



Deliverable D2.7

Advanced Digitization of Popular Culture Content

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1. Introduction

This document focuses on the Visual History of the Holocaust (VHH) Popular Culture Collection, with special attention given to its status as a digital collection, and the methodology applied during the aggregation and digitization of popular culture content, its documentation, annotation, and curation. It provides detailed descriptions and definitions of the digitization strategies and digital methods we have configured and applied in order to handle digitized and born-digital images that constitute the collection.

In this deliverable we introduce the concept of *digital visual history* as a methodological framework. We outline its characteristics and claim that it reflects central cultural shifts in contemporary research on “old” audiovisual media objects in “new” digital media infrastructures. As such, it also promotes the development of new methods for their digital apprehension.

As a follow up to D2.4 Database of Films, Artworks, and other Visual Culture Products (M24), we focus in this deliverable on each field of our collection (films, artworks, graphic novels, video games and Internet memes), and describe the particular methods that we have applied during our work on the collection. Those methodologies correspond with the theoretical and methodological frameworks of digital curation, as outlined in D2.5 Report on Digital Curation of Popular Culture Content (M24). As part of our reports, we provide further insight into the collection’s metadata, which also comprises the basis for the information that will be made accessible in the Visual History of the Holocaust Media Management and Search Infrastructure (VHH-MMSI).

Relation to other deliverables:

- D2.1 Advanced Digitization Tool Kit (M12) serves with its information about standards and digitization processes related to popular culture content as basis for the approaches outlined in this deliverable.
- D2.3 Digitized Collection of Text Documents related to Footage and Films (M24) provides contextual information for historical visual content or visual representations that circulate in popular culture.
- D2.4 Database of Films, Artworks, and other Visual Culture Products (M24) includes the data and metadata, on which the advanced digitization of popular culture content is based.
- D2.5 Report on Digital Curation of Popular Culture Content (M24) includes conceptual and curatorial concepts for processing and analyzing popular culture content.
- D3.1 Definition of Engagement Levels, Usage Modes, and User Types (M12) defines popular culture content and its accessibility in the VHH-MMSI.
- D3.3 Ethics Guideline (M12) defines ethical principles guiding the identification and selection of popular culture content.

2. Digital visual history

During the past two decades, much attention has been given to the field of digital humanities, and to the ways digital infrastructures affect the disciplines of humanities. This also affects the discipline of history. Digitized texts and digitally circulating sources, images and artifacts enabled new modes of “digital historical inquiry”.¹ Such shifts also affected the environments dedicated to the study of history. Expanded access to sources and new digital methods for searching, contextualizing and analyzing historical materials bore an impact on historical studies.² Hence, a first working definition of digital history described it as “an approach to examining and representing the past that works with the new communication technologies of the computer, the Internet network, and software systems”.³ According to William G. Thomas III, digital history is based on “interpretative associations” and the “curiosity to build connections” that can be derived through digital technology.⁴ Accordingly, Simone Lässig asked about the “impact that the *datafication* of historical sources has on the array of methods and the toolbox historians have at their disposal, as well as on their research and work procedures” (emphasized in the original).⁵

In this context, Joshua Sternfeld defined the intersection between writing history and digital technology as “digital historiography”.⁶ According to Sternfeld, digital historiography intensifies new forms of interaction with history, as “each relationship or potential relationship between units of historical information – brought together by a selection process, a search inquiry, and archival provenance – reflects an act of historical interpretation”.⁷ In the VHH project’s effort to preserve, analyze and communicate the visual and audiovisual records captured by Allied cameraman during and after the liberation of Nazi concentration camps, we explore the ways how digital media infrastructures meet historical media objects and affect them. In doing so, digital media infrastructures provide tools and initiate practices in a variety of areas (selection, search, metadata collection) and in doing so “comprise the framework for digital historiography”.⁸ Such an encounter does not only affect the perception of historical objects and their interpretation, but also a general understanding of how to work with and sustain a visual history of the Holocaust in the digital age. For that we offer the methodological approach

¹ John K. Lee (2002) Digital History in the History / Social Studies Classroom. *The History Teacher* 35:4, 503–517, here: 504.

² *Ibid.*, 513–514.

³ Daniel J. Cohen, Michael Frisch, Patrick Gallagher, Steven Mintz, Kirsten Sword, Amy Murell Taylor, William G. Thomas III and William J. Turkel (2008) Interchange: The Promise of Digital History. *The Journal of American History* 95:2, 452–491, here: 454.

⁴ *Ibid.*

⁵ Simone Lässig (2020) Digital History: Challenges and Opportunities. *Geschichte und Gesellschaft*. 47:1, 5–34, here: 6.

⁶ Joshua Sternfeld (2011) Archival Theory and Digital Historiography: Selection, Search, and Metadata as Archival Processes for Assessing Historical Contextualization. *The American Archivist* 74, 544–575, here: 550.

⁷ *Ibid.*, 548.

⁸ *Ibid.*

of a *digital visual history* that reflects the configuration of a visual history of the Holocaust in the digital age. This approach is characterized by three main attributes: *remediation*, continuous forming of *relations*, and historical *contextualization*. The following paragraphs define the three attributes and suggest a pragmatic framework for thinking about and doing digital visual history, for which the digital infrastructure developed within and provided by the VHH project will serve as a crucial tool. Such “digital tools and source corpora”, Simone Lässig suggests, “are more likely to promote original historical scholarship the more closely their development and compilation are related to specific research objectives”.⁹ This deliverable intends to contribute to this process. We suggest that the formation of a digital visual history also calls for the configuration of new, media specific methods for the collection, annotation and curation of such materials in digital infrastructures; methods we have attempted, and still are attempting, to configure in our work on the VHH Popular Culture Collection. Those are described in the main chapters of this deliverable.

2.1. Remediation

Remediation – famously defined by media scholars Jay David Bolter and Richard Grusin as “the representation of the old medium in another”¹⁰ – is a core characteristic of digital visual history. Generally, in all cases of remediation the old medium is present to some extent in its new presentation; and in turn, old media also reshape themselves in order to deal with the changes “new” media brings. Such is the case with the VHH collections: All historical audiovisual and visual media objects that were originally presented in “old” media such as film and photography are now presented in a form of digital remediation through the VHH-MMSI. While they are presented in digital copies, their provenance remains attached, as users are also provided with all necessary information and metadata concerning their origin and pre-digital “life”.

Nevertheless, and in contrast to old media, digital media is sometimes more aggressive in its remediation. As such, “it can try to refashion the old medium or media entirely, while still marking the presence of the older media and therefore maintaining a sense of multiplicity or hypermediacy”. In such instances of remediation, “the older media are presented in a space whose discontinuities, like those of collage and photomontage, are clearly visible”.¹¹

Such discontinuities were also prominently addressed in other discussions about new media remediations as a characteristic inherent to digital culture. Mark Deuze explains that remediation in digital culture is also characterized by distantiation. According to him, distantiation can be understood as “a manipulation of the dominant way of doing or

⁹ Lässig (2020) *Digital History*, 12.

¹⁰ Jay David Bolter, and Richard Grusin (1999/2000) *Remediation. Understanding New Media*. Cambridge: MIT Press, 20–51, here: 45.

¹¹ *Ibid.*, 46.

understanding things in order to juxtapose, challenge, or even subvert the mainstream”.¹² In digital culture, distantiation is manifested through “the mass personalization offered and demanded by Web browsers [...] and other types of so called “user friendly” software”.¹³ As such, contemporary forms of remediation also stress discontinuation, manifested by the deconstruction or subversion of “symbols, images, and other mediated products of whatever is perceived as ‘mainstream’”.¹⁴ Consequently, we argue that this contemporary kind of remediation creates a personalized view of the remediated media: fragmented, subverted, and tailored for the user.

In the context of our work, we argue that the visual history of the Holocaust is also being tailored for the user, through and with remediation. On the one hand, working on the VHH Popular Culture Collection, we are de-contextualizing media objects while looking for common visual denominators that indicate various relations between popular culture images and liberation imagery, excluding them from their original context and including them as a part of a rich and varied popular culture collection that focuses on liberation imagery. By doing so, we remediate existing media objects, either by digitizing them or by merely presenting the already digital images in a different medium. On the other hand, users will engage in a similar act, as they will further de-contextualize the remediated media, and relate them to their own needs within the VHH-MMSI. And so, we regard this contemporary form of remediation as systematic to digital visual history; an approach that stresses remediation through multiplicity of copies and by personal, individual use of them, context- and user-dependent.

2.2. Continuous forming of relations

The engaging nature of the remediated media objects within the VHH-MMSI encourages user participation and co-creation of image relations.¹⁵ When thinking about the relations between various players and objects in the digital age, a dominant contemporary approach focuses on the non-hierarchical relations between users and media, as well as between movements, connections, and relations they form.¹⁶ Much attention has also been granted to the ways users express themselves and socially interact with others in digital networks.¹⁷ Furthermore, recent scholarship in memory studies has focused on the multilayered and non-hierarchical nature of memories in the digital age. Andrew Hoskins claims that

¹² Mark Deuze (2016) Participation, Remediation, Bricolage: Considering Principal Components of a Digital Culture. *The Information Society* 22:2, 63–75, here: 68.

¹³ Ibid., 68–69.

¹⁴ Ibid., 69.

¹⁵ For more on relations and relationality as key concepts in the VHH, please see Deliverable D2.5 Report on Digital Curation of Popular Culture Content (M24).

¹⁶ Bruno Latour (1996) On actor-network theory: A few clarifications. *Soziale Welt* 47, 269-381; Gilles Deleuze and Felix Guattari (1987) *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis: University of Minnesota Press, 1–26.

¹⁷ Zizi Papacharissi (2010) *A networked self: Identity, community, and culture on social network sites*. New York / London: Routledge, 304–318.

human-archival encounters in digital media ecologies have altered social relations from a collective and passive audience, typical for the broadcasting era, into a “multitude”, active, participatory audience, typical of the post-broadcasting, digital era.¹⁸ Within these changes, little attention was given to the ways digitization of visual images shapes their mass migration and appropriation, and in particular the ways historical images are appropriated in digital spheres and form new memories in the digital age.

In order to understand what can be derived from such plethora of remediated images, the digital visual history approach inspects the relations manifested between the user and the platform, between visual relations of images detected through processes of automated analysis, and between various visual and textual relations manually detected and annotated by the VHH Team Members. Against this background, and while working on the compilation, annotation and curation of the VHH Popular Culture Collection, we aim to identify various relations between images, either by using the VHH Vocabulary that includes, for example, terms for object detection (such as “barbed-wire fence”), or names of a place or historical figure (such as “Auschwitz”, or “Hermann Langbein”); or by applying the Taxonomy of Relations for the curation, mapping and analysis of complex visual relations between images.¹⁹ As an overall principle, the Taxonomy of Relations can be regarded as a kind of “rhizome”,²⁰ a tool that maps the ways images transform from one thing to another. It describes their process of metamorphosis as a non-hierarchical tool, which leads to various multilayered and multilinked relations between images. As such, the Taxonomy of Relations is a tool for image analysis and formation, which considers not only the changeability of images, but the various readings of them.

Since the forming of relations is a participatory process, dependent not only on the VHH Team Members but also on other users, all of the mentioned relations are bound to grow larger and further, as the VHH-MMSI will be available for test and use. As such, we regard the corpus of our collection and the complex network of image relations as a live organism,²¹ bound to grow by the addition of more images. Furthermore, we see the detection and depiction of relations as continuous, sustained by VHH Team Members and other users who will participate in the ongoing exploration of image relations, in the engaging platform of the VHH-MMSI.

¹⁸ Andrew Hoskins (ed.) (2018) *Digital Memory Studies: Media Pasts in Transition*. New York / London: Routledge, 85–109.

¹⁹ For more information on the Taxonomy of Relations, please see Deliverable D2.5 Report on Digital Curation of Popular Culture Content (M24), 11-29: “Towards a Taxonomy of Relations as an annotation and analysis tool” (11–29).

²⁰ Deleuze, Guattari (1987) *A thousand plateaus*, 1–26.

