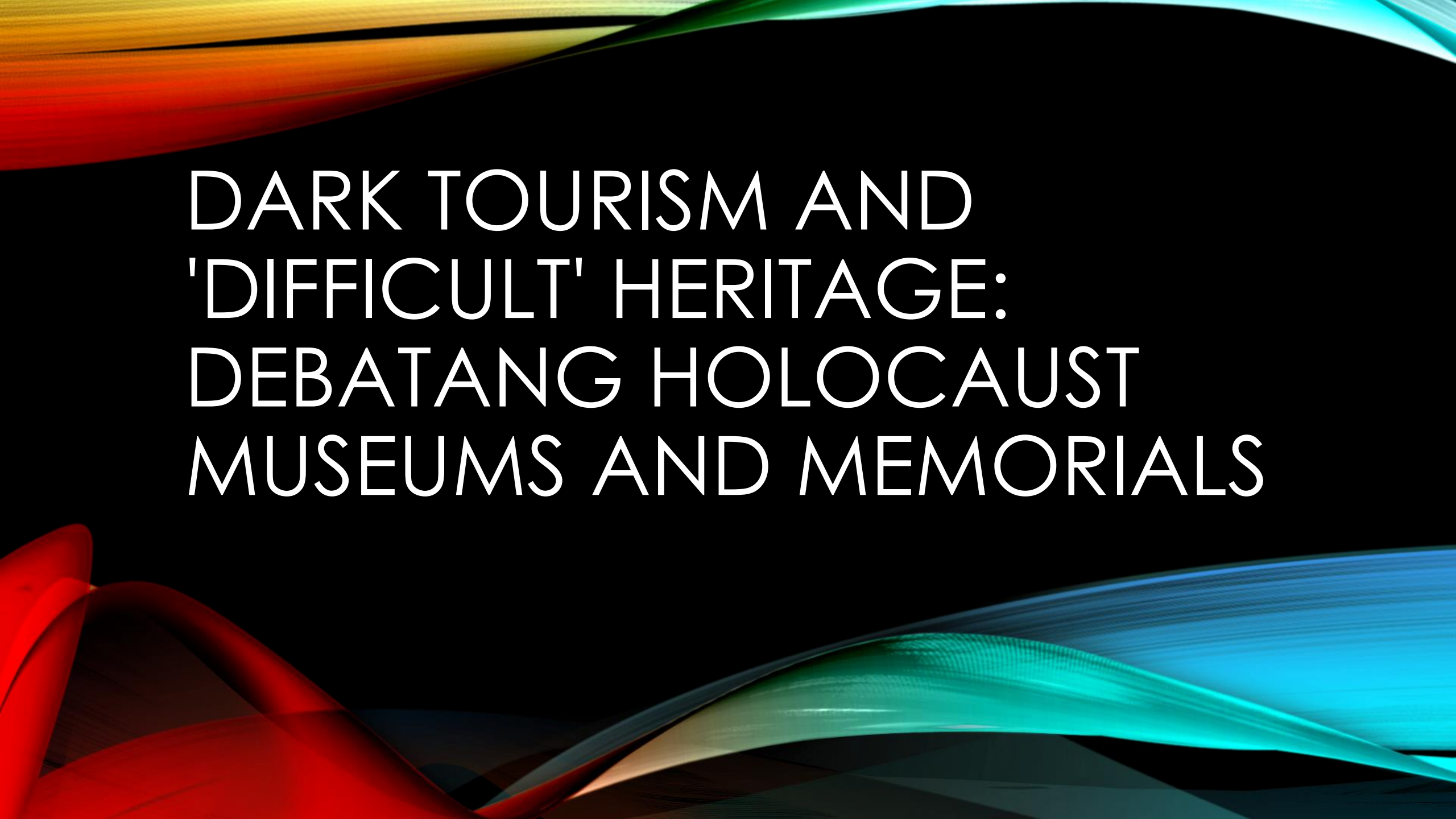




DARK TOURISM AND 'DIFFICULT' HERITAGE: DEBATANG HOLOCAUST MUSEUMS AND MEMORIALS

OVERVIEW

Part 1: What is Dark Tourism?

- Defining tourism
- Conceptions of authenticity
- Development of dark tourism concept
- Thanatopsis

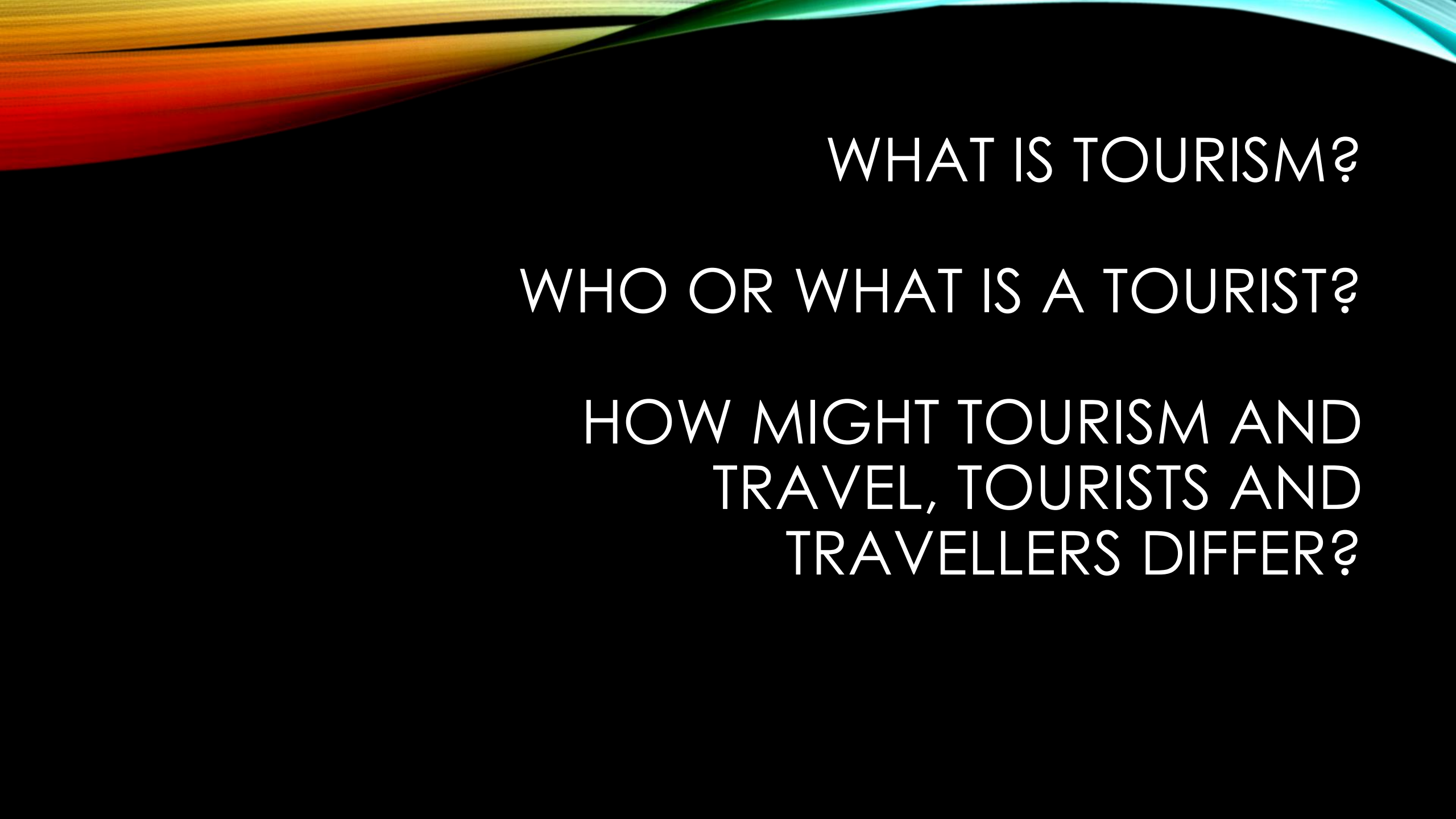
Part 2: Difficult Heritage and the Holocaust

- Interpretive challenges
- Realist vs antirealist debate

- Holocaust 'industry'
- Memorials and museums
- National commemorative traditions
- Counter-monuments
- Holocaust tourism

Part 3: Holocaust Tourism Case Studies

- 1) Teenagers at Auschwitz
- 2) Selfies at Auschwitz



WHAT IS TOURISM?

WHO OR WHAT IS A TOURIST?

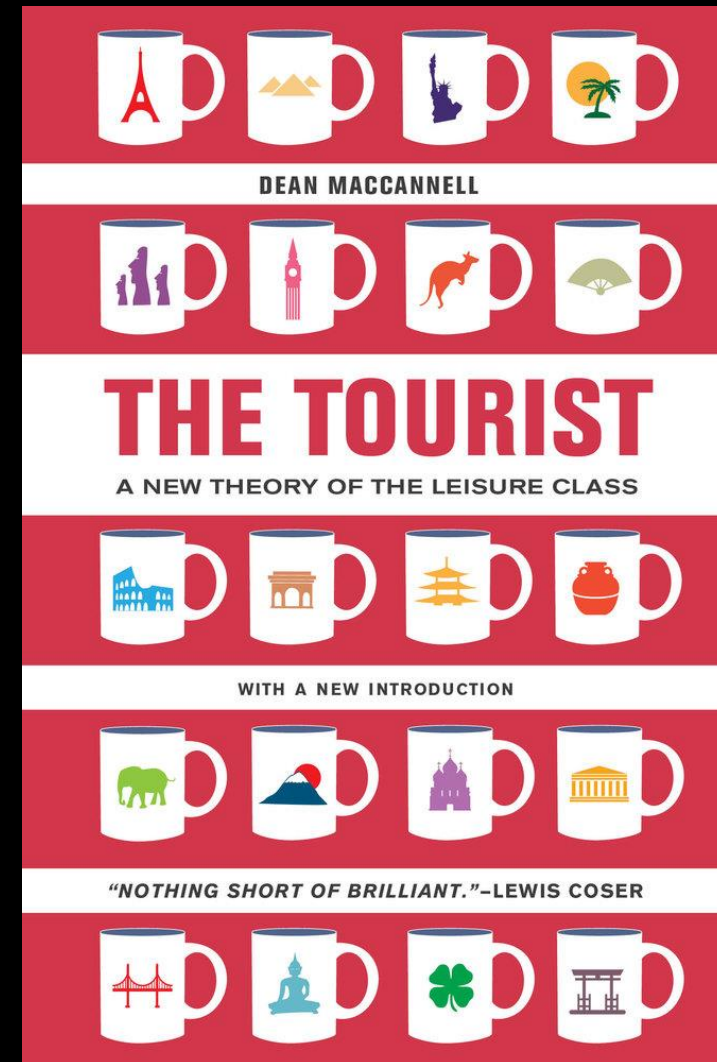
HOW MIGHT TOURISM AND
TRAVEL, TOURISTS AND
TRAVELLERS DIFFER?

DEAN MACCANNELL

b. 1940; Professor Emeritus, University of California Davis

Key works:

- 'Staged Authenticity: Arrangements of Social Space in Tourist Settings,' *American Journal of Sociology* 79:3 (November 1973), pp. 589-603.
- *The Tourist: A New Theory of the Leisure Class* (1976)
- *Empty Meeting Grounds: The Tourist Papers* (1992)
- *The Ethics of Sightseeing* (2011)



TOURISM OR TRAVEL?

“The term ‘tourist’ is increasingly used as a derisive label for someone who seems content with his obviously inauthentic experiences.”

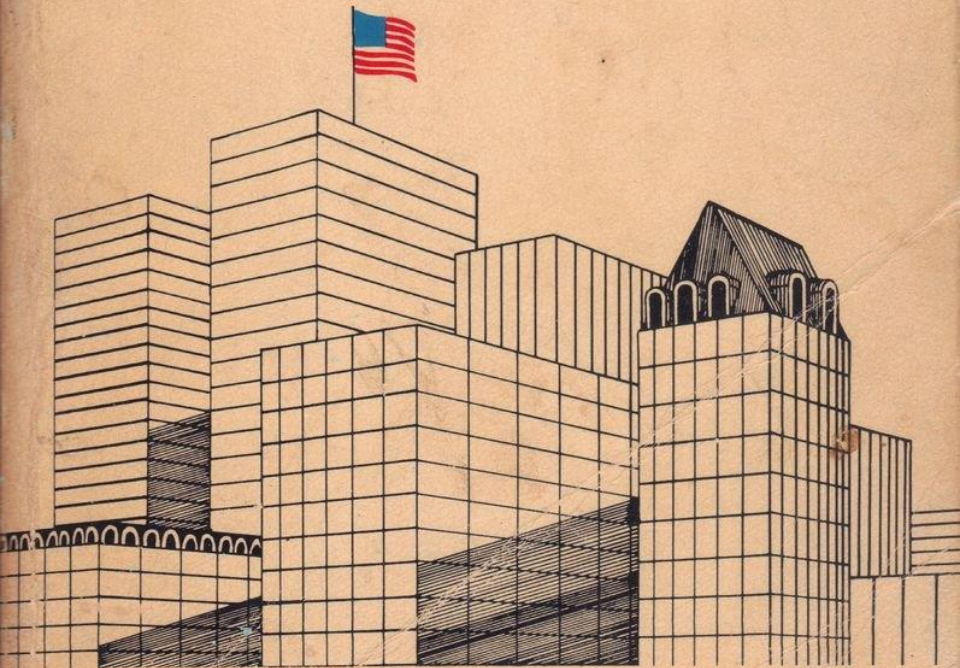
- Dean MacCannell, 'Staged Authenticity' in *The Tourist: A New Theory of the Leisure Class* (Berkeley: University of California Press, 1999 [1976]), p. 94.

