuval Adler | 100 | Drama | Feature | https://www.imdb.com/title/tt9252488/ |
| 517 | 288 | Unorthodox | Unorthodox | DE | 2020 | Maria Schrader | 213 | Drama | Mini Series | https://www.imdb.com/title/tt9815454/ |
| 518 | 328 | Gemmeker | | NL | 2020 | Robert Schinkel | 33 | Drama | Short | https://www.imdb.com/title/tt10948274/ |
| 519 | 329 | Leni Riefenstahl – Das Ende eines Mythos | | DE | 2020 | Michael Kloft | 52 | Documentary | Feature | https://www.imdb.com/title/tt13353524/ |

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| | A | B | C | D | E | F | G | H | I | J |
|-----|---------|---|----------------------------|---------|-----------|-------------------------------------|----------|------------------------|------------------|---|
| 1 | Film No | Original Title | English Title | Country | Year | Director | Duration | Genre | Genre (Duration) | Link IMDb |
| 520 | 279 | Los últimos españoles de Mauthausen y del resto de campos nazis | | ES | 2020 | Carlos Hernández de Miguel | 82 | Documentary | Feature | https://www.imdb.com/title/tt12252908/ |
| 521 | 379 | Shoah Ambassadors | | US | 2020 | Keith Famie | unknown | Documentary | Feature | https://www.imdb.com/title/tt12884640/ |
| 522 | 332 | Wie Holocaust ins Fernsehen kam | | DE | 2020 | Alice Agneskirchner | 90 | Documentary | Feature | https://www.imdb.com/title/tt10912168/ |
| 523 | 529 | Secrets of the Dead - Bombing Auschwitz | | GB | 2020 | Tim Dunn | 55 | Documentary | Feature | https://www.imdb.com/title/tt12048302/ |
| 524 | 289 | The Man in the High Castle | The Man in the High Castle | US | 2015-2019 | Daniel Percival - (9 episodes, 2015 | 60 | Drama, Sci-Fi | TV Series | https://www.imdb.com/title/tt1740299/ |
| 525 | 290 | Stranger Things | Stranger Things | US | 2016-2021 | Matt Duffer, Ross Duffer | 51 | Drama, Horror, Fantasy | TV Series | https://www.imdb.com/title/tt4574334/ |

5.2. Table: Artworks

VHH Collection of Artworks

| | A | B | C | D | E | F | G | H | I | J | K |
|----|------------|--------------------|---------------------|------------------|-------------|--|------------|--------------|-------------------|-------------------------|--|
| | Artwork No | Artist's Last Name | Artist's First Name | Country of Birth | Nationality | Title | Year | Medium | Part of an Entity | Larger Entity Title | Description |
| 1 | 38 | Bacon | Yehuda | CZ | IL | In memory of the Czech transport to the gas chambers | 1945 | drawing | No | | Smoke in the form of a man 'coming' out of a chimney. |
| 2 | 35 | Bacon | Yehuda | CZ | IL | memories from Auschwitz: crematorium no. 3 | 1945 | drawing | No | | Camp site. |
| 3 | 39 | Bacon | Yehuda | CZ | IL | To the person who has restored my faith in humanity | 1945 | drawing | No | | A human figure reached out a hand towards another human figure, pulling him from a dark camp site. |
| 4 | 37 | Bacon | Yehuda | CZ | IL | untitled | 1945 | drawing | No | | A portrait, a hand with a number tattoo, the artist's last name, the SS symbol, barbed wire fence. |
| 5 | 52 | Cole | Leslie | GB | | Belsen Camp: The Compound for Women | 1945 | painting | No | | A depiction of the women's camp at Belsen showing corpses with emaciated survivors wandering through the camp. |
| 6 | 43 | Geve | Thomas | PL | IL | [Wir sind frei] | 1945 | painting | No | | A depiction of the liberation (Buchenwald). |
| 7 | 8 | Geve | Thomas | PL | IL | Amerikanische Freunde in Buchenwald | 1945 | drawing | No | | Naive depiction of American soldiers, including cameramen, next to a barrack. |
| 8 | 20 | Geve | Thomas | PL | IL | Hurrah, the FREEDOM | 1945 | drawing | No | | A depiction of life after liberation (Weimar). |
| 9 | 87 | Goldman | Paul | HU | IL | An Auschwitz Survivor; Feld-Hure; A-125701 | 1945 | photograph | No | | Torso of a female Holocaust survivor showing her "Feld Hure" chest tattoo and her number tattoo to the camera. |
| 10 | 163 | Taylor | Eric Wilfred | GB | | A Living Skeleton at Belsen Concentration Camp, 1945 | 1945 | painting | No | | A skeletal naked man on a stretcher. |
| 11 | 93 | Taylor | Eric Wilfred | GB | | Dying from Starvation and Torture at Belsen Concentration Camp | 1945 | painting | No | | A starving naked woman lying on a blanketed stretcher. |
| 12 | 100 | Taylor | Eric Wilfred | GB | | Human Wreckage at Belsen Concentration Camp, 1945 | 1945 | painting | No | | Skeletal figures/corpses lying naked on the ground. |
| 13 | 88 | Taylor | Eric Wilfred | GB | | Liberated from Belsen Concentration Camp, 1945 | 1945 | painting | No | | A full-length portrait of a skinny woman sitting on a bench. |
| 14 | 54 | Zinkeisen | Doris Clare | GB | | Human Laundry, Belsen: April 1945 | 1945 | painting | No | | Medical staff treats the starving survivors. |
| 15 | 48 | Burra | Edward | GB | | Skull in a Landscape | 1946 | drawing | No | | Skeletal figure wearing a British steel helmet. |
| 16 | 36 | Bacon | Yehuda | CZ | IL | Muselman | 1947 | painting | No | | A starved inmate. |
| 17 | 41 | Bezem | Naftali | DE | IL | Israeli Holocaust survivor worker | 1950s | drawing | No | | A male figure holds a pickaxe with his tattooed arm (Black-and-white). |
| 18 | 40 | Bezem | Naftali | DE | IL | Auschwitz survivor holds a pickaxe, A-608229 | 1953 | drawing | No | | A male figure holds a pickaxe with his tattooed arm (Color). |
| 19 | 18 | Beuys | Joseph | DE | | Auschwitz-Demonstration | 1956-1964 | mixed media | No | | Various materials and objects (including a map of Auschwitz) all taken from his submission for a competition for an Auschwitz memorial (1957-1958). |
| 20 | 6 | Lurie | Boris | RU | US | Saturation Painting (Buchenwald) | 1959-1964 | collage | No | | Collage of liberation photos and pin-up girls photos. |
| 21 | 4 | Lurie | Boris | RU | US | NO, love you (Immigrant's NO! suitcase 1) | 1963 | assemblage | No | | Liberation photos appear on a suitcase with Star of David. |
| 22 | 5 | Lurie | Boris | RU | US | Railroad to America | 1963 | collage | No | | Collage of liberation photos and pin-up girls photos. |
| 23 | 128 | Erwitt | Elliott | FR | US | [Auschwitz concentration camp] | 1964 | photograph | No | | Auschwitz concentration camp: an atrocity site. Black-and-White. |
| 24 | 11 | Erwitt | Elliott | FR | US | [Auschwitz-Birkenau concentration camp] | 1964 | photograph | No | | Auschwitz-Birkenau: crematorium ovens. |
| 25 | 92 | Hoffman | Moshe | HU | IL | [a dead hanging on a fence] | 1966 | wood cut | Yes | 6,000,001 | A depiction of a dead person hanging on a barbed wire fence. |
| 26 | 91 | Hoffman | Moshe | HU | IL | Corpses | 1966 | wood cut | Yes | 6,000,001 | A heap of corpses; a number tattoo appears on the forearm of the central figure. |
| 27 | 170 | Richter | Gerhard | DE | DE | Atlas | 1967 | collage | No | | Collage of liberation photos. Black-and-White. (p. 18). |
| 28 | 171 | Richter | Gerhard | DE | DE | Atlas | 1967 | collage | No | | Collage of liberation photos. Black-and-White. (p. 19). |
| 29 | 167 | Rapoport | Nathan | PL | IL, US | Job | 1968 | sculpture | No | | A statue of biblical Job, pleading for heaven and a number tattoo on his forearm. |
| 30 | 3 | Lurie | Boris | RU | US | Knife in cement Star of David | 1970s | sculpture | No | | A knife in a Star of David. |
| 31 | 63 | Nezhnie | Muriel | US | | Daughters of Auschwitz | 1978 | tapestry | Yes | Images of the Holocaust | Jewish female inmates dressed with striped uniforms, above them the saying "Arbeit macht frei". In the bottom, in Hebrew: "and now we are left a few out of many". |
| 32 | 62 | Bloch | David | DE | US | Crying Hands | 1980s | wood cut | No | | Two groups of skeleton-like figures separated by an image of an outreaching hand. |
| 33 | 90 | Fux | Pal | RO | IL | Abraham and Isaac | 1982 | painting | No | | A depiction of the biblical story of the Binding of Isaac. The figure of Abraham has a number tattoo. |
| 34 | 98 | Segal | George | US | | The Holocaust | 1984 | sculpture | No | | A survivor stands behind barbed wire fence with corpses lying on the ground behind him. |
| 35 | 96 | Rapoport | Nathan | PL | IL, US | Liberation | 1985 | sculpture | No | | An American soldier, carrying a body of a Holocaust survivor. |
| 36 | 49 | Maor | Haim | IL | | portrait with parents | 1986 | painting | No | | Triptych of three portraits (the artist and his parents) with a serial number on them (the number tattooed on the artist's father forearm). |
| 37 | 32 | Tuymans | Luc | BE | | Gaskamer (Gas Chamber) | 1986 | painting | No | | A gas chamber. |
| 38 | 64 | Nezhnie | Muriel | US | | Liberation | 1987 | tapestry | No | | A former inmate is supported by two others former inmates. All three male figures dressed with striped uniform. Above them, the saying "wir begruessen unsere Berfeier". |
| 39 | 50 | Maor | Haim | IL | | Rosh Me'ur'ar | 1988 | painting | No | | Four portraits (the artist, his parents, and his German friend), their heads are fragmented; to their left, on a piece of wood, appears a serial number (the father's number tattoo). |
| 40 | 65 | Kellner | Tatana | CZ | US | Auschwitz | 1990s | photograph | Yes | 50 Years of Silence | A photo collage consisting of images of atrocity sites. |
| 41 | 68 | Kellner | Tatana | CZ | US | Auschwitz Birkenau | 1990s | photograph | Yes | 50 Years of Silence | A photo collage consisting of images of atrocity sites. |
| 42 | 66 | Kellner | Tatana | CZ | US | Family History | 1990s | photograph | Yes | 50 Years of Silence | A photo collage consisting of family portraits surrounded by images of atrocity sites. |
| 43 | 67 | Kellner | Tatana | CZ | US | Terezin | 1990s | photograph | Yes | 50 Years of Silence | A photo collage consisting of images of atrocity sites. |
| 44 | 84 | Rothenberg | Ellen | US | | The Anne Frank Project | 1990s | installation | Yes | The Anne Frank Project | A three-part installation, creating relations between objects, spaces, memory and myth. (Piles of combs and the like that resonate with liberation photos). |
| 45 | 31 | Kahana | Vardi | IL | | 3 sisters | 1992 | photograph | Yes | One family | Three elderly women showing their consecutive number tattoos (the artist's mother and her aunts). This is the first photograph in the series. |
| 46 | 69 | Kellner | Tatana | CZ | US | 71125: 50 Years of Silence. (Eva Kellner's story) | 1992 | mixed media | Yes | 50 Years of Silence | A box with a handmade paper cast of the tattooed forearm of the artist's mother (Eva Kellner) and a manuscript printed over contemporary and historical photos of atrocity sites. |
| 47 | 70 | Kellner | Tatana | CZ | US | B-11226: 50 Years of Silence. (Eugene Kellner's story) | 1992 | mixed media | Yes | 50 Years of Silence | A box with a handmade paper cast of the tattooed forearm of the artist's father (Eugene Kellner) and a manuscript printed over contemporary and historical photos of atrocity sites. |
| 48 | 10 | Koudelka | Josef | CZ | FR | [Auschwitz-Birkenau concentration camp] | 1992 | photograph | No | | Auschwitz-Birkenau: barbed wire. Black-and-White. |
| 49 | 26 | Leveque | Claude | FR | | Arbeit macht frei | 1992 | mixed media | No | | The figure of Mickey Mouse alongside the iconic sign of "Arbeit macht frei". |
| 50 | 166 | Schechner | Alan | GB | | Bar Code to Concentration Camp Morph | 1991-1993 | photograph | No | | Bar-coding numbers gradually becoming the figures of inmates with uniform. |
| 51 | 165 | Schechner | Alan | GB | | Self Portrait at Buchenwald: It's the Real Thing | 1991-1993 | photograph | No | | The artist inserted himself in a famous photo taken by Margaret Bourke-White after the liberation of Buchenwald, with a Diet Coke can in his hand. |
| 52 | 75 | Stojka | Ceija | AT | | Die Angst von Macht - The fear of the strength | 1993 | painting | No | | A colourful (allegedly joyful) depiction of the life within the camp. |
| 53 | 77 | Stojka | Ceija | AT | | Die Befreiung Bergen-Belsen - Liberation Of Bergen-Belsen | 1993 | painting | No | | A colourful depiction of liberation. |
| 54 | 76 | Stojka | Ceija | AT | | Ohne Titel - Untitled | 1993 | painting | No | | A depiction of a camp site. |
| 55 | 99 | Kramer | Arnold | US | | [Portion of photo mural depicting Jewish Auschwitz survivors] | 1993-1995 | installation | No | | Segment of photo mural depicting Jewish Auschwitz survivors from Salonika showing their tattooed arms on the third floor of the permanent exhibition at the U.S. Holocaust Memorial Museum; The center photograph was taken in 1991 by Frederic Brenner in Salonika (Greece). Pictured from left to right are: Sam Porfeta, Mois Amir, Avraam Robisa, and Barouh Sevy. |
| 56 | 42 | Levinthal | David | US | | Mein Kampf | 1993-1994 | artist book | No | | Reenactment of Hitler rise to power and the Nazi campaign to liquidate the Jews, using toy soldiers, dolls, and other figurines. |
| 57 | 78 | Stojka | Ceija | AT | | Ravensbrueck, 1944 | 1994 | painting | No | | A depiction of a camp site. |
| 58 | 74 | Stojka | Ceija | AT | | Z 6399 | 1994 | painting | No | | A red forearm with the artist's number tattoo reaches forward, towards a white forearm (without its palm). |
| 59 | 34 | Tereza Salmon | Naomi | IL | | Asservate / Exhibits | 1994 | photograph | Yes | Asservate / Exhibits | Relics connected with the Holocaust (e.g. glasses, teeth). |
| 60 | 23 | Libera | Zbigniew | PL | | Lego Concentration Camp / Lego | 1994-1999? | mixed media | No | | A limited edition of seven boxes LEGO bricks (in different sizes) of a concentration camp. |
| 61 | 94 | Wolman | Michel | FR | IL | HaAndarta | 1995 | mixed media | No | | Golden bracelet in the shape of barbed wire/crown of thorns, plaque with numbers and golden tooth. |
| 62 | 83 | Passow | Beate | DE | | Numbers | 1995-1998 | photograph | Yes | Numbers | Stretched forearms showing their number tattoo in various gestures. |