²¹ Noga Stiassny and Lital Henig (Forthcoming) Thoughts on digital curatorship: the case of the Visual History of the Holocaust (VHH). *Slil – Online Journal for History, Film and Television*.

2.3. Historical contextualization

Within the formation of image relations, and in light of the media objects' remediation, digital visual history also emphasizes the double relations it bears with the historical origins of the media objects and their digital manifestations.

While digital history focuses on the ways we use digital technology in order to explore historical sources with digital infrastructures,²² digital visual history also pays much attention to the historical traces, and to the tracing of the historical origin, in inspirational and artistic manifestations of historical images that constitute the VHH Popular Culture Collection. In doing so, digital visual history pays particular attention to the historical contextualization of images, and to the process of their re-contextualization, within the VHH-MMSI. While images are remediated and taken out of context, and also augmented with various image and textual relations, they are also related to historical sources of reference. By doing so, their historical framework is kept attached, in the variable ecology of the VHH-MMSI.

Integrating a contemporary view on remediation, analytical thought on visual relations, and emphasizing the importance of historical contextualization in archives-based digital infrastructures, digital visual history as a proposed methodological framework provides a guiding structure for the creation, analysis, and curation of our data and metadata collection. Taking into consideration its attributes, in the following pages we describe the methods and practices we have applied and configured within this framework for the VHH Popular Culture Collection. Our work on the collection (and related methods) is still in progress, continuing to grow as the project progresses.

²² Lee (2002) Digital History in the History / Social Studies Classroom.

3. VHH Premium Content and Intellectual Property Rights (IPR)

As mentioned previously in Deliverable D2.4²³, the popular culture media assets that we included in the still growing data and metadata sets of the VHH Popular Culture Collection are especially sensible sources due to their status as often IPR protected content. For the sake of clarity, the general principles of our handling of IPR questions are repeated here in extenso.

The issue of copyright and other usage rights potentially restricting the use of the content 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.

IPR protected content is 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 do not allow unrestricted public access. Premium Content is only available to 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).

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 led by OFM.

²³ Cf. Deliverable D2.4 Database of Films, Artworks, and other Visual Culture Products (M24), 8.

4. Data and metadata collection, digitization and annotation: Methods of uses

4.1. Films

Introduction

As outlined in Deliverable D2.4 Database of Films, Artworks, and other Visual Culture Products (M24), a significant part of the VHH Popular Culture Collection is the identification and annotation of documentary and fiction films of various genres that utilize liberation and atrocity footage or refer to, reenact or evoke the visual memory of the liberated camps and other atrocity sites. In order to practice and test the relatability of cinematic, audiovisual materials, we compiled a representative list of 20 documentary and fiction films that contain or refer to liberation and atrocity footage, and made them available for annotation and advanced search in the VHH-MMSI. The guiding principle for our selection was to gather films that would be suitable for an exemplary use of the annotation function of the VHH-MMSI. In the following, we will describe the process of film selecting and the preparation for annotation.

Selection

For creating a representative selection of 20 titles, we discussed a larger collection of films, of which we carved out our refined selection. First, we assembled a longlist of roughly 50 titles which each represent a somewhat different approach towards the use and referencing of liberation and atrocity footage. The list encompassed such well-known titles such as *Shutter Island* (USA, 2010) or *The Liberator* (USA, 2020), but also niche documentaries like the Dutch *Een Schijn van Twijfel* (Netherlands, 1975) or the controversial documentary *Who Shall Live and Who Shall Die* (USA, 1981). The referencing of those films to the Cinematography of the Holocaust (CdH), which was an ongoing process happening at the same time, influenced or at least assured our choices for the long list. The 50 titles in question were assembled in the best available form (as BDs, DVDs or Web downloads) to ensure that everyone was able to work with the same (language) version of a given film. After discussions among the entire HUJI team, we agreed on a final choice of 20 films (cf. Table “VHH Selection of 20 Films” in the Appendix). During this process we defined different selection criteria (an equal number of documentary and fiction films, examples from different countries, from different periods, and on different topics). We specifically discussed how far the amount of material used in a certain film should be reflected in the selection criteria. We especially discussed titles such as Jean-Luc Godard’s *Histoire(s) du cinéma* (France, 1988–1998), in which liberation and atrocity footage is included among a variety of other visual sources and materials, or *V for Vendetta* (USA, 2005), in which only one scene references footage in question. We finally decided that the selection should reflect the quality of using and referencing liberation and atrocity footage according to our Taxonomy of Relations model

(cf. Deliverable D2.5). The longlist offered some surprising insights as of certain decades that had close to no entries such as the 1990s. Our final choice eventually represented what the HUJI team believes to be representative regarding different types of utilization of liberation footage while at the same time the selection tries to cover all films that historically had a bigger impact on the Holocaust remembrances such as Steven Spielberg's *Schindler's List* (USA, 1993) or the Academy Award winning documentary *Genocide* (USA, 1981).

Digitization

Based on an exemplary case study of the documentary *Night will fall* (UK 2014), we tested the creation of metadata and relations through annotation practices. Therefore, we developed an annotation table for the film and its extensive use of liberation and atrocity footage from the unfinished British film project *German Concentration Camps – Factual Survey* (UK 1945/2014) initiated by the British Ministry of Information official Sidney Bernstein. *Night will fall* does not only use the same footage but examines the historical context of its production and the origin of the unfinished film project through interviews, additional sources and documents and cinematic techniques of visual inquiry. Furthermore, the film focuses on a variety of liberated camps and atrocity sites. Besides the prominent focus on the liberation of Bergen-Belsen, *Night will fall* also examines the visual memory of Dachau, Auschwitz and other camps, through historical imagery, testimonies with survivors and interviews with liberators and professionals from the original camera crews.

In our annotation experiment, we designed a preliminary annotation table that allowed us to annotate relations between the source films and their utilization in *Night will fall*, according to the terminology defined in the Taxonomy of Relations. For orientation, each of the 1372 shots is represented with a screenshot that allows the user to verify the annotated relations. Beyond the 138 descriptive categories (such as shot type or various forms of object relations) the table allowed to annotate 44 relational attributes logically sorted by twelve main categories. This approach proved to provide a table with a logical and user-friendly design. In addition, this process of operationalizing triggered fruitful discussions about latent dependencies within the Taxonomy of Relations and helped the team to fully understand and appreciate its potential of application.

Prospects

With the finalization of the Taxonomy of Relations and its implementation in the VHH-MMSI, the integration of films into the VHH-MMSI will enter a new phase. The annotation of direct relations and indirect relations will soon connect our documentary and fiction film selection with the newly digitized liberation footage within the VHH-MMSI.

4.2. Artworks

Introduction

The following paragraphs outline our method of selection, collection, and documentation of artworks for the VHH-MMSI as well as the ways our database is organized, managed, and prepared for annotation.²⁴

Our artworks database is concerned with the afterlife of images that depict the liberation of the Nazi camps, although in several cases it also includes artworks created by Allied war artists during and immediately upon the liberation of the Nazi camps. In doing so, we seek to provide the user with a holistic picture of the migration process images of and from the liberation have undergone over the years, since 1945 to our present day. The connection between the artworks included in our database and the Allied audiovisual documents of the liberation covers a broad visual spectrum of relations: sometimes it is easy to detect a direct relation – whether expressed through the use of similar patterns or the appropriation of the original source material. On other occasions, liberation imagery is used as a source of inspiration. As such, while direct relations are relatively noticeable, indirect relations can be evoked associatively. For example, Ernst Volland’s photograph *E8* (1997) depicts a blurred image of a barbed wire fence. Despite the deliberate blurring, which makes it difficult to identify the source, Volland’s *E8* was added to our collection due to its visual resemblance to pictures from the liberation. Moreover, as the objective of our collection is not only to document but also to establish relations between various post-war representations, the user can find in our collection other artworks depicting the same trope: for instance, Yehuda Bacon’s drawing from 1945 which consists of a portrait, a hand with a number tattoo, the artist’s last name, SS symbol, and a barbed wire fence. Agnès Geoffray’s *In Suspense* (2010), which depicts a human body hanged on a barbed wire fence, or Moshe Hoffman’s woodcut from 1966, which engages with the same topic, can also be found in our database (alongside many more other depictions of the images of a barbed wire fence).

Collection

Selection process: inclusion and exclusion

As of this moment our collection consists of 215 artworks and 339 representations (and the numbers continue to grow). As for our selection strategy, we continue to collect artworks based on the six guiding principles we specified in Deliverable D2.4 (this applies also to our out-of-scope material). Nonetheless, since these guidelines were set, we have refined some of them. For example, in striving for a diverse collection, we made the decision to avoid any judgment labeling artworks as “high” or “low”, well-known or peripheral; for us, they are yet to be explored. In a similar manner, we broadened, as much

²⁴ For more information about the Artworks Data Collection, see Deliverable D2.4 Database of Films, Artworks, and other Visual Culture Products (M24).

as possible, the definition of what is, in fact, an “artwork”, thereby also including born-digital images from popular culture, such as *The Simpsons Go to Auschwitz* by aleXsandro Palombo, a series of digital images showing the popular cartoon Simpson family as inmates in Auschwitz, as well as Shahak Shapira’s *Yolocaust* project, in which the artist appropriated selfies taken by visitors at the Memorial to the Murdered Jews of Europe in Berlin, and digitally manipulated these to incorporate atrocity images from the Allies’ audiovisual documents of the liberation.

Collecting and documenting artworks

In order to identify more artworks and to expand the diversity of our database, we research images on the Web, as well as identifying these within the relevant literature. In addition, our data collection is based, to a considerable extent, on field research: visits to exhibitions and galleries. Due to Covid-19 restrictions, we expanded our online research, investigating online exhibitions from memorial sites and Holocaust museums as well as art museums/galleries.²⁵ Once we detect an artwork that is, or can be, related to liberation imagery, we collect as much information as possible on the work,²⁶ as well as its image to provide a rich picture of the artwork. If the work is a video, we try to save it in full length, or at least to capture key screenshots of it. Moreover, in cases where we think that the manner of display/curation is also important to the broader understanding of the artwork, we collect images of the latter within the exhibition space.²⁷

Metadata

To make our database easily accessible for non-experts, we differentiate between “artwork” – an object having metadata, and its visual “representation” – an object that requires visual data (i.e., image) yet also has its own metadata. This means that one artwork can have several “representations” (with each representation having its own image and metadata). For this reason, we established two documentation systems (one for each) when both are interrelated: we created two Excel sheets in a shared folder in VHH-HUJI’s Google Drive cloud (where LBI has access):

1. Artworks: the metadata collected in this table is used to provide information about the artwork and includes the following categories: serial number, artist’s first and last names, country of origin, nationality, title of the work, year of production, medium, part of a series/not part of a series, the larger entity’s title (if known), short description of the work (mainly its visual content) and its connection to liberation imagery, other title/artist’ name, technique, size, and additional notes that we found relevant.
2. Media assets (representations): the metadata collected in this table is used to provide information about the specific image file we collect (this can be either a photograph or a video), and include the following categories: artwork’s serial

²⁵ Such ‘initiatives’ have intensified due to the social distancing enforced by the pandemic.

²⁶ Including additional information about the artist, the medium, the artistic process, technique, etc.

²⁷ This applies mainly to non-sequential artworks such as paintings, drawings, photographs, sculptures, etc.

number, representation's serial number, title, type of representation (photograph/video), copyright of the representation, copyright of the artwork, URL (where the image can be found), method of documenting the visual data (more on that in the following paragraphs), additional links or books (if necessary), the file name (more on that in the following paragraphs), and additional notes that we found relevant.

A snapshot of the first Excel sheet is included in this deliverable (cf. Table "VHH Collection of Artworks" in the Appendix).

Visual data

On the shared Google Drive folder, we have created sub-folders and arranged these by artists' names. Each artist's (sub)folder consists of visual documentation of artwork(s) – the image file (e.g., JPG, PNG, MP4), with some artworks having several files (in cases where the artist has several works then there are sub-sub-folders). Each file is numbered according to the serial number (from the representation table) and follows the VHH Naming Convention (the file name also appears in the representation table, as the last category).