"A STORM OF A BOOK." — THE NEW YORK TIMES

the Image:

A GUIDE TO PSEUDO-EVENTS IN AMERICA

by Daniel J. Boorstin



HARPER COLOPHON BOOKS / CN / 37K / \$1.75

TOURISM OR TRAVEL?

"The traveller was active. Now he became passive. Instead of an athletic exercise, travel became a spectator sport. This change can be described in a word. It was the decline of the traveller and the rise of the tourist."

- Daniel Boorstin, *The Image: A Guide to Pseudo-Events in America* (New York: Vintage Books, 1992 [1961]), pp. 84–85

‘EVERYBODY HATES A TOURIST’

Classic formulation:

““*They* are tourists,
I am not.””

- David Brown, ‘Genuine fakes,’ in *The Tourist Image: Myths and Myth Making in Tourism* ed. By Tom Selwyn (Chichester: John Wiley & Sons, 1996): 33–47.



Getting the most out of your next travel experience starts here

Being an Invisible Tourist is about making a conscious effort to “blend in” when travelling. The aim is to minimise any negative impacts tourism has on locals, their communities, their culture and natural environment. So... how's your invisibility cloak?

Founded in 2017, I created this blog to be the #1 source of information to help you NOT look like a tourist on your next trip. There are loads of benefits for you, and locals! It's possible on a mid-range budget and without backpacks, hostels or five-star hotels. I'll show you how!

Everything you'll find on my blog has been designed to help you be a more mindful, *invisible* tourist. From my travel itineraries and unpopular truths to authentic local experiences, it's all here to help you travel without contributing to overtourism.

Find out more!

Be Invisible →

Destinations →

About Me →

DEAN MACCANNELL

- Dean MacCannell, 'Staged Authenticity' in *The Tourist: A New Theory of the Leisure Class* (Berkeley: University of California Press, 1999 [1976]), pp. 91–108.

“ ... None of the accounts in my collection support Boorstin's contention that tourists want superficial, contrived experiences. Rather, tourists demand **authenticity** just as Boorstin does.”

MacCannell, p. 104

AUTHENTICITY

- What might 'authenticity' mean in a tourism and/or heritage situation?
- MacCannell coined the term '**staged authenticity**' to interpret tourism sites. How might you interpret this phrase? And why might it be important to heritage sites?

THINKING THROUGH 'DARK TOURISM'

- What do you understand by the phrase 'dark tourism'?
- What types of practices, places, institutions and phenomena might 'dark tourism' encompass? Which might you be familiar with?
- How does 'dark tourism' relate to 'heritage'?

INSTITUTE FOR DARK TOURISM RESEARCH (IDTR)



The Institute for Dark Tourism Research (iDTR), based at the University of Central Lancashire, England, is a world-leading academic centre for dark tourism scholarship, research and teaching.

The iDTR promotes ethical research into the social scientific understanding of tourist sites of death, disaster or the seemingly macabre. The iDTR brings together researchers who seek to deliver internationally recognized research that contributes to the ethical and social scientific understanding of dark tourism and dark heritage.

The iDTR seeks to research, publish, and consult as to the appropriate development, management, interpretation and promotion of dark tourism sites, attractions and exhibitions, as well as understanding tourist experiences.

Dr Philip Stone, Executive Director of iDTR, was interviewed by That's Lancashire. His full interview is now available to view.

N SERIES DARK TOURIST

Dark Tourist

2018 | 15 | 1 Season | Social & Cultural Documentaries

From a nuclear lake to a haunted forest, journalist David Farrier visits unusual -- and often macabre -- tourism spots around the world.



1. Latin America

41m

David meets Pablo Escobar's enforcer in Colombia. Later, he witnesses an exorcism in Mexico and participates in a faux illegal border crossing.



2. Japan

41m

David visits a town hit by heavy radiation, hikes through a supposedly haunted forest and explores an abandoned island with its former residents.



3. United States

42m

David meets a Jeffrey Dahmer enthusiast in Milwaukee, takes two tours dedicated to JFK's assassination in Dallas and dines with vampires in New Orleans.



4. The Stans

42m

In Kazakhstan, David and a fellow dark tourist swim in a lake formed by a nuclear blast. Later, David's trip to Turkmenistan doesn't go as planned.



5. Europe

41m

After participating in a World War II reenactment, David visits a disturbing museum. He then travels to Cyprus in hopes of seeing a forbidden city.



6. South East Asia

39m

In Cambodia, David is offered the chance to shoot a cow. Later, he tours Myanmar before witnessing the cleaning of a mummified corpse in Indonesia.



7. Africa

41m

David attends a voodoo festival in Benin, visits an infamous area of Johannesburg and speaks with white South African separatists.

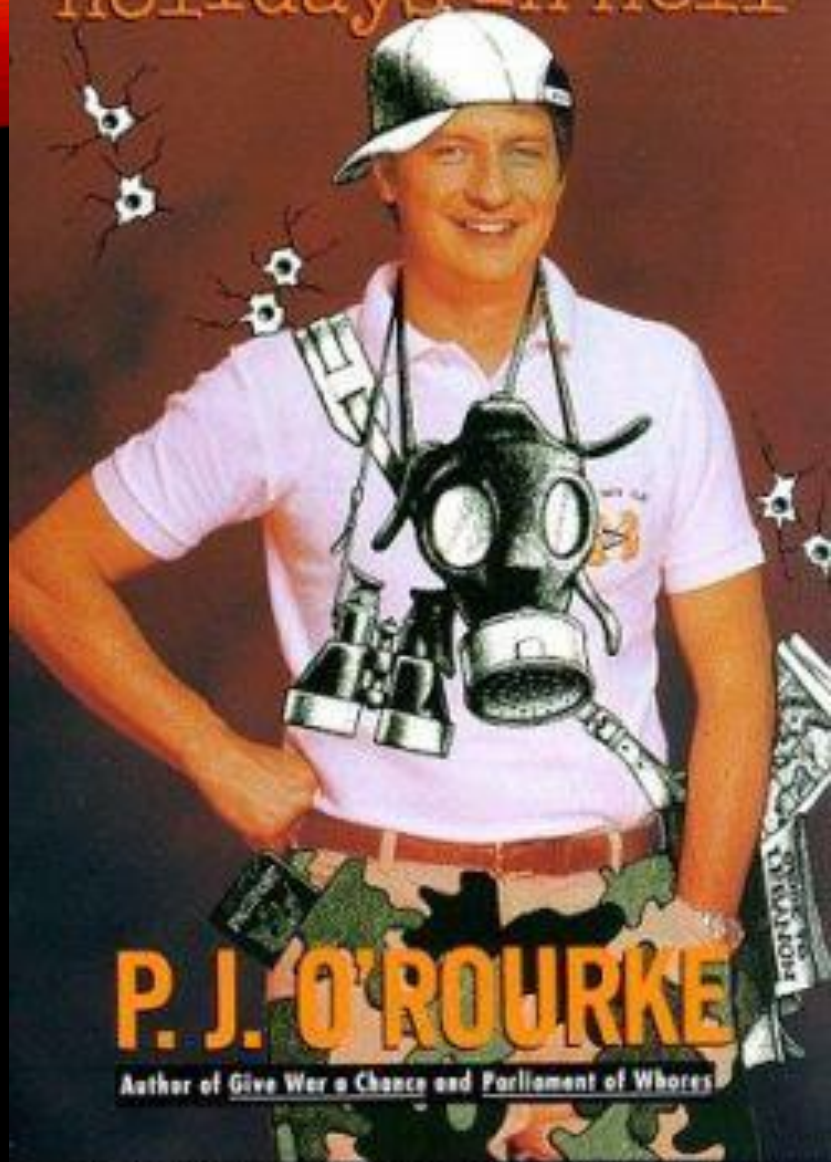


8. Back in the USA

42m

Charles Manson's pen pal gets confrontational in an interview. Also, David prepares for the end of the world and visits an extreme haunted house.

Holidays in Hell



P. J. O'ROURKE

Author of *Give War a Chance* and *Parliament of Whores*

"One of the funniest writers in America, or anywhere else."—Time

The Innocents Abroad, updated	15
A Ramble through Lebanon	22
Seoul Brothers	53
Panama Banal	67
Third World Driving Hints and Tips	78
What do they do for fun in Warsaw?	83
Weekend getaway: Heritage USA	99
The Post-Marcos Philippines – Life in the archipelago after one year of justice, democracy and things like that	106
Christmas in El Salvador	134

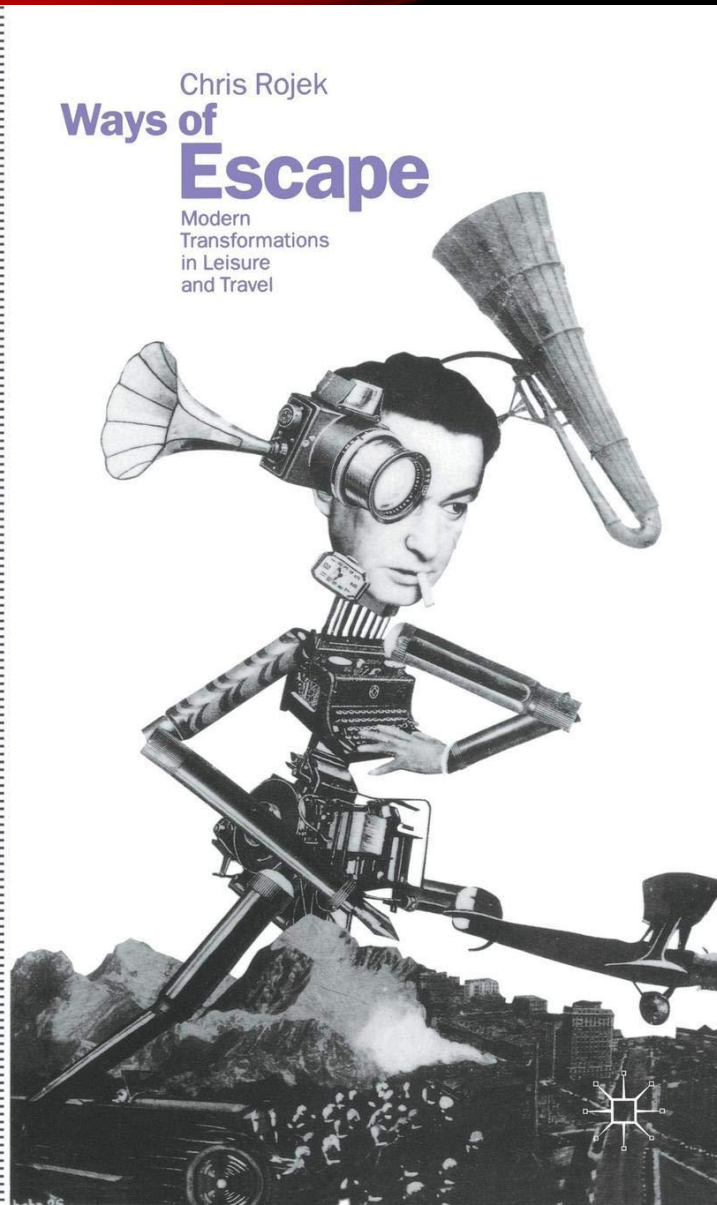
At sea with the America's Cup	148
Intellectual Wilderness, Ho – A visit to Harvard's 350th Anniversary Celebration	157
In Whitest Africa	166
Through darkest America: Epcot Center	187
Among the Euro-Weenies	193
Thirty-six hours in Managua – an in-depth report	211
Through darkest America, Part II: the 1987 Reagan/Gorbachev Summit	223
Mexican border idyll	230
The Holy Land – God's monkey house	246
Back in the USSR: the 1988 Gorbachev/Reagan Summit	259
On the Blandwagon: the Democratic Party Convention	268
The Piece of Ireland that passeth all Understanding	276

'NEGATIVE SIGHTSEEING'

Dean
MacCannell,
*The Tourist: A
New Theory of
the Leisure
Class* (Berkeley
: University of
California
Press, 1999
[1976]), p. 40.

The tours of Appalachian communities and northern inner-city cores taken by politicians provide examples of negative sightseeing. This kind of tour is usually conducted by a local character who has connections outside of his community. The local points out and explains and complains about the rusting auto hulks, the corn that did not come up, winos and junkies on the nod, flood damage and other features of the area to the politician who expresses his concern. While politicians and other public figures like Eleanor Roosevelt and the Kennedys are certainly the leaders here, this type of sightseeing is increasingly available to members of the middle class at large. The *New York Times* reports that seventy people answered an advertisement inviting tourists to spend "21 days 'in the land of the Hatfields and McCoys' for \$378.00, living in with some of the poorest people in the U.S. in Mingo County, West Virginia."³ Similarly, in 1967, the Penny Sightseeing Company inaugurated extensive guided tours of Harlem.⁴ Recent ecological awareness has given rise to some imaginative variations: bus tours of "The Ten Top Polluters in Action" were available in Philadelphia during "Earth Week" in April, 1970.