VHH Collection of Artworks

| | A | B | C | D | E | F | G | H | I | J | K |
|-----|------------|--------------------|---------------------|------------------|-------------|--|------------|--------------|-------------------|---|--|
| 1 | Artwork No | Artist's Last Name | Artist's First Name | Country of Birth | Nationality | Title | Year | Medium | Part of an Entity | Larger Entity Title | Description |
| 64 | 85 | Rothenberg | Ellen | US | | Beautiful Youth Project | 1995-1999 | installation | No | | An installation that connects between feminism, propaganda, memory, and pop culture. (Piles of wax casts of hands and the like that resonate with liberation photos). |
| 65 | 80 | Stojka | Ceija | AT | | Bergen-Belsen 1945 | 1996 | painting | No | | A colourful depiction of a fire of a barrack. |
| 66 | 95 | Wolman | Michel | FR | IL | Sh'chita | 1996 | mixed media | No | | Barbered wire, blue-white stripes (reminiscent of the inmates' uniform), and a slaughter knife. |
| 67 | 27 | Volland | Ernst | DE | | E8 | 1997 | photograph | Yes | Blurred Pictures / Eingebrennte Bilder | Blurred image of barbed wire fence. |
| 68 | 61 | Wolin | Jeffrey A. | US | | Written In Memory: Portraits of the Holocaust | 1997 | photograph | Yes | Written In Memory: Portraits of the Holocaust | Portraits of Holocaust survivors, with their words imprinted directly on the images. |
| 69 | 152 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz: barbed wire. Black-and-White. |
| 70 | 153 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz: an atrocity site. Black-and-White. |
| 71 | 154 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz surroundings. Black-and-White. |
| 72 | 155 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz surroundings. Black-and-White. |
| 73 | 156 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz: an atrocity site. Black-and-White. |
| 74 | 157 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz: an atrocity site. Black-and-White. |
| 75 | 158 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz surroundings. Black-and-White. |
| 76 | 159 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 1998 | photograph | Yes | Polish Landscapes | Auschwitz surroundings. Black-and-White. |
| 77 | 21 | Shirman | Simcha | DE | IL | Barrack 3,SS 470430-990613 | 1999 | photograph | Yes | Polish Landscapes | Barrack toilet. |
| 78 | 79 | Stojka | Ceija | AT | | 1944. Liberation, 15.4.1945 | 1999 | painting | No | | A (3-parts) depiction of a camp site. |
| 79 | 1 | Zmijewski | Artur | PL | | Game of Tag | 1999 | video | No | | Men and women of various ages play 'Game of Tag' in what seems to be a former gas chamber. |
| 80 | 25 | Arad | Boaz | IL | | Immense inner Peace | 2001 | video | No | | The artist holds a black-and-white photo of Auschwitz-Birkenau's toilet while wearing a mask face of Hitler. |
| 81 | 44 | Maor | Haim | IL | | Untitled | 2001 | photograph | No | | An image of Auschwitz-Birkenau's blueprint is projected on the artist's back. |
| 82 | 46 | Maor | Haim | IL | | Untitled | 2001 | photograph | No | | An image of a map of Auschwitz is projected on the artist's back |
| 83 | 45 | Maor | Haim | IL | | Untitled I | 2001 | photograph | No | | An image of Auschwitz entrance is projected on the artist's back. |
| 84 | 33 | Siwek | Agata | PL | | Original Souvenirs Auschwitz-Birkenau | 2002 | installation | No | | An installation of a souvenir shop selling objects with Holocaust/Nazi symbols. |
| 85 | 72 | Stojka | Ceija | AT | | Ohne Titel - Untitled | 2002 | mixed media | No | | A depiction of a camp site. |
| 86 | 30 | Kahana | Vardi | IL | | My mother Rivka and my children Gil and Roni | 2003 | photograph | Yes | One family | A grandmother with number tattoo alongside her two grandchildren (the artist's mother and her children). This is the last photograph in the series. |
| 87 | 28 | Klaman | Grzegorz | PL | | Kunst macht frei | 2003 | mixed media | No | | Shiny sign of "Kunst macht frei" ("art sets you free"). |
| 88 | 24 | Libera | Zbigniew | PL | | Residents | 2004 | photograph | Yes | Positives | The artist manipulated the famous liberation photo of inmates behind barbed wire in such a manner that reverses the photograph's original meaning. |
| 89 | 29 | Schoenfeld | Sarah | DE | | Weil wenn... | 2004 | photograph | No | | A woman smiling next to Auschwitz's barbed wire fence. |
| 90 | 2 | Zmijewski | Artur | PL | | 80064 | 2004 | video | No | | The artist persuades a 92-year-old Auschwitz survivor (Jozef Tarnawa) to "renew" his number tattoo. |
| 91 | 97 | Lemel | Yossi | IL | | 6 numbers (the number of father) | 2005 | poster | No | | A close up on his father's forearm number tattoo. |
| 92 | 73 | Stojka | Ceija | AT | | Achtung, Achtung. Rossauer Laende (Wien). Auschwitz. Es fließt das Blut. 1943 - Attention, attention. Rossauer Lände (Vienna). Auschwitz. Blood is Flowing. 1943 | 2005 | painting | No | | A depiction of a camp site; the right side is depicted mainly in black-and-white tones (perpetrators) while the left side of the painting is colourful (survivors). |
| 93 | 82 | Stojka | Ceija | AT | | Der Krieg ist aus, Bergen-Belsen, 1945, April. Auschwitz, Ravensbrück. Es weht der Wind über die KZs, 1945 - The War Is Over. Bergen-Belsen, 1945, April. Auschwitz, Ravensbrück. The Wind Is Blowing Over The Concentration Camps, 1945 | 2005 | drawing | No | | A black-and-white drawing of the (former) camp sites, including handwritten text. |
| 94 | 81 | Stojka | Ceija | AT | | Wo ist meine Familie. Bergen-Belsen 1945 - Where Is My Family. Bergen-Belsen 1945 | 2006 | drawing | No | | A black-and-white drawing of starving inmates upon the liberation of the camp. |
| 95 | 47 | Maor | Haim | IL | | My Father's Suitcase | 2008 | mixed media | No | | A wooden suitcase pierced with the father's number. |
| 96 | 55 | Israeli | Erez | IL | | Jewish lesson | 2009 | video | No | | The artist sews a yellow Star of David badge to his own chest. |
| 97 | 53 | Israeli | Erez | IL | | My eBay collection 1 | 2009 | installation | Yes | My eBay collection | Holocaust artifacts and Nazi souvenirs bought on ebay (e.g., yellow badge, dolls, spoons, etc.). |
| 98 | 71 | Raz | Guy | IL | | Liga Terezin | 2009 | photograph | Yes | Liga Terezin | The famous entrance gate to the Anfield stadium ("you'll never walk alone") resonates with the sign that appeared at the entrance to the camps ("Arbeit macht frei"). (One photo from the series). |
| 99 | 143 | Yatziv | Amir | IL | | Arbeit macht frei | 2009 | video | No | | Conservation and (re)production process of the Auschwitz "Arbeit macht frei" sign. |
| 100 | 144 | Yatziv | Amir | IL | | Arbeit macht frei | 2009 | photograph | Yes | Arbeit macht frei | Rust points in the Auschwitz "Arbeit macht frei" sign. |
| 101 | 7 | Boltanski | Christian | FR | | Personnes | 2010 | installation | No | | Monumenta at Grand Palais Paris. Piles of clothes. |