Paparazzi!/Screenshots

We take care to document our work process. As such, alongside each visual object (representation of an artwork) we save a PDF file with a caption of the information/the image of the artwork from which it was taken. We usually work with the Paparazzi! software application, but in certain cases we take a screenshot of the webpage or scan the relevant page in the catalogue instead. Either way, the PDF file is stored in the artist/artwork's folder (under the sub-category entitled "Paparazzi!/screenshot") and includes the specific representation's serial number as it appears in the metadata table as well as in the name of the representation file.

Wikidata

Since Deliverable D2.4 was published, we have added a new Excel table consisting of metadata about the artist as it appears in his/her Wikidata page. This table is divided into the following categories: serial number, artist's name in English (according to the VHH Lists of Names), artist's other name (according to the VHH Lists of Names), VHH person type (i.e., "artist"), link to Wikidata, Wikidata's English and German labels, Wikidata description, and additional notes that we found relevant. In cases where there is no Wikidata entry, we have made sure to add one as well as marking it in our Wikidata table.

Naming convention

All files are saved according to the VHH Naming Convention. Each artwork has its own unique serial number, which is also reflected in the representations' (sub)serial numbers. These are included in the file's name(s) (along with the name of the artist and the artwork's title) as well in the Paparazzi! file/screenshot. Any subtitle or additional information

appears in square brackets (e.g., [detail]). An example can be seen in the way in which Gil Yefman's *Time Table* is documented:

- Artwork's serial no.: 14
- Representations' serial no: 14.001, 14.002, 14.003, 14.004, 14.005, 14.006
- File's naming convention: 14.001_Yefman_Gil_Time-Table_[March-Herta-Ehlert].jpg

The Yefman example shows how the visual data (i.e., the image file) and the two metadata Excel tables complement each other, thus creating a whole, organic corpus, ready for visual analysis.

Digitization

All artworks are documented according to the following steps:

1. Specifying the relevant metadata of the artwork in our artworks Excel sheet.
2. Specifying the relevant metadata of the representation(s) of the artwork in our representations Excel sheet.
3. Creating an artist's folder on our Drive (and if there are several artworks by the same artist, an additional sub-folder for the specific artwork) to which the representation file(s) as well as its Paparazzi!/screenshot PDF file are uploaded. All files are saved according to the VHH Naming Convention.
4. Adding the name of the artist and his/her additional data – as it appears in his/her Wikidata page to our Wikidata Excel sheet, creating a new Wikidata entry if necessary.

Essentially, we strive to produce an accessible database on the one hand, and one rich in information, on the other. At the same time, as one of our central objectives in the VHH is to establish relations between various media assets (such as films, graphic novels, and video games) and historical sources, we collect and store the data (metadata as well as visual data) in such a way that it is easy to link to other assets without being familiar with, or an expert in, (the background of) the artwork. Accordingly, we follow the VHH Naming Convention, split the collected information between many sub-categories, and add Wikidata entries. Working with the identical serial numbers that connect the many tables serves the exact same principle, as does the decision to use keywords and terms from the VHH Vocabulary in the description category. In so doing, we organize the artworks database and prepare the images for the next stage – that is, manual annotation, which will allow the user to view and work with relations as a research methodology within the VHH-MMSI.

Prospects

Preparing our database for annotation assists in exposing a network of diverse relations that exist between various post-war artworks and the Allies' records of liberation, as well as between different post-war artworks and other visual objects. The exposure of such

relations, we believe, has huge potential for the research of art history as well as for art practice and curatorship.

4.3. Graphic Novels

Introduction

Our collection and organization of data from digitized graphic novels aims for the preservation of the unique attributes of graphic novels as a medium, along and after their digitization. Cultural studies scholar Jan Baetens claims that graphic novelists turn away from comic conventions and break them down by creating unframed panels and fluid dialogues between various images. Graphic novelists also challenge conventional comic strip narratives, either by refusing a coherent narrative, or by emphasizing the role of the narrator, which is barely prominent in comic strips.²⁸ Art Historian Ben Baruch Blich contends that unlike comic strips, graphic novels almost never relate to fictive topics, such as science fiction and superhero stories. Instead, they mostly depict stories that relate to the personal and intimate worlds of their creators, including memories and personal testimonies. As such, Holocaust related graphic novels have a unique attribute of storytelling, shifting between the desire to portray historical facts and depict the events of the second world war as they really were, and between portraying depictions that are mostly imaginative, made to serve as a living memory of those historical events. Furthermore, Blich points out graphic novels' unique aggregation of text and image, as two powers that work together to progress the storyline.²⁹ Such unique characteristics progressed our understanding of how to digitize graphic novels, and especially how to sample images from them and annotate them.

During our work on the collection, digitization and annotation of Holocaust related graphic novels, we strive on maintaining their original context and meaning as “old” media in a “new” media environment, the digital platform of the VHH-MMSI. At the same time, we also regard Holocaust related graphic novels as part of a larger, hybrid, set of data, that also relates to other images and media. In the following, we portray our methods for collection, digitization, and annotation of images, using the software Citavi as a tool for visual annotation. In addition, we introduce “the visual history method” for the annotation of graphic novels. Our method takes into consideration the special status of graphic novels as a hybrid medium, interrelating image and text, still and sequential imagery, and historical and cultural contexts. At the same time, the visual history method for annotation aspires connecting the visual collection of graphic novels' imagery to films, artworks,

²⁸ Jan Baetens and Hugo Frey (2018). *The graphic novel: an introduction*. Cambridge University Press, 1–26.

²⁹ Ben Baruch Blich (2010). The Holocaust in View of Comics. *Betzalel: Journal for Visual and Materialistic Culture*. <https://journal.bezalel.ac.il/he/protocol/article/3093> (retrieved 14.10.2021)

Internet memes and video games imagery and artworks that relate to Holocaust related images, within the VHH-MMSI.

Collection

As of today, our collection comprises metadata and data of 69 titles. (The table “VHH Collection of Graphic Novels” included in the Appendix of Deliverable D2.4 remains unchanged and is therefore not included in this deliverable.) Reviewing our work as presented in Deliverable D2.4, we have identified distinct genres of graphic novels that we have included or excluded from our collection. We still do not include children’s illustrated books that deal with the Holocaust to our corpus, and only include several dominant graphic novels that refer to other historical atrocities utilizing iconic images of liberation.

Digitization

Out of our whole collection of 69 titles, 30 graphic novels have already been digitized according to the standards defined in Deliverable D2.1 and fully annotated in Citavi, with the total of 2,988 annotations. 30 additional titles have been catalogued in Citavi, and are also in line for undergoing digitization; and 8 additional titles are still pending, as we could not get hold of a copy and the metadata available is still insufficient for cataloging. We are further looking for relevant graphic novels to add to our collection.

Data and Metadata documentation

Creating and managing our collection’s metadata and data, we use the project’s OneDrive, Google Drive, and Citavi:

1. Into the VHH OneDrive Cloud, we upload Master Copies.
2. In Citavi, we generate image quotes and annotate them.

As for their metadata, we keep on maintaining 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.

Wikidata

In addition, we have created a table documenting the various Wikidata entries of the graphic novels’ authors and illustrators. This table entails the authors’ full names; person types³⁰; a link to their Wiki Data page; their Wikidata label in English and German; their Wikidata description; and additional notes. To those which did not have a WikiData page, or had one which was missing fundamental details, we have added to existing entries additional information, or created new entries.

³⁰ This was specified according to the VHH Vocabulary of “person types” (with specifications in the table, such as “illustrator”, “author” or “artist”).

Annotating graphic novels

Unlike films and photography that can be analyzed by permanent units of shots and frames, graphic novels' basic unit of analysis for sample and annotation varies from case to case; it can be an entire page, a double spread, or a small part of a page. For this, we have decided to sample the images that relate to liberation imagery as discrete images, and sample and annotate their larger context. By carefully examining those aspects during image collection and annotation, we preserve their relative original context while at the same time indicating their relation to the historical liberation imagery.

While some methods have been developed for image annotation in the context of graphic novels³¹, we aspire to annotate graphic novels in relation to liberation imagery. The need for a method of annotation that integrates both computational research on graphic novels – that entails image-text relations, and object recognition – and the study of graphic novels has been growing within the discipline of digital humanities.³² We situate ourselves within this need, aspiring to create a historically-oriented approach for the collection and annotation of images, in order to create a complex network of image relations, that refers to both text-image relations, as well as to relations that various historical images and their late appropriations share with each other.

For such reasons, unlike other methods that focus first and foremost on the depicted world of the graphic novels, we focus our annotation on the visual relation the image bears with historical liberation imagery, with some attention given to the original context of the novel, often depicted as an additional textual comment to the annotated image. In this spirit we developed the *Visual History Annotation Method*.

The graphic novels are annotated in Citavi. For each annotation, the selected image is marked in a quadrangular form, annotated, and named following a graphic-novels specific naming convention. Although some images do not fit a quadrangular form, we try to not distort or misrepresent the images' original shape. After sampling the image, it is annotated manually in Citavi, with the VHH Vocabulary terms that comprise, among other fields of interest, places, persons, objects, etc.

In cases in which the single annotated image is a part of another image, that only makes a part of the entire page, we annotate the image-within-image as well. Our rule of the thumb is to annotate only discrete images that are a part of a larger image or story, but also can be understood independently. For example, we do not annotate each illustrated watchtower separately, but we annotate it as a part of a comprehensive image (“Auschwitz”; “watchtower”; “male”). We look for comprehensive images and not objects

³¹ Cf. Carman Ng (2021) Interfacing Comics and Games: A Socio-Affective Multimodal Approach. In: Andreas Rauscher, Daniel Stein, and Jan-Noël Thon (eds.). (2021). *Comics and Videogames: From Hybrid Medialities to Transmedia Expansions*. London, New York: Routledge, 29–44.

³² Alexander Dunst, Rita Hartel, and Jochen Laubrock, J. (2017). The graphic narrative corpus (gnc): design, annotation, and analysis for the digital humanities. *2017 14th IAPR international conference on document analysis and recognition (ICDAR)*, Vol. 3: 15–20, IEEE.

– those are a part of the annotation (with the keyword “watchtower”) but not the entire image annotation.

Prospects

When regarding the annotation of multiple images, we can identify by the use of keywords various related images and create a map of image relations. As such, we look forward to further developing the Visual History Annotation Method for the annotation of other sequential media, such as film, and hope it will further progress our methodological use of the Taxonomy of Relations.³³

4.4. Video Games

Introduction

Holocaust related video games are a relatively new genre that has been growing in the past decade. We have previously defined 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”. Since the manifestations of liberation imagery in video games vary in form and function, and some are appropriated for user participation, we also stated that “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”.³⁴ After playing the various games that compose our corpus and creating a data collection from them, we configure that Holocaust related video games are an intricate genre that puts play and playfulness as characteristic values, when it comes to their visual manifestations of the past. Such values also guided us in the collection, documentation, and analysis of liberation related imagery in interactive, playful environments. In the following we outline the method, conventions, and ways we created a data collection from our video games corpus.

Collection

As of today, the collection consists of 22 video games (cf. Table “VHH Collection of Video Games” in the Appendix) and 180 media objects. Our corpus includes walkthroughs of video games and various media objects that relate to the selected video games, such as screenshots and sequences excerpted from the walkthroughs and trailers of games, as well as game covers of all games, and icons of app stores.

³³ For further information on the Taxonomy of Relations, please see Deliverable D2.5 Report on Digital Curation of Popular Culture Content (M24).

³⁴ For the full definition, see Deliverable D2.4 Database of Films, Artworks, and other Visual Culture Products (M24), 23.

