



LVR-Industriemuseum



SEARCHING FOR TRACES OF 1914

PROJECT DOCUMENTATION



MITTEN IN EUROPA
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UND DER ERSTE WELTKRIEG

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Qualität für Menschen

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Écomusée Creusot-Montceau (FR)
Lycée Léon Blum, Le Creusot (FR)
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Muzeum Śląskie, Katowice (PL)
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PREFACE

2014 is the centenary of the outbreak of World War I. On this occasion the Landschaftsverband Rheinland (Rhineland Regional Council) started the joint project "1914 – Mitten in Europa. Das Rheinland und der Erste Weltkrieg" (1914 - In the Middle of Europe. The Rhineland and the First World War) in 2011. It commemorates the great seminal catastrophe of the 20th century with a large number of exhibitions and events, especially with regard the region at the rivers Rhine and Ruhr.

So much as this war is a traumatic experience common to all peoples of Europe, so different the national traditions of commemoration have remained until today. Therefore, it seemed important to us to link the regional perspective of the joint project with a European perspective.

With the project "Searching for Traces of 1914 in the Museum" the LVR-Industriemuseum invited more than a hundred students from four European countries – Belgium, France, Germany and Poland – to commonly search for traces of this past in their region and so to exchange views across the borders of the former opponents. Within the network of the project with our partner museums with their collections and their respective partner schools, the students were able to explore original evidence from the time of World War I and to reconstruct fates of people of this time.

The young people used the "virtual" media that are so familiar to them intensively, as the online exhibition www.traces1914.eu proofs. But the "real" results and experiences, the presentations in the museums or the common journey to the theatres of war in Flanders, were as important.

This final documentation is capable, so I hope, to communicate a bit of the enthusiasm and the commitment of all participants – at the schools, the museums and the Rhineland Regional Council. They all deserve my thanks, above all Carolin Thielking who promoted the project very successfully for more than two and a half years.

Dr. Walter Hauser

LVR-Industriemuseum
Museum Director

ONE TOPIC – FOUR COUNTRIES

SEARCHING FOR TRACES OF 1914

A hundred years have passed since the outbreak of World War I. Numerous organisations all over Europe commemorated the great seminal catastrophe of the 20th century. The Landschaftsverband Rheinland (Rhineland Regional Council; LVR), organised the main contribution to the remembrance activities in the state of Northrhine-Westphalia. Many institutions of the LVR as well as external partners dealt with different topics around World War I in exhibitions and other projects. Furthermore, the LVR arranged a congress to summarize the state of research. The entire project analysed not only the war itself but especially the historical processes at the eve of the war and in the post-war era. Among the activities of the LVR "Searching for Traces of 1914" was special. It did not only involve partners from the Rhineland but museums and schools from Belgium, France, Germany and Poland. It was a chance to study World War I from an international perspective.

In 2010, during the preparations for the commemorative project of the LVR, the LVR-Industriemuseum (LVR Industrial Museum) and the LVR-Zentrum für Medien und Bildung (LVR Centre for Media and Education) developed the idea of an international project with schools and museums. As regional museum for social and industrial history with seven sites all over the Rhineland, the LVR-Industriemuseum examines the history of the industrial era and also has experience in international museum educational projects. The practical work with regard to the content was carried out by one of these local museums - the Zinkfabrik Altenberg (Altenberg Zinc Works) in Oberhausen - while the museum's head office provided the administrative work.

Looking for associates, the LVR-Industriemuseum could revert to already existing partnerships. It maintains a cooperation with the Écomusée Creusot-Montceau (Open Air Museum Creusot-Montceau) in France. Thanks to a prior project there were ties to the region of Silesia in Poland, where another partner was found with the Muzeum Śląskie (Silesian Museum) in Katowice. The LVR-Zentrum für Medien und Bildung established contact with the Autonome Hochschule der Deutschsprachigen Gemeinschaft (Autonomous University in the German-speaking Community) in Belgium. And later on, the LVR-Industriemuseum Gesenkschmiede Hendrichs (Hendrichs' Drop Forge) in Solingen joined in. All these institutions maintain partnerships with one or more schools in their area, that were invited to participate in the project. The funds needed for the realization of such an ambitious project were provided by the program for the promotion of regional cultural development of the LVR. Also the know-how and the infrastructure for international communication and the virtual presentation of the results were available within the LVR. The LVR-Zentrum für Medien und Bildung offered support of the conception of a virtual exhibition as a publication of the project's results. The LVR IT branch InfoKom provided access to the learning management system „Fronter“ for save online communication and exchange. Furthermore, there was scientific assistance by the Chair for the Didactics of History of the University of Siegen, which also arranged a detailed evaluation during the project and after its completion. Cooperation of very different participants in different countries demands a central coordination which Carolin Thielking in the head office of the LVR-Industriemuseum was responsible for.

The project aimed at giving students a chance to work and learn autonomously about World War I. This included all parts of the research: the choice of a certain topic, the search for sources and exhibits and the final presentation of the results. So the project was not only about gathering information. It was about getting valuable experiences in self-consisted working, planning research, handling historical objects, analysing and summarizing sources. Communicating in English improved language abilities. Using a web-platform for communication trained media competence. And the final presentation helped to unfold creativity. Furthermore, the project helped to get in touch with people of the same age from neighbouring European countries. By common work and exchange of results, one got to know the others' point of view. Building bridges for the future was the most important aspect of a project dealing with a war that divided the entire continent.

ONE TOPIC - FOUR COUNTRIES

The practical work began with the creation of a virtual exhibition in the school term 2012/2013. The conceptual framework was developed during project meetings in Germany. Back home, the students started their research in the collections of the museums as well as in archives and in their families and communities. The students collected personal documents of soldiers who came from their respective region. They dealt with the impacts of weapon technologies like poison gas. And they discovered traces of varied consequences of the war for the people at home.

Topics ranged from the effects on family life like loss of a relative and female labour in the industry, to the consequences of war such as occupation and the shifting of borders in the wake of peace treaties. To make the results of their research public, the students developed diverse creative forms of presentation for the virtual exhibition. It includes video clips, slideshows, interviews of witnesses, comics and sound stories.



Project Meeting at Zollverein Colliery, Essen, February 5th 2013

In a second part, in the school term 2013/2014, the students created analogue exhibitions to be shown in their respective partner museum. Although the topics were similar to those of the virtual exhibition, in this "real" ones other forms of presentation had to be found. The students were as creative as before and developed exhibitions showing photographs and paintings as well as original objects, rebuilt rooms of the time and self-made hands-on-items.

While the exhibitions are unique in every place, they have one part in common. This international part was planned during a project meeting in Flanders, at the real theatre of war. The exhibition poster compares the commemorative culture in the four participating countries after the end of the war and nowadays. Additionally, there was a video documentary of the project meeting shown in all the exhibitions.

The analogue exhibitions were open to the public during the years 2014 and 2015. The virtual exhibition will remain online.

Daniel Sobanski

GRENZGESCHICHTE DG

The department GrenzGeschichte DG at the Autonome Hochschule in der Deutschsprachigen Gemeinschaft (Autonomous University in the German-speaking Community) in Eupen is the regional centre for contemporary and social history and memorial work. Searching for a Belgian project partner, the LVR interpellated the Medienzentrum (Centre for Media) of the Deutschsprachige Gemeinschaft (German-speaking Community; DG) at first. They brought in GrenzGeschichte DG as another project partner to support the project with regard to the content. At a preparation meeting with Amina Johannsen of the LVR-Zentrum für Medien und Bildung and Rita Bertemes, head of the Medienzentrum of the DG, the idea was framed.