'BLACK SPOTS' AND 'FATAL ATTRACTIONS'

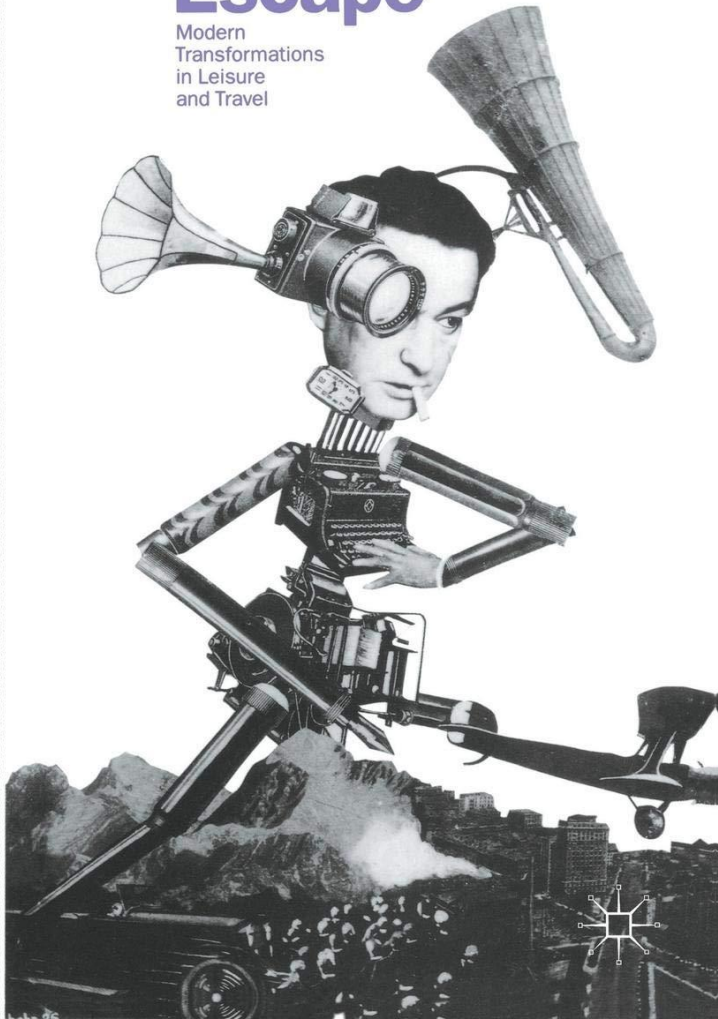


Chris Rojek, *Ways of Escape: Modern Transformations in Leisure and Travel* (1993)

- Interest in catastrophes – Rojek cites Lockerbie bombing
- Interest in celebrity graves and sites of deaths

'BLACK SPOTS' AND 'FATAL ATTRACTIONS'

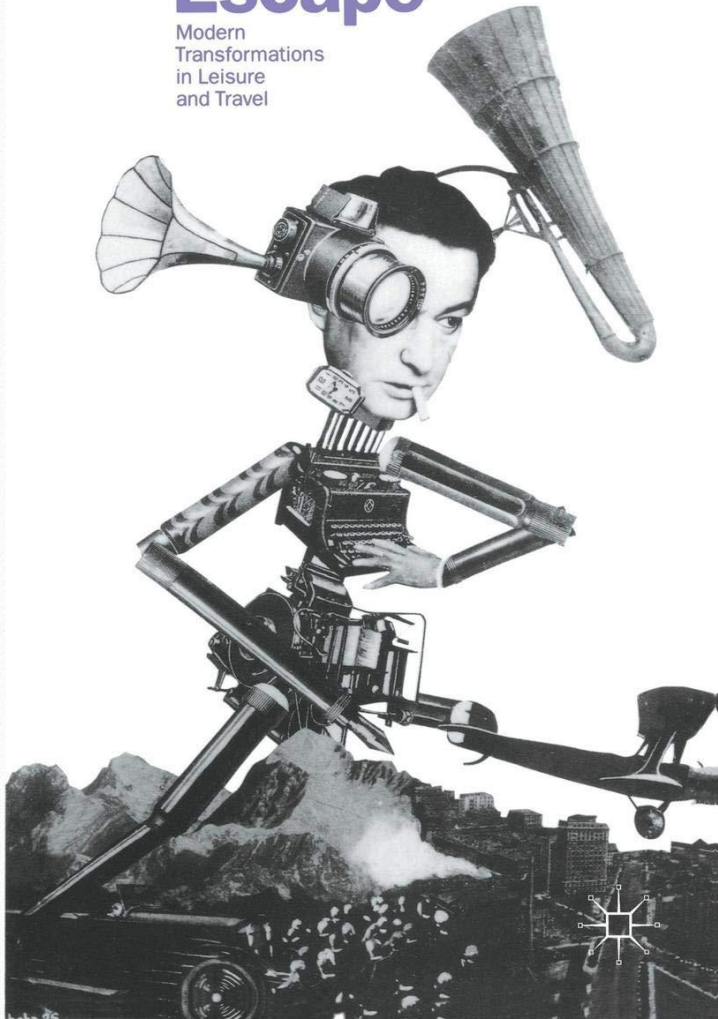
Chris Rojek
**Ways of
Escape**
Modern
Transformations
in Leisure
and Travel



The interest in catastrophes and disasters might seem to be distasteful. However, it would be foolish to deny that it is widely shared. Death sites and places of violent death involving celebrities or large numbers of people, almost immediately take on a monumental quality in our culture. One commercial expression of this is the death tours now offered by increasingly large numbers of tour operators. For example, the Dallas Tourist Board offers visitors an itinerary which explores the essential geography of the shooting of President John F. Kennedy. The visitor, the witness of the a monumental scene, is taken down the route to the junction of Elm and Houston. He or she is asked to stand in the spot where the Presidential motorcade passed the Texas Book Depository, and to scrutinize the sixth-floor window where the alleged assassin, Lee Harvey Oswald, fired the fatal bullets. One is asked to project oneself into the past. Another example of a commercially successful death tour is Grave Line Tours in Hollywood, California which takes tourists on a two and a half hour trip around the 'Deathstyles of the Rich and Famous'. The tour, which is conducted in a converted Cadillac hearse, lingers over suicide sites, assassination spots, and the terminal patients wings of Los Angeles hospitals.⁴ In addition to action tours, a large 'tourist' literature has grown up around celebrity black spots. Kenneth Anger's *Hollywood Babylon* (1975) and *Hollywood Babylon II* (1984), are arguably the best-known examples of the genre. They cater for the connoisseur with promotion stills, open-casket mug-shots and police and press photographs of the scene of death. Herman's *Rock 'n' Roll Babylon* (1982) repeats the formula for famous rock stars.

'BLACK SPOTS' AND 'FATAL ATTRACTIONS'

Chris Rojek
**Ways of
Escape**
Modern
Transformations
in Leisure
and Travel



Chris Rojek, *Ways of Escape: Modern Transformations in Leisure and Travel* (1993)

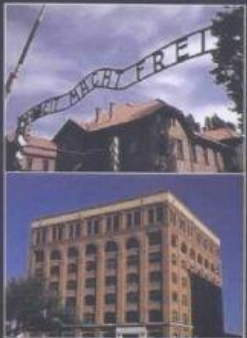
I took the tour in August of 1989. Tourists are issued with a photocopy of Marilyn Monroe's death certificate and maps of Hollywood Memorial Park Cemetery and Westwood Memorial Park Cemetery where many of the Hollywood famous are buried. The tour soundtrack features funeral music, interspersed with relevant snippets (radio bulletins from the time, interviews, theme tunes) relating to the deceased when the funeral hearse pulls up to the Black Spot. Among the Black Spots featured on the tour are the hotel where Janis Joplin died of a drug overdose; the hotel where Divine died of a heart attack; the Chateau Marmont, off Sunset Boulevard where John Belushi died of a drug overdose; the house where Bugsy Siegel was assassinated in 1947; the bedroom where Lana Turner's daughter stabbed her mother's lover, Johnny Stampato; the restaurant where James Dean ate his last meal; the apartment where Aunt Em of *Wizard of Oz* fame committed suicide; the apartment where Mae West died; and the Knickerboker Hotel where MGM's chief dress-designer, Irene Gibbons, slashed her wrists and jumped out of a fourteenth-floor window in 1962.

DARK TOURISM

THE ATTRACTION OF
DEATH AND DISASTER

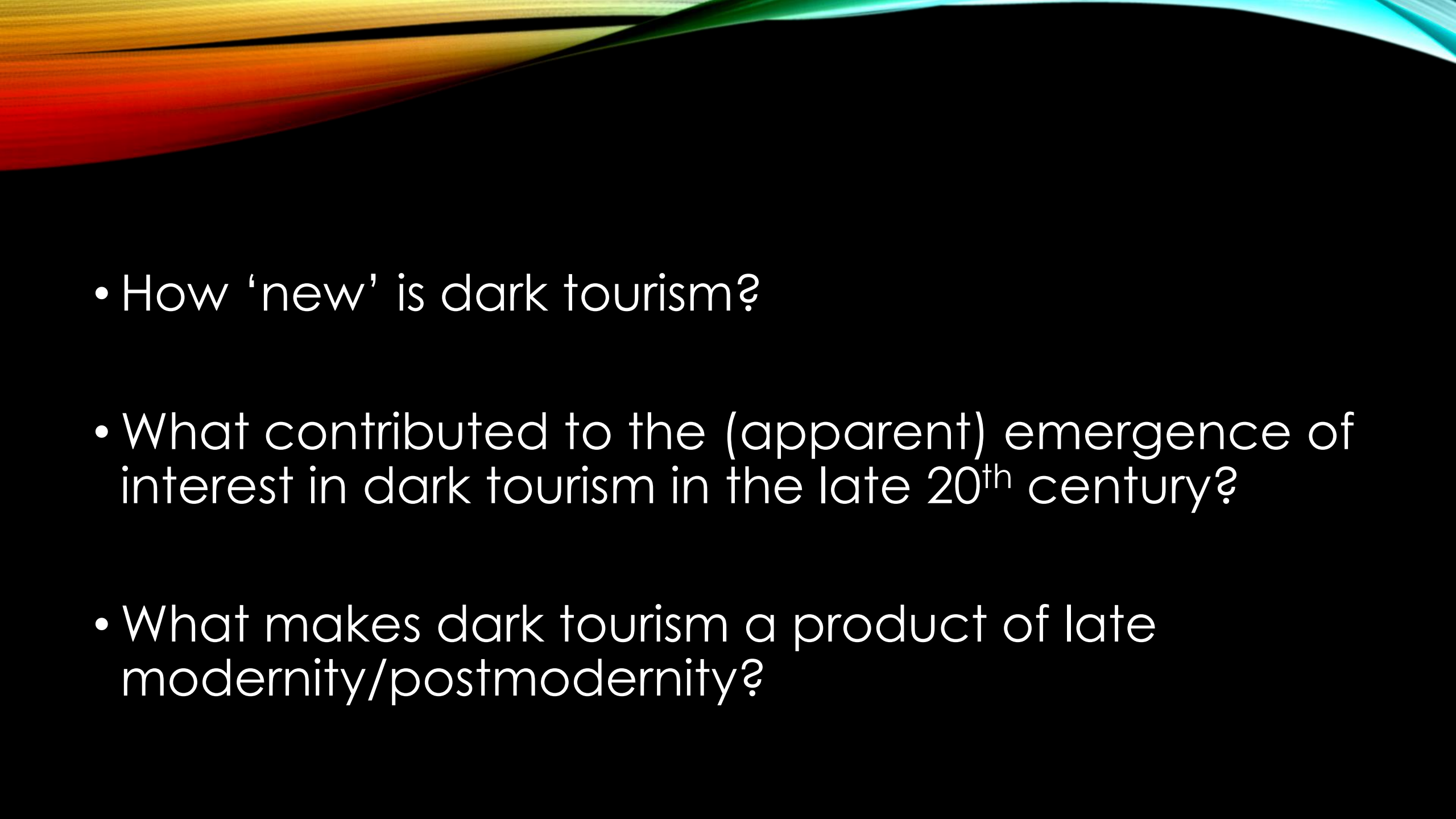


Dark Tourism



JOHN LENNON AND MALCOLM FOLEY, *DARK TOURISM: THE ATTRACTION OF DEATH AND DISASTER* (1996)

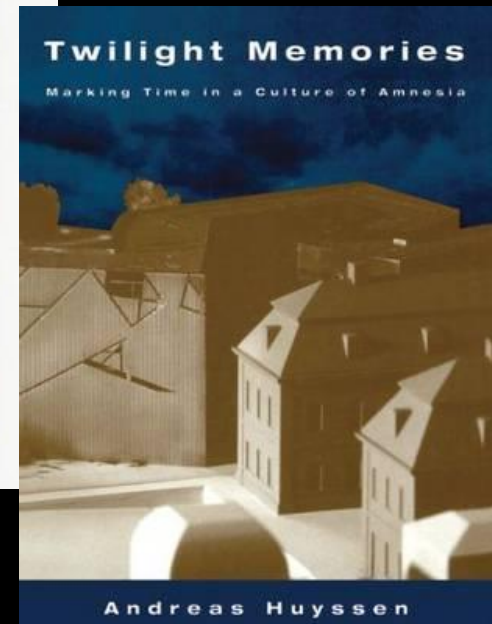
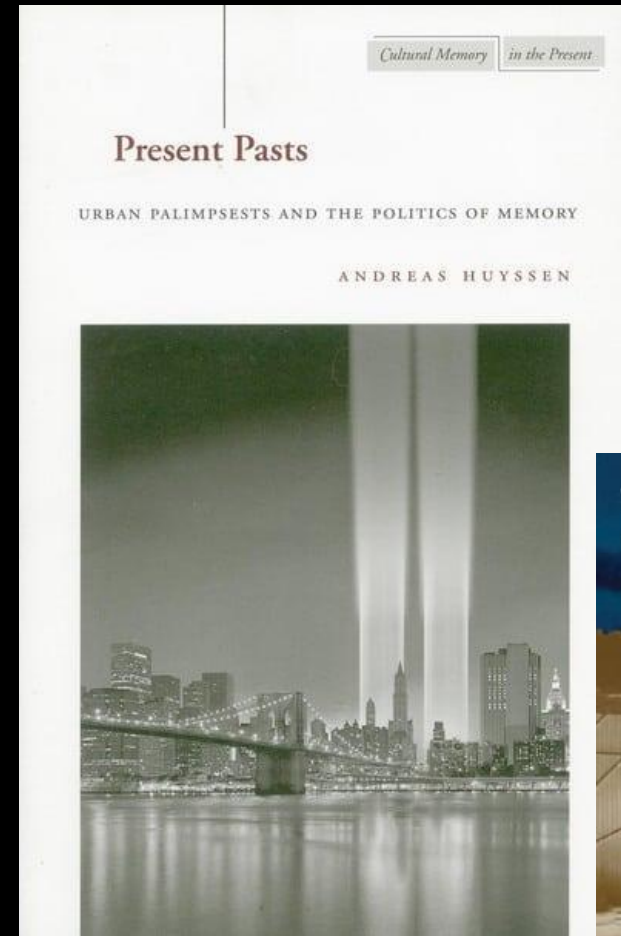
. In labelling some of these phenomena as 'Dark Tourism' we intend to signify a fundamental shift in the way in which death, disaster and atrocity are being handled by those who offer associated tourism 'products'. In particular, we aim to show that 'dark tourism' is both a product of the circumstances of the late modern world and a significant influence upon these circumstances. Moreover, the politics, economics, sociologies and technologies of the contemporary world are as much important factors in the events upon which this dark tourism is focused as they are central to the selection and interpretation of sites and events which become tourism products.