In Deliverable D2.4 we have identified four types of Holocaust related video games. Those genres helped us to better focus our collection process, as by taking them into account and classifying the games, we did not only think of the form of images (what are we seeing), but also of their function (what are we doing with them). Revising the genres according to our data collection, we have observed some changes in them, changes that further helped us better understand the roles of liberation imagery in video games:

1. **First Person Shooter Games (FPSG)** – a popular genre of video games, which also entails very popular Holocaust related video games, such as the *Wolfenstein* game series, and *Call of Duty: WWII* (2017). In such games the player mainly performs shootings and killings of enemies, dominantly Nazis, while trying to rescue other figures, or the world. Regarded as a liberator or a resistance fighter, the player comes across images which refer by some inflections to liberation photographs and footage. Simulating a subjective, “first person shooter” viewpoint, the player shifts between a subjective stance of experiencing events in the concentration camps or viewing them from a certain distance. In both cases, the exhibited camp atrocities are not referred to by using original historical imagery, but with illustrations of visual tropes and iconic images from liberation, which contribute to the players’ impression of the camp. Such is the case in *Wolfenstein: The New Order* (2017), which offers a mission in “camp Belica”, a fictitious Nazi extermination camp in Northern Croatia. During this mission, the player impersonates the famous protagonist B.J. Blazkovicz and infiltrates the camps in the disguise of a prisoner, to tamper with Nazi industry and consequently, rule. During his stay in the camp, Blazkovicz is tattooed with a number, performs forced labor, and witnesses the extermination process of fellow prisoners by incineration.

2. **Memory Games** – Originally, we have termed this genre for games that self-reflexively relate to play as a memory game. In such games, players are required to collect visual memories and/or interview witnesses and to compose a visual narrative out of these memories by themselves. Revising our initial term, we found its definition too broad, as most of the games entail some sort of mnemonic work performed during play. For this, we now prefer identifying the genre as **Adventure Games** – in which the player is requested to lead an adventure by exploring the playful world, interaction with figures and objects, and solving problems during play. This genre is relatively dominant and consists of innovative use of historical “old” media objects, such as photographs and footage. Such is the case with Charles University’s *Attentat 1942* (2017) and *Svoboda 1945: Liberation* (2021) video games, in which the player goes on a local adventure in Czech towns and figures out what happened in historical places and events through playing with archival images, interactive testimonies and engaging comic strips.

3. **Strategy and Role-playing Games (RPG)** – games that 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 that are a part of a game. Mostly fluctuating between a distant, bird’s eye point of view and long shots of the portrayed events, these games predominantly focus on strategy planning with the help of maps. As such, we found images that relate to the historical imagery of liberation mostly

in the video introductions of the games, or of missions in the games, mostly illustrated, but sometimes also utilizing archival imagery. Such is the case with the introduction of the video game *Partisans: 1941* (2020), describing Nazi occupation and rule and the imprisonment of Soviet soldiers with illustrations relating to liberation imagery.

Revising our classification, we have included an additional genre in our corpus:

4. Educational Games – games that are targeted for children and teenagers, providing educational information about historical places and events that happened during the Holocaust. While doing so, these games portray Holocaust related experiences by using images that are related to liberation imagery. Such is the case with the interactive application, *Auschwitz: a tale of wind* (2015), which tells the experiences of children in the camp using iconic tropes from liberation, such as a pile of suitcases, a snowy depiction of a barbed wire fence, and an empty cattle car.

Originally, we excluded from our corpus WWII related video games, zombie, and robot Nazi first person shooter video games, and controversial video games. Upon revision, we have also excluded from our collection Survival Games, which mostly focus on surviving a certain event or situation. We found this genre to be irrelevant for our current corpus, since games that focused on survival in the outset of WWII mostly focused on Nazi symbolism without significant visual references to the liberation of the camps. Furthermore, we still exclude from our collection virtual and interactive tours of memorial sites and museums, since although playful, they are not video games.

Digitization

We have encountered some challenges regarding the creation of video games walkthroughs. Since we could not upload entire games into the VHH-MMSI, and could only relate to partial walkthroughs, we reviewed existing walkthroughs of the games to select and create short walkthroughs of relevant missions in the games that exhibit liberation related imagery. Furthermore, we could not play all games by ourselves since some games require the playing skills of more experienced gamers. For that, we created short walkthroughs with the help of savvy gamers, who helped us and created walkthrough recordings of some video games. In cases in which we could not create a walkthrough by ourselves (as with games that are no longer available for purchase and play), we used walkthroughs and video games trailers from YouTube, keeping records of their IPR-related details.

During the documentation of Holocaust related video games imagery, we needed to deal with the variability of these playful images. For this, we regard our collection as an intricate, living corpus. Within so, multiple versions of images exist, together with the knowledge that such corpus will always be open to the addition of more variations of images that could be added from other walkthroughs, demonstrating other paths of play. Each image in our corpus was captured as a screenshot or, in cases of still images, saved as an image. In addition, some short excerpts were made from sequences which especially

refer to liberation imagery. All images are saved on Google Drive and named according to our standardized naming convention for video games imagery.

In our search for ways to deal with images that are impacted by their interactive, playful environments, we have also developed a new hybrid approach for their documentation, preservation, and analysis. This approach combines traditional visual analysis methods of still and sequential images for visual media such as photography and cinema, with a contemporary method for interactive digital analysis, that also considers the user interface graphics and experience.

Sample: screenshots and excerpts

Since images in Holocaust related video games are suited for play and user engagement, they are also playful in their variable contexts. Thus, we documented them in and out of their original contexts – both as individual, still images, and as a part of a sequence, in case it better contextualizes the image. For example, the depiction of burning barracks in *Partisans 1941* (2021) portrays the burning of Soviet villages by the German air force. Yet, since the image appears in a sequence portraying the imprisonment of Soviet soldiers in Nazi concentration camps, it relates to the burning of barracks we know from the liberation of Bergen-Belsen. By regarding the image as a part of a sequence yet capturing each image within it as a still image, we maintain its original context within our data collection, yet also regard each image as independent for analysis and use.

Technically, we sample still images by taking screenshots and saving them as PNG files. We sample sequences into MP4 files by using HP Media Player and QuickTime Player. We download walkthroughs and trailers from YouTube using ClipGrab software and save them as MP4 files as well. All files are saved on Google Drive. From there they will be transferred to the OneDrive for upload into the VHH-MMSI.

Naming Convention

All files are named according to the VHH Naming Convention. Each video game has its own unique serial number, which is also part of the representations' serial and (sub)serial numbers. In addition to an identifying serial number, file names consist of the game's name, year of release, and file's type. Our definitions for the various types are thus:

1. Walkthrough: a long recording of a gameplay, usually created especially for the VHH.
2. Trailer: a short commercial video, taken from the game's official website or from YouTube.
3. Screenshot: an image or a screenshot taken from the game's official website or any other commercial site.
4. Image: an image taken by us from a walkthrough created by us.
5. Sequence: a short video taken from a longer walkthrough.
6. App Icon: in cases of a game suited for iOS, we add the app icon to our collection.

7. Cover: an image of the game's official cover. In cases of multiple covers, we added them all and specified their use (Digital Standard Edition game cover, Pro Edition game cover, Steam cover, etc.).

Call of Duty might serve as an example:

- Serial number: VG-012
- Naming convention: VG-012-01-01_Call-of-Duty_2017_WALKTHROUGH.mp4

In cases of images taken from a walkthrough, their naming convention reflects their connection to the original walkthrough file:

- VG-012-01-02_Call-of-Duty_2017_IMAGE.png
- VG-012-01-03_Call-of-Duty_2017_IMAGE.png

Through stressing the interconnections between the files, as well as their origin, future concerns regarding copyrights are facilitated. In addition, by replicating not only (sub)serial numbers but also the video games' details and file types, the naming convention helps with organizing and finding files easily. Consequently, the names also reflect the information gathered in the games' table.

Metadata tables

Our Excel workbook consists of two sheets. The first sheet, titled "Games", includes all video games' details: identifying number; program name; year of release; developer; publisher; version and technical details; license type and number; storage medium; place of publication; age restriction; availability on Steam,³⁵ and more. The second sheet, titled "Representations", includes all the details regarding the files and media objects related to the games. It includes not only key information regarding the actual game (such as the program's name, year of release and version), but also its representations' serial numbers; representation type; copyrights of the representation; copyrights of the game; representation's link (if a file is taken from an external website); representation's file name, and more.

By separating the two sheets we wish to acknowledge the gap between the actual video games and our collection of media objects, thus pinpointing our methodical use of the original visual materials. By isolating and capturing iconographically significant gameplay moments, this method enables us to perform a visual analysis of the games. This is nonetheless reflected from the naming convention; every extracted image provides only a glimpse of a playful virtual reality, manifested in each of our collected video games.

Wikidata

We created a table documenting the Wikidata entries that relate to the corpus' games: the games developers, as well as their publishers. In this table, we document the developers and publishers VHH Names; organization type; their Wikidata entry link; Wikidata labels

³⁵ <https://store.steampowered.com> (11.12.2021).

in English and German; Wikidata description; and related notes. In cases in which the game developers and publishers had an entry with only partial information or did not have an entry in Wikidata at all, we enriched existing entries with additional information, or created new entries for them to complement our metadata collection.

Prospects

Although this is a relatively niche genre, we keep on looking for related video games to add to our collection. In addition, we view our experience with the video games collection as a great opportunity to develop new methods for visual analysis and annotation. We look forward to further developing them, while applying them to other media as well.

4.5. Internet Memes

Introduction

Memes are condensed information carriers that rely on specific text-image relations. Therefore, they are particularly interesting for our research on the use and appropriation of liberation and atrocity footage. They also represent a specific form of user generated content (UGC) that demonstrates ways how historical images are utilized in digital spheres. They are highly mobile and can travel with the help of posting, reposting and sharing through a variety of social media platforms. As condensed and often simplified information carriers, they are easily integrated into particular commemorative as well as political discourses and can be adjusted to respective practices. By utilizing still and moving images they also address and evoke specific emotional responses.

In most cases one single historical photograph, iconic image or illustration serves as the visual base for different textual elements that are integrated in the meme and relate it to different contexts and discourses. For example, the Auschwitz gate with its infamous “Arbeit macht frei” sign is an often-used symbol in the meme sphere. In our collection, we identified it in the context of commemoration days, in reaction to vaccination campaigns (mostly with the purpose to reject political and medical measures against the spread of Covid-19), as comments on Brexit, or in relation to the political “Make America Great Again” campaign from Donald Trump. Therefore, the meme itself does not just exist as a singular document but achieves an even higher cultural value through the re-use in other meme contexts. This interconnection and ongoing referencing, which constantly expands the meme’s meaning and historical embedment strengthens its role for the discourse.

Collection

The 89 Internet memes in our collection (cf. Table “VHH Collection of Internet Memes” in the Appendix) have been downloaded from 24 different platforms, websites and channels. The majority has been downloaded from the two websites

<https://me.me/> and <https://imgflip.com/>. Both platforms enable users to search, share, upload and download memes, while imgflip.com additionally offers a tool to create memes directly on the platform with various templates. These websites' main focus on memes enables us to directly search for historical photographs, topics and figures. This generated a higher search outcome for our collection. Still, memes were downloaded also from other platforms although on a more occasional basis. For example, in the case of Facebook some meme groups exist but expect the request of membership before the shared content is shown. Also, many memes appear in the comment section as a reaction to posts and can therefore only be found if the main post is already known. Here, simply entering keywords does not guarantee a fruitful outcome and therefore some memes were rather found by chance. In some cases, Google Image was used to look for related memes that would then help to identify the meme's source, thereby leading to a specific website that would not have been found otherwise.

Digitization

We documented our findings by downloading each meme as a JPG or PNG file. The direct Internet link to each meme has been also saved. In addition, we took a screenshot of the whole website where the meme is embedded, for which we use Paparazzi!, and saved it as a PNG file. Thereby, we were able to capture a snapshot that often included reactions of users, such as likes, comments or the number of views, and the memes environment, such as related memes that also came up through the search. The Internet link to each meme and its environment has been saved as well. Saving both links and taking a screenshot is of importance as the digital environment can be interrupted, blocked or hidden throughout time.