Excursion to the border triangle, October 9th 2012

The basic concept was to bring museums and schools from different regions of Europe together. The museums should support the students in searching for material about World War I in their respective area. Because there is no correspondent museum in the DG that could have supported the students, GrenzGeschichte DG took over this task. We established contact with the Bischöfliche Schule at St. Vith, with which we already had conducted different common projects in political education and memorial work. The school agreed to join in with the entire fifth form of secondary school (about 50 students). They participated within lessons of German, Media Education and History.

With Carolin Thielking, the project coordinator of the LVR, we initially organised an introductory meeting for the participating teachers. Afterwards, we went on an excursion with all the students searching for traces in our region. We visited different historical sites in the border region including the former neutral area of Moresnet, the former German border station of Herbesthal and the old Dutch border crossing in Vaals.

Moreover, GrenzGeschichte DG provided the students with material, amongst others an album with postcards. It was the large correspondence of a housemaid of Wallerode Manour with her friends and family during World War I. The students evaluated this very interesting correspondence and created an inventive contribution to the virtual exhibition, a "facebook page" for the housemaid from Wallerode. But before the students could analyse the postcards, they first had to learn and "decipher" the old German current type. In retrospect this was especially fascinating and instructive.

In the second phase the students curated an analogue exhibition. The preparations began with a meeting in Creusot-Montceau. GrenzGeschichte DG also made material for this exhibition available to the students. For instance, there were sources about the "referendum" about the national affiliation of the districts of Eupen and Malmedy which in fact left the residents no choice but to vote for Belgium or to resign voting. In preparation of the analogue exhibition, we planned and organised an excursion to historical sites to Flanders with the entire project group.

We joined the project "Searching for Traces of 1914" because it perfectly equated our philosophy. We do not want the results of our research to move into hardly understandable scientific publications but to serve as a foundation for projects in school, university and adult education in and beyond our region. For us as "networkers", it was very interesting und personally enriching to work together with our international partners. Maybe future projects will arise from this cooperation.

Gabi Borst, Herbert Ruland

ÉCOMUSÉE CREUSOT-MONTCEAU

The work on the European project „Searching for Traces of 1914“ is linked to the relations that were developed for several years between the Écomusée Creusot-Montceau and the LVR-Industriemuseum in Oberhausen.

The main work of the museum was to provide documents and to supply the database on the Fronter platform. Students did not come to the museum often. Indeed, we could only find a few elements or objects linked to the First World War in the permanent collections at Le Creusot. Due to this, most of the work was done in the classroom with teachers using the collections available online. We observed that the French students were very interested in the German and Polish documents. It shows that they were curious about the situation in other countries.

Difficulties arised from our English language abilities and our lack of experience in the use of the learning management system Fronter. So, it was rather difficult to share ideas and information with our partners. In addition, the connection to Creaza by Fronter was technically difficult. But the use of this software allowed students to work in another „world“: the animation possibilities allowed them to think about war with a distance and gave them some freedom of imagination.



Working session at the museum, Le Creusot

The preparation of the contribution to the international virtual exhibition, as well as the analogue exhibition, gave responsibilities to students (and to their teachers) concerning the museum and all the partners.

The productions of the virtual exhibition might seem modest but it was the first time that our students did this kind of work. They were very interested in family life. Life at the home front is probably closer to their concerns and it is an issue that is not or only little studied at school. The database also greatly guided the research: almost all the pictures showed ordinary life at the home front rather than in war zones.

For the analogue exhibition, the partnership between the museum and the Lycée Léon Blum was modified. It was agreed that the work of students needed to have an artistic dimension.

During the art classes, the work of the students was made from photographs which were provided by the Academy François Bourdon (which is in charge of the archives of the Schneider's company from Le Creusot). It was exhibited at Écomusée Creusot-Montceau at the end of 2014.

NEW WAYS OF COOPERATION. STATEMENTS OF THE MUSEUMS

The whole project was a pioneering experience for the Écomusée Creusot-Montceau. It was extremely rewarding for the students and it is probably an example of what the best tribute to the victims can be.

We are very grateful that our German partners led this European collaboration and thank them for funding the entire operation for the students' benefit.

The quality of the organisation for the virtual exhibition, all the meetings, the stay at Ypres and the freedom given to each museum to act according to its requirements are very positive points. The trust and shared dialogue that were established at various meetings were a major element in the success of the partnership. We appreciated the commitment of everyone and the quality of relationships that were developed throughout the project.



Students in front of a war memorial near Le-Creusot

The freedom that was given to teachers and students was also very important. The productions of the students may seem imperfect but they show their understanding of the First World War a hundred years later. We think that the students highlighted the shared suffering. Moreover, they have developed more awareness about the horrors of war.

We enjoyed the spirit and intent of the project "Searching for Traces of 1914": the absence of competition or reward was very conducive to work. We looked carefully at how young students handle a painful subject and how they could share and express their views.

Typhaine LeFoll

LVR-INDUSTRIEMUSEUM ZINKFABRIK ALTENBERG

The collaboration with the Gymnasium im Gustav-Heinemann-Schulzentrum within the project "Searching for Traces of 1914 in the Museum" opened new ways of cooperation not only to the school but also to the museum.

At the beginning of the project, one first had to adapt the way of communication. The school, the teachers and students speak a different language than the museum staff. The participants had to agree on the content and the aims of the project and to define a schedule. It proved beneficial that the students were involved in every stage of the work.



Students, teacher and scholar discussing, Oberhausen

The formation of the project group with students from different classes permitted an extensive and profound work. Intensive phases of work with workshops over several days were followed by breaks, which were used to prepare the following stages of work. The students developed their subjects independently, while the museum staff was ready to answer questions and to help in case there were problems.

By the international exchange, the students were able to understand the other's views and working methods. And we, the museum staff, were also able to broaden our horizon. At the international planning meetings and workshops – partly with the international partners –, very ambitious and creative ideas evolved which we did not expect according to our experience so far. The creativity of the students provided us an inside to their views and gave us suggestions for our own work.

The experience from this project made clear that there has to be an intense preparation and a regulated coordination between school and museum to enable a productive work. The focus has to be on the interests of the students.

Maren Vossenkuhl, Burkhard Zeppenfeld

MUZEUM ŚLĄSKIE

The Muzeum Śląskie joined the project on the invitation of the LVR-Industriemuseum. The III Liceum Ogólnokształcące in Gliwice was invited on the basis of the experience of cooperation in a previous project.

Students acquired knowledge through workshops and research excursions organized and conducted by the employees of the Muzeum Śląskie. The student group visited the State Archives in Pszczyna and towns associated with the life of Manfred von Richthofen (Wrocław, Swidnica, Ostrow Wielkopolski). Furthermore, they attended twelve workshops about history, history of art, ethnography, exhibition design and applied graphics.



Exhibition poster of the Muzeum Śląskie

During the workshops, students had the opportunity to work with archival documents and original exhibits. They were also encouraged to do creative work. The workshops were attended by a lot more students than eventually worked in the project, which demonstrates its additional value. They eagerly participated in the research excursions and were also involved in the preparation of multimedia content. The initiative and independent work of students was the preparation of the biography of Wincent Styczynski and finding several exhibits in their home towns. Students were involved in the work on the virtual exhibition, but the analogue version of it, which required much more intensive and very specific work, caused them problems.

Thanks to the project, the students had the opportunity to look at the history of World War I from various perspectives, which broadened their knowledge of the history of the region they live in.

The project was a valuable experience for the employees of the Muzeum Śląskie. It required great flexibility, but it enabled us to establish valuable contacts and to gather interesting exhibits from family collections for the exhibition.

Joanna Knapik

LVR-INDUSTRIEMUSEUM GESENKSCHMIEDE HENDRICH'S

The LVR-Industriemuseum Gesenkschmiede Hendrichs cooperated with the long-standing partner school, the Humboldt-Gymnasium Solingen. The school wanted to give many students the opportunity to deal with the issue of World War I. As a result, groups of students from different classes and grades worked on very different subjects: These ranged from the study of the production of poison gas in chemistry class, war sermons in religious education, public buildings during World War I. in Solingen in art class up to historical topics such as female labour in Solingen in history lessons.