- 
- How 'new' is dark tourism?
 - What contributed to the (apparent) emergence of interest in dark tourism in the late 20th century?
 - What makes dark tourism a product of late modernity/postmodernity?

'MEMORY BOOM'

One of the most surprising cultural and political phenomena of [the late C20] [w]as ... the emergence of memory as a key cultural and political concern in Western societies, a turning toward the past that stands in stark contrast to the privileging of the future so characteristic of earlier decades of 20th-century modernity ... Since the 1980s, it seems, the focus has shifted from present futures to present pasts."

- Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford, California: Stanford University Press, 2003), p. 11.



THANA(O)TOURISM

A.V. Seaton, 'Guided by the Dark: From Thanatopsis to Thanatourism,' *International Journal of Heritage Studies* 2:4 (1996): 234–244

“This inquiry seeks to establish the philosophical and historical roots of the *mentalité* through which the publicly shocking and repugnant may be experienced as a source of private pleasure - and may achieve the status of a tourist attraction.”

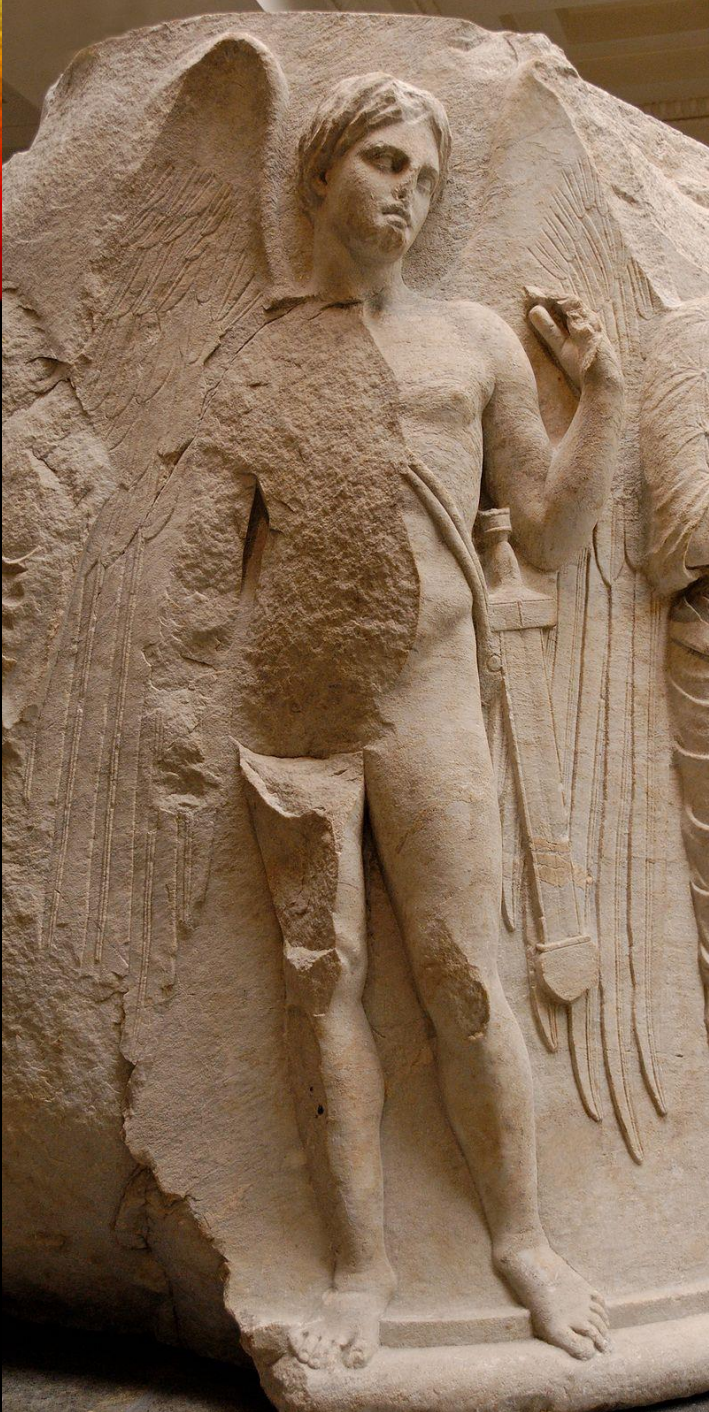
- Seaton, 'Guided by the Dark,' pp. 234-235

THANATOPSIS

- a contemplation of death

“In this paper [thanatopsis] will be interpreted more broadly to mean ... the stimuli by which such contemplations are generated and the forms contemplative response such stimuli tend to produce ... includ[ing] all *the signifying forms of representation, symbolisation and material evidence by which ideas of death are communicated to an individual in time a space within a given society.*”

- Can you think of example of ‘thanatoptic’ symbols and practices?



THANATOS

- mythological figure personifying death, the son of Nyx or Night

Thanatos as a winged and sword-girt youth. Sculptured marble column drum from the Temple of Artemis at Ephesos, c. 325–300 BC.

THANATOPSIS

“From the Middle Ages to well into the 19th century thanatopsis was not just aided, but **encouraged and induced**. by the multiplicity of symbol representations and material objects which kept death at the forefront individual awareness. The rich had private artefacts - death's heads, hour glasses, death masks, and effigies which constantly reminded them of the hour their passing to come. John Donne, actually slept with a coffin in his room.

“Thanatopsis was promoted to the poor by the church which stage-manage representations of death as a subject of public art and popular culture signifying practices which included church paintings and carvings, monument tableaux, morality plays, displays and sermons”



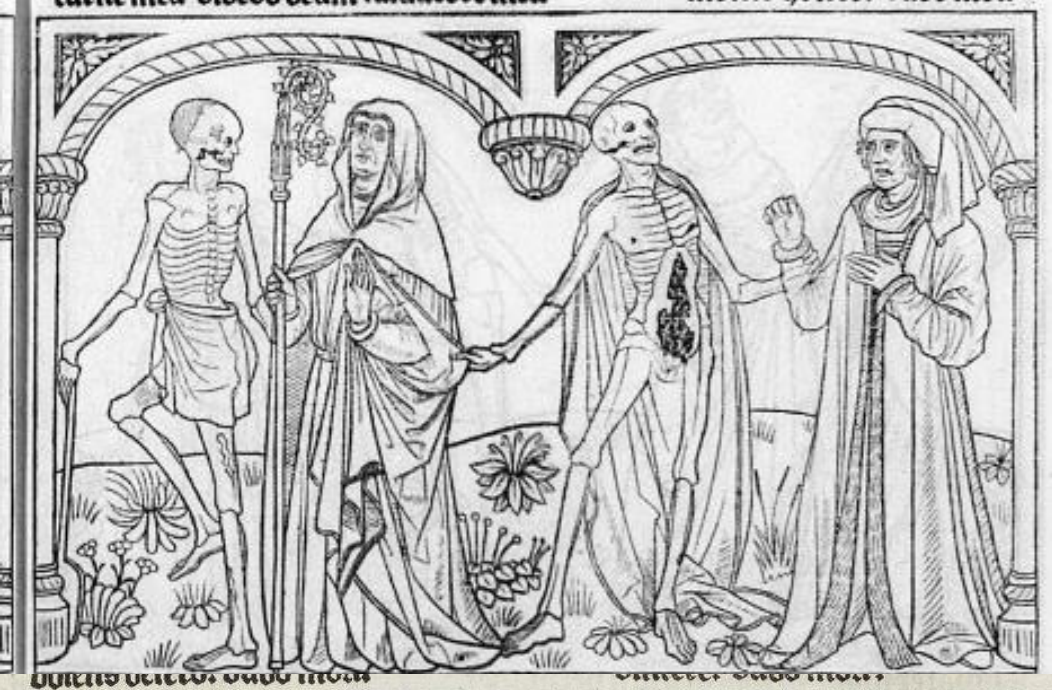
*Corporis hæc Animæ sit Syndon. Syndon Jesu.
Amen.*

Martin B. Scup. And are to be sould by R.R. and Ben. ffisher

John Donne (1572–1631) posing in his burial shroud before his death. Engraving for 1632 edition of *Death's Duel*, Donne's last sermon

THANATOPSIS

“One of the most widespread Thanatoptic displays in European culture in the late Middle Ages was the Dance of Death. This was the symbolic depiction of Death as a terrifying, partly-fleshed skeleton carrying off people from all walks of life. It was depicted in books, broadsheets and tableaux, on medals, on the wall ceilings and pews of churches, on bridges and even danced in churchyards.”



Le mort

Le mort

La Danse macabre, by Guy Marchant (1485)

THANATOPSIS



“Many Thanatoptic presentations often involved travel. Thanatopsis was a major element in pilgrimages made to the sites of martyrdom or internment of saints where pilgrims viewed shrines to the dead and brought back mementoes, relics and ampullae - vessels which contain such thanatoptic talismans as oil or nails from the Cross and earth from tombs of martyrs.

“Pilgrimage was the highest form of thanatopsis since involved physical presence at a setting of death, rather than its symbol contemplation in books and images. So highly was it valued that the rich left money in their wills so that, after their death, others could make pilgrimages their behalf, to holy places of thanatoptic importance.”

SEATON'S TYPOLOGY OF THANATOURISM

- a) Travel to witness **public enactments of death** (e.g. Christian martyrdoms in Rome, public hangings)
- b) Travel to see the **sites of mass or individual deaths, after they have occurred** – mass death sites (Auschwitz, Culloden, the Colosseum), sites of individual deaths (the book depository in Dallas from which Kennedy was assassinated), haunts of famous murderers and serial killers are other examples (e.g. Jack the Ripper tours)

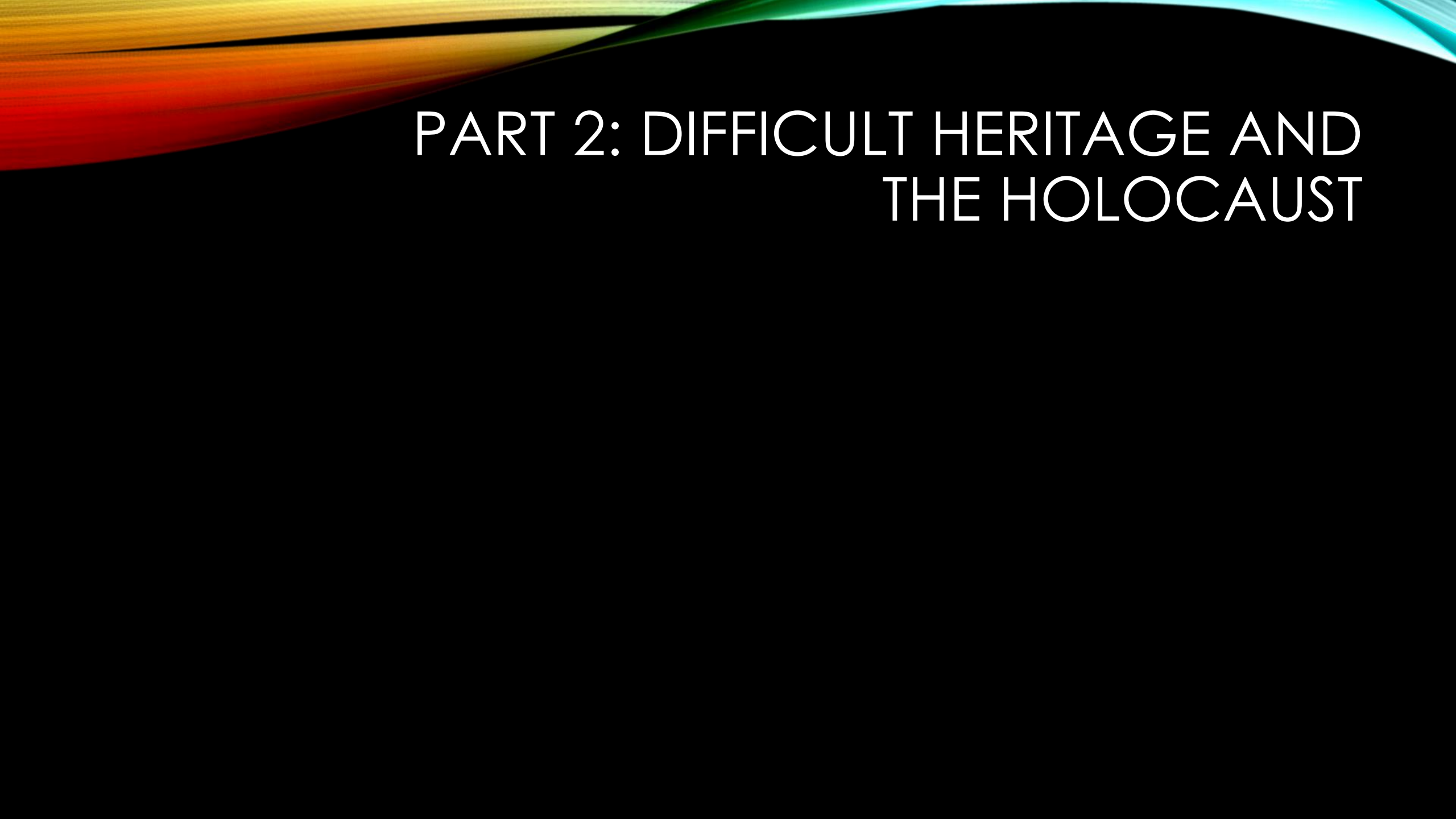
SEATON'S TYPOLOGY OF THANATOURISM

- c) Travel to **internment sites** of and **memorials to the dead** – graveyards, catacombs, crypts, war memorials, and cenotaphs.
- d) Travel to view the **material evidence, or symbolic representations of death locations** unconnected with their occurrence (e.g. museums, Madame Tussaud's)
- e) Travel **for re-enactments or simulation of death** (e.g. battle re-enactments, murder mystery weekends, Passion Plays)