In some cases, the screenshot of the context allows for a better understanding of the meme's background and reaction of other users. This might help to interpret the value of the meme and its relevance for a specific discourse. Still, this discourse can best be identified outside of the meme generating platforms as communication with and about memes is especially visible on platforms where they are an add-on to textual reactions, such as on Facebook, Twitter or reddit. Interestingly, some platforms follow the goal to gather memes with specific topics. In the case of <https://www.gdmfpos.com/>, we found three different memes and illustrations which refer to Allied atrocity footage and iconic images and are therefore valuable for our collection. But in general, the platform's collected memes focus on American politics and politicians, mainly on former President Donald Trump, and are being categorized and put into timelines accordingly. The platform serves as a digital archive while it also structures and organizes thematic contexts. This shows that the genre "meme" has reached its own standing as a legitimate archival document that is not only being used as a communication fragment itself but functions as a historical storyline that is being constructed and deconstructed throughout time.

Prospects

In accordance with the digitization and annotation strategies outlined in this deliverable, we will further identify the liberation and atrocity footage and photographs that were integrated into the composite arrangements of the memes in our collections, as well as the references that become prevalent when analyzing the iconic structure of these text-image compositions. We furthermore started to create an additional sample of video memes which are comparable to still memes but with a video and text element, sometimes even including user generated scenes. The success of the short video sharing platform TikTok created new interest in mimetic structures. As Holocaust memory is an integral part of the co-creation processes on TikTok, many video memes created in and uploaded to the app also utilize liberation and atrocity footage, often interrelating it with additional texts, voice over or music and transforming it by the use of built-in special effects and filters.

We will also further examine the question of IPR, though Internet memes have a special status in this context, because they are fundamentally based on the idea of remediation, and the remixing of existing (digitized or born-digital) visual content.

5. Conclusion

As this deliverable has demonstrated, when historical images and their popular culture manifestations meet digital media infrastructures, they change and call for their remediation, accustomed to the new media. Dealing with this change, we have offered the digital visual history approach as a methodological framework accustomed to digital and digitized (audio)visual media objects, remediated in digital media. Such an approach, we argue, can also be applicable to other digital archives that focus on visual history and explore the affordances of digital media. Providing a conceptual structure for researchers, it can progress the creation of digital visual and historical collections. Within this framework, we have developed versatile yet consistent methods for images collection, annotation, analysis, and curation. Each data set of the various media assets that constitute our collection focuses on the medium's own specific characters and the ability and possibilities to be remediated in the VHH-MMSI. Nevertheless, all methods are aspired for historical re-contextualization on the one hand, and are taking into consideration the polysemic, interpretational, and pluralistic readings of image relations, both by VHH Team Members and by future VHH-MMSI users.

6. Appendix: Tables

6.1. Table: VHH Selection of 20 Films

VHH Selection of 20 Films

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
1	Dalebá Costa	Distant Journey	CZ	1949	Alfred Radok	78	drama	feature	https://www.imdb.com/title/tt0168566/
2	Nuit et brouillard	Night and Fog	FR	1956	Ahain Resnais	32	drama	short	https://www.imdb.com/title/tt0048444/
3	Verboteni	Pohibdeni!	US	1959	Samuel Fuller	93	drama	feature	https://www.imdb.com/title/tt0052344/
4	Kapo	IT	1960	Giilo Pontecorvo	117	drama	feature	https://www.imdb.com/title/tt0052061/	
5	Judenpani at Nürnberg	n/a	US	1961	Stanley Kramer	179	drama	feature	https://www.imdb.com/title/tt0055091/
6	The Bombmaker	n/a	US	1964	Silves Linnert	116	drama	feature	https://www.imdb.com/title/tt0058582/
7	Ha-Makan Hashmonin V'Etzhad	The 81st Blow	IL	1974	David Bergmann	92	drama	feature	https://www.imdb.com/title/tt0071088/
8	Der gelbe Stern – Ein Film über die Judenverfolgung 1933-1945	The Yellow Star: The Persecution of the Jews in Europe – 1933-1945	DEUZR	1981	Arndt Schwartmann	89	documentary	feature	https://www.imdb.com/title/tt0086780/
9	Genocide	n/a	US	1982	Dieder Hildebrandt	90	documentary	feature	https://www.imdb.com/title/tt0088443/
10	Die Befreiung von Auschwitz	The Liberation of Auschwitz	DEUZR	1986	Imrgard von zur Mühlen	60	documentary	feature	https://www.imdb.com/title/tt0089484/
11	Historico) du Cinema	n/a	FR	1989-1999	Jean-Luc Godard	267	essay film	tv series	https://www.imdb.com/title/tt1662222/
12	Schindler's List	n/a	US	1993	Steven Spielberg	195	drama	feature	https://www.imdb.com/title/tt0108052/
13	V for Vendetta	n/a	US	2005	James McTeigue	132	drama	feature	https://www.imdb.com/title/tt0414409/
14	Band of Brothers SOBEG: "Why We Fight"	n/a	US	2005	David Frank	55	drama	episodic	https://www.imdb.com/title/tt1124790/
15	Shutter Island	n/a	US	2010	Martin Scorsese	138	drama	feature	https://www.imdb.com/title/tt1308881/
16	Mystères d'archives – L'Occupation des Camps en Allemagne	n/a	FR	2013	Serge Yllet	27	documentary	episodic	https://www.imdb.com/title/tt2586024/
17	Night VHL Fall	n/a	GB	2014	André Singer	75	documentary	feature	https://www.imdb.com/title/tt3455892/
18	Sloah, les Ombles de l'Historie	n/a	FR	2014	Véronique Lagoutte-Ségot	53	documentary	feature	https://www.imdb.com/title/tt2932446/
19	El fotógrafo de Mauthausen	The Photographer of Mauthausen	ES	2018	Mar Tarragona	110	drama	feature	https://www.imdb.com/title/tt6202726/
20	Das Konzentrationslager Dachau	n/a	DE	2021	Mara Schweizer, Benjamin Meyer-Krahmer, Clemens von Wedel	39	documentary	short	n/a

6.2. Table: VHH Collection of 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 Entry	Larger Entry Title	Description
1										
2	187	Tolkachev Zinovii	UA		Nameless	1944	drawing	Yes		Survivor with uniform. Majdanek.
3	186	Tolkachev Zinovii	UA		Winter	1944	drawing	Yes		A body in the snow. In the background is a guard tower. Majdanek.
4	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. Camp site.
5	35	Bacon Yehuda	CZ	IL	Memories from Auschwitz crematorium no.3	1945	drawing	No		A human figure reached out a hand towards another human figure, pulling him from a dark camp site.
6	39	Bacon Yehuda	CZ	IL	For the person who has restored my faith in humanity	1945	drawing	No		A portrait of a hand with a number tattoo, the artist's last name, the SS symbol, barbed wire fence.
7	37	Bacon Yehuda	CZ	IL	Untitled	1945	drawing	No		A depiction of the liberation (Buchenwald).
8	52	Cole Leslie	GB		Belsen Camp: The Compound for Women	1945	painting	No		Male depiction of American soldiers, including cameramen next to a barrack.
9	43	Greve Thomas	PL	IL	[Wir sind frei]	1945	drawing	No		A depiction of the artist's liberation (Weimar).
10	43	Greve Thomas	PL	IL	Amerikansie Freunde in Buchenwald	1945	drawing	No		Torso of a female Holocaust survivor showing her "Red Hair" chest tattoo and her number tattoo to the camera.
11	20	Greve Thomas	PL	IL	Herrn, der FREIWO	1945	drawing	No		Self portrait of the artist collecting food abandoned near the rooms of crematorium III at Birkenau so he can throw it over the fence to the prisoners at the women's camp. His prisoner number is seen on his left arm.
12	87	Gekman Paul	HU	IL	Am Auschwitz-Survivor: Red-Hair: A-125701	1945	photograph	No		A skeletal naked man on a stretcher.
13	173	Olene David	PL		The Food of the Dead for the Living	c.1945	painting	No		A skeletal naked man on a stretcher.
14	163	Polvor Eric Wilfred	GB		A Living Skeleton at Belsen Concentration Camp, 1945	1945	painting	No		A starving naked woman lying on a blanketed stretcher.
15	93	Polvor Eric Wilfred	GB		Dying from Starvation and Torture at Belsen Concentration Camp	1945	painting	No		Skeletal figures/corpses lying naked on the ground.
16	100	Polvor Eric Wilfred	GB		Human Wreckage at Belsen Concentration Camp, 1945	1945	painting	No		A full length portrait of a skinny woman sitting on a bench.
17	88	Polvor Eric Wilfred	GB		Liberated from Belsen Concentration Camp, 1945	1945	painting	No		Bodies in the snow. Auschwitz-Birkenau.
18	182	Tolkachev Zinovii	UA		Auschwitz-Birkenau	1945	drawing	Yes	Flowers of Auschwitz?	
19	180	Tolkachev Zinovii	UA		Banks	1945	drawing	Yes	Flowers of Auschwitz?	Female survivors lie on banks.
20	184	Tolkachev Zinovii	UA		Brief Day	1945	drawing	Yes	Flowers of Auschwitz?	Survivors carrying coffee against a background of barbed wire fences.
21	185	Tolkachev Zinovii	UA		Daybreak	1945	drawing	Yes	Flowers of Auschwitz?	Survivors signing a background of barbed wire fences.
22	181	Tolkachev Zinovii	UA		Liberation	1945	drawing	Yes	Flowers of Auschwitz?	Survivors smile and cheer with a red flag.
23	183	Tolkachev Zinovii	UA		Mother-and-her-Baby	1945	drawing	Yes	Flowers of Auschwitz?	Mother and her baby.
24	178	Tolkachev Zinovii	UA		The Liberations Have Arrived	1945	drawing	Yes	Flowers of Auschwitz?	Survivors smile and cheer.
25	179	Tolkachev Zinovii	UA		The Savior	1945	drawing	Yes	Flowers of Auschwitz?	Survivors hug a soldier.
26	54	Zinkelsan Doris Clare	GB		Human Laundry, Belsen: April 1945	1945	painting	No		Survivors hug a soldier.
27	48	Burra Edward	GB		Skull in a Landscape	1945	drawing	No		Medical staff treats the starving survivors.
28	174	Olene David	PL		FR: PL David Olene Burying the Remains of Children	c.1945-1949	drawing	No		Skeletal figure wearing a British steel helmet.
29	36	Bacon Yehuda	CZ	IL	Messman	1947	painting	No		The artist is digging a grave. His prisoner number is seen both on his shirt and as a tattoo on his left arm.
30	196	Olene David	PL		FR: PL My First Dialogue by David Olene	1947	painting	No		A starved inmate.
31	175	Olene David	PL		FR: PL My First Dialogue by David Olene	1949	drawing	No		Blind man surrounded by corpses in Bergen-Belsen.
32	41	Bazzan Naffili	DE	IL	Israel: Holocaust survivor worker	1949	drawing	No		The artist is digging a grave. His prisoner number is seen both on his shirt and as a tattoo on his left arm.
33	40	Bazzan Naffili	DE	IL	Auschwitz survivor holds a pickaxe: A-668229	1952	drawing	No		A male figure holds a pickaxe with his tattooed arm (Cohen).
34	18	Brays 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 (1957-1959).
35	6	Larrie Boris	RU	US	Buchenwald	1959	collage	Yes	Saturation Painting	College of liberation photos and pin-up girls photos.
36	4	Larrie Boris	RU	US	NOI love you (Himmelfahrt's NOI silhouette 1)	1963	assemblage	No		Liberation photos appear on a silhouette with Star of David.
37	5	Larrie Boris	RU	US	Railroad to America	1963	collage	No		College of liberation photos and pin-up girls photos.
38	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.
39	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.
40	171	Gal Dani	IL	IL	Model for a film set of the Mauthausen concentration camp. From the memory of Mr. Kacik	2013	mixed media	No		An architectural model used as a prop in the film "As From Ahar", and simultaneously a miniature of the Mauthausen Nazi concentration camp.
41	170	Richter Gerhard	DE	DE	Atlas	1967	collage	Yes	Atlas	College of liberation photos, Black-and-White (D. 85, D. 19).
42	167	Rappoport Nathan	PL	IL, US	Job	1968	sculpture	No		A statue of biblical Job, pleading for heaven and a number tattoo on his forearm.
43	3	Larrie Boris	RU	US	Knife in cement Star of David	1975	sculpture	No		A knife in a Star of David.
44	212	Muse Zoran	SL	SL	We Are Not the Last T-8	1972	sculpture	Yes	We Are Not the Last	Three naked corpses.
45	213	Muse Zoran	SL	SL	We Are Not the Last G2	1976	sculpture	Yes	We Are Not the Last	Head of a dead man.
46	63	Nezhnie Mariel	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".
47	108	Brith Edith	CZ	GB	A Camp of Tyms - Auschwitz	1980-1982	painting	Yes	Images of the Holocaust	Rows of imprisoned inmates stand behind a barbed wire fence.
48	86	Brith Edith	CZ	GB	Liberation Day	1980-1982	painting	No		A portrait of a male prisoner wearing a striped uniform.
49	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.
50	200	Stojka Karl	AT		My Family in Auschwitz	c.1980s-1990s	painting	No		Children with number tattoos behind a barbed wire fence.
51	90	Fux Pal	RO	IL	Abraham and Isaac	1982	sculpture	No		A depiction of the biblical story of the Binding of Isaac. The figure of Abraham has a number tattoo.
52	98	Segal George	US		The Holocaust	1984	sculpture	No		A survivor stands behind barbed wire fence with corpses lying on the ground behind him.
53	191	Arvid Dana	IL		Dachau, 1985	1985	photograph	Yes	The Phantoms Project	Dachau: an atrocity site. Toilet.
54	190	Arvid Dana	IL		The Concentration Camp is open with daddy	1985	photograph	Yes	The Phantoms Project	Dachau: an atrocity site.
55	96	Rappoport Nathan	PL	IL, US	Liberation	1985	sculpture	No		An American soldier carrying a body of a Holocaust survivor.
56	49	Meier Haim	IL	IL, US	Portrait with parents	1986	sculpture	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).
57	32	Tyrmans Luc	BE		Gas Chamber	1986	sculpture	No		A gas chamber.
58	64	Nezhnie Mariel	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 begriessen unsere Befreier".
59	50	Meier Haim	IL		Shaking Head	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).
60	214	Muse Zoran	SL	SL	We Are Not the Last G9	1988	drawing	Yes	We Are Not the Last	Pile of corpses.
61	199	Brith Edith	CZ	GB	Roll Call - Belsen, 1944	1990	painting	No		Rows of imprisoned inmates stand in front of a barrack.
62	195	Stojka Karl	AT		The Registration	1990	painting	No		A child with a number tattoo.
63	65	Kolner Tatana	CZ	US	Auschwitz	1990s	photograph	Yes	50 Years of Silence	A photo collage consisting of images of atrocity sites.
64	68	Kolner Tatana	CZ	US	Auschwitz-Birkenau	1990s	photograph	Yes	50 Years of Silence	A photo collage consisting of images of atrocity sites.
65	66	Kolner 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.
66	67	Kolner Tatana	CZ	US	Forever	1990s	photograph	Yes	50 Years of Silence	A photo collage consisting of images of atrocity sites.
67	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 lice that resonate with liberation photos).