Poster of the play "Traces 1914"

A school-based joint group coordinated the various projects and maintained contact to the museum. The results of these works were published in the virtual exhibition www.traces1914.eu.

From the perspective of the museum it was a bit unfortunate that only the project on female labour was finished with the support of the museum. However, the collection and the permanent exhibition of the LVR-Industriemuseum Solingen are not focused on World War I. So, access, for both the students and the teachers, was quite difficult.

When the virtual exhibition was accomplished, an analogue exhibition was realized. As a contribution to it, the Humboldt Gymnasium wanted to compile a play. And here it becomes apparent how emphatically a direct access can inspire the results of the work. The students of the literature course of the Humboldt-Gymnasium wrote the play "Traces 1914" on their own. They had been inspired by Ken Follett's novel "Fall of the Titans" and authentic letters and diary entries of young soldiers. But essential for the implementation of the play on stage were the impressions of an excursion to the battlefields, trenches and cemeteries in Flanders.

On May 26th 2014, the play premiered in Gesenkschmiede Hendrichs. The students showed an immersive theater play. Without exception the young actors succeeded in transporting emotions as well as in touching and carrying away the spectators. They showed a persuasive stage performance. The play was accompanied by an exhibition of project works of different learning groups of the Humboldt Gymnasium's art class. They also testified to an impressive analysis of World War I.

The evaluation of the overall project is mixed. Especially the expectations for the working processes for the multinational common virtual exhibition were only met partially. The program tool Fronter as a communication platform for the international exchange of students among themselves as well as for communication between school and museum turned out to be inefficient in terms of usability. Accordingly, it was used only in attempts. It will be a matter for future projects to check how communication can be improved. For international students projects personal meetings like the excursion to Flanders are very important, especially to bring communication forward and to link up virtual working processes.

The project "Traces of 1914" continued a long series of joint projects with our partner school with which the cooperation is of high value for us. Running projects will be continued and new ones are being planned.

Dagmar Thiemler

VIRTUAL EXHIBITION WWW.TRACES1914.EU

The creative reappraisal of the relics of life in 1914 was realized in different ways in every country. Photos, films or sound-stories with objects like field-postcards, toys or gas masks to illustrate life both at the front and at home



Concept of the frontpage of the virtual exhibition

The reflective use of media was essential to enable a cross-border collaborative European exhibition to evolve from each separate project element from each participating partner. A professional media agency implemented the students' creative ideas, whilst supporting them to participate actively. The result: an impressive online exhibition created by all of the partners together.

Amina Johannsen

FRONTER

A VIRTUAL LEARNING ENVIRONMENT

Fronter is a web-based learning management system (LMS) that students, teachers and parents can use to learn, teach and communicate. Additionally, Fronter allows the interactive exchange and the administrative support of school operations.

The NRWir Fronter Team of LVR-InfoKom is responsible for the entire implementation of the LMS and offers advisory services, installation, training and support. LVR-InfoKom is the IT branch of the Landschaftsverband Rheinland. As independent company, LVR-InfoKom supplies the whole council and further clients with IT services.

The implementation of Fronter for the project "Searching for Traces of 1914" was a special challenge. While schools usually work quite self-sustaining in daily routine, for this project international cooperation was realized with Fronter for the first time.



Students working with Fronter, Le Creusot

Furthermore, the team faced the challenge of establishing the technical requirements of a media library, in which teachers and students were able to search for documents following certain criteria and to connect every document with a forum. Not least tools for creation of presentations and for common web based work were required.

With the plus pack „Creaza“ the teachers and students were handed a tool to create comics, movies and much more in the safe environment of the learning platform. These tools helped to create the content of the virtual exhibition. Moreover, LVR-InfoKom provided the project

participants with the communication tool "Blackboard Collaborate", that enabled the users to interact via video or phone and to work commonly on the documents at the same time.

To prepare the users for their project optimally, the responsible persons were imparted the necessary skills to use the LMS and the additional tools during a training day in the facilities of LVR-InfoKom at the end of June 2012. And during the use of Fronter, LVR-InfoKom was ready to help in case of problems and assisted the project participants in the export of their creations from the platform to use them for the exhibitions.

The international and exceptional project was an interesting and fascinating exercise for the staff of LVR-InfoKom.

Sabine Koll

FRIENDSHIP REQUEST FROM 1914

BISCHÖFLICHE SCHULE ST. VITH

Our project group initiated the project „Searching for Traces of 1914“ with a tour through the border triangle of Belgium, Germany and the Netherlands with Carolin Thielking and the historian Herbert Ruland on October 9th 2012. We visited many historical sites in our region, we did not know anything about before. Without this excursion, we probably would never have visited these places and we would lack knowledge about the history of our home. For our region, the most important outcome of World War I was the shifting of the border between Belgium and Germany. So, our tour brought us amongst others to the old boundary stones at Eupen and the customs house and the border crossing at Vaals. The last stop was the World War II US military cemetery of Henri-Chapelle.



Postcard sent by Odilia Gennes

After this introduction, we began our work on our contributions to the project exhibitions. In one of our enterprises, we dealt with postcards Herbert Ruland provided us with. The postcards were sent to a woman named Odilia Gennes. Born in 1892 in Grüfflingen, she worked in Wallerode Manor House during the war. From there, she corresponded with her mother Margaretha Dejozé and her brother Karl Peter on the frontline. We had to transliterate the postcards because they were handwritten in current. Today, only elderly people are able to read this type. So, we had to learn to read the handwritings. It was fun, but it took quite a long time. We managed to decipher the postcards and so we got an insight into the everyday life and the thoughts of people of this time. By this, we kind of made contact with a person unknown to us, who experienced World War I. Furthermore, we studied the family background of Odilia Gennes. Therefore, we established contact to the public record office in Eupen and the community of Burg-Reuland. These institutions made the certificates of Odilia Gennes' birth, marriage and death available to us. So we learned about her marriage with Franz Lieutenant in 1935. After her husband's death, she lived together with her brother until she died in 1977. After finding out as much as possible about Odilia Gennes' life, we had to decide how to present the results of our research. For the virtual exhibition we transferred the way of communication of Odilias' time into the form of communication of our time. We created a facebook page of Odilia Gennes. For the analogue exhibition we additionally made a genealogical tree of her family.

The project taught us very much. We learned how to read German current type and how to acquire information about a person, who died in the 1970s, in an archive. But even more important to us were the project meetings and the cooperation with the students from France, Germany and Poland. This also helped to improve our English and French language abilities. Moreover, we got the opportunity to visit some of the original sites of World War I.

Thierry Cornely, Saskia Gennen, Lisa Küches, Judith Mertgens,
Lukas Theodor and Benjamin Thoussaint

WORK AND LIFE DURING WORLD WAR I

LYCÉE LEON BLUM

As a contribution to the virtual exhibition, our group has chosen several photos of families from Poland or Germany with their children to produce a video out of them. In that video, we used the pictures to sensitize the viewer and to make people realize how hard it was to be powerless. Women were compelled to let their husbands go to the battlefield and they had to take care of the children and to live alone. We also used letters of soldiers: they show that sometimes men could not tell everything what happened in the war because of censorship. Sometimes the letters were reassuring. Sometimes they were not.

We used Twilight music in our video, but the completion was quite difficult. We did a first production, and everything was erased because of technical problems. We had to do the entire work again at home to get finished in time.

It was a good experience because we never did that before. It allowed us to learn more about history and it was the first time that we did an exercise in English in that subject. Moreover, it was great to meet our German friends who worked with us in this project.

