

Commemorating the Victims of the Holocaust

Teachers guide on how to prepare school events to mark International Holocaust Remembrance Day and other events commemorating the Holocaust

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‘Holocaust survivors will not be with us forever – but the legacy of their survival must live on. We must preserve their stories – through memorials ... through education ... most of all through robust efforts to prevent genocide and other grave crimes.’¹

Ban Ki-moon, UN Secretary-General, 27 January 2010

¹ <https://www.un.org/sg/en/content/sg/speeches/2010-01-27/message-international-day-memory-victims-holocaust> (accessed 6 December 2022).

On 1 November 2005, the United Nations General Assembly adopted Resolution 60/7 entitled Holocaust Remembrance.² This document reaffirms the recognition of the Holocaust as a historical event and commits all UN member states to preserve and transmit the memory of the Holocaust of European Jews during the Second World War. The annual date for the 'International Day in Memory of the Victims of the Holocaust' was set as 27 January – the day the Auschwitz-Birkenau camp was liberated by the Red Army in 1945.

If the historical event of the Holocaust itself was a sufficient warning, Marian Turski, a former Auschwitz prisoner, would not have spoken out at the 2020 International Holocaust Remembrance Day commemoration in the following way:

‘The Eleventh Commandment: do not be indifferent! Otherwise, in no time at all to you and your descendants some kind of Auschwitz will come out of nowhere.’³

Sixty, seventy and eighty years after those events, in today’s world so full of armed conflicts