| 102 | 101 | Jusidman | Yishai | MX | | Auschwitz | 2010 | painting | Yes | Prussian Blue | Auschwitz: an atrocity site. |
| 103 | 102 | Jusidman | Yishai | MX | | Majdanek | 2010 | painting | Yes | Prussian Blue | Majdanek: an atrocity site. |
| 104 | 104 | Jusidman | Yishai | MX | | Struthof | 2010 | painting | Yes | Prussian Blue | Struthof: an atrocity site. |
| 105 | 51 | Maor | Haim | IL | | Three Stages of Blindness (My Grandfather) | 2010 | painting | No | | Triptych depicting the artist's grandfather (young adult, adult, elderly) – left wing: his portrait from Bergen-Belsen with his prisoner number. |
| 106 | 89 | Pitchon | Avi | IL | | Gesamtkunstwerk | 2010 | photograph | No | | Torso with a "Gesamtkunstwerk" tattoo, and a golden Star of David necklace. |
| 107 | 108 | Jusidman | Yishai | MX | | Auschwitz | 2011 | painting | Yes | Prussian Blue | Auschwitz: an atrocity site. |
| 108 | 109 | Jusidman | Yishai | MX | | Auschwitz | 2011 | painting | Yes | Prussian Blue | Auschwitz: an atrocity site. |
| 109 | 110 | Jusidman | Yishai | MX | | Dachau | 2010-2012 | painting | Yes | Prussian Blue | Dachau: an atrocity site. |
| 110 | 106 | Jusidman | Yishai | MX | | Gas Door | 2011 | painting | Yes | Prussian Blue | An atrocity site. |
| 111 | 113 | Jusidman | Yishai | MX | | Gas Door | 2011 | painting | Yes | Prussian Blue | An atrocity site. |
| 112 | 107 | Jusidman | Yishai | MX | | Majdanek | 2011 | painting | Yes | Prussian Blue | Majdanek: an atrocity site. |
| 113 | 112 | Jusidman | Yishai | MX | | Stutthof | 2011 | painting | Yes | Prussian Blue | Stutthof: an atrocity site. |
| 114 | 60 | Landau | Sigalit | IL | | O my friends, there are no friends | 2011 | installation | No | | 12 pairs of bronze shoes tied together in a wired circle. |
| 115 | 59 | Landau | Sigalit | IL | | Salted Lake | 2011 | video | No | | Documentation of shoes covered with a layer of salt crystals lying on a frozen lake as they gradually fall into the water. The shoes originally sank into the Dead Sea. |
| 116 | 160 | Shirman | Simcha | DE | IL | Auschwitz-Birkenau | 2011 | photograph | Yes | Polish Landscapes | Auschwitz surroundings. Black-and-White. |
| 117 | 105 | Jusidman | Yishai | MX | | Majdanek | 2012 | painting | Yes | Prussian Blue | Majdanek: an atrocity site. |
| 118 | 111 | Jusidman | Yishai | MX | | Mauthausen | 2011-2012 | painting | Yes | Prussian Blue | Mauthausen: an atrocity site. |
| 119 | 103 | Jusidman | Yishai | MX | | Treblinka | 2012 | painting | Yes | Prussian Blue | Treblinka: an atrocity site. |
| 120 | 58 | Landau | Sigalit | IL | | Island of Shoes | 2013-2015? | installation | No | | A heap of shoes that were sank in the Dead Sea. |
| 121 | 161 | Shirman | Simcha | DE | IL | Stutthof | 2014 | photograph | Yes | Polish Landscapes | Stutthof surroundings. Black-and-White. |
| 122 | 162 | Shirman | Simcha | DE | IL | Stutthof | 2014 | photograph | Yes | Polish Landscapes | Stutthof surroundings. Black-and-White. |
| 123 | 14 | Yefman | Gil | IL | | Time Table | 2014 | screen print | No | | A set of screen prints designed as a 'pinup' calendar using key Nazi female figures (in sexual positions) at the backdrop of atrocity sites. |

VHH Collection of Artworks

| | A | B | C | D | E | F | G | H | I | J | K |
|-----|------------|--------------------|---------------------|------------------|-------------|--|---------|-------------|-------------------|---------------------|---|
| 1 | Artwork No | Artist's Last Name | Artist's First Name | Country of Birth | Nationality | Title | Year | Medium | Part of an Entity | Larger Entity Title | Description |
| 124 | 57 | Israeli | Erez | IL | | Stempelwald, No.7 | 2015 | photograph | Yes | Stempelwald | A torso, from which a tattooed arm is outstretched. |
| 125 | 168 | Israeli | Erez | IL | | Stempelwald, No.8 | 2015 | photograph | Yes | Stempelwald | A torso, from which a tattooed arm is outstretched. |
| 126 | 9 | Yefman | Gil | IL | | [Key Holder] | 2015? | mixed media | Yes | Gift Shop | A key holder with the saying "Arbeit macht frei" in Hebrew. |
| 127 | 15 | Yefman | Gil | IL | | Birkenau Puzzle | 2015 | mixed media | Yes | Gift Shop | 48 pieces colorful puzzel of Auschwitz's entrence gate. |
| 128 | 17 | Yefman | Gil | IL | | Buchenwald Wooden Train | 2015? | mixed media | Yes | Gift Shop | Wooden train, the waggons creating the word "Buchenwald". |
| 129 | 13 | Yefman | Gil | IL | | Decomposition | 2015 | video | Yes | | Video loop of liberation photos being decomposed into an ever changing kaleidoscopic Mandala. |
| 130 | 12 | Yefman | Gil | IL | | Human Tapestry | 2015 | tapestry | Yes | | Fragments taken from duplicated liberation photos were woven into a Jacquard fabric. The work was produced at Ettun, an Israeli weaving factory whose family history connects with the Holocaust. |
| 131 | 16 | Yefman | Gil | IL | | Kaufen macht frei | 2015 | mixed media | Yes | Gift Shop | Key holder with the saying "Kaufen macht frei" ("shopping sets you free"). |
| 132 | 19 | Arnoldi | Natalie | US | US | April 29 | 2016 | painting | Yes | This happened here | "Brausebad" from Dachau. |
| 133 | 22 | Arnoldi | Natalie | US | US | January 27 | 2016 | painting | Yes | This happened here | Auschwitz's gas chamber. |
| 134 | 169 | Shapira | Shahak | IL | IL, DE | Yolocoast | 2017 | photograph | No | | Manipulated photographs of selfies and casual photographs uploaded on different social media platforms at the background of atrocity sites and piles of corpses. |
| 135 | 145 | Yatziv | Amir | IL | | Another planet | 2017 | film | No | | Animated Documentary of encounters in virtual worlds simulating Auschwitz-Birkenau concentration camp. |
| 136 | 56 | Israeli | Erez | IL | | Ami and Tami | 2018 | drawing | No | | Ami and Tami (Hänsel und Gretel) candy house in an Auschwitz-like surrounding. |
| 137 | 151 | Yefman | Gil | IL | | Bad RenRo and Penelope at Kibbutz Buchenwald | 2018 | video | Yes | Kibbutz-Buchenwald | The fictional figures of Penelope and Bad RenRo (artists Gil Yefman and Dov Or-Ner, respectively) visit at the Kibbutz Netzer Sereni, the Buchenwald Memorial (and its surroundings). |
| 138 | 149 | Yefman | Gil | IL | | Condensed Milk Cans | 2018 | painting | Yes | Kibbutz-Buchenwald | Condensed milk cans provided by the liberating forces to the (former) inmates. |
| 139 | 150 | Yefman | Gil | IL | | Goethe Oak Bench | 2018 | mixed media | Yes | Kibbutz-Buchenwald | A recreation of the Goethe Oak from KZ Buchenwald (based on a sketch created by Israeli artist Dov Or-Ner in 2017). |
| 140 | 164 | Morag | Debbie | DE | IL | Indelible | 2020 | photograph | Yes | Indelible | An ongoing photographic project that depicts Israeli women, at least one of whose parents was an Auschwitz survivor (many hold a suitcase with their parents' number tattoo). |
| 141 | 86 | Birkin | Edith | CZ | GB | Liberation Day | unknown | painting | No | | A portrait of a male prisoner wearing a striped uniform. |