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68	Chicago, Woodman	Judy, Donald	US	US	Double Jeopardy	1992	mixed media	Yes	The Holocaust Project: From Darkness into Light	Six panel artwork, each panel depicting a different scene: Three women at a dinner table, three women at a table. Two women sit near a dinner table, three women at a table. Two women and an officer trying to take the baby, one holds and a photograph of Nazi officers. A couple, a woman defending her family, a woman writing letters and a photograph of men in the woods, Nazi officers raping women and a photograph of inmates sleeping in bunk beds.
69	Kahana	Yardi	IL	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.
70	Kolher	Tatana	CZ	US	71256: 50 Years of Silence. (Eva Kolher's story)	1992	mixed media	Yes	50 Years of Silence	A box with a handmade paper case of the tattooed forearm of the artist's mother (Eva Kolher) and a manuscript printed over and historical photos of atrocity sites.
71	Kolher	Tatana	CZ	US	B-14246: 50 Years of Silence. (Eugene Kolher's story)	1992	mixed media	Yes	50 Years of Silence	A box with a handmade paper case of the tattooed forearm of the artist's father (Eugene Kolher) and a manuscript printed over and historical photos of atrocity sites.
72	Lochner	Chanel	FR	FR	Arbeit macht frei	1992	mixed media	No	The figure of Adolphe Mourge alongside the iconic sign of "Arbeit macht frei"	The figure of Adolphe Mourge alongside the iconic sign of "Arbeit macht frei"
73	Lochner	Chanel	FR	FR	Ban Code to Concentration Camp Monop	1991-1993	photograph	No		Barcoding numbers gradually becoming the figures of inmates with uniform.
74	Schubner	Alan	GB	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.
75	Stojka	Ceja	AT	AT	Liberation of Bergen-Belsen	1993	painting	No		A colorful depiction of liberation.
76	Stojka	Ceja	AT	AT	The Pearl of the Strength	1993	painting	No		A colorful (allegedly joyful) depiction of the life within the camp.
77	Stojka	Ceja	AT	AT	Untitled	1993	painting	No		A depiction of a camp site.
78	Kramer	Arnold	US	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 Bremer in Salonika (Greece).
79	Lochnerthal	David	US	US	Main 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.
80	Stojka	Ceja	AT	AT	Kavenshnick, 1944	1994	painting	No		A depiction of a camp site.
81	Stojka	Ceja	AT	AT	Z 6399	1994	painting	No		A red forearm with the artist's number tattoo reaches forward, towards a white forearm (without its palm).
82	Treven Shimoni	Nomi	IL	IL	Asservite / Exhibits	1994	photograph	Yes	Asservite / Exhibits	Relies connected with the Holocaust (e.g. glasses, teeth).
83	Libera	Zbigniew	PL	PL	Lego Concentration Camp / Lego	1995	mixed media	No		A limited edition of seven boxes LEGO bricks (in different sizes) of a concentration camp.
84	Wolman	Michel	FR	IL	The Memorial	1995	mixed media	No		Golden bracelet in the shape of barbed wire/crown of thorns, plaque with numbers and golden tooth.
85	Passow	Beate	DE	DE	Numbers	1995-1998	photograph	Yes	Numbers	Stretched forearms showing their number tattoo in various gestures.
86	Rothenberg	Elihu	US	US	Beautiful Youth Project	1995-1999	installation	No		An installation that connects between feminism, propaganda, memory, and pop culture. (Plas of wax casts of hands and the pla that resonate with liberation photos).
87	Stojka	Ceja	AT	AT	Bergen-Belsen 1945	1996	painting	No		A colorful depiction of a tree of a barracks.
88	Wolman	Michel	FR	IL	Shechtita	1996	mixed media	No		Barbed wire, blue-white stripes (remission of the inmates' uniform), and a slaughter knife.
89	Voland	Ernst	DE	DE	ES	1997	photograph	Yes	Blurred Pictures / Eingeprägten Bilder	A colorful image of barbed wire fence.
90	Woln	Jerfey A	US	US	Written In Memory: Portraits of the Holocaust	1997	photograph	Yes	Written In Memory: Portraits of the Holocaust	Blurred image of barbed wire fence.
91	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Portraits of Holocaust survivors, with their words imprinted directly on the images.	
92	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
93	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
94	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
95	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
96	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
97	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
98	Libera	Simon	DE	IL	Auschwitz-Birkenau	1998	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
99	Libera	Simon	DE	IL	Auschwitz-Birkenau	1999	photograph	Yes	Polish Landscapes	Auschwitz barbed wire, Black-and-White.
100	Libera	Simon	DE	IL	Auschwitz-Birkenau	1999	photograph	No		Barbed wire.
101	Libera	Simon	DE	IL	Auschwitz-Birkenau	1999	video	No		A (3-part) depiction of a camp site.
102	Libera	Simon	DE	IL	Auschwitz-Birkenau	1999	video	No		Men and women of various ages play "Game of Tag" in what seems to be a former gas chamber.
103	Libera	Simon	DE	IL	Auschwitz-Birkenau	2001	photograph	No		The artist holds a black-and-white photo of Auschwitz-Birkenau's toilet while wearing a mask face of Hitler.
104	Libera	Simon	DE	IL	Auschwitz-Birkenau	2001	photograph	No		An image of a map of Auschwitz is projected on the artist's back.
105	Libera	Simon	DE	IL	Auschwitz-Birkenau	2001	photograph	No		An image of Auschwitz entrance is projected on the artist's back.
106	Libera	Simon	DE	IL	Auschwitz-Birkenau	2001	photograph	No		An image of Auschwitz-Birkenau's blueprint is projected on the artist's back.
107	Libera	Simon	DE	IL	Auschwitz-Birkenau	2001	photograph	No		An image of Auschwitz-Birkenau's blueprint is projected on the artist's back.
108	Libera	Simon	DE	IL	Auschwitz-Birkenau	2002	photograph	No		An image of Auschwitz-Birkenau's blueprint is projected on the artist's back.
109	Libera	Simon	DE	IL	Auschwitz-Birkenau	2002	photograph	No		An image of Auschwitz-Birkenau's blueprint is projected on the artist's back.
110	Libera	Simon	DE	IL	Auschwitz-Birkenau	2003	photograph	Yes	One family	An installation of a souvenir shop selling objects with Holocaust/Nazi symbols.
111	Libera	Simon	DE	IL	Auschwitz-Birkenau	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.
112	Libera	Simon	DE	IL	Auschwitz-Birkenau	2004	photograph	Yes	Positives	A grandmother with number tattoo alongside her two grandchildren (the artist's mother and her children). This is the last photograph in the series.
113	Libera	Simon	DE	IL	Auschwitz-Birkenau	2004	photograph	No		Shir's sign of "Kunast macht frei" ("art sets you free").
114	Libera	Simon	DE	IL	Auschwitz-Birkenau	2005	poster	No		The artist manipulated the famous liberation photo of inmates behind barbed wire in such a manner that reverses the photograph's original meaning.
115	Libera	Simon	DE	IL	Auschwitz-Birkenau	2005	photograph	No		A woman smiling next to Auschwitz's barbed wire fence.
116	Libera	Simon	DE	IL	Auschwitz-Birkenau	2006	video	No		A woman persudes a 92-year-old Auschwitz survivor (Luzi Tatana) to "remove" his number tattoo.
117	Libera	Simon	DE	IL	Auschwitz-Birkenau	2006	video	No		A close up of his father's forearm number tattoo.
118	Libera	Simon	DE	IL	Auschwitz-Birkenau	2008	video	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 colorful (survivors).
119	Libera	Simon	DE	IL	Auschwitz-Birkenau	2008	video	No		A black-and-white drawing of the (former) camp sites, including handwritten text.
120	Libera	Simon	DE	IL	Auschwitz-Birkenau	2009	video	No		A black-and-white drawing of surviving inmates upon the liberation of the camp.