SEATON'S TYPOLOGY OF THANATOURISM

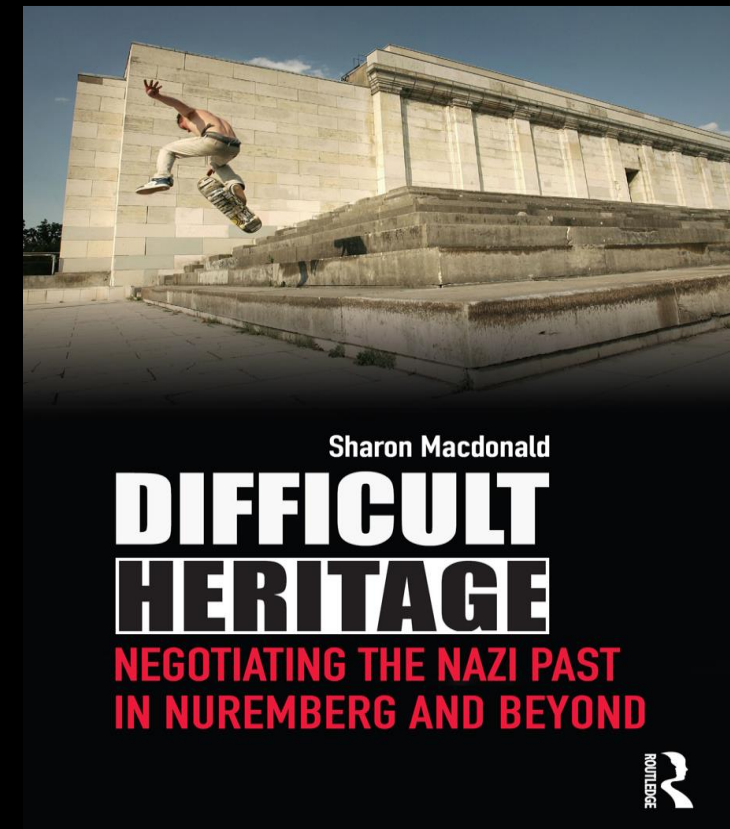
- How many of Seaton's criteria apply to Holocaust concentration camps?

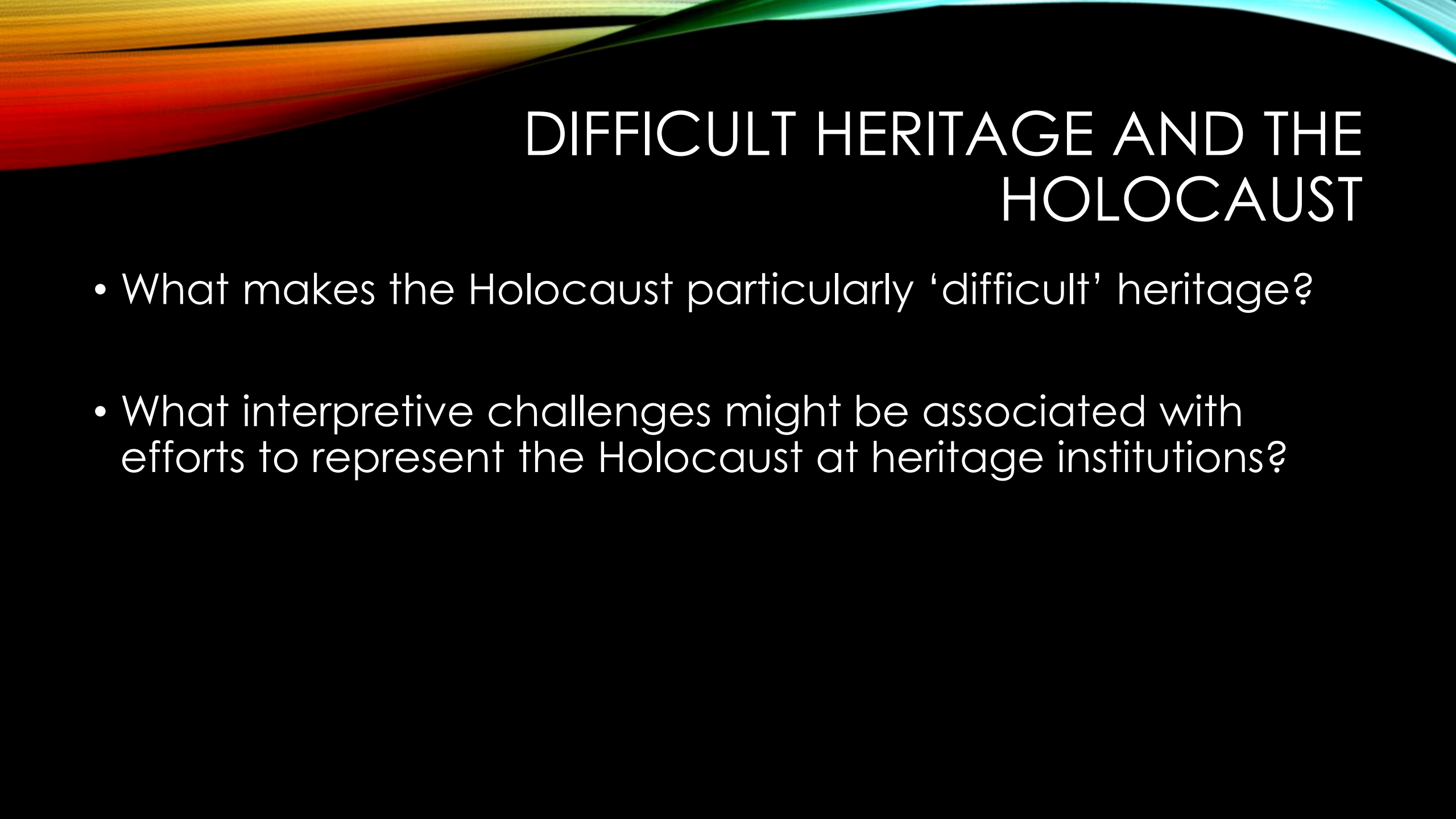


PART 2: DIFFICULT HERITAGE AND THE HOLOCAUST

DIFFICULT HERITAGE

This book ... looks at what I call 'difficult heritage' – that is, a past that is recognised as **meaningful in the present** but that is also **contested and awkward** for public reconciliation with a positive, self-affirming contemporary identity.





DIFFICULT HERITAGE AND THE HOLOCAUST

- What makes the Holocaust particularly 'difficult' heritage?
- What interpretive challenges might be associated with efforts to represent the Holocaust at heritage institutions?

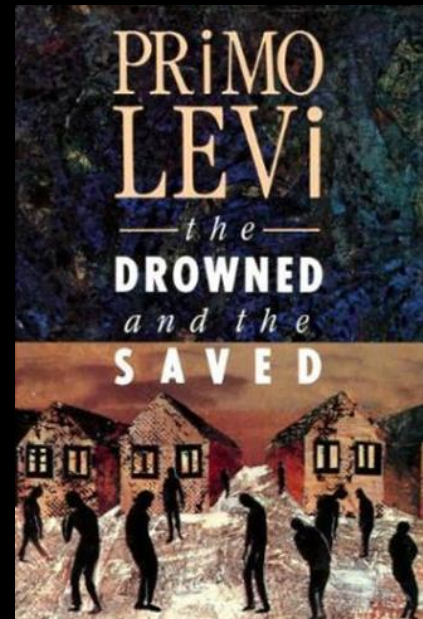
“In 1944, the Nazis blew up the gas chambers and crematoria at Auschwitz, but the ruins remain ... the Warsaw ghetto, after the famous insurrection in the spring of 1943, was razed to the ground, but thanks to the superhuman efforts of a number of fighter-historians who made certain in that rubble, often many metres deeps, or smuggled beyond the wall, testimony survived, other historians could rediscover, how day by day, the ghetto lived and dies. **All the archives in the Lagers* were burned during the last days of the war, and that was truly an irremediable loss, so that even today there is discussion as to whether the victims were four, six, or eight million.**”

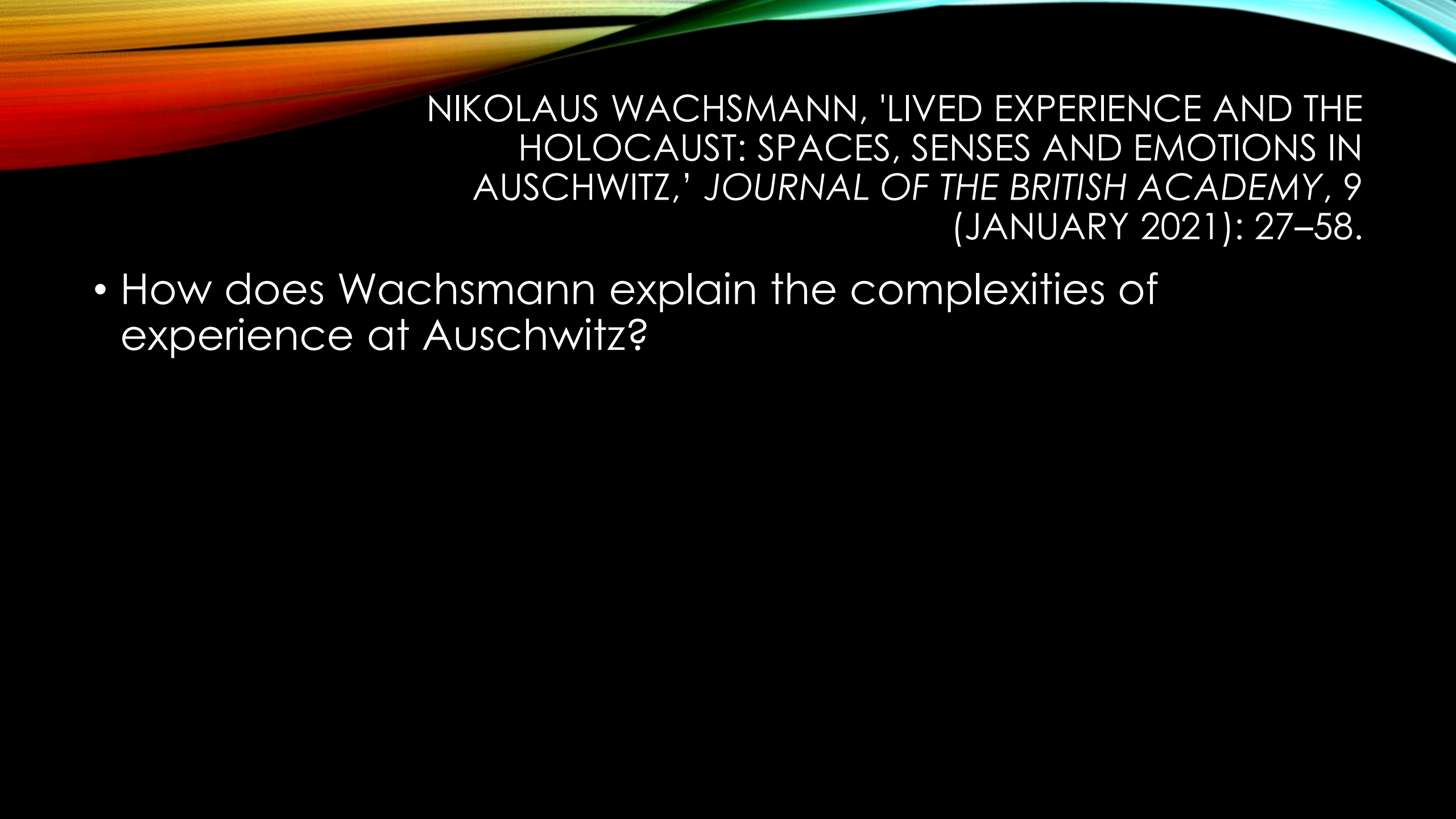
- Primo Levi, *The Drowned and the Saved* (London: Abacus, 1988), p.2

*Lager = “konzentrationslager” (concentration camp)



Primo Levi
(1919–1987)





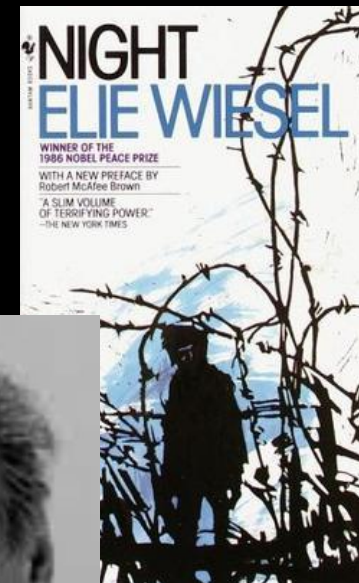
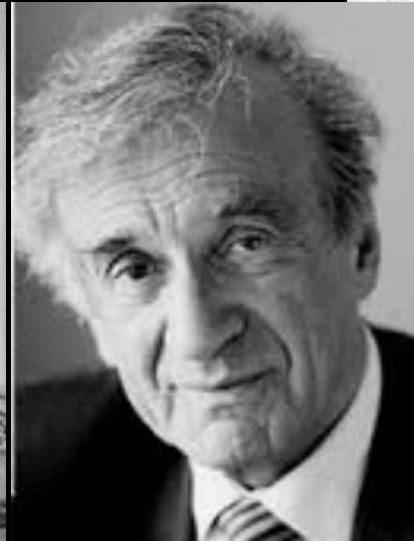
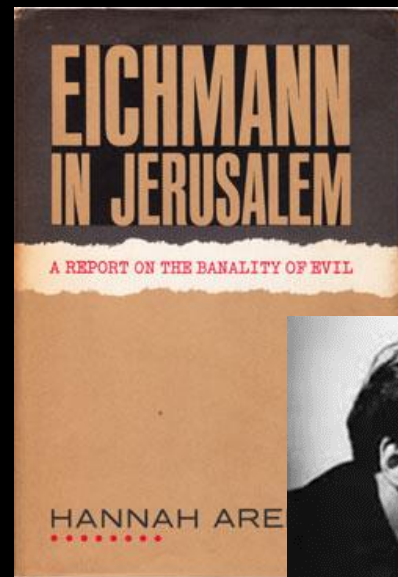
NIKOLAUS WACHSMANN, 'LIVED EXPERIENCE AND THE
HOLOCAUST: SPACES, SENSES AND EMOTIONS IN
AUSCHWITZ,' *JOURNAL OF THE BRITISH ACADEMY*, 9
(JANUARY 2021): 27–58.