5.3. Table: Graphic novels

VHH Collection of Graphic Novels

1980s

Gillon, Paul and Cothias, Patrick: *Au nom de tous les miens*, Grenoble: Glénat, **1986**, 48 p., ISBN 978-2723406505.

Kantor, Alfred: *The Book of Alfred Kantor. An Artist's Journal of the Holocaust*, with a preface by John Wykert, New York: Schocken Books, **1987**, 42 p., 127 leaves of plates, col. ill., ISBN 0-8052-4029-2 [orig. ed. New York: McGraw-Hill, 1971].

1990s

McCloud, Scott: *Understanding Comics. The Invisible Art*, [Reprint], New York: HarperPerennial, **1994** (A Kitchen Sink Book), 215 p., ill. (some col.), ISBN 0-06-097625-X [orig. ed. Northampton, MA: Tundra Pub., 1993].

Beduerftig, Friedemann/Kalenbach, Dieter: *Hitler, 2. veränderte Ausgabe, 2. Auflage*, Hamburg: Carlsen, **1995**, 200 p., chiefly col. ill., ISBN 3551721807.

Moore, Alan: *V for Vendetta*, New York: Vertigo, **1995** (DC Comics), 286 p., ISBN 0-930289-52-8 [orig. ed. 1982-1989].

Spiegelman, Art: *The Complete Maus. A Survivor's Tale*, [Nachdr.], New York: Knopf/Pantheon Books, **1996**, 295 p., ISBN 978-0-679-40641-9.

2000s

Kubert, Joe: *Yossel April 19, 1945. A Story of the Warsaw Ghetto Uprising*, New York: iBooks, **2003**, 120 p., ill., ISBN 0-7434-7516-X.

Sacco, Joe: *Palestine*, Introduction by Edward Said, London: Jonathan Cape, **2003**, vi, 285 p., chiefly ill., ISBN 978-0-224-06982-3 [orig. ed. Seattle: Fantagraphics Books, 1993].

Sacco, Joe: *The Fixer: A Story from Sarajevo*, Montreal: Drawn and Quarterly, **2003**, 116 p., ISBN 978-1896597607.

Croci, Pascal: *Auschwitz*, New York: Harry N. Abrams, **2004**, 87 p., chiefly ill., ISBN 0810948311 [orig. ed. Paris: Éd. du Masque, 2000].

Ponchard, Gregory/Squarzoni, Philippe: *Drancy-Berlin-Oswiecim, Albi: Requins marteaux*, **2005** (Rétine), 35 p., ISBN 9782849610237.

Katin, Miriam: *We Are on Our Own. A Memoir*, Montreal: Drawn & Quarterly, **2006**, 1 online resource, 122 p., ISBN 9781896597201.

Eisenstein, Bernice: *I Was a Child of Holocaust Survivors*, Toronto: McClelland & Stewart Ltd, **2007**, 192 p., ill., ISBN 9780771030635.

- Heuvel, Eric/van der Rol, Ruud/Schippers, Lies: Die Suche, Dr. A, Braunschweig: Bildungshaus Schulbuchverl., **2007**, 61 p., ISBN 978-90-8667-101-4.
- Hudson-Goff, Elizabeth/Brown, Jonatha A.: Ana Frank, Milwaukee, WI: World Almanac Library, **2007** (Graphic biographies), 1 vol. (unpaged), col. ill., ISBN 0329459406.
- Lacaf, Fabien/Poujol, Catherine: Les enfants cachés. L'affaire Finaly, Paris: Berg international éd., **2007** (IceBerg), 47 p., ill., ISBN 9782911289866.
- Sacco, Joe: Safe Area Goražde: The War in Eastern Bosnia, London: Penguin Books, **2007**, 236 p., ISBN 9780224080897 [orig.ed. Seattle: Fantagraphics Books, 2000].
- Salomon, Merav: A Family Visit to Berlin, Tel Aviv: Third Ear Press, **2008**, 70 p., ISBN 978-965-555-335-2.
- Sim, Dave: Judenhass, Kitchner, Ontario: Aardvark-Vanaheim, **2008**, 1 volume, 60 p. (ISBN 9781312723337).
- Spiegelman, Art: Breakdowns. Portrait of the Artist as a Young %@&*!, 1st rev. ed., New York: Pantheon Books, **2008**, 74 p., ISBN 9780375423956.
- Heuvel, Eric: Die Entdeckung, Amsterdam / Leeuwarden: Anne-Frank-Haus / Widerstandsmuseum Friesland, **2009**, 60 p., ISBN 90-72972-89-9.
- Sacco, Joe: Footnotes in Gaza, 1. paperback ed., New York, NY: Metropolitan Books, **2009**, 418 p., ISBN 978-0-8050-7347-8.
- Schwartz, Simon: Drueben!, Erweiterte 9. Auflage, Berlin: Avant-Verlag, **2009**, 119 p., ISBN 978-3-939080-37-4.
- Tamir, Michal: Ha-Hof Ha-Shaket [The Quiet Beach], 1. Aufl., 1 Bd., Tel-Aviv/Israel: Matar; Triwaks Enterprises, **2009**, 228 p.

2010S

- Glidden, Sarah: How to Understand Israel in 60 Days or Less, New York: Vertigo/DC Comics, **2010**, 206 p., ISBN 978-1-4012-2233-8.
- Jablonski, Carla/Purvis, Leland: Resistance, 1st ed., New York: First Second, **2010** (Resistance, bk. 1), 121 p., ISBN 9781596432918.
- Jacobson, Sidney/Colón, Ernie: Anne Frank. The Anne Frank House Authorized Graphic Biography, 1st ed., New York: Hill and Wang, **2010**, 152 p., ISBN 978-0-8090-2685-2.
- Jablonski, Carla/Purvis, Leland: Defiance, 1st ed., New York: First Second, **2011** (Resistance, bk. 2), 124 p., ISBN 1596432926.
- Jablonski, Carla/Purvis, Leland: Victory, 1st ed., New York: First Second, **2012** (Resistance, bk. 3), 123 p., ISBN 1596432934.
- Pekar, Harvey/Waldman, J. T.: Not the Israel My Parents Promised Me, First paperback edition, New York: Hill and Wang, **2012**, 172 p., ill., ISBN 978-0-8090-9482-0.
- Tezuka, Osamu: Message to Adolf, 1st Vertical ed., New York: Vertical Inc., **2012**, 646 p., ISBN 1935654438 [orig. ed. 1983-1985].