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1	Israel	Erez	IL	IL	My eBay collection 1	2009	Installation	Yes	My eBay collection	Hideout artifacts and Nazi souvenirs brought on eBay (E.g., yellow badge, dolls, spoons, etc.). The artist sews a yellow Star of David badge to his own chest.
121	Israel	Erez	IL	IL	Jewish lesson	2009	video	No		The famous entrance gate to the Ahdai stadium ("Yo'll never walk alone") resonates with the sign that appeared at the entrance to the camps ("Arbeit macht frei"). (One photo from the series).
122	Israel	Erez	IL	IL		2009	photograph	Yes	Leia Terezin	Conservation and (re)production process of the Auschwitz "Arbeit macht frei" sign.
123	Raz	Guy	IL	IL		2009	photograph	Yes	Leia Terezin	Rust parts in the Auschwitz "Arbeit macht frei" sign.
124	Yotiv	Amir	IL	IL	Arbeit macht frei	2009	video	Yes	Arbeit macht frei	Memorials at Grand Palais Paris. Ribas of clothes.
125	Yotiv	Amir	IL	IL	Resonance	2009	photograph	Yes	Arbeit macht frei	Auschwitz: an atrocity site.
126	Bolonski	Christian	FR	FR	Auschwitz	2010	Installation	No		Maigland: an atrocity site.
127	Justman	Yehai	MX	MX	Arbeit macht frei	2010	painting	Yes	Prussian Blue	Maigland: an atrocity site.
128	Justman	Yehai	MX	MX	Arbeit macht frei	2010	painting	Yes	Prussian Blue	Maigland: an atrocity site.
129	Justman	Yehai	MX	MX	Arbeit macht frei	2010	painting	Yes	Prussian Blue	Maigland: an atrocity site.
130	Maor	Haim	IL	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.
131	Pichon	Ar	FR	FR	Gesamtkunstwerk	2010	photograph	No		Torso with a "Gesamtkunstwerk" tattoo and a golden Star of David necklace.
132	Geoffroy	Agnes	FR	FR	In Suspense	2010-2011	photograph	Yes	The Suspended	Human figure hanged from a barbed wire fence.
133	Justman	Yehai	MX	MX	Auschwitz	2011	painting	Yes	Prussian Blue	Auschwitz: an atrocity site.
134	Justman	Yehai	MX	MX	Auschwitz	2011	painting	Yes	Prussian Blue	Auschwitz: an atrocity site.
135	Justman	Yehai	MX	MX	Dachau	2010-2012	painting	Yes	Prussian Blue	Dachau: an atrocity site.
136	Justman	Yehai	MX	MX	Gas Door	2011	painting	Yes	Prussian Blue	An atrocity site.
137	Justman	Yehai	MX	MX	Madamank	2011	painting	Yes	Prussian Blue	Maigland: an atrocity site.
138	Justman	Yehai	MX	MX	Struthof	2011	painting	Yes	Prussian Blue	Struthof: an atrocity site.
139	Justman	Yehai	MX	MX	Struthof	2011	painting	Yes	Prussian Blue	Struthof: an atrocity site.
140	Justman	Sigalit	IL	IL	OmV Friends there are no friends	2011	Installation	No		12 pairs of bronze shoes tied together in a wired circle.
141	Landau	Sigalit	IL	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.
142	Shirman	Simcha	DE	IL	Auschwitz-Birkenau	2011	photograph	Yes	Polish Landscapes	Auschwitz surroundings. Black-and-White.
143	Shirman	Simcha	DE	IL	Madamank	2011	painting	Yes	Prussian Blue	Maigland: an atrocity site.
144	Justman	Yehai	MX	MX	Maithausen	2011-2012	painting	Yes	Prussian Blue	Maithausen: an atrocity site.
145	Justman	Yehai	MX	MX	Treiblinke	2012	painting	Yes	Prussian Blue	Treiblinke: an atrocity site.
146	58	Landau	IL	IL	Island of Shoes	2013-2015	Installation	No		A heap of shoes that were sunk in the Dead Sea.
147	Shirman	Simcha	DE	IL	Struthof	2014	photograph	Yes	Polish Landscapes	Struthof surroundings. Black-and-White.
148	62	Shirman	DE	IL	Struthof	2014	photograph	Yes	Polish Landscapes	Struthof surroundings. Black-and-White.
149	14	Yehman	GI	IL	Time Table	2014	screen print	No		A set of screen prints designed as a jigsaw calendar using key Nazi female figures (in sexual positions) at the backdrop of atrocity sites.
150	63	Aradi	DE	IL	Auschwitz 2015	2015	photograph	Yes	The Phantoms Project	Auschwitz: site of metal interests.
151	64	Aradi	DE	IL	Auschwitz 2015	2015	photograph	Yes	The Phantoms Project	Auschwitz: site of metal interests.
152	57	Israel	IL	IL	Struthof	2015	photograph	Yes	Struthof	A torso, from which a tattooed arm is outstretched.
153	13	Yehman	IL	IL	Decomposition	2015	video	Yes	Decomposition	Video loop of liberation photos being decomposed into an ever changing kaleidoscopic Mandala.
154	12	Yehman	IL	IL	Human Tapestry	2015	tapestry	Yes	Decomposition	Fragments taken from digitized liberation photos were woven into a changing fabric. The work was produced at Berrin, an Israeli weaving factory whose family history connects with the Holocaust.
155	9	Yehman	IL	IL	Key Holder	2015	mixed media	Yes	Gift Shop	A key holder with the saying "Arbeit macht frei" in Hebrew.
156	15	Yehman	IL	IL	Birkenau Puzzle	2015	mixed media	Yes	Gift Shop	48 pieces colorful puzzle of Auschwitz's entrance gate.
157	17	Yehman	IL	IL	Birchenvald Wooden Train	2015	mixed media	Yes	Wooden Train	Wooden train, the wagons creating the word "Birchenvald".
158	16	Yehman	IL	IL	Kaufen macht frei	2015	mixed media	Yes	Gift Shop	Key holder with the saying "Kaufen macht frei" ("Shopping sets you free").
159	19	Arnokli	US	US	Natalie	April 29	painting	Yes		"Braubacher" from Dachau.
160	177	Arnokli	US	US	Natalie	August	painting	Yes		Torture chamber at Breendonk internment camp.
161	22	Arnokli	US	US	Natalie	January 27	painting	Yes		Auschwitz's gas chamber.
162	89	Aradi	IL	IL	Dachau	2017	photograph	Yes	The Phantoms Project	Dachau: an atrocity site.
163	176	Arnokli	US	US	Natalie	May 5	painting	Yes		Maithausen concentration camp.
164	205	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpson behind a barbed wire fence, dressed in Auschwitz uniform. Written above: "NEVER AGAIN".
165	206	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons in snowy Auschwitz, dressed in uniforms, looking like Muselmän.
166	207	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons naked in a gas chamber.
167	208	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons captured by Nazis in uniforms, near a railway and a cattle car.
168	209	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons standing in front of snowy Auschwitz.
169	210	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons dressed in uniforms behind a barbed wire fence, looking like Muselmän.
170	211	Polombo	IT	IT	The Simpsons Go to Auschwitz	2017	cartoon	Yes	The Simpsons Go to Auschwitz	The Simpsons in uniforms near the entrance of a camp. Behind them there's an "Arbeit macht frei" sign.
171	169	Shapira	IL, DE	IL, DE	Yokoset	2017	photograph	No		Collage of manipulated selfies and casual photographs uploaded on different social media platforms at the background of atrocity sites and piles of corpses.
172	145	Yotiv	IL	IL	Another planet	2017	film	No		Animated Documentary of encounters in virtual worlds simulating Auschwitz-Birkenau concentration camp.
173	56	Israel	IL	IL	Ami and Tami	2018	drawing	Yes	Ami and Tami	Ami and Tami (Häsel und Grete) candy house in an Auschwitz-like surrounding.
174	151	Yehman	IL	IL	Bad Kenzo and Penelope at Kibbutz Buchenwald	2018	video	Yes	Kibbutz-Buchenwald	The fictional figures of Penelope and Bad Kenzo (artists Gil Yehman and Dov Or-Ner, respectively) visit at the Kibbutz Nezer Sereit, the Buchenwald Memorial (and its surroundings).
175	149	Yehman	IL	IL	Condensed Milk Cans	2018	painting	Yes	Kibbutz-Buchenwald	Condensed milk cans provided by the liberating forces to the (German) inmates.
176	189	Yehman	IL	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).
177	164	Moore	DE	IL	Indefinible	2020	photograph	Yes	Indefinible	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).
178	197	Sensal	PL	IL	January 1st (Back)	2021	painting	No		A woman looking from a car's window at Auschwitz.

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
179	Sasnal	Wilhelm	PL	US	January 1st (Side)	2021	painting	No		A woman in a car. Auschwitz is seen from the window.
180	Morgan	Aaron	US	US	Abbel Macht Frei	unknown	painting	No		A pile of buried corpses. Above the ground there's an "Abbel macht frei" sign.
181	Truchman	Arnold	US	US	Untitled	unknown	painting	No		Hitler with Nazi officers. Crematoria.
182	Truchman	Arnold	US	US	Untitled	unknown	painting	No		Zyklon B tank. Pile of suitcases near the railway.

6.3. Table: VHH Collection of Video Games

VHh Collection of Video Games

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Video Game No	Title	Subtitle	Year	Type	Developer	Publisher	Version	Carrier	Country of Publication	Location of Publication	Description	Comments	Age Restr.	Link	Walkthroughs
1	Wolfenstein	3D	1994	FPSG	id Software	Apogee Software	Wolfenstein 3D - PC	digital copy; disc; tape	US	Gothard (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, id Software's wolfish-indeed and unmissable classics. (Steani)	Only WWII	12+	https://store.steampowered.com/app/2729/	https://www.xambtk.com/walkthroughs/wolfenstein3d/
2	Immigration is the Only Escape		2008	educational game	Luc Bernard Silver Sphere Studios	Alters	Immigration is the Only Escape - Silver Sphere Studios DS	disc; tape (expected)	GB	Luton	"Immigration is the Only Escape is an unmissable video game by Luc Bernard (...) Set in France during World War II, Immigration is the Only Escape is an educational title aiming to teach children about the Holocaust. (WIKIPEDIA)	Education title aiming to teach children about the Holocaust (NOT WIKIPEDIA)	unknown	n/a	not available
3	Turning Point: Fall of Liberty		2008	FPSG	Spark Unlimited	Codemasters	Turning Point: Fall of Liberty - PC	digital copy; disc	GB	Sanham	"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 1932, 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 snatched by Nazi Germany in 1940, and the rest of Europe, North Africa and the Middle East fall soon after. The United States, instead of having a war against Germany, does not get involved in the war, and instead focuses on the West Coast of the United States in 1952. (WIKIPEDIA)	Alternative history; fighting Nazis in the US	12+	n/a	removed from collection
4	Darkest of Days		2009	FPSG	Smookey Labs	Platinum 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 have back to back missions to change the course of time to save some of mankind's most dire hours. (Steani)		unknown	https://store.steampowered.com/app/2729/	https://www.xambtk.com/walkthroughs/darkestofdays/
5	Sonderkommando Revolt		2010	FPSG	Masim "Dromajloff" Genick	unknown	unknown	unknown	unknown	unknown	"Sonderkommando Revolt features a Jewish protagonist who escapes from Auschwitz by using a disguise by being a young Jewish boy. The game is set in the fictional town of Wolenski 3D and the events of the Holocaust are re-enacted using a blend of U.S. gun chambers and torture across. (Hanzelzi)	Wolenski 3D mod; NOT PUBLISHED	unknown	n/a	not available
6	Czechoslovakia 1938-1989		2014	educational game	Charles Games	unknown	unknown	unknown	CZ	Prague	"The phrase 'school through play' applies literally to the case of the historical simulation game 'Czechoslovakia 1938-1989' (Czechoslovakio-38-89). Using a combination of a computer game and interactive comics, students are led through the events of that time from the perspectives of various people." (Romanz21)	Remani Genocide / Simulation / Mix of graphic novel and game	unknown	n/a	not available
7	Don't Starve in the Holocast		2014	adventure game	Guy Ulmer	Global Game Jam	Don't Starve in the Holocast - 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 turned on its head and the player is forced to survive in a world where the Holocaust is a reality. (Steani)		unknown	https://store.steampowered.com/app/240181/	not available
8	The Forgotten One		2014	adventure game	Berni Andreas Elder	Berni Andreas Elder	The Forgotten One - PC	digital copy	NO	Skovanger	"The first game during the Holocaust to a real man of 3, done. You're to play as Gerhard Vidtner, 20 years after the incident that changed his life dramatically. Gerhard receives an unknown phone call that starts a journey that'll twist your mind." (Steani)		unknown	https://store.steampowered.com/app/244386/	made by Libal Hong
9	The New Order		2014	FPSG	Bedrosia Networks	Bedrosia Networks	Wolfenstein: The New Order - PC	digital copy; disc	US	Rockville (Maryland)	"Wolfenstein@: The New Order reimagines the series that created the first-person shooter genre. It's a first-person shooter set in the future, featuring human experimentation and labor camps. Wolfenstein offers a deep game narrative packed with action, adventure and first-person combat." (Steani)	Mobile App / mix of graphic novel and interactive game	18+	https://store.steampowered.com/app/240181/	made by Abn Ventura
10	Call of Duty: World War II		2015	educational game	Paraglyph	Paraglyph	Call of Duty: World War II - PC	digital copy; disc	IT	Udine	"'Assault: A Tale of War' is a well-drawn, century-aimed interactive graphic novel about two small children who are sent by cable car to the concentration camp with their dad. (Tribble)		4+	https://store.steampowered.com/app/256549/	made by Libal Hong
11	Call of Duty: World War II		2015	educational game	Paraglyph	Paraglyph	Call of Duty: World War II - PC	digital copy; disc	CZ	Prague	"'Assault: A Tale of War' is a well-drawn, century-aimed interactive graphic novel about two small children who are sent by cable car to the concentration camp with their dad. (Tribble)		4+	https://store.steampowered.com/app/256549/	made by Libal Hong
12	Wolfenstein: The New Order		2014	FPSG	id Software	id Software	Wolfenstein: The New Order - PC	digital copy; disc	US	Rockville (Maryland)	"Wolfenstein: The New Order reimagines the series that created the first-person shooter genre. It's a first-person shooter set in the future, featuring human experimentation and labor camps. Wolfenstein offers a deep game narrative packed with action, adventure and first-person combat." (Steani)		18+	https://store.steampowered.com/app/240181/	made by Abn Ventura
13	Call of Duty: World War II		2015	educational game	Paraglyph	Paraglyph	Call of Duty: World War II - PC	digital copy; disc	IT	Udine	"'Assault: A Tale of War' is a well-drawn, century-aimed interactive graphic novel about two small children who are sent by cable car to the concentration camp with their dad. (Tribble)		4+	https://store.steampowered.com/app/256549/	made by Libal Hong
14	My Memory of Us		2018	adventure game	IMGN Pro	IMGN Pro	My Memory of Us - PC	digital copy; disc	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. (Steani)		7+	https://store.steampowered.com/app/249190/	https://www.xambtk.com/walkthroughs/my-memory-of-us/
15	The Dark Inside Me		2018	adventure game	Akopy Karuzniak	Akopy Karuzniak	The Dark Inside Me - PC	digital copy	TR	Izmir	"Psychological horror adventure game from a horror movie director based on a dramatic scenario. The Dark Inside Me, is a very unique psychological horror adventure game from a horror movie director Akopy Karuzniak, based on dynamic interactive scenario." (Steani)		12+	https://store.steampowered.com/app/249190/	https://www.xambtk.com/walkthroughs/the-dark-inside-me/
16	Warsaw		2019	adventure game; RPG	Pixelated Milk	Emming company	Warsaw version 1.1 - PC	digital copy; disc	PL	Warsaw	"The ABS:WY is a challenging turn-based tactical RPG set in an occupied capital during WWII. Pick up the pieces of the past, and try to survive the 66 days of hell in this historically accurate portrayal of Poles fighting for their city." (Steani)		12+	https://store.steampowered.com/app/1056420/	https://www.xambtk.com/walkthroughs/warsaw/