- How does Wachsmann explain the complexities of experience at Auschwitz?

Two key approaches have predominated in writing and thinking about the Holocaust:

REALIST vs ANTIREALIST

“The
banality
of evil”
(Hannah
Arendt)

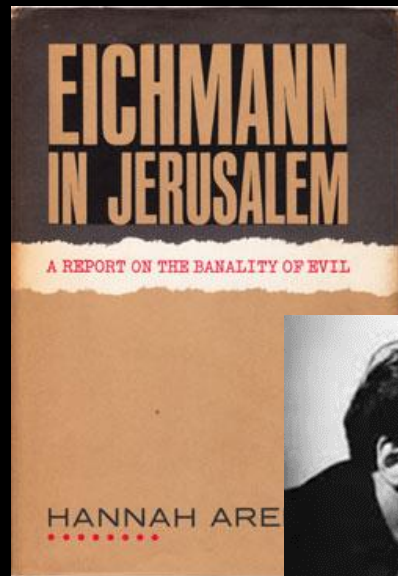


“Auschwitz
cannot be
explained
nor
realised”
(Elie Wiesel)

Two key approaches have predominated in writing and thinking about the Holocaust:

“The
banality
of evil”
(Hannah
Arendt)

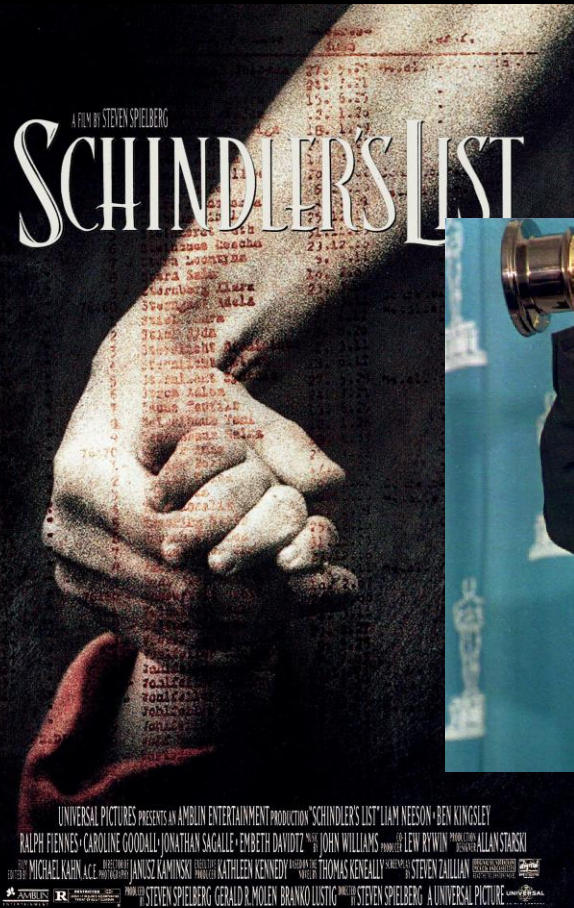
REALIST vs ANTIREALIST



“To write
poetry
after
Auschwitz
is
barbaric”
(Theodor
Adorno)

These map onto some of the debates surrounding Holocaust cinema:

REALIST vs ANTIREALIST



You are about to see one of the most important, affecting, talked-about films of the decade—Claude Lanzmann's monumental epic on the Holocaust, **SHOAH**.

SHOAH contains none of the horrifying images we expect from a film about the Holocaust. Instead we are presented with an assemblage of witnesses—death camp survivors and Nazi functionaries—whose combined testimony amounts to one of the most shattering human documents ever recorded.

SHOAH tells the untellable, makes us believe the unbelievable. Yet **SHOAH** is never morbid—it is infused throughout with a seemingly miraculous appreciation for the beauty and meaning of life.

SHOAH is an experience you'll never forget.

SHOAH

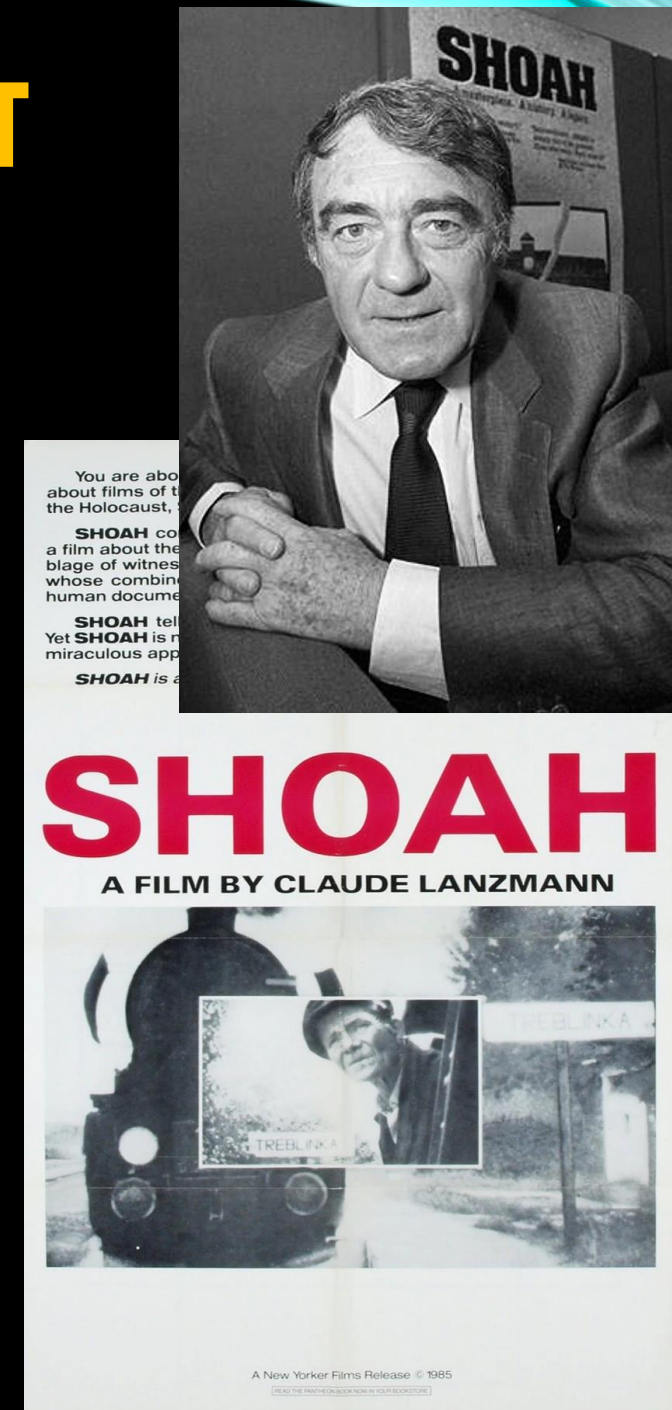
A FILM BY CLAUDE LANZMANN



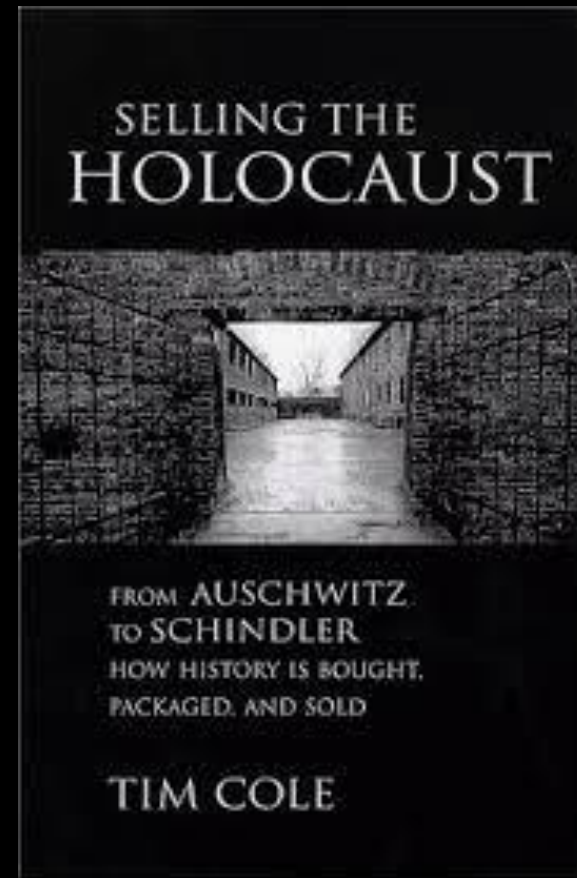
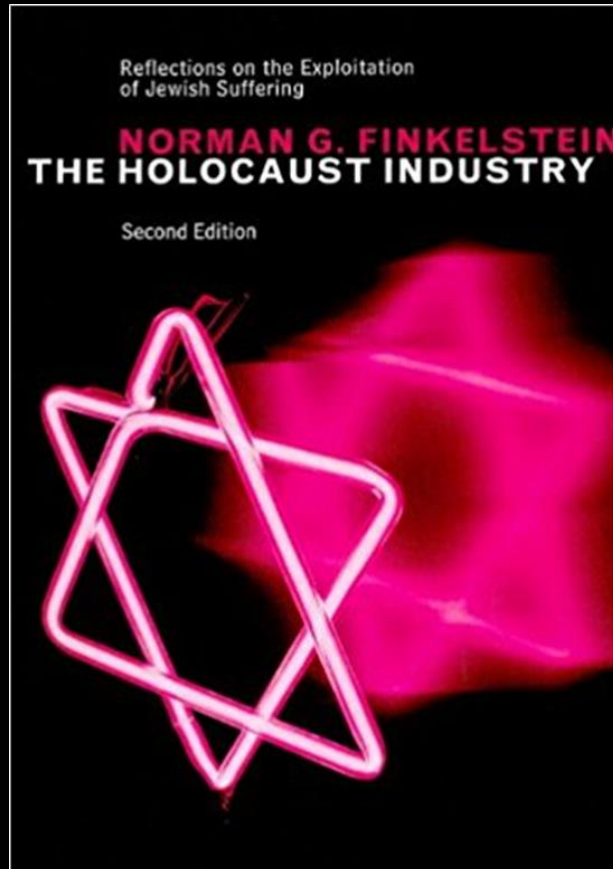
REALIST vs ANTIREALIST

“[The Holocaust is] unique in that it erects a ring of fire around itself, a borderline that cannot be crossed because there is a certain ultimate degree of horror that cannot be transmitted. To claim it is possible to do so is to be guilty of the most serious transgression.”

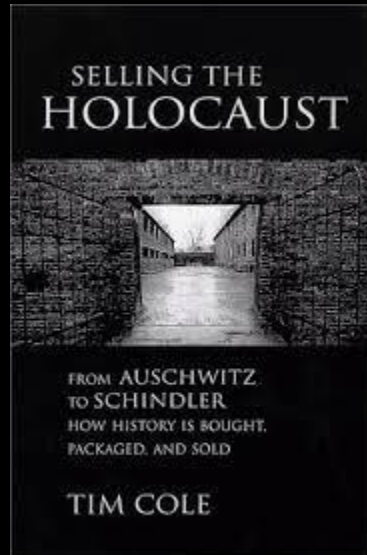
- Claude Lanzmann (1925–2018), 'Holocauste, la représentation impossible,' *Le Monde*, 3 March 1994; translated as 'Why Spielberg Has Distorted the Truth,' *Guardian Weekly*, 3 April 1994. Cited by Miriam Bratu Hansen, 'Schindler's List Is Not Shoah: The Second Commandment, Popular Modernism, and Public Memory,' *Critical Inquiry* 22:2 (Winter, 1996), p. 301.