- Hautière/Laboutique, Francis/Polack, Emmanuelle: Femmes en résistance, [Paris]: Casterman, **2013-2016**, 1 ressource en ligne (4 v.), ISBN 2203104171.
- Katin, Miriam: Letting It Go, First edition, New York: Drawn & Quarterly, **2013**, 1 v., 160 p., ISBN 978-1-77046-103-1.
- Kichka, Michel: Ha-Dor Ha-sheni [The Second Generation]. Devarim she-lo siparti le-aba [Things I Did Not Tell My Father] = Deuxième génération ce que je n'ai pas dit à mon père, Tel-Aviv/Moshav ben-Shemen: Hargol hotsa'ah le-or; Modan hotsa'ah le-or, **2013**, 112 p., ISBN 978-965-560-001-8.
- Reiche, Volker: Kiesgrubennacht. Graphic Novel, 1., Originalausgabe, vierfarbig, Berlin: Suhrkamp, **2013** (Suhrkamp Taschenbücher, 4476), 236 p., ISBN 978-3-518-4647-2.
- Spiegelman, Art (ed.): Co-mix. Art Spiegelman: A Retrospective of Comics, Graphics and Scraps, First Drawn & Quarterly edition, expanded and revised., Montreal: Drawn & Quarterly, **2013**, 136 p., ISBN 9781770461147.
- Dauvillier, Loïc: Ha-machbo [Hidden]. A Child's Story of the Holocaust, New York: First Second, **2014**, 87 p., chiefly color ill., ISBN 978-965-552-745-2.
- Kleist, Reinhard: The Boxer. The True Story of Holocaust Survivor Harry Haft, Graphic Novel, London: SelfMadeHero, **2014**, 204 p., ISBN 978-1-906838-77-5.
- Mizuki, Shigeru: Showa 1939-1944: A History of Japan, Montreal: Drawn and Quarterly, **2014**, 548 p., ISBN 978-1-77046-151-2.
- Pak, Greg: Magneto Testament, New York: Marvel, **2014** (X-Men), 1 volume, 157 p., ISBN 978-0-7851-9172-8.
- Schwartz, Simon: The Other Side of the Wall, Graphic novel; First American edition, Minneapolis: Graphic Universe, **2015**, 112 p., ISBN 978-1-4677-5840-6.
- Ferris, Emil: My Favorite Thing Is Monsters, First Fantagraphics books edition, Seattle, WA: Fantagraphics Books, **2016**, 1 volume, 416 p., ISBN 978-1-60699-959-2.
- Belifante, C. E. Judith/Benesch, Evelyn/Salomon, Charlotte: Charlotte Salomon. Life? Or Theatre? A Selection of 450 Gouaches, ed. by Alix Sharma-Weigold, Bhasham R. Sharma, Köln: Taschen, **2017** 1 volume, ISBN 9783836570770.
- Fatzinek, Thomas: Die Stärkeren. Ein Bericht von Hermann Langbein, 1. Aufl., Wien: bahoe books, **2017**, 46 p., chiefly ill., ISBN 978-3-903022-49-2.
- Oskamp, Nils: Drei Steine, 2. Aufl., Stuttgart: Panini, **2017** (Panini Comics DE), 152 p., ISBN 978-395798-646-7.
- Ozanam, Antoine/Nadji, Scelsi: Journal d'Anne Frank. L'annexe notes de journal du 12 juin 1942 au 1er août 1944, Toulon: Éditions Soleil, **2017**, 130 p., ill., ISBN 2302048881.

- Yomtov, Nelson: Death Camp Uprising. The Escape from Sobibor Concentration Camp, North Mankato Minnesota: Capstone Press a capstone imprint, **2017** (Graphic library. Great escapes of World War II), 32 p., ISBN 978-1-5157-3537-3.
- Bui, Thi: The Best We Could Do, New York: Abrams Comicarts, **2018**, 330 p., ISBN 978-1-4197-1878-6.
- Folman, Ari/Polonsky, David/Frank, Anne: Anne Frank's Diary: The Graphic Adaptation, New York: Pantheon Books, **2018**, 160 p., ISBN 978-1101871-79-9.
- Herman, Gail: What Was the Holocaust?, Illustrated by Jerry Hoare, New York: Penguin Workshop, **2018** (What Was?), 132 p., 16 unnumbered p. of plates, ill., maps, ISBN 978-0-451-53390-6.
- Johansson, Kalle/Berggren, Lena: Was ist eigentlich Faschismus?, Berlin: Verlagshaus Jacoby & Stuart, **2018**, 68 p., ISBN 978-3-946593-63-8 [orig. ed. Stockholm: Verbal, 2018].
- Krigstein, B. et al.: Master Race and Other Stories, First Fantagraphics Books edition, Seattle: Fantagraphics Books, **2018** (The EC Artists' Library, 21), 219 p., chiefly b&w ill., ISBN 978-1-68396-094-2.
- Peidro, Jordi: Mauthausen, 1. Auflage, Wien: bahoe books, **2018**, 206 p., ISBN 978-3-903022-88-1 [orig. ed. 2016].
- Rizzo, Marco/Bonaccorso, Lelio: Jan Karski: Zeuge der Shoah, Wien: Bahoe Books, **2018**, 160 p., ISBN 978-3-903022-75-1.
- Fatzinek, Thomas: Der letzte Weg, First edition, Wien: bahoe books, **2019**, 99 p., ISBN 978-3-903290-02-0.
- Mastragostino, Matteo/Ranghiasi, Alessandro: Primo Levi, 2. Aufl., Wien: bahoe books, **2019**, 128 p., ISBN 978-3-903022-99-7 [orig. ed. Padua: BeccoGiallo, 2017].
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- Takei, George/Eisinger, Justin/Scott, Steven/ Becker, Harmony: They Called Us Enemy, San Diego: Top Shelf Productions, **2019**, 208 p., ISBN 978-1603094-50-4.
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- Gautier, Guy-Pierre/Oger, Tiburce: Überleben in Dachau, Wien: Bahoe books, **2020**, 86 p., ISBN 978-3-903290-20-4.
- Morvan, Jean-David/ Savoia, Sylvian: Cartier-Bresson, Deutschland 1945, Wien: Bahoe Books, **2020**, 144 p., ISBN 978-3903290105.

5.4. Table: Video games

VHH Collection of Video Games

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | |
|---------------|-------|--------------------------------|----------------------|-----------|------------------------------------|---|--|--------------------------|--|----------------------|---|--|---------|---|
| Video Game No | Title | Subtitle | Year | Developer | Publisher | Version | Carrier | Country of Publication | Location of Publication | Description | Comments | Age Restr. | Link | |
| 2 | 001 | Wolfenstein | 3D | 1994 | id Software | Apogee Software | Wolfenstein 3D - PC | digital copy, disc, tape | US | Garland (Texas) | "Maybe it was the fact that people got to blow away Nazis. Maybe it was the sheer challenge of it all. For whatever reason, Wolfenstein 3D and Spear of Destiny, pioneered the first-person shooter genre and brought its legendary creators, id Software, worldwide notoriety and numerous awards." [Steam] | Only WWII | 12+ | https://store.steampowered.com/app/2270/ |
| 3 | 002 | Imagination is the only Escape | | 2008 | Luc Bernard /Silver Sphere Studios | Alten8 | Imagination is the only Escape - Nintendo DS | disc, tape (Expected) | GB | Luton | "Imagination Is the Only Escape is an unreleased video game by Luc Bernard. (...) Set in France during World War II, Imagination Is The Only Escape is an educational title aiming to teach children about The Holocaust." [Wikipedia] | Educational title aiming to teach children about the Holocaust NOT RELEASED | unknown | n/a |
| 4 | 003 | Turning Point: Fall of Liberty | | 2008 | Spark Unlimited | Codemasters | Turning Point: Fall of Liberty - PC | digital copy, disc | GB | Southam | "Turning Point: Fall of Liberty is a first-person shooter video game, developed by Spark Unlimited. (...) The game takes place in an alternate history in which Winston Churchill dies in 1931, eight years before the start of World War II, presenting the possibility of what could have happened to Europe, the United States, and the rest of the world without his leadership; the United Kingdom is subdued by Nazi Germany in 1940, and the rest of Europe, North Africa and the Middle East fall soon afterward. The United States, infected with anti-war sentiment, does not get involved overseas. The game takes place in the midst of the Greater German Reich's invasion and occupation of the East Coast of the United States in 1953." [Wikipedia] | Alternative history, fighting Nazis in the US | 12+ | n/a |
| 5 | 004 | Darkest of Days | | 2009 | 8monkey Labs | Phantom EFX | Darkest of Days - PC | digital copy, disc | US | Iowa | "Have you ever wondered what could happen if time travel was a reality? Have you ever thought about the possibility of going back in time to rewrite history for the better? That possibility is a reality in Darkest of Days, where players will travel back and forth through the annals of time to relive some of mankind's most dire hours." [Steam] | | unknown | https://store.steampowered.com/app/37700/ |
| 6 | 005 | Sonderkommando Revolt | | 2010 | Maxim "Doomjedi" Genis | unknown | unknown | unknown | unknown | unknown | "Sonderkommando Revolt features a Jewish protagonist who escapes from Auschwitz and seeks revenge by rescuing Jews and killing high-ranking Nazis. The game is built on the foundation of Wolfenstein 3D and includes graphic depictions of crematoriums, Block 11, gas chambers, and torture areas." [Haaretz] | Wolfenstein 3D mod. NOT PUBLISHED | unknown | n/a |
| 7 | 006 | Czechoslovakia 1938-1989 | | 2014 | Charles Games | unknown | unknown | unknown | CZ | Prague | "The phrase 'school through play' applies literally to the case of the instructional simulation game 'Czechoslovakia 1938-1989' (Československo 38-89). Using a combination of a computer game and interactive comics, students are led through key moments in contemporary Czechoslovak and Czech history so they can 'experience' the events of that time from the perspectives of various people." [Romae.cz] | Romani Genocide / Simulation / Mix of graphic novel and game | unknown | n/a |
| 8 | 007 | Don't starve in the Holocaust | | 2014 | Guy Ulmer | Global Game Jam | Don't starve in the Holocaust - PC | digital copy | IL, US | Tel Aviv, California | "A mod for the game Don't Starve which sets an even grimmer Holocaust survival theme. The initial thought behind the mod was to create a game where reality is distorted based on the character sanity and hunger level (features already supported in Don't Starve base game). The twist however is that reality is so unimaginably horrifying that escaping from it actually makes it easier for the player to survive (as opposed to the original Don't Starve game)." [Global Game Jam] | | unknown | https://store.steampowered.com/app/219740/ |
| 9 | 008 | The Forgotten Ones | | 2014 | Bernt Andreas Eide | Bernt Andreas Eide | The Forgotten Ones version 9.0c - PC | digital copy | NO | Stavanger | "Losing his parents during the holocaust to a mad man of a doctor. You're to play as Grobuskna Vladinov, 20 years after the incident that changed his life dramatically. Grobuskna receives an unknown phone call that'll start a journey that'll twist your mind." [Steam] | | unknown | https://store.steampowered.com/app/314280/ |
| 10 | 009 | Wolfenstein | The New Order | 2014 | MachineGames | Bethesda Softworks | Wolfenstein: The New Order - PC | digital copy, disc | US | Rockville (Maryland) | "Wolfenstein®: The New Order reignites the series that created the first-person shooter genre. Under development at MachineGames, a studio comprised of a seasoned group of developers recognized for their work creating story-driven games, Wolfenstein offers a deep game narrative packed with action, adventure and first-person combat." [Steam] | Set in the future, features human experimentation and labor camps | 18+ | https://store.steampowered.com/app/201810/ |
| 11 | 010 | Auschwitz - A Tale of the Wind | | 2015 | InfoFACTORY | Paragrafo blu | Auschwitz - A Tale of the Wind Version 1.1.1 iOS | app | IT | Udine | "'Auschwitz: A Tale of Wind' is a well-drawn, cartoon-y animated interactive graphic novel about two small children who are sent by cattle car to the concentration camp with their dad." [Tablet] | Mobile App / mix of graphic novel and interactive game | 4+ | https://apps.apple.com/us/app/auschwitz-a-tale-of-wind/id954764549 |
| 12 | 011 | Attentat 1942 | | 2017 | Charles Games | Charles University, Czech Academy of Sciences | Attentat 1942 - PC | digital copy | CZ | Prague | "Attentat 1942 is a historically-accurate adventure about World War 2. Face moral dilemmas and existential struggles as you uncover the troubled past of your family." [Steam] | Nazi occupation of Czechoslovakia | 10+ | https://store.steampowered.com/app/676630/ |
| 13 | 012 | Call of Duty | World War II | 2017 | Sledgehammer Games | Activision | Call of Duty version 11 - PC | digital copy, disc | US, CA, BR, MX, GB, FR, DE, IE, IT, SE, ES, DK, NL, AU, SG, CN, HK, TW | | "Call of Duty® returns to its roots with Call of Duty®: WWII - a breathtaking experience that redefines World War II for a new gaming generation. Land in Normandy on D-Day and battle across Europe through iconic locations in history's most monumental war. Experience classic Call of Duty combat, the bonds of camaraderie, and the unforgiving nature of war against a global power throwing the world into tyranny." [Steam] | Focus on US 1st Infantry Division - including atrocities and concentration camps | 17+ | https://store.steampowered.com/app/476600/ |
| 14 | 013 | Wolfenstein | II: The New Colossus | 2017 | MachineGames | Bethesda Softworks | Wolfenstein: The New Order - PC | digital copy, disc | US | Rockville (Maryland) | "America, 1961. The assassination of Nazi General Deathshead was a short-lived victory. The Nazis maintain their stranglehold on the world. You are BJ Blazkowicz, aka 'Terror-Billy,' member of the Resistance, scourge of the Nazi empire, and humanity's last hope for liberty." [Steam] | | 18+ | https://store.steampowered.com/app/612880/ |
| 15 | 014 | My Memory of Us | | 2018 | Juggler Games | IMGN.Pro | My Memory of Us - PC | digital copy, disc, tape | PL | Warsaw | "My Memory of Us is a moving fairy tale about friendship and hope in the darkest moments of our times. Enter hand-crafted, gorgeously animated 2D world full of adventure, exploration, stealth and puzzles. Meet the kids brought up in different worlds and help them survive during times of occupation." [Steam] | Based on real events that occurred during the Second World War, with much of the game set in what appears to be one of the Nazi-German enforced Jewish ghettos | 7+ | https://store.steampowered.com/app/651500/ |
| 16 | 015 | The Dark Inside Me | | 2018 | Akçay Karaazmak | Akçay Karaazmak | The Dark Inside Me - PC | digital copy | TR | Izmir | "Psychological horror adventure game from a horror movie director based on dynamic scenario. The Dark Inside Me, is a very unique psychological horror adventure game from a horror movie director Akçay Karaazmak, based on dynamic interactive scenario." [Steam] | Psychological horror adventure game with a flashback from Auschwitz | 12+ | https://store.steampowered.com/app/345230/ |