Priscillia Leiva, Anaëlle Lemoine



Working Session at school, Le Creusot

Our contribution to the virtual exhibition deals with "Aspects of work during the First World War". The most difficult work was the creation of the slides with "Creaza" as well as the translation of our texts into English. We wanted to show aspects of the economy and the work during the war at Le Creusot in France and in Germany

This project was a rewarding experience which allowed us to deepen our knowledge of World War I that had been pretty vague for us, young people. This way of working has shown other aspects of the war to us. We have seen a lot of photos, letters, objects ... We saw World War I in a more realistic way than we usually do at school.

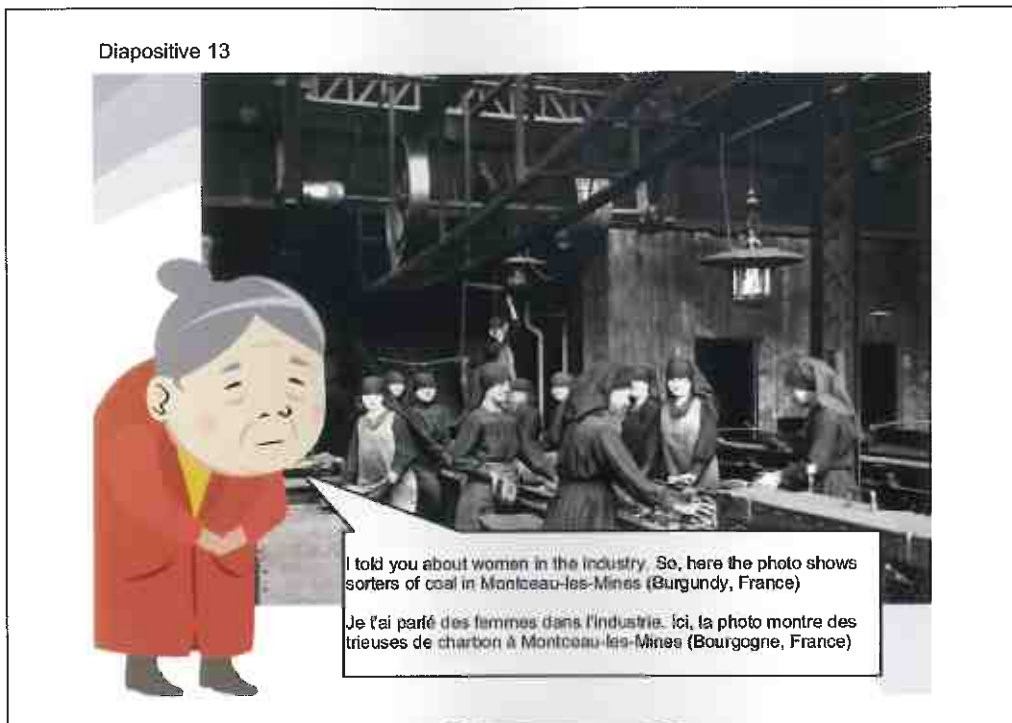
Fleur Hammel, Emilie Boire

VIRTUAL EXHIBITION WWW.TRACES1914.EU

During this project, we learned a lot about the War. We first searched for pictures, documents or objects which belonged to people of this time. We chose some of each category. We were proud of our production "Childhood during the war" because it was what we wanted to do since the beginning. We reached our aim although our work could not be shown in the virtual exhibition because it was not finished in time. Nevertheless, we were quite satisfied with ourselves, because we saw that we were able to do something like this independently.

I really recommend this project.

Valentine Fernandez



"Aspects of Work during the First World War". Slideshow from the virtual exhibition

We have worked on propaganda during the First World War. We wanted to show a few elements about economic mobilization during the conflict. Sometimes it was quite difficult to create something nice maybe because we did not know we could use all kinds of documents (photos, videos, cartoons...) to make our creation. I am glad there were some meetings because they were always very useful.

I am very satisfied with the results. The site and the videos that were made are looking really good. Moreover, it was a great experience for me personally, but above all, I believe, it is a great contribution to the commemoration of the First World War.

Oscar Scheepers

POISON GAS AND PROPAGANDA

GYMNASIUM IM GUSTAV-HEINEMANN-SCHULZENTRUM

For more than two years, 24 students from the GHZ Dinslaken worked on the project "Searching for Traces of 1914". As part of their work in a 'project course' at school, the students first set their task in taking part in an international virtual exhibition. In a next step they organized a matching exhibition at a local museum. Thus, the students became active designers and part of historical culture: taking responsibility, being creative and curious as well as persistent. They were supported by their teachers, Julia Janicki and Kolja Pilarek. Each group followed its own path.



Shooting of the video clip "The lie of Douaumont"

Wanting others to experience the oppressive feeling and moderate living conditions of a labourer's house at the beginning of the 20th century motivated Maike Optenhövel, Ronja Iffland, Christina Empacher, Yannik Klinkenberg, Lukas Grasmehr, Anna Blankenburg and Lara Timm to design a virtual gallery walk through a labourer's kitchen at the turn of the century. In cooperation with the Depot of the LVR-Industriemuseum in Oberhausen they reconstructed a fictitious labourer's kitchen using exhibits and handmade backdrops to subsequently film it with the help of a suitable app as a 3D tour.

How did people report from the war? Sebastian Kriewel, Malte Drescher, Hendrik Bendel and Manuel Zenz tracked propaganda and media censorship by researching and analyzing reports regarding the battle of Douaumont in cooperation with the newspaper archive in Dortmund. Using the style of a modern news program, they presented their results: as news presenter Hendrik Bendel informs the audience about current news of the day in detail. Correspondent Malte Drescher points out contradictory news coverage, which the expert Sebastian Kriewel comments on in the following.

VIRTUAL EXHIBITION WWW.TRACES1914.EU

Based on the diary of the soldier Fritz Steckel from Oberhausen, the students Tobias Steinbrecher, Alexander Pytlik and Oskar Behr wanted to trace his route via a digital, interactive map. Painstakingly they transcribed the diary, researched corresponding background information and programmed the web application. Unfortunately, it could not be finished due to some unforeseen technical difficulties, thus at the virtual museum only the transcript and explanations can be seen.



Shooting of the 3-D-Tour through a worker's kitchen

Experiencing a gas mask had a deep impact on Hannah Ochmann, Pia Poredos and Daniela Erhard. In cooperation with the University of Siegen, they researched contemporary commentary on the chemical warfare which, using background information, they arranged in a moving sound story. Their work was awarded the "Bürgermedienpreis NRW".

Mitzgin Celik and Christian Broscho recorded the memories of their own families and made them available to the visitors of the website in an attractive way.

Kolja Pilarek

GERMAN SOLDIERS AND POLISH ACTIVISTS

III LICEUM OGÓLNOKSZTAŁCĄCE

After heavy debates in Oberhausen and Essen, we finally completed the first stage of the project "Traces of 1914" which was presented as a virtual page. It was shown for the first time in July 2013.

The process of creation of the exhibition began with the decision which material to present and which way of presentation to choose for the respective topic. We decided to use different forms like films, photos and slides. To find exhibits and to research the content we went on many trips to places like Pszczyna (the National Archives), Tychy, Wrocław-Świdnica and we attended numerous workshops in Katowice.

Blue Army

Polish Army in France, was known as the Blue Army because of the color of the uniforms. It was Polish volunteer military formation, which was created in 1917.

Most frequently to the Army enrolled the German deserters and prisoners (from POWs).

ARMIA POLSKA WE FRANCJI
POLISH ARMY IN FRANCE
CENTRUM GENEROALYJNE
RECRUITING CENTRE №

Ordinary and extraordinary heroes - Paweł Andrzej Jarczyk. Slideshow from the virtual exhibition

We did not encounter many obstacles, but sometimes we had problems gathering information about World War I because it was difficult to contact people who possessed information we needed.