CRITIQUES OF HOLOCAUST 'INDUSTRY'



'AUSCHWITZ-LAND'



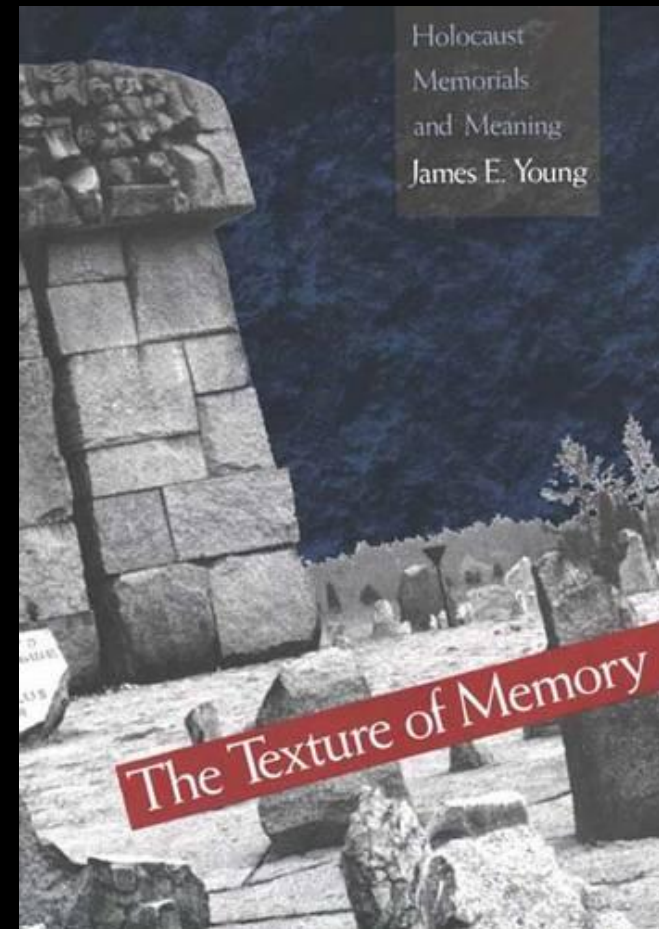
'Auschwitz' is to the 'Holocaust' what 'Graceland' is to 'Elvis'. It has become a staple of the 'Holocaust myth'. It is the place of 'the angel of death', Joseph Mengele. It forms the backdrop to such filmic 'Holocausts' as *Sophie's Choice* and *Schindler's List*. And it is a prime site of 'Holocaust' tourism. Not only is the word 'Auschwitz' virtually synonymous with 'Holocaust', but the word has become virtually synonymous with generic 'evil'.

While it might seem rather banal – if not sacrilegious – to suggest that part of the popularity of 'Auschwitz-land' lies in its being a site of 'significant' mass death, there can be little doubt that an element of voyeurism is central to 'Holocaust tourism'. It is the ultimate rubbernecker's experience of passing by and gazing at someone else's tragedy. In visiting the sites of death we are afforded a degree of titillation, albeit titillation camouflaged by more 'worthy' reasons for visiting.

MEMORIALS AND MUSEUMS

See: James E. Young, 'Memorials and Museums' in *The Oxford Handbook of Holocaust Studies*, ed. by Peter Hayes and John K. Roth (Oxford: Oxford University Press, 2010).

- When did efforts to establish museums and memorials to the Holocaust begin?



EARLY MUSEUMS AND MEMORIALS

- Extraordinary Soviet State Commission for the Investigation of the Crimes of the German-Fascist Aggressors, est. 1942
 - Mandated preservation of camps
 - Mandated collection of evidence from camps
- Majdanek State Museum est. autumn 1944 after liberation of camp in July
- Auschwitz State Museum est. April 1946

MEMORIALS AND MUSEUMS

Young 'Memorials and Museums'

- What are some of the key features of Holocaust museums and memorials? What are they *like*?
- Have you ever been to a Holocaust museum/memorial or a former concentration/extermination camp? If so, what were your impressions and memories?

MEMORIALS AND MUSEUMS

Young 'Memorials and Museums'

- What have been some of the influential factors on how the Holocaust has been remembered in the following national contexts:
 - Poland
 - United States
 - Israel
 - Britain
 - Germany?

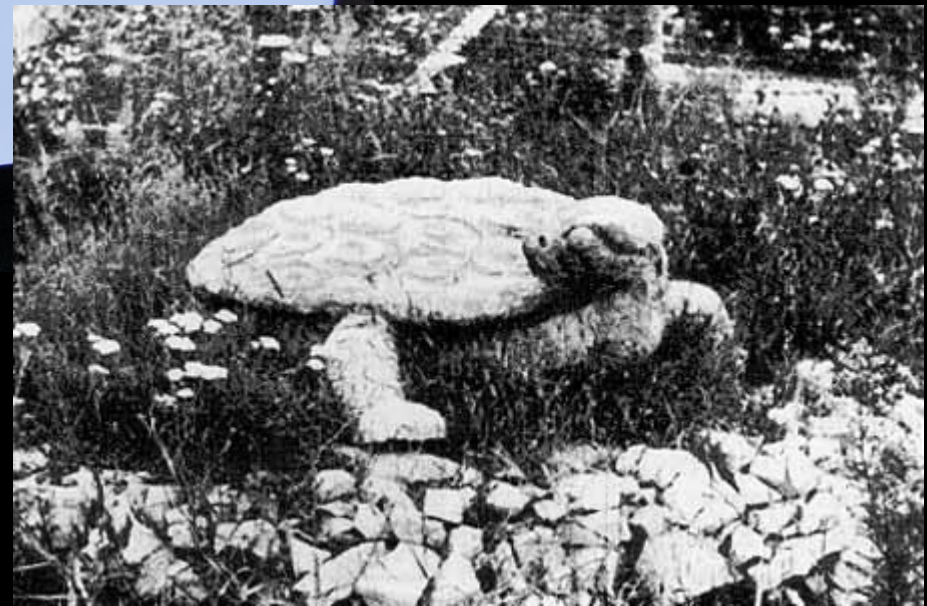
POLAND



The museum at Majdanek

POLAND

- Tortoise sculpture, Majdanek



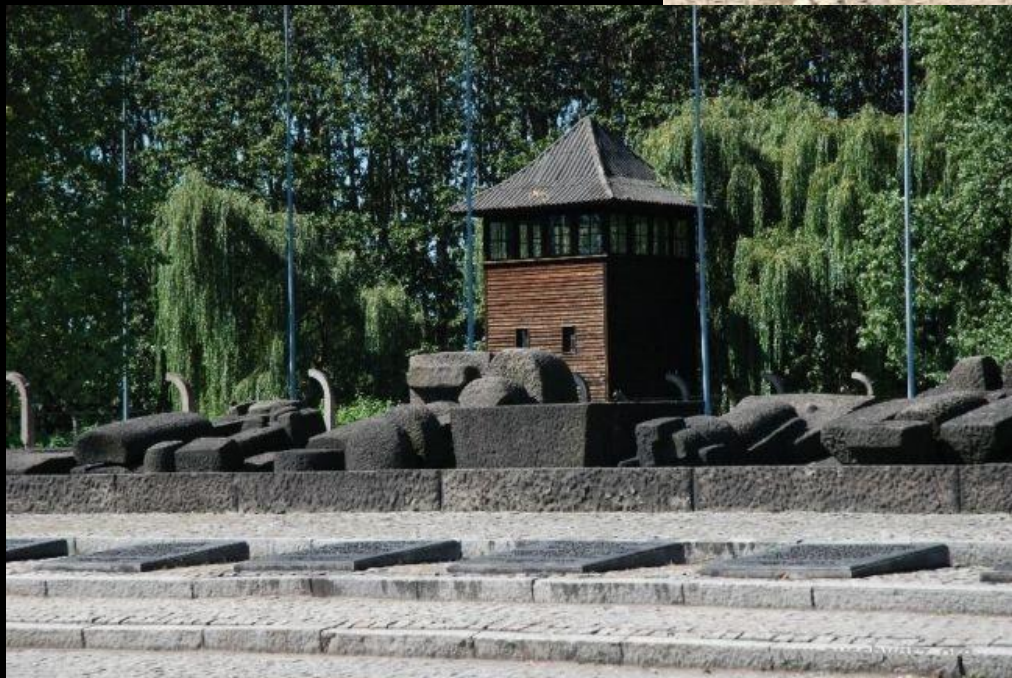
POLAND: AUSCHWITZ



POLAND: AUSCHWITZ



POLAND: AUSCHWITZ





MEMORY IN THE FEDERAL REPUBLIC OF GERMANY (WEST GERMANY)

- Trustees for the Monument of **Atonement** in the Concentration Camp at Dachau



MEMORY IN THE GERMAN DEMOCRATIC REPUBLIC (EAST GERMANY)

- Memorial at Buchenwald





UNIFIED GERMANY

- Memorial to Murdered Jews of Europe, Berlin



ISRAEL

- “From Destruction to Redemption”





MARCH OF THE LIVING



UNITED STATES



United States
Holocaust
Memorial
Museum,
Washington DC

BRITAIN



About us

Education

Ambassador Programme

News & Events

Support us

Lessons from Auschwitz Project

Belsen 75th Anniversary

Holocaust Memorial Day 2021

The Holocaust is today part of every child's formal education in England. The principal way in which children will learn about the Holocaust is through the National Curriculum for History.

The National Curriculum

In England, by law children are to be taught about the Holocaust as part of the [Key Stage 3 History curriculum](#); in fact, the Holocaust is the only historical event whose study is compulsory on the National Curriculum. This usually occurs in Year 9 (age 13-14). While academy schools do not have to follow this syllabus, it is assumed that they will deliver Holocaust education as part of a "balanced and broadly based" curriculum. Similarly, although independent schools are not obliged to deliver the National Curriculum, many in fact do.

Although there is no formal requirement for Holocaust education in [Northern Ireland](#), [Scotland](#) and [Wales](#), participation in the Trust's Outreach programme and *Lessons from Auschwitz* project as well as programmes sponsored by other organisations suggests that the Holocaust is widely taught nonetheless.

Subjects

COUNTER-MONUMENTS

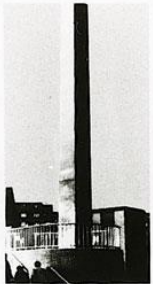
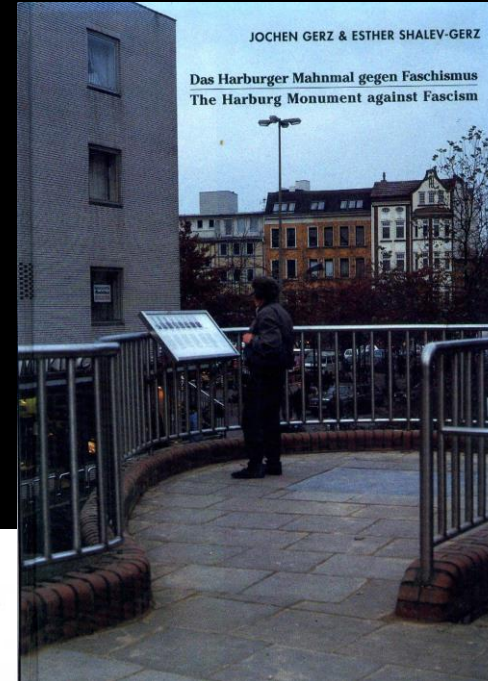
James E. Young, 'Memorials and Museums' in *The Oxford Handbook of Holocaust Studies*, ed. by Peter Hayes and John K. Roth (Oxford: Oxford University Press, 2010).

- Young uses the phrase 'counter-monument' to encapsulate a particular approach to Holocaust commemoration. What do you understand by this term? What examples does Young cite? Can you think of other instances where the phrase might be applicable?

COUNTER-MONUMENTS

... brazen, painfully self-conscious memorial spaces conceived to challenge the very premises of their being. Contemporary German memory-artists are heirs to a double-edged postwar legacy: a deep distrust of monumental forms in light of their systematic exploitation by the Nazis and a profound desire to use memory to distinguish their generation from that of the killers. In these artists' eyes, the didactic logic of monuments—their demagogical rigidity and certainty of history—continues to recall too closely traits associated with fascism itself.

MONUMENT AGAINST FASCISM, HARBURG



10. Oktober 1986
Einweihung



1. September 1987
1. Absenkung



23. Oktober 1988
2. Absenkung



6. September 1989
3. Absenkung



22. Februar 1990
4. Absenkung



4. Dezember 1990
5. Absenkung



27. September 1991
6. Absenkung



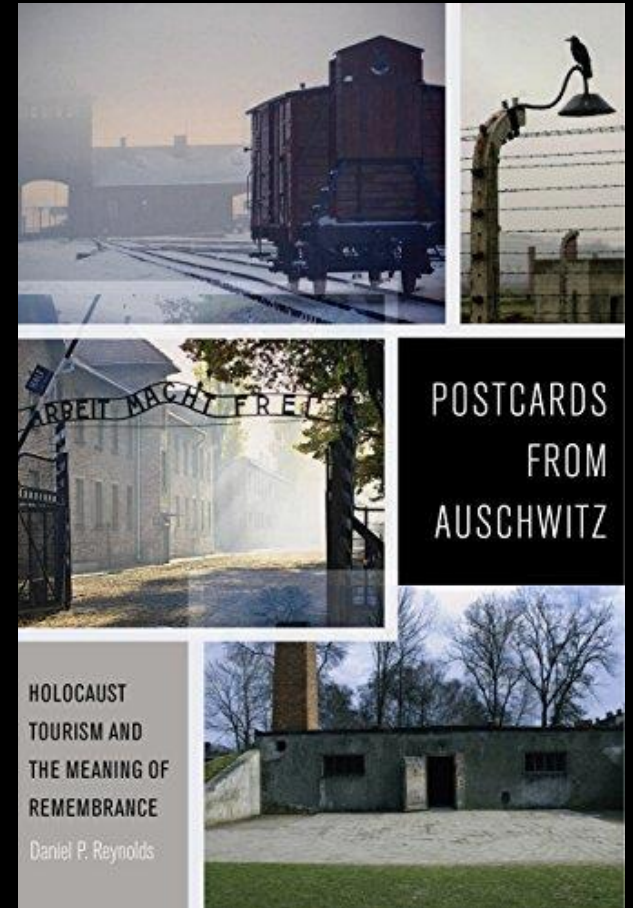
27. November 1992
7. Absenkung

10. November 1993
letzte Absenkung

HOLOCAUST TOURISM

Daniel Reynolds, 'Consumers or Witnesses? Holocaust Tourists and the Problem of Authenticity,' *Journal of Consumer Culture*, 6:2 (2016), pp. 334-353

- What are some of the key issues Reynolds discusses in relation to Holocaust tourism?
- In what ways do 'authenticity' and 'inauthenticity' manifest themselves in relation to Holocaust tourism?