VHH Collection of Video Games

| | A | B | C | D | E | F | G | H | I | J | K | L | M | N |
|----|---------------|------------------------------|-------------|-------------|---------------------------|---|---|---------------------------------|------------------------|--------------------------|--|--|------------|---|
| 1 | Video Game No | Title | Subtitle | Year | Developer | Publisher | Version | Carrier | Country of Publication | Location of Publication | Description | Comments | Age Restr. | Link |
| 17 | 016 | Warsaw | | 2019 | Pixelated Milk | gaming company | Warsaw version 11 - PC | digital copy, disc, tape | PL | Warsaw | "WARSAW is a challenging turn-based tactical RPG set in an occupied capital during WWII. Pick your heroes. Select salvaged arms. Navigate historic streets. Stand up to occupying forces. And try to survive the 63 days of hell in this historically accurate portrayal of Poles fighting for their city." [Steam] | Warsaw uprising 1944 | 12+ | https://store.steampowered.com/app/1026420/ |
| 18 | 017 | Brothers in Blood | WW2 Co-op | 2020 | Happy Dog Interactive LLC | Happy Dog Interactive LLC | Brothers in Blood - PC | digital copy | US | Grand Blanc (Michigan) | "Brothers in Blood is a unique cooperative first person shooter which will feature both well known and (in some cases) lesser known battles spanning across World War II. You and your friends will need to coordinate your efforts and rely on each other as the bombs fall and enemies engage you on all sides. We'll be starting with Allied efforts on the western front before progressing to other areas." [Steam] | | unknown | https://store.steampowered.com/app/1270820/ |
| 19 | 018 | Partisans 1941 | | 2020 | Alter Games | Daedalic Entertainment | Partisans 1941 - PC | digital copy | DE | Hamburg | "Partisans 1941 is a real-time tactics game with stealth elements, set on the eastern front of WW II. As an army commander behind enemy lines you gather a group of Partisans to wage guerilla warfare against the German occupants." [Steam] | | 15+ | https://store.steampowered.com/app/1227530/ |
| 20 | 019 | Radio General | | 2020 | Foolish Mortals | Foolish Mortals | Radio General - PC | digital copy | CA | Saskatoon | "It's WWII. You're a general sitting in a tent. All you have is a map, and a radio. Can you win the battle? Radio General is a unique strategy game where you interact with your units over the radio using speech recognition. Test your mettle and relive famous battles as a WWII general." [Steam] | The game incorporates some footage from the war, look for liberation footage as well | unknown | https://store.steampowered.com/app/1011610/ |
| 21 | 020 | The Journey | Leo's Story | 2020 | Bulb Studios | Beth Shalon LTD | The Journey - Leo's Story Version 1.0.2 - iOS | app | GB | Laxton (Nottinghamshire) | "Take a life-changing journey through the eyes of Leo, a young boy forced to flee Nazi Germany. An interactive story game to learn about identity, friendship and kindness." [Apple Store] | | 9+ | https://apps.apple.com/gb/app/the-journey-leos-story/id1481185954 |
| 22 | 021 | Through the Darkest of Times | | 2020 | Paintbucket Games | HandyGames | Through the Darkest of Times - PC | digital copy, disc, tape | DE | Giebelstadt | "Berlin 1933. 'Adolf Hitler is chancellor!' We all know the consequences this message bore. Unspeakable horrors and suffering would sweep across the world. Few would stand and fight the monstrosity that was the German Reich. Will you? Lead an underground resistance group Through the Darkest of Times." [Steam] | Historical resistance strategy game taking place in Berlin during the Third Reich | 16+ | https://store.steampowered.com/app/1003090/ |
| 23 | 022 | Paradise Lost | | 2021 | PolyAmorous | All in! Games | Paradise Lost - PC | digital copy, disc (DVD/CD-ROM) | PL | Kraków | "Immerse yourself in the last story on Earth in Paradise Lost, an emotion-driven post-apocalyptic experience. Discover what happened in the underground city hidden within an abandoned Nazi bunker, where Slavic mythology mixes with retrofuturistic technology." [Steam] | | unknown | https://store.steampowered.com/app/982720/ |
| 24 | 023 | Svoboda 1945 | | 2021 | Charles Games | Charles University, Czech Academy of Sciences | Svoboda 1945 - PC | digital copy | CZ | Prague | "Svoboda 1945 takes place in a small village in the Czech borderlands. Locals witnessed the horrors of World War 2 only to face the chaotic and violent events that came after. You arrive to decide what to do with the local school. But shortly, the mundane trip reveals that the scars of the past still run deep in the village." [Steam] | Nazi occupation of the Czech-German and the end of WWII | unknown | https://store.steampowered.com/app/1076620/ |
| 25 | 024 | WW2: Bunker Simulator | | 2021 | Beplayer | Gaming Factory S.A., Art Games Studio S.A. | WW2: Bunker Simulator - PC | digital copy | PL | Warsaw | "You are an American soldier. One of the distinguished 101st Airborne Division. Soldiers of 101st fought hard and died but they followed orders. They made things which others couldn't. Do you want to be remembered? You'll have to earn it. Your companions have captured German bunker and your task is to defend it at all costs. Defend your bunker! It won't be easy though." [Steam] | | unknown | https://store.steampowered.com/app/1155870/ |
| 26 | 025 | Ashland Dossier | | forthcoming | PsyRob | PsyRob | Ashland Dossier - PC | digital copy | unknown | unknown | "1965, Cold War. Atrocities of WWII are almost forgotten. Nonetheless, a special task force is set out to hunt Nazis down. As its leader, you will be gathering evidence of war crimes against them and forcibly bringing these criminals to justice." [Steam] | | unknown | https://store.steampowered.com/app/1174680/ |