Our work with our partners from Germany, France and Belgium was quite fruitful and the effects can be checked by visiting the website. Acquaintances which we made during the trips abroad will always remain in our hearts and we hope to cooperate in similar projects in the future.

Although we were enemies in the past, we will remain friends in the future!

Klaudia Skwarna, Magdalena Piś

POISON GAS – THE SILENT KILLER

AWARDED SOUND-STORY

The sound-story "Poison Gas – The silent Killer" was rewarded with the "Bürgermedienpreis" (Citizen Media Award). The Landesanstalt für Medien (Regional media office) awards creative medial productions of local non-profit broadcasting every year.

This contribution to the virtual exhibition was developed by the students of the Gymnasium im Gustav-Heinemann-Schulzentrum in cooperation with the local radio stations Radio Essen and Bürgerfunkstudio Oberhausen.

It uses haunting citations from original documents and striking sound effects contrasted with objective comments to explain the development of chemical warfare and its impacts on the soldiers.

Daniel Sobanski



Bürgermedienpreis – Award Ceremony in Essen, December 6th 2013

LIEUX DE MÉMOIRES ON FLANDERS FIELDS

PROJECT EXCURSION, 22 TO 25 FEBRUARY 2014

During the project meeting at Zollverein Colliery in Essen in June 2013, the idea was born to organise an excursion to one of the theatres of war in the memorial year of 2014. GrenzGeschichte DG proposed a visit of the battlefields of Flanders. Here a small part of Belgium had remained unoccupied in 1914 and from here the liberation of the country initiated. During the different campaigns that cost the lives of hundreds of thousands of people, the region was ploughed up and cities like Diksmuide and Ieper (Ypres) were smashed to the ground. Even today ammunition is found regularly and people die in explosions.



Working session at Peace Village in the evening

The participants were accommodated in Peace Village in Mesen, a modern Youth Hostel that is active in commemorative work. Not far from the Hostel the "Christmas Truce" took place in 1914. Along a frontline of about 70km, German and British soldiers left the trenches at Christmas Eve, fraternised and played football.

The program of the excursion was developed by GrenzGeschichte DG. In the first evening, the group went to Ieper to participate in the famous ceremony "The Last Post", the daily salute for the killed British and Allied soldiers of the Battles of Ypres.

At 23rd February, the group visited Flanders Fields Museum in Ieper. It is one of the most demonstrative museums at the former western front. Especially the cinematic staging of biographies lets the visitor experience the historic events. After an introduction by the museum's director Piet Chielens, the students were able to explore the exhibition on their own.

In the afternoon the group attended a guided tour in Talbot House in Poperinge. Talbot House was a recreation centre for British soldiers of the Anglican Church. Today the house is not just a museum, but also a meeting place that still belongs to the Church of England. Visitors accommodate here and guests of the museum can feel at home taking a cup of tea. Two students from St. Vith played some songs on the piano of Talbot House for everybody's joy.

Afterwards, all the participants went to see Lijssenthoek Military Cemetery and the new visitor centre. The cemetery with 10.784 graves, where people from 30 Nations including Chinese workers are buried, belonged to a British military hospital.

At the following day, the students visited Tyne Cot Cemetery, the largest Commonwealth cemetery of World War I. The dead soldiers of the Third Battle of Ypres of 1917 are buried there. The British lost 400.000 men on 8 km of frontline in four months. Then the group went to see the German cemetery Langemark. It still breathes the spirit of its constructors from the 1920s – nationalist military associations and right-wing students' fraternities. The German cemetery in Vladslo is a harsh contrast. Here you find the monument "Mourning Parents" by Käthe Kollwitz, whose son Peter is buried next to the statue. After lunch in the town centre of Diksmuide that was entirely re-erected after World War I, the students visited the

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Dodengang. This preserved part of a Belgian trench at the river Ijser was closed for restoring. But because of connections to the department of history of the Belgian armed forces, a visitation was made possible. In Nieuwport construction works were taking place, too. So, we were not able to see the watergates of the Ijser, which had been opened by a Belgian on 28th October 1914 to stop the German invasion.



The Menentor in Ypres during the "The last Post" ceremony



German military cemetery at Vladslo with the "Mourning Parents"

But there was very nice weather, and so the students could finish the excursion with a walk along the beach. Meanwhile, there is a new museum around the King Albert Memorial in Nieuwport and the Ganzepoot, the system of watergates, is also open for visitors.

It was a very intensive program, especially if you take into account, that the students created their concept for the international part of the analogue exhibition in the evening.

Gabi Borst

The excursion to Flanders was funded by the Heinrich-Böll-Stiftung and the Rotary Club Walsum/Niederrhein.

HEINRICH BÖLL STIFTUNG



NORDRHEIN-WESTFALEN

Rotary



Club Walsum/Niederrhein

IL ÉTAIT UNE FOIS LA GUERRE

DOCUMENTARY OF THE PROJECT MEETING

Once upon a time there was a War. Unfortunately, this is not a simple fairy tale, but the sad and shameful reality of life. As a student of Media Studies I joined this project, but I did not know anything about the War, and yet, 1914, 1918, 1939, 1945... These dates, these dates are haunting my vision of the world. Now a hundred years have passed since the outbreak of World War I has left its marks. I did not know anything, but I imagine, I observe and I search, I search, we search. We are searching for dead memories of our ancestors, who left marks of their existences with their indelible blood. We are searching. Searching for Traces of 1914.

"Searching for traces of 1914-1918". This is the title of the movie I realized about the student meeting of our countries in Ypres. With this movie, I wanted to convey the emotions which struck me at these different places we have been to, while keeping the events' chronology.

With fast and spasmodic images, with continuous movements within the different places, I intended to recall the sight the soldiers had on the battlefield. The way they were moving forward in order not to get plugged by a bullet, the way they were crawling, the way they were going through the hoses of death. On the contrary, during the interviews, I wanted to set up the peace by returning to fixed shots to let the viewer be able to concentrate and read their feelings in the eyes of the students.



Recording in the Visitor Centre of Lijssenthoek Military Cemetery

By the music, composed by Victor da Silva under my direction, we tried to convey the impression of a peaceful gloominess coming with the frames of museums and cemeteries. Dead soldiers are now in peace and we grant them our complete blessing, despite of the firearms' echoes still resounding into our heads. On the other hand, at the time of the filming of the trenches the camera follows the hoses of death. We wanted to express the fear of the soldiers, who were risking their lives in every moment. The sounds of their footsteps created a rhythm of fear. During the students' meetings, I planned to underline the expressions of sadness we could read on their faces and their meditation moments, or, on the contrary, their moments of joy, the laughter they shared in spite of their different countries.

The whole team performed perfectly in front of the camera. They have been so natural not paying attention to me and shared their knowledge and documents.

I thank Mrs Geneviève Blons and the LVR-Industriemuseum for having confidence in me and for taking me into this project. It permitted me to improve my knowledge about World War I and to discover places I would never have suspected to exist. On the other hand, this retrospect at the past reminded me that my nationality could have been radically different, that these men played a great role in the history of mankind. They changed their descendants' personality, they taught them not to make differences between each different nationality, they taught us we are all the same, we can all be friends. In memory of these men.

Théodbold Miralles

... WE ARE FRIENDS NOW AND IN THE FUTURE. THE INTERNATIONAL PART

The virtual exhibition was a common project, to which every school contributed the results of its research. In contrast to that, each analogue exhibition was curated by one group of students. And it dealt with the impact of World War I on their respective region. Nevertheless, the students wanted the exhibitions to have a common element, a visible link to show that the different exhibitions were part of one project. This link was an international exhibit that displayed a comparison of the commemoration cultures in the four participating countries after the war and today.

During the international students meeting in Flanders, the youngsters developed a concept for the international part. Having in mind the impressions of the omnipresent cemeteries and memorials of the area of Ypres, the students compared it with the forms of commemoration they were familiar with. They worked out differences of the commemoration cultures of their countries as well as well distinctions between the remembrance of today and of the post-war era.