6.4. Table: VHH Collection of Internet Memes

VHN Collection of Internet Memes

A	B	C	D	E	F	G	H	I	J	K	
1	2	3	4	5	6	7	8	9	10	11	
12	13	14	15	16	17	18	19	20	21	22	
23	24	25	26	27	28	29	30	31	32	33	
34	35	36	37	38	39	40	41	42	43	44	
45	46	47	48	49	50	51	52	53	54	55	
56	57	58	59	60	61	62	63	64	65	66	
67	68	69	70	71	72	73	74	75	76	77	
78	79	80	81	82	83	84	85	86	87	88	
89	90	91	92	93	94	95	96	97	98	99	
100	101	102	103	104	105	106	107	108	109	110	
111	112	113	114	115	116	117	118	119	120	121	
122	123	124	125	126	127	128	129	130	131	132	
133	134	135	136	137	138	139	140	141	142	143	
144	145	146	147	148	149	150	151	152	153	154	
155	156	157	158	159	160	161	162	163	164	165	
166	167	168	169	170	171	172	173	174	175	176	
177	178	179	180	181	182	183	184	185	186	187	
188	189	190	191	192	193	194	195	196	197	198	
199	200	201	202	203	204	205	206	207	208	209	
210	211	212	213	214	215	216	217	218	219	220	
221	222	223	224	225	226	227	228	229	230	231	
232	233	234	235	236	237	238	239	240	241	242	
243	244	245	246	247	248	249	250	251	252	253	
254	255	256	257	258	259	260	261	262	263	264	
265	266	267	268	269	270	271	272	273	274	275	
276	277	278	279	280	281	282	283	284	285	286	
287	288	289	290	291	292	293	294	295	296	297	
298	299	300	301	302	303	304	305	306	307	308	
309	310	311	312	313	314	315	316	317	318	319	
320	321	322	323	324	325	326	327	328	329	330	
331	332	333	334	335	336	337	338	339	340	341	
342	343	344	345	346	347	348	349	350	351	352	
353	354	355	356	357	358	359	360	361	362	363	
364	365	366	367	368	369	370	371	372	373	374	
375	376	377	378	379	380	381	382	383	384	385	
386	387	388	389	390	391	392	393	394	395	396	
397	398	399	400	401	402	403	404	405	406	407	
408	409	410	411	412	413	414	415	416	417	418	
419	420	421	422	423	424	425	426	427	428	429	
430	431	432	433	434	435	436	437	438	439	440	
441	442	443	444	445	446	447	448	449	450	451	
452	453	454	455	456	457	458	459	460	461	462	
463	464	465	466	467	468	469	470	471	472	473	
474	475	476	477	478	479	480	481	482	483	484	
485	486	487	488	489	490	491	492	493	494	495	
496	497	498	499	500	501	502	503	504	505	506	
507	508	509	510	511	512	513	514	515	516	517	
518	519	520	521	522	523	524	525	526	527	528	
529	530	531	532	533	534	535	536	537	538	539	
540	541	542	543	544	545	546	547	548	549	550	
551	552	553	554	555	556	557	558	559	560	561	
562	563	564	565	566	567	568	569	570	571	572	
573	574	575	576	577	578	579	580	581	582	583	
584	585	586	587	588	589	590	591	592	593	594	
595	596	597	598	599	600	601	602	603	604	605	
606	607	608	609	610	611	612	613	614	615	616	
617	618	619	620	621	622	623	624	625	626	627	
628	629	630	631	632	633	634	635	636	637	638	
639	640	641	642	643	644	645	646	647	648	649	
650	651	652	653	654	655	656	657	658	659	660	
661	662	663	664	665	666	667	668	669	670	671	
672	673	674	675	676	677	678	679	680	681	682	
683	684	685	686	687	688	689	690	691	692	693	
694	695	696	697	698	699	700	701	702	703	704	
705	706	707	708	709	710	711	712	713	714	715	
716	717	718	719	720	721	722	723	724	725	726	
727	728	729	730	731	732	733	734	735	736	737	
738	739	740	741	742	743	744	745	746	747	748	
749	750	751	752	753	754	755	756	757	758	759	
760	761	762	763	764	765	766	767	768	769	770	
771	772	773	774	775	776	777	778	779	780	781	
782	783	784	785	786	787	788	789	790	791	792	
793	794	795	796	797	798	799	800	801	802	803	
804	805	806	807	808	809	810	811	812	813	814	
815	816	817	818	819	820	821	822	823	824	825	
826	827	828	829	830	831	832	833	834	835	836	
837	838	839	840	841	842	843	844	845	846	847	
848	849	850	851	852	853	854	855	856	857	858	
859	860	861	862	863	864	865	866	867	868	869	
870	871	872	873	874	875	876	877	878	879	880	
881	882	883	884	885	886	887	888	889	890	891	
892	893	894	895	896	897	898	899	900	901	902	
903	904	905	906	907	908	909	910	911	912	913	
914	915	916	917	918	919	920	921	922	923	924	
925	926	927	928	929	930	931	932	933	934	935	
936	937	938	939	940	941	942	943	944	945	946	
947	948	949	950	951	952	953	954	955	956	957	
958	959	960	961	962	963	964	965	966	967	968	
969	970	971	972	973	974	975	976	977	978	979	
980	981	982	983	984	985	986	987	988	989	990	
991	992	993	994	995	996	997	998	999	1000	1001	
1	Blessed Karl Leisner, of the Schoenstatt Movement, was the only priest ever to be obtained in a Nazi concentration camp!"	2002	Pinterest	-	-	-	-	-	Catholic church commemorating imprisoned priests and seminarians (Vegetarianism/veganism)	"Abel matht feet", Auschwitz gate, stripe uniform, men, stripe uniform, barbed wire	https://www.pinterest.com/pin/540925465229146694/
2	"I don't see the difference"	2014	Know Your Meme	6,896	-	-	-	-	men, stripe uniform, barbed wire	https://www.pinterest.com/pin/540925465229146694/	
3	"Whatever happened to 'Never again?'"	2014	Defense of the Israeli People	-	-	-	-	-	survivors, men	https://defenseofisrael.people.wordpress.com/2014/01/semiteism/	
4	"As Bernie likes to say 'democracy can get messy'"	2015	Imgflip	1,101	-	-	-	-	men, stripe uniform, barbed wire	https://imgflip.com/1/1101d	
5	"Give them your guns"	2015	Imgflip	3,908	-	-	-	-	stripe uniforms, barbed wire, survivors	https://imgflip.com/1/rooms	
6	"St. Maximilian Kolbe was born in Poland and as a Franciscan."	2015	Pinterest	-	-	-	-	-	men, stripe uniform	https://www.pinterest.com/pin/18895942225084448/	
7	"They were told this was a shower room. We were told we could keep our health care plan."	2015	Know Your Meme	-	-	-	-	-	gas chamber	https://forums.antiwar.com/threads/why-maybe-again-civilian-should-be-the-reality-for-many-people.2451142/	
8	"Auschwitz begins. When someone looks at a slaughter house and thinks: 'they're only animals...'"	2016	AmnTfTech	-	-	-	-	-	survivors, children, barbed wire, fence	https://imgflip.com/1/1256dx	
9	"Government provides housing medical food. Gun control makes everything possible."	2016	Imgflip	1,301	-	-	-	-	child, stripe uniform, barbed wire	https://imgflip.com/1/1256dx	
10	"If God let the Holocaust happen to his chosen people. What makes you think he gives a flying fuck about you?"	2016	me.me	-	-	-	-	-	plugs of bodies	https://me.me/1/1256dx	
11	"Never forget"	2016	me.me	731	-	-	-	-	stripe uniforms, barbed wire, survivors	https://me.me/1/1256dx	
12	"Orange Juice, 100% Concentrated"	2016	Yes Weekly	-	-	-	-	-	stripe uniforms, barbed wire, survivors	https://me.me/1/1256dx	
13	"That face when the company who made Nazi gas chamber chemicals buys the company who made Agent Orange to become the world's largest supplier of seeds and agro chemicals"	2016	me.me	2	-	-	-	-	stripe uniforms, barbed wire, survivors, hand tattoo	https://me.me/1/1256dx	
14	"We voted to be equal. Socialism... stalin is all we know. R.I.P. the dead."	2016	Stzle	119	-	-	-	-	Auschwitz gate	https://stzle.com/1/1256dx	
15	"What #ZaklatBikrit really thinks?"	2016	Imgflip	14,998	-	-	-	-	Auschwitz gate, survivors, marching	https://imgflip.com/1/1478lx	
16	"What is this place? A indoctrination center for socialism... those that survive will carry on the infection of stalinism to plague humanity"	2016	Know Your Meme	356	-	-	-	-	men, stripe uniform, barbed wire	https://knowyourmeme.com/photos/1129725281a-bikrit-is-the-same	
17	"Concentration camps weren't even a plan until Maxine Waters called for us to be assassinated in public"	2016	Imgflip	329	-	-	-	-	child, stripe uniform, barbed wire	https://imgflip.com/1/169u1	
18	"Fredrick Benson in the Concentration Camp"	2017	Imgflip	1,096	-	-	-	-	barbed wire	https://imgflip.com/1/25ur6l	