5.5. Table: Internet memes

VHH Collection of Internet Memes

| A | B | C | D | E | F | G | H |
|---------|---|------------|--------------------------------------|--------------|--|---|---|
| Meme No | Title | Publ. Year | Platform | Coverage | Background | Motifs | Link |
| 1 | "I don't see the difference" | 2014 | Know your meme | 6856 views | Vegetarianism/veganism | men, stripe uniform, barbed wire | https://i.kym-cdn.com/photos/images/newsfeed/000/718/119/79e.png |
| 2 | "As Bernie likes to say democracy can get messy." | 2015 | Imgflip | 841 views | Bernie Sanders | men, stripe uniform, barbed wire | https://imgflip.com/i/14rotl |
| 3 | "Give them your guns" | 2015 | Imgflip | 2921 views | Same as 14 | stripe uniforms, barbed wire, survivors | https://imgflip.com/i/16oums |
| 4 | "They were told this was a shower room. We were told we could keep our health care plan." | 2015 | Know your meme | 129 views | US health care plan | gas chamber | https://i.kym-cdn.com/photos/images/newsfeed/000/939/427/11a.jpg |
| 5 | "Government provides housing medical food. Gun control makes everything possible" | 2016 | Imgflip | 1023 views | Gun control | child, stripe uniform, barbed wire | https://imgflip.com/i/176udx |
| 6 | "Never forget" | 2016 | Yes Weekly (deleted) | 1256 views | Related to the Greensboro Colleges offering of an Holocaust and Genocide course to the public | stripe uniforms, barbed wire, survivors | unknown |
| 7 | "Orange Jews. 100% Concentrated" | 2016 | me.me | 2 likes | No specific reference | stripe uniforms, barbed wire, survivors, hand tattoo | https://me.me/i/4930010 |
| 8 | "What #ZakiaBelkhir really thinks" | 2016 | Know your meme | 340 views | Zakia Belkhir countering anti-Muslim protests | child, stripe uniform, barbed wire | https://knowyourmeme.com/photos/1125975-zakia-belkhiris-selfie-protest |
| 9 | "What is this place? A indoctrination center for socialism... those that survive will carry on the infection of statism to plague humanity" | 2016 | Imgflip | 280 views | anti-Socialism | men, stripe uniform, barbed wire | https://imgflip.com/i/1i9eu1 |
| 10 | "Concentration camps weren't even a plan until Maxine Waters called for us to be assaulted in public" | 2017 | Imgflip | 802 views | Reference to Maxine Waters critique on Trump | barbed wire | https://imgflip.com/i/2cun6h |
| 11 | "Freddie Benson in the Concentration Camp" | 2017 | Imgur | 36 views | Reference to the TV-series iCarly. Freddie Benson was iCarly's technical producer and the tritagonist of the Show | concentration camp, stripe uniforms, barbed wire, survivors | https://ballmemes.com/i/18796903 |
| 12 | "German Death Camps. Not Polish. Remember!" | 2017 | me.me | 2093 likes | Reaction to ZDF calling Auschwitz "Polish death camp" | Auschwitz gate | https://me.me/i/7439124 |
| 13 | "Gun control... They say if it saves just one child it's worth the violation of everyone..." | 2017 | Imgflip | 277 views | Gun control | Auschwitz-Birkenau Gatehouse | https://i.imgflip.com/27vuod.jpg |
| 14 | "If the close the camps the guard dogs will be killed. Statism is a mental abuse issue." | 2017 | Imgflip | 454 views | anti-Socialism | men, stripe uniform, barbed wire | https://imgflip.com/i/2adxqn |
| 15 | "If there is a God, he will have to beg for my forgiveness. A phrase carved on the wall of a concentration camp cell during WWII by a Jewish prisoner." | 2017 | me.me | 1455 likes | Occasion: International Holocaust Remembrance Day 2017 | concentration camp, barracks, survivors in bed, scraggy bodies | https://me.me/i/8306585 |
| 16 | "If we held 1 minute of silence for every victim we would be silent for 11.5 years" | 2017 | me.me | 35 views | Occasion: Holocaust Memorial Day 2017 | stripe uniforms, barbed wire, survivors | https://me.me/i/8359347 |
| 17 | "Jewish hieroglyphics" | 2017 | Imgflip | 2930 views | No specific reference | gas chamber, walls, nail scratches | https://imgflip.com/i/25pwv6 |
| 18 | "Remember, it didn't start with gas chambers" | 2017 | me.me | 520 views | Occasion: International Holocaust Remembrance Day 2017 | concentration camp, barracks, survivors in bed, scraggy bodies | https://me.me/i/8281823 |
| 19 | "The definition of bias and hypocrisy: This is considered to be a symbol of hatred, brutality and inhumanity. Nazi Germany." | 2017 | Imgflip | 1517 views | Border checkpoint Israel | child, stripe uniform, barbed wire | https://imgflip.com/i/1yc6cs |
| 20 | "The Holocaust wasn't real" | 2017 | me.me | 21 views | No specific reference | stripe uniforms, barbed wire, survivors (without hand tattoo) | https://me.me/i/14088652 |
| 21 | "Today is International Holocaust Remembrance Day, Marks 72 Years Since the Liberation of Auschwitz Camp" | 2017 | me.me | 1025 likes | Occasion: International Holocaust Remembrance Day 2017 | concentration camp, stripe uniforms, barbed wire, survivors | https://me.me/i/8325993 |
| 22 | "We haven't had a single school shooting" | 2017 | Imgflip | 609 views | Referring to America's gun control laws, and the common belief that guns would provide security in schools, the meme implies that, if Jews had not given up their guns, Auschwitz would not have happened the way it did | stripe uniforms, barbed wire, survivors | https://imgflip.com/i/24tjrh |
| 23 | "We want -free housing -no work -free food - told what we can and cannot eat..." | 2017 | Imgflip | 577 views | Civil liberties | aerial photograph, concentration camp, stripe uniforms, barbed wire, survivors | https://imgflip.com/i/25xhw5 |
| 24 | "What are you thinking about? Gun control" | 2017 | Imgflip | 207 views | Unclear | stripe uniforms, barbed wire, survivors | https://imgflip.com/i/27vsoc |
| 25 | "Arbeit macht Frei" | 2018 | Twitter | 513 retweets | Occasion: International Holocaust Memorial Day 2018 | "Arbeit macht frei", Auschwitz, stripe uniforms, barbed wire, survivors, scraggy bodies | https://twitter.com/standwithus/status/957189719904964608 |
| 26 | "Don't forget slavery was legal" | 2018 | me.me | 12910 likes | No specific reference | stripe uniforms, barbed wire, survivors | https://me.me/i/20403870 |
| 27 | "Evil never dies it just reinvents itself meme" | 2018 | me.me | unknown | Reaction according to Trump's policy of separating (migrant) families at the border | stripe uniforms, barbed wire, survivors | https://me.me/i/22163331 |
| 28 | "Germany 1944, America 2018" | 2018 | me.me | 51 shares | Reaction of Tamara Smith (Greens, Australia) according to Trump's policy of separating (migrant) families at the border | stripe uniforms, barbed wire, survivors, hand tattoo | https://me.me/i/tamara-smith-mp-june-23-at-1-30-pm-germany-1944-92a3b6d1f60f48f29eb843033c7b0640 |
| 29 | "Hi, I'm a Young Jewish Boy in Auschwitz" | 2018 | me.me | unknown | Counter-Reaction to Memes which compare Auschwitz concentration camps with detention camps at the U.S.-Mexican border with the goal to legitimate and trivialise Trump's policy | stripe uniforms, barbed wire, survivors | https://me.me/i/22925455 |
| 30 | "I don't see a painting here. I see my parents/grandparents." | 2018 | Imgflip | 956 likes | No specific reference | barbed wire | https://imgflip.com/i/302n03 |
| 31 | "I've seen several tweets comparing this to Nazis / The Holocaust and saying things like 'this it how it begins.' I teach Holocaust Literature so let me be clear - this ISN'T how it began. This is ready several stages along the way." | 2018 | me.me | 3230 likes | Comparing US border camps with concentration camp | aerial photograph, concentration camp | https://me.me/i/bb0f1c11222b4d22adfi8fb265e8b090 |
| 32 | "Nazi's HATE him! Find out how this Jew survived he gas chamber with this One simple trick!" | 2018 | me.me | 19 likes | No specific reference | gas chamber | https://me.me/i/22051637 |
| 33 | "Really American: Jewish children, Children at an Arizona immigrant facility" | 2018 | me.me | 77 likes | Reaction according to Trump's policy of separating (migrant) families at the border | stripe uniforms, barbed wire, survivors | https://me.me/i/22182402 |
| 34 | "The karma of entitlements. Voting kills. Google Voluntarism" | 2018 | Imgflip | 219 views | Unclear | child, stripe uniform, barbed wire | https://i.imgflip.com/2fdgg3.jpg |
| 35 | "This is a jail for illegal immigrants" | 2018 | me.me | 436 likes | Critique on the idea of comparing Trump's politics with Auschwitz | concentration camp, barrack, survivors in bed | https://me.me/i/22887099 |
| 36 | "Wait. Where tf my uber driver taking me?" | 2018 | me.me | 36 likes | No specific reference | "Arbeit macht frei", Auschwitz gate | https://me.me/i/22261702 |
| 37 | "We remember" | 2018 | Website Jewish Federations of Canada | unknown | Occasion: International Holocaust Remembrance Day 2018 | stripe uniforms, barbed wire, survivors, hand tattoo | https://www.jewishcanada.org/opinions/of-interest/weremember-international-holocaust-remembrance-day-2018 |
| 38 | "When the guard at the concentration camp takes away your diget spinner. Auschwistic screeching." | 2018 | me.me | 21 likes | No specific reference | child, stripe uniform, barbed wire | https://me.me/i/e5df2bd401304389b0469f4647ddfa9f |
| 39 | "You keep saying that detaining someone is akin to the Holocaust" | 2018 | me.me | unknown | Critique on trivializing the Holocaust through establishing a relationship between Auschwitz concentration camps and detention camps at the U.S.-Mexican border | concentration camp | https://me.me/i/22948541 |
| 40 | "1945: Never forget. 2019: We forgot" | 2019 | Facebook (deleted) | 18 likes | Reaction according to Trump's policy of separating (migrant) families at the border | stripe uniforms, barbed wire, survivors | unknown |
| 41 | "A Russian Officer taking a break after the liberation of Auschwitz (1945)" | 2019 | me.me | 38 likes | No specific reference | Auschwitz, Soviet uniform | https://me.me/i/22e7c9cde54743e3b7a3b6odb9d97ef9 |
| 42 | "ADHD Concentration Camp. We might want to rethink the sign." | 2019 | me.me | 27 likes | Illustration on AHAD | Auschwitz gate | https://me.me/i/cf394cf695044b88ba798a82a3be7777 |
| 43 | | | | | | | |