“EVEN IF WE WERE ENEMIES IN THE PAST, WE ARE FRIENDS NOW AND IN THE FUTURE.”

International Exhibition Poster, Layout by Steffen Richters

The final exhibition poster shows a matrix that contains the most important aspects of commemoration of the 1920s and of today. The two levels of time are connected by a belt of photographs of War Memorials. Moreover, the students questioned how our nations see each other today and illustrated that with cartoons of the stereotypes of the Belgian, Polish, German and French.

Finally, there is a conclusive sentence that can stand as final statement of the project.

Daniel Sobanški

TRACES 1914

MUSEUM ZWISCHEN VENN UND SCHNEIFEL, ST. VITH

World War I had a significant political consequence for today's Eastern Belgium. According to the Versailles Treaty, the area of Eupen, Malmedy and St. Vith with its German speaking population was annexed to Belgium in 1920.

Therefore, a critical examination of the referendum that led to the annexation was one major part of the exhibition. Official documents were contrasted with critical pamphlets making clear that the acceptance of the joining of Belgium was forced. Besides that, the exhibition showed war experiences using the example of postcards as a historical source. Moreover, it examined the commemoration in local churches and at memorials.

WAS FÜR EIN KRIEG, WAS FÜR EINE ERINNERUNG?

In jedem Dorf waren zahlreiche junge Männer in ihrem frühen Miltärisch getötet und bereits der Heimat brennend wurden. Die Hinterbliebenen benötigten einen Ort, an dem sie ihre Trauer teilen und die Taten gedenken konnten. Der Bau eines Denkmals für alle gefallenen Soldaten lag nahe.

Wie sollte aber dieser Ort aussehen? Schließlich hatten sie als Deutsche gegen das neue Venedig (Belgien) gekämpft. Wie sollte dieser Ort sein gestaltet werden? Vor den Hinterbliebenen - und auch künftigen Straß?

WAS LÄSST SICH AUS DEN STEINERNEN DENKMÄLERN LESEN?

ES STARBEN 9,5% DER BEVÖLKERUNG:



Es starben in den Kriegsjahren:



Sie starben im Alter von:



Because questions of identity are still very important especially to Belgium, the students have finished the exhibition with a digital survey asking the visitor whether he feels like a Belgian or Walloon or European... The exhibition was shown in the museum of the local historical association of St. Vith, which is located in a former railway building. It joined a series of events themed "War Experiences 1914 - 1944 - 2014".

Norbert Nicoll

LA FORCE DE LA POUSSIÈRE

ÉCOMUSÉE CREUSOT-MONTCEAU

The renaissance humanists had been dreaming of human kind being the balance and harmony of the universe. The explosion of that desire broke to pieces in the machineguns fire of the war 1914-1918.

"Illusion, illusion", scream the dadaists and futurists. Marcel Duchamp talks about artworks which would not be art. Luigi Russolo sings the sounds and noises of the streets. Marinetti tells the apology of planes and machines.



Artwork by Caroline Voynier

"Free words and ideas" fly arrogantly, provocatively, full of contempt for the shotguns, the fears and the war breaking the dreams. Artists advocate passion for life's reality. Raw material of everyday life becomes the base of creation.

In that frame of mind the art students have expressed the war period in Le Creusot. Using photography, collage, gathering images, sounds and documents from the factories, Schneider's castle and the park, the students have been looking underneath the ruins for the renewal's power that they have shown in their artworks.

Geneviève Blons

At first, I did not know much about World War I. It was far away compared to World War II. But after visiting the memorials, the museum and watching the old photos, I have learned a lot and I was very interested to see we did not forget history. Even if the war was dark and horrible, the arts which deal with it were really beautiful and powerful. It makes me feel that the most beautiful flowers can grow from ugly and dirty soil. The most important thing for us was to discover the spirit of the war and transform it into our artwork.

Weixin Huang

ANALOGUE EXHIBITIONS

In the framework of the European project with the theme of the commemoration of World War I, we all have realized a work about the feelings we had concerning this major event of our common history. This war of course was terrible in terms of loss and it is our duty to keep the memory of this event alive.

First we have studied the peculiarity of the situation of Le Creusot with a presentation about the archives by one of our history teachers. The subject of the works was to mix the memory of the war with the environment of the Parc du Chateau de la Verrerie.

A photographic work has been made thereafter. Then we had a personal approach to relay our feelings. The parc is used like the part intact and visible of a little town deeply changed by the war, the loss, the emancipation of women and the immigration.

Lucie Baumel, Victoire Julien, Coline Luz, Manon Montravers, Aurelie Morin,
Aude Provillard, Laura Thomas and Caroline Voynier

In this project we rediscovered World War I. After studying it many times in history class, for the first time we approached it in art class and we learned about its impact on art. I thought, I knew the history of the war, but realized I did not know about its artistic dimension. This dimension is very important, if you want to understand the 14/18 war period. Working on the artworks was an enriching experience for us, especially when it comes to the areas of art and history.

Celia Osswald

SPUREN DURCH DEN KRIEG

LVR-INDUSTRIEMUSEUM ZINKFABRIK
ALTENBERG, OBERHAUSEN
MUSEUM VOSWINCKELSHOF, DINSLAKEN

In the second phase of the project, the creation of an analogue exhibition, the team of the Gymnasium im GHZ changed, as the students could only take part in the project for one year. However, some of the students kept on working on the project voluntarily in spite of their upcoming finals. Work on an analogue exhibition demanded a completely different production approach. From the invitation to browse the digital bookshelf the students developed the exhibition "Traces through the War".

Five larger than life fashion illustrations welcome the visitor on entering the exhibition. Katharina Blankenburg impressively shows the change in fashion brought on by the war.



Poster of the exhibition "Spuren durch den Krieg"

Using the title "Poetry and Imprint" in her part of the exhibition, Patricia de Flize draws attention to the teaching of values at the beginning of the last century: "Vaterlandsliebe" (patriotism), "loyalty" and "duty" can be read in adorned letters on the large sized collage that creatively combines several extracts from authentic friendship books to one single work of art. Diaries and friendship books provide information on the thoughts of contemporary youngsters and particularly aroused the interest of the students.

Dalya Kaya came across the writings of 16-years-old Lotte Müller who ignored the war completely in her diary entries. Notes handed down from her mother albeit clearly showed that the family suffered greatly nevertheless. Dalya staged

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this discrepancy by juxtaposing adequate diary entries from mother and daughter together with portraits in the background.

The children's book "Kriegsstruwelpeter" (Shock-headed Peter in the War) is another impressive example of the ubiquity of the war. The visitor may decode the propaganda by solving a puzzle by Laura Hingmann which places the original version of the book and the war version of shock-headed Peter on top of each other.

The wooden figure of a girl consisting of a collage of military equipment, propaganda postcards and toys developed by Katharina Messerschmidt complements the subject of childhood and war.

Using impressive authentic photos taken on a certain day, a turntable by Alexa Bollwerk shows the twofold burden of women during the war.



Of course there are also exhibits of the virtual exhibition. The award-winning sound story is available as an audio section, the virtual kitchen can now be found via their authentic exhibits – the way it was staged during filming at the Depot. The traces of Soldier Steckel can now actually be found in genuine war maps. The exhibition was rounded off by international contributions worked out in Flanders.

Kolja Pilarek

On a visit at great-grandmother's house - Worker's kitchen from the 1920s



The naive eyes of a child - The dairy of 16-years-old Lotte Müller

WOJNA OD FRONTU I OD ZAPLECZA. ŚLĄZACY W LATACH 1914-1918

MUZEUM ŚLĄSKIE, KATOWICE

The final result of the activities of students and staff of the Muzeum Śląskie was an exhibition which was very popular with visitors and received positive reviews in the media, despite some organisational problems caused by the long duration of the project.

We have shown the war from the front and from the back. The protagonists of the exhibition were Silesians from different social backgrounds who represent different national identities. They had one thing in common – they all went through the traumatic experience of total war. Apart from the trenches and the development of military technology, we reconstructed



Exhibition in the Muzeum Śląskie, Katowice

the daily life of mothers, wives and children of soldiers – although military operations did not affect them personally, the war nevertheless left its marks on them. You were able to have a look at the house of wealthy burghers and workers, read the excerpts from a school chronicle from Bogucice, visit the doctor's office or a photographic studio. We also showed the headquarters of the General Staff in Pszczyna.

Schools had the opportunity to take part in museum lessons at the exhibition, in which they got to know the experiences of Silesians during the Great War, the reasons for the outbreak of world conflict and the changes that were taking place concerning the strategy and tactics of war. At the closing of the exhibition on 28th June 2014 – the centenary of the assassination in Sarajevo –, a concert with music from war movies performed by the Imielin Brass Band took place.

Joanna Knapik

ANALOGUE EXHIBITIONS

The research on the analogue exhibition gave us many opportunities to learn about the history of World War I through educational trips to the local museums in Tychy, Wrocław or Pszczyna. We looked for sources and exhibits there that could help us in the preparation of the exhibition. In the public library in Gliwice and Katowice Silesian Library, we studied books from the years 1914-1918. And we were also very engaged in the exploration of exhibits in our homes such as a sewing machine, a kitchen scales and washboards. In addition, we obtained the original documents of the patron of our school Wincenty Styczyński M.D from the courtesy of our school, which are also presented in the exhibition.

Moreover, we could participate in workshops on computer graphics and visit other exhibitions that inspired us to create our own one. We could also participate in the conference at which we learned about the history of World War I from a point of view which we did not know from the history lessons at school. As a result, we acquainted ourselves with the everyday life of people living at the time. Furthermore, we had the opportunity to go to Oberhausen, Essen and Flanders where we met all participants of the project "Traces of 1914" and presented a video showing the results of our two years lasting work.



Exhibition in the Muzeum Śląskie, Katowice

The final result of our efforts was the official opening of the exhibition, which was attended by important guests, television and representatives of regional authorities and of our school.

We all spent a lot of time and we put a lot of effort in creating the exhibition.

The project gave us the opportunity to develop personal contacts and to improve language abilities during the foreign trips.

Friendship and the knowledge that we have gained will never be forgotten.

Kinga Kałmuk, Ewelina Naczyńska

TEACHER TRAINING: WORLD WAR I IN HISTORY LESSON

BOUNDARIES – TRANSGRESSION OF BORDERS – MEDIALIZATION OF BORDERS

World War I is an integral part of history education. The educational objectives, however, have been changing over the years from a content-based perspective that focuses mainly on a history of events to approaches that intend to carve out the personal, often painful experiences of people affected by the war, as well as its inhuman nature. Inspired by recent developments within the field of cultural history, such a perspective allows for a variety of new accesses to the topic and provides new ways of dealing with past events and their protagonists.



Teacher training, Oberhausen

A teacher training, held by the chair for History Didactics at the University of Siegen in cooperation with the LVR at the LVR-Industriemuseum Oberhausen from 24th to 25th January 2014, aimed at strengthening such perspectives by discussing World War I under the category of "boundaries". The event was embedded in a series of activities that were part of the cooperation between the University of Siegen and the LVR-Industriemuseum in the context of the project "Searching for Traces of 1914 in the Museum". It was also part of an annual series of teacher

trainings organized by the chair for History Didactics. These trainings combine introductory lectures, where new research perspectives and materials are presented by historians, with workshops, where the presented questions and materials are discussed by teachers regarding their possible applications in school.

In the 2014 teacher training about World War I "boundaries" were seen not only as geographical lines of demarcation but also, in a broader sense, as categories of social and cultural inclusion and exclusion. They are relevant to the construction of identities but could also be crossed and altered in multiple ways. The teacher training addressed four dimensions of the construction and re-construction of "boundaries" in the course of the First World War that were divided in three sections.

The first section "War at the border" focused on geographical borders. The section pointed out that the creation of new political and cultural spaces resulted in the division of families as well as networks of communication, commerce and cultural exchange in many regions of Europe like Alsace-Lorraine, Belgium, Tyrol or Poland. The contributions of Herbert Ruland, Pascal Trees, and Margareth Lanzinger revealed that the shifting of physical and geographical borders was crucial for the configuration and re-configuration of national and regional identities during and after the war. The questions of

TEACHER TRAINING: WORLD WAR I IN HISTORY LESSON

being "Polish", "Italian" or "Belgian" had to be re-negotiated on all social and political levels. Moreover, the construction of new political spaces represented, as Anne Kwaschik impressively showed for the case of Alsace-Lorraine and its relation to France, a central point of reference in the national discourses and educational practices for a long time.

The second section "Transgressions of boundaries – Economy, Gender, Transculturality" addressed the multiple effects of the violent transgression of physical, mental or cultural borders to different aspects of human life. Stefanie van de Kerkhof gave a comprehensive insight into the economic war aims of Germany. Furthermore, she reported about lobby groups that vehemently supported the aggressive expansion of Germany and glorified the arms industry as a representation of German progression and knowhow.

As the contribution of Reinhard Wendt about New Zealand showed, the deconstruction or transgression of existing geographical, cultural or social boundaries caused by World War I had also direct impacts on non-European regions. Wendt presented the internment of Gustav Kronfeld, a merchant of German origin and head of a multi-ethnic family who many years before had assumed British citizenship, as an instance. This case illustrates that the new dichotomic division in "friends" and "enemies" disrupted the social and economic orders of families and communities that for generations had been living according to other criteria of belonging. Regina Schulte demonstrated in her contribution about "war and gender" the multiple shifts in traditional gender roles caused by the mass recruitment of men and the high casualties. She emphasized the importance of taking the "female voices" about the war into account to gain a more differentiated and integral insight into its social effects and dynamics.

The third section dealt with medial representations of boundaries related to World War I in historic and contemporary media, like literature, computer games, and maps. Putting in question the usefulness of computer games for teaching history in general, Angela Schwarz presented a variety of products that reduce the complexity of the war as a social phenomenon to strategy games or ego-shooters that take place in a trench. Historical explanations are reduced and often doubtful; they serve to sketch and illustrate the contexts of the actions. An exception is the recently published game "Valiant Hearts" that deconstructs current stereotypes and offers a more cautious approach that is centered on the personal histories of the (not only male) figures.

Although it may be obvious that maps should serve as sources for historical education, they are often ignored or understood in a positivistic sense, as representations of geographical and physical "facts". Ute Schneider showed the importance of a critical lecture of these materials and the non-universality and cultural ligation of their designs and forms of representation. In consideration of current geographical technologies like GPS, the uses and creative adaptations of often inadequate maps by the human actors during the First World War may cause a strong impression to the students.

Bärbel Kuhn and Jens Aspelmeier showed that the construction of political and, over all, cultural boundaries and new limits of belonging and exclusion in the context of World War I also takes places in media addressed to children. The bestseller "Die Biene Maja" (1912) reflects the contemporaneous model of a hierarchical society and provides with its protagonist, the bee named Maja, a point of identification for children and soldiers in the trench likewise. In contrast, the schoolbooks "Le tour de la France par deux enfants" (1877) and "Le tour de l'Europe – pendant la guerre" (1916) postulate more explicitly the French will to unify the French Nation in contra-position to the barbarous German enemy. The central theme of the books is the conflict between Germany and France over Alsace-Lorraine – a key element in the French discourse on nation and identity and point of reference for the collective memory of the French people until the Second World War.

In the same section, Kolja Pilarek presented the Project "Searching for Traces of 1914 in the Museum", particularly the results of the school's participation and their internal working processes.

A printed publication including papers based on the lectures as well as sources and practical teaching concepts is available: Bärbel Kuhn, Astrid Windus (eds.) (2014): Der Erste Weltkrieg im Geschichtsunterricht. Grenzen – Grenzüberschreitungen – Medialisierung von Grenzen (HISTORICA ET DIDACTICA. Fortbildung Geschichte, Bd. 7), St. Ingbert (Röhrig Universitätsverlag).

Bärbel Kuhn, Astrid Windus

PROJECT EVALUATION

Evaluations as tools for assessing and regulating projects and processes are important means to generate data representing participants' and partners' perceptions and needs. For this purpose, three evaluations were conducted during the project duration of "Searching for Traces of 1914". In this process, the Chair for History Didactics at the University of Siegen as scientific partner developed online as well as printed questionnaires. It generated and interpreted data and presented the most important results to the project partners. This was part of the overall involvement of the Chair for History Didactics in the project also fulfilling scientific consultatory tasks. The three evaluations were conducted at three stages of the project:

1. An online interim evaluation in May/June 2013 mainly focusing on communication structures between the project partners and the benefits of learning about World War I in a multinational approach and of cooperating with museums as extracurricular places of learning and teaching history.
 2. An evaluation of aspects of project-coordination and organisation via printed questionnaires reported on in January 2014.
 3. A final online evaluation in July 2014 mainly focusing on attitudes towards the role of the project in commemorating World War I and – again – the role of museums in this context.
-

We each shared what we knew about WW I in our country that helped us to get a perspective wider than single national perspectives.

The role of museums and collections is never to stop searching for traces and new information about WWI.

This experience was really rewarding and moving. I loved working on this topic, having the possibility to share our feelings on WWI and learning every day.

Statements of students from the evaluation questionnaires

At each stage, three different sets of questionnaires, 1. for the participating students, 2. for teachers and 3. for museum staff, were developed. Referring to the interim and the final evaluation, the numbers of participants differed considerably. In the interim evaluation 28 data sets in the category 'students' were collected (more than 10 percent of the whole population), whereas only 20 could be recorded in the final evaluation, to name only one example. This must not be seen as a result of lacking success in gathering data. In fact, it seemed much more important to collect data from a sample representing students from all countries and all levels of age to ensure qualitative data analyses. Besides, the participation numbers in the categories 'teachers' and 'museum staff' were much higher, reaching up to 80-90 percent of

EVALUATION

all subjects in the respective categories. The following short discussion of some of the main results will focus on the participants' attitudes towards the role of museums as extracurricular places of learning and teaching history and on aspects of commemorating World War I today. It is based on data from the interim and final evaluations. Furthermore, the discussion will mainly centre on answers of the students, the main target group of the project.

Historical research and research in the Didactics of History have long been pointing out the constructiveness of history and of medial representations of past events. Therefore, it seems interesting to find out about the project participants' attitudes towards the role museums and commemoration activities play in such processes of (re-)constructing history. So what is the specific nature of museums and their collections in this case? At the interim stage some of the students already recognized the specific, object-centered, nature of "making history" in museums: "I think it is beneficial that real objects are displayed, which gives the visitor a much better idea of [...] e.g. the working circumstances [...]." In the final evaluation, most of the students were already able to comment on the role of museums and collections within Historical Culture in a more complex way. 60 percent of the students entirely agreed with the following statement, 30 percent mostly agreed (i.e. altogether 90 percent agreed): "In the project, I have gained new insights into the role of museums and collections for remembering World War I." Moreover, a statement of one student referring to the above question points to the important insight that museums and their collections can serve as a starting point for constructing new histories: "The role of museums and collections is never to stop searching for traces and new information about ww1." This leads to an important result that is supported by the overall evaluation data: The participating students, by curating an online exhibition as well as analogue exhibitions, have mostly gained insights into the general constructiveness of history by being actively involved in, by actively shaping the (re-)construction process.

Another important result concerns the attitudes of the project partners towards the role of the project in commemorating World War I, which they mostly consider to be important. As the data show, almost all participants (referring to all categories, 'students', 'teachers' and 'museum staff') state that one of the greatest benefits of "Searching for Traces of 1914" is that the project opened new ways of commemorating World War I from a multinational perspective, considerably expanding single national viewpoints. The meetings regularly organized by the project coordinator as well as the meeting in Flanders in 2014 are seen as the most important means of having established a multinational communication structure and culture of mutual exchange.

All in all – referring to the data from the interim and final evaluations –, the two aspects discussed above, the insights of the participants into the constructiveness of history as well as the exchange of multiple perspectives on World War I, can be seen as the greatest achievements of the project. This should not just be seen as a concluding remark but rather as a possible starting point for future projects and activities.

Daniel Groth

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Belgium

GrenzEcho

Christian Schmitz: Sechs Erinnerungsjahre in der DG
11.05.2013

GrenzEcho

Dem Krieg auf der Spur
Schulprojekt: Jugendliche aus mehreren Ländern erstellten
sehenswerte Ausstellung
28.05.2013

Belgischer Rundfunk Radio

Erster Weltkrieg: Schüler der BS St. Vith auf Spurensuche
11.09.2013

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Julia Brüls: Virtuelles Museum voller Kriegsspuren
„Traces“: Bischöfliche Schule St. Vith an internationalem
Projekt zum Ersten Weltkrieg beteiligt
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Neues Deutschland

Erinnern im Museum
Expertentagung
04.06.2013

Landschaftsverband Rheinland

Ihre Urgroßväter waren noch Feinde
Jugendliche entwickeln mit LVR-Industriemuseum
Oberhausen virtuelle Ausstellung zum Ersten Weltkrieg
09.08.2013
www.lvr.de

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Carolyn Thielking: Spurensuche 1914 im Museum
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Schüler entwickel Ausstellung zum 1. Weltkrieg mit dem
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Kreative Allianz
Dinslakener SchülerInnen gewinnen Bürgermedienpreis der
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derwesten

Bürgermedienpreis für Schüler und Museum

10.12.2013

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„Spurensuche 1914 im Museum“

Internationales Jugendprojekt im LVR-Industriemuseum

Oberhausen

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Schüler gestalten Weltkriegsausstellung

04.04.2014?

Deutschlandfunk

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Schwerpunktthema: Was tun gegen „historischen
Analphabetismus“?

Wie guter Geschichtsunterricht gelingen kann

Interview with Oskar Behr

05.04.2014

Neue Rhein Zeitung

Ausstellung „Spurensuche“ eröffnet

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Spuren durch den Krieg

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Schüler überzeugen mit Theaterstück

Humboldt. Literaturkurs zeigt Sozialkritisches

29.05.2014

Poland

powiatbl.pl

Z Łędzin do Muzeum Śląskiego

February 2014

Polska Dziennik Zachodni

Pierwsza wojna światowa i Ślązacy. Nova wystawa w
Muzeum Śląskim

04.02.2014

Polska Dziennik Zachodni

Ślązacy w okopach I wojny światowej i

7.02.2014

Telewizja Polska

Wojna od frontu i od zaplecza. Ślązacy w latach 1914-1918

10.02.2014

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22.04.2014

Polska Dziennik Zachodni
Wroński, M.: Tysiące Ślązaków zginęło za cesarza Wilhelma II
29-30.03.2014

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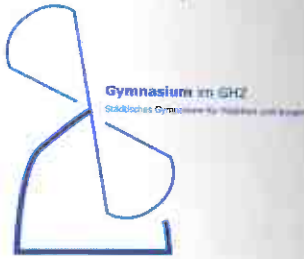
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Mrs. Caspary-Pannes
11th Grade History Course -
Mrs. Überholz
12th/13th Grade Fine Arts Lecture
Course

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