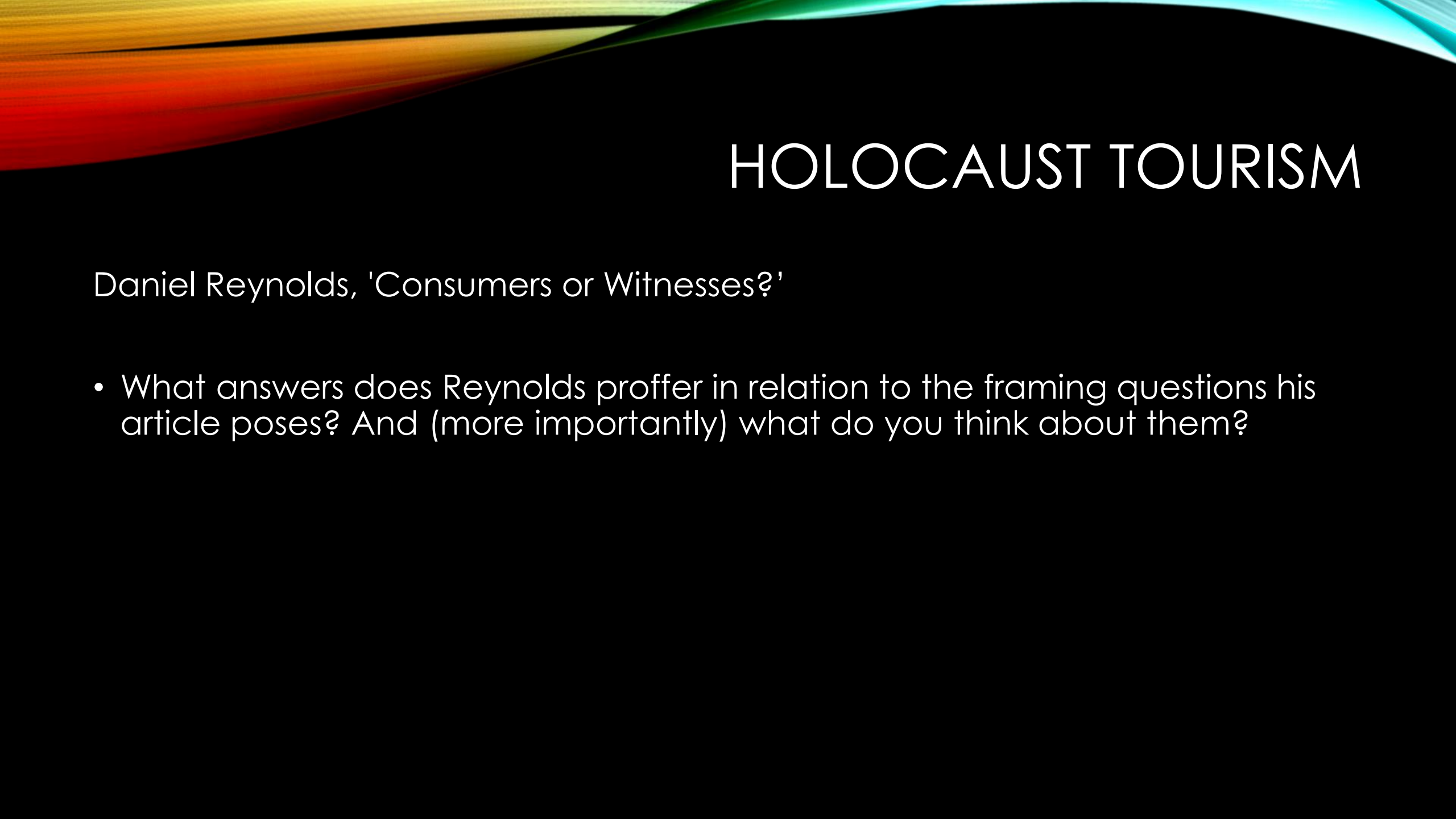


HOLOCAUST TOURISM

Daniel Reynolds, 'Consumers or Witnesses? Holocaust Tourists and the Problem of Authenticity,' *Journal of Consumer Culture*, 6:2 (2016), pp. 334-353

Framing questions

- What is distinct about Holocaust tourism, particularly in comparison to other forms of travel to sites of calamity?
- What kind of engagement with the Holocaust does tourism make possible?
- Does tourism preserve, distort, or even undermine the goal of remembering the Holocaust, formulated in the oft-repeated imperative, “never forget?”
- Does Holocaust tourism have any value in preventing future genocides?



HOLOCAUST TOURISM

Daniel Reynolds, 'Consumers or Witnesses?'

- What answers does Reynolds proffer in relation to the framing questions his article poses? And (more importantly) what do you think about them?

HOLOCAUST TOURISM

Daniel Reynolds, 'Consumers or Witnesses?'

Framing questions

- Are Holocaust tourists best described in terms of **consumption**, that is, as purchasers in a **market** that promises an authentic experience of historical trauma, only to offer instead an inauthentic facsimile that tourists naively accept?
- Does the commodification of sites through the sale of guided tours, bookshop offerings, refreshments, and souvenirs **eliminate any possibility of a meaningful encounter** with the Holocaust as historical event?
- Are Holocaust tourists no better than **macabre thrill-seekers**?

HOLOCAUST TOURISM

Daniel Reynolds, 'Consumers or Witnesses?'

Framing questions

- Alternatively, might we consider Holocaust tourists **as active producers of collective memory**, historical knowledge, and ethical reflection, who are able to distinguish between the authentic and inauthentic dimensions of their experiences?
- What is the relationship between those who see themselves as pilgrims rather than tourists?
- Are these competing characterizations of Holocaust tourism as crass consumers versus reverent pilgrims mutually exclusive, or do they intersect?



CASE STUDY 1: TEENAGERS AT AUSCHWITZ

Alasdair Richardson, 'Site-Seeing: Reflections on Visiting the Auschwitz-Birkenau State Museum with Teenagers,' *Holocaust Studies*, 27:1 (2021): 77-90.

- Richardson focuses on the activities of the Holocaust Educational Trust's *Lessons from Auschwitz* project. What does the project entail and who is it targeted at?
- What types of experiences does Richardson suggest teenage visitors have at Auschwitz, and how do they reflect on them?



CASE STUDY 1: TEENAGERS AT AUSCHWITZ

Richardson suggests the following are some of his key issues for educators to reflect on when taking teenagers to Auschwitz. Do you have any thoughts on them? How do you interpret them?

- Young people's **motivations** for visiting the authentic site, the personal histories they bring with them, and the influence both might have on their learning experiences.
- The extent to which young people are **aware** of the site as a **post-historical space**. It is not the site as was, but the site as is and this is an important distinction to make clear to them as they visit.
- The role of the **survivor** in individualising the whole, and how young people can be enabled to connect with the individual narrative within the wider event through their engagement with testimony.



CASE STUDY 1: TEENAGERS AT AUSCHWITZ

Richardson suggests the following are some of his key issues for educators to reflect on when taking teenagers to Auschwitz. Do you have any thoughts on them? How do you interpret them?

- Young people's connections with sites as **mediated spaces** (through guides, displays, objects, etc.), and how young people understand, interpret and contextualise these mediations within their developing world view.
- The **emotional needs and responses** of young people within site spaces, and the role that emotion plays in their understanding and interactions with the sites.

CASE STUDY 2: SELFIES AT AUSCHWITZ

Smiling Auschwitz selfie sparks Twitter outrage

By Chris Perez

July 21, 2014 | 3:17pm



Maria Zalewska, 'Selfies from Auschwitz: Rethinking the Relationship between Spaces of Memory and Places of Commemoration in the Digital Age,' *Studies in Russian, Eurasian and Central European New Media* (digitalicons.org) 18 (2017): 95–116

Smiling Auschwitz selfie sparks Twitter outrage

By Chris Perez

July 21, 2014 | 3:17pm

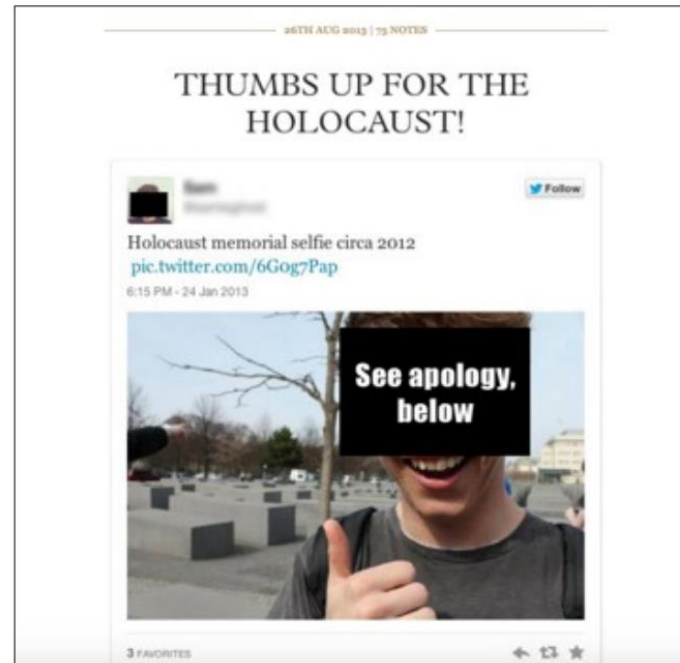


CASE STUDY 2: SELFIES AT AUSCHWITZ

- What are some of the ethical considerations surrounding taking photographs – and in particular selfies – at Auschwitz-Birkenau? Are these unique or might they apply to other ‘dark tourism’ and/or heritage tourism sites?
- Should one take selfies at Auschwitz?
- What critiques and responses has the practice of taking selfies met with on social media and other contexts?

RESPONSES

Image 3. Screengrab of *Selfies at Serious Places* Tumblr page.



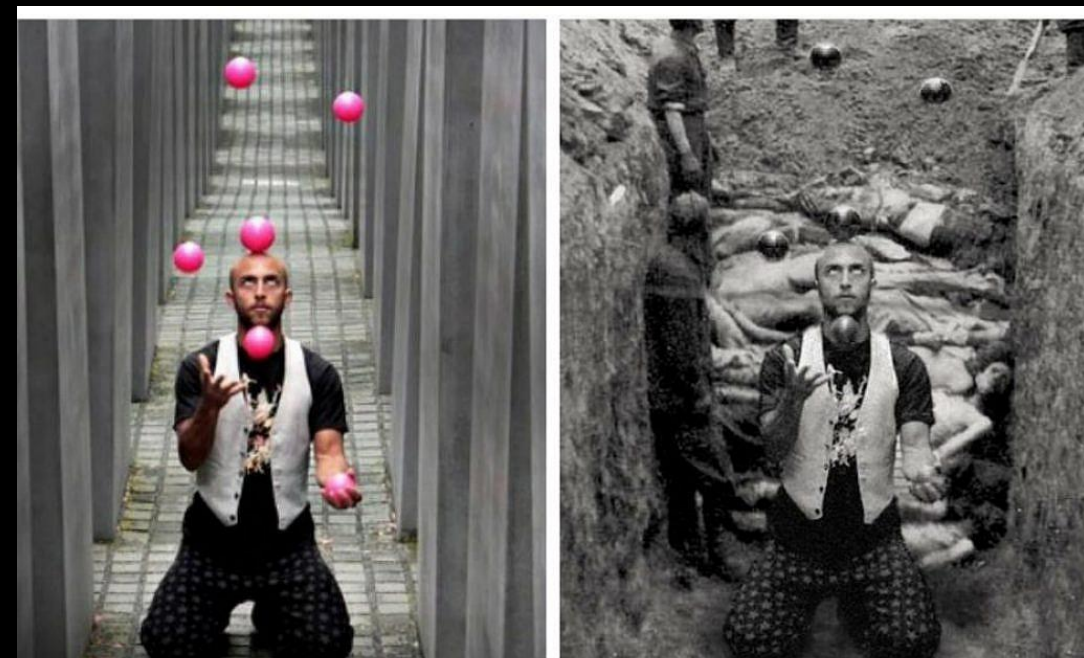
Source: <http://selfiesatseriousplaces.tumblr.com> (accessed 20 September 2017)



Dear internet,

last week I launched a project called YOLOCAUST that explored our commemorative culture by combining selfies from the Holocaust Memorial in Berlin with footage from Nazi extermination camps. The selfies were found on Facebook, Instagram, Tinder and Grindr. Comments, hashtags and "Likes" that were posted with the selfies are also included.

Shahak Shapira, 'Yolocaust'
images: <https://yolocaust.de/>



Smiling Auschwitz selfie sparks Twitter outrage

By Chris Perez

July 21, 2014 | 3:17pm



CASE STUDY 2: SELFIES AT AUSCHWITZ

- What conclusions does Zalewska draw regarding the Auschwitz Memorial Museum's own use of social media?

See: <https://www.facebook.com/auschwitzmemorial/>;
<https://twitter.com/AuschwitzMuseum>;
<https://www.instagram.com/auschwitzmemorial/>

Smiling Auschwitz selfie sparks Twitter outrage

By Chris Perez

July 21, 2014 | 3:17pm



Note left by Auschwitz memorial museum's official account under an original image on the author's Instagram page:

'Thank you for visiting the Auschwitz-Birkenau Memorial and sharing the image. We hope that your journey through the authentic site of the former German Nazi concentration and extermination camp was not only a valuable history lesson, but also a significant personal experience. Share your story with others. See also our virtual visit: panorama.auschwitz.org. Auschwitz is an extremely important place where we learn what hatred, antisemitism and contempt for a fellow man and his rights resulted in decades ago. Auschwitz is a place where we can reflect on our individual and collective responsibility. We have a duty to remember not only to commemorate the victims. Memory can help us resist new gusts of populism, different slogans of propaganda, various ideologies and attitudes of insensitivity in the future. We all share the responsibility for a better world. You can also do something to make it better. Thank you for your remembrance.'

- 
- What are some of the key challenges regarding Holocaust commemoration in the 2020s?
 - What pros and cons might be associated with the use of social media in Holocaust commemoration?