VHH Collection of Internet Memes

| | A | B | C | D | E | F | G | H |
|----|---------|--|------------|--------------------|-------------|--|--|---|
| | Meme No | Title | Publ. Year | Platform | Coverage | Background | Motifs | Link |
| 44 | 51 | "American soldier liberates concentration camp(1945, colored)" | 2019 | reddit | unknown | No specific reference | Auschwitz gate | https://www.reddit.com/r/HistoryMemes/comments/c6d1ql/ |
| 45 | 7 | "Aoc, no this is a concentration camp" | 2019 | Imgflip | 1068 views | Republican reaction to Alexandra Ocasio-Cortez' act of relating U.S. detention camps with Auschwitz concentration camps | concentration camp, barracks, survivors in bed, scraggy bodies | https://imgflip.com/i/33xxf3 |
| 46 | 27 | "How to destroy Uyghurs" | 2019 | Twitter (deleted) | 18 likes | Reaction to the leaked Files exposing how China organized mass detentions of Muslims in the Xinjiang region. Meme/cartoon implies not only a similarity between Xi Jinpings politics and the organization of Auschwitz death camps, but it also verifies that Auschwitz can be used as a model | stripe uniforms, barbed wire, survivors, hand tattoo | unknown |
| 47 | 13 | "I hate Holocaust joke" | 2019 | me.me | unknown | No specific reference | stripe uniforms, barbed wire, survivors, hand tattoo | https://me.me/i/d3affa59b512436b8feeofd28241eafa |
| 48 | 6 | "If someone you know thinks that one of these pictures are different from any of the other pictures, stop talking to them" | 2019 | Gdmfpos | unknown | Alexandria Ocasio-Cortez accused Trump administration of running "concentration camps" at the U.S.-Mexico border, Referring to internment camps in the United States during World War II after Imperial Japan's attack on Pearl Harbor and to Trump's border control | stripe uniforms, barbed wire, survivors | https://www.gdmfpos.com/announcement/alexandria-ocasio-cortez-accused-trump-administration-of-running-concentration-camps-at-the-u-s-mexico-border/ |
| 49 | 8 | "Migrant camps on the southern border are concentration camps!" | 2019 | Imgflip | 6868 views | Same as 8, plus denouncing Alexandra Ocasio-Cortez | stripes of shoes and clothes, Interior of barrack (Majdanek) | https://imgflip.com/i/33u44u |
| 50 | 9 | "More resemblances every day. It's clear Trump is a Nazi" | 2019 | Imgflip | 831 views | Naming resemblance between treating children in Auschwitz concentration camps and detention camps at the U.S.-Mexican border | hand tattoo | https://imgflip.com/i/3099t1 |
| 51 | 44 | "Pewds like Jews. Hitler hates jews." | 2019 | me.me | unknown | Referring to Youtuber PewDiePew and Hitler | prisoners | https://me.me/i/dbe9177299c44c2d908c528910107874 |
| 52 | 35 | "Ue come Auschwitz" | 2019 | ansa.it | n/a | Cartoon on the EU and Brexit | "Arbeit macht frei", Auschwitz gate | https://www.ansa.it/sito/notizie/cronaca/2019/12/16/raggi-revoce-incarico-a-fumettista_f269f457-ce2e-40bd-boe4-5a0f08701580.html |
| 53 | 39 | "Wedding rings taken by Nazis at Auschwitz in 1945. Rosaries confiscated by the US government at the Arizona/Mexico border." | 2019 | me.me | 29 likes | Reaction to US border control against Mexican immigrants. | collected wedding rings, confiscated rosaries | https://me.me/i/f8e8dc68a93545fda47cc9374d02cc3b |
| 54 | 38 | "1944 saving the World - 2020 saving the world" | 2020 | imgflip | 625 | Reaction to Covid-19 pandemic restrictions. | D-Day | https://imgflip.com/i/3wcjsk |
| 55 | 36 | "As Italy struggles to cremate the dead..." | 2020 | Imgflip | 3836 views | During the outbreak of Covid-19 in the Italian province of Bergamo, cremation facilities were overwhelmed. | Auschwitz-Birkenau Gatehouse | https://imgflip.com/i/3t8pv3 |
| 56 | 52 | "Blue Lives Matter bro at Auschwitz" | 2020 | reddit | unknown | Anti Black lives matter | child, stripe uniform, barbed wire | https://www.reddit.com/r/DankLeft/comments/ixhi38/ |
| 57 | 34 | "How my grandfather saved the world - How I saved the world" | 2020 | Mondoweiss | 27998 | Reaction to Covid-19 pandemic restrictions. (Illustration in an article about memes combining the Covid-19 pandemic and the Israeli-Palestinian conflict). | D-Day | https://mondoweiss.net/2020/04/dear-world-how-is-the-lockdown-ask-kashmir-and-gaza-through-memes/ |
| 58 | 37 | "If its okay to use the cross as a religious symbol for jooish martyr then why not ovens?" | 2020 | Imgflip | 28 views | No specific reference | concentration camp oven | https://imgflip.com/i/4lbth5 |
| 59 | 31 | "Impfen macht frei - Polizisten sind das Fundament jeder Diktatur" | 2020 | Facebook | 51 likes | Anti-vaccine video in context of the Covid-19 pandemic | "Arbeit macht frei", Auschwitz gate | https://www.facebook.com/basti.haunschild.7/videos/142160374034230/ |
| 60 | 30 | "Impfen macht frei" | 2020 | Facebook | 2 likes | Anti-vaccine activism in context of the Covid-19 pandemic | "Arbeit macht frei", Auschwitz gate | https://www.facebook.com/photo.php?fbid=4301802939845813 |
| 61 | 54 | "Impfung macht frei" | 2020 | Telegram (deleted) | 84 views | Anti Covid-19 vaccination | "Impfen macht frei", Auschwitz gate | unknown |
| 62 | 53 | "Impfzentrum" | 2020 | reddit | unknown | Anti Covid-19 vaccination | Auschwitz-Birkenau Gatehouse | https://www.reddit.com/r/600euro/comments/kilh3j/ |
| 63 | 32 | "Saving the World in 1944 - Saving the World in 2020" | 2020 | HumorNama | 11000 views | Reaction to Covid-19 pandemic restrictions. | D-Day | https://humornama.com/featured/entertainment/best-coronavirus-memes-to-pass-quarantine/ |
| 64 | 33 | "Saving the World in 1944 - Saving the World in 2020" | 2020 | Twitter | 3873 likes | Reaction to Covid-19 pandemic restrictions. | D-Day | https://twitter.com/jimcramer/status/1242138274677874690 |
| 65 | 28 | "This is how the people learned to carry I.D. papers before the Coronavirus" | 2020 | Imgflip | 430 views | Reaction to the discussion about immunity papers in context of the Covid-19 pandemic measures | survivors, barbed wire, fence | https://imgflip.com/i/3tzovo |
| 66 | 29 | "You are being oppressed because you can't leave your house to get your haircut and go out to eat? That must be tough." | 2020 | Imgflip (deleted) | 108 views | Response to the criticism of the Covid-19 pandemic restrictions | prisoners, stripe uniforms | unknown |
| 67 | 55 | "Friendly reminder: Legality isn't a guide to morality" | unknown | reddit | 40 comments | No specific reference | stripe uniforms, barbed wire, survivors, hand tattoo | https://www.reddit.com/r/worldpolitics/comments/eovz28/friendly_reminder/ |
| 68 | 20 | "Only 30s kids will remember this" | unknown | Funnyjunk | unknown | No specific reference | stripe uniforms, barbed wire, survivors | https://funnyjunk.com/funny_pictures/4273368/ |

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Additional links

Cinematography of the Holocaust Online Database web page:
<https://www.fritz-bauer-institut.de/en/cinematography-of-the-holocaust> (28.11.2020).

7. Glossary of abbreviations used in this document

| | |
|---------|---|
| CdH | Cinematography of the Holocaust |
| DFP | Deutsches Filminstitut & Filmmuseum |
| EAC-CPF | Encoded Archival Context – Corporate bodies, Persons and Families |
| FBI | Fritz Bauer Institute |
| FPSG | First person shooter games |
| GND | Gemeinsame Normdatei |
| HUJI | The Hebrew University of Jerusalem |
| IMDb | Internet Movie Database |
| IPR | Intellectual Property Rights |
| LBI | Ludwig Boltzmann Institute for Digital History |
| LOD | Linked Open Data |
| MMSI | Media Management and Search Infrastructure |
| OAI-PMH | Open Archives Initiative Protocol for Metadata Harvesting |
| OFM | Austrian Film Museum |
| RDF | Resource Description Framework |
| RPG | Strategy and role-playing games |
| USHMM | United States Holocaust Memorial Museum |
| VHH | Visual History of the Holocaust |
| XML | Extensible Markup Language |
| ZDB | Central Filmographic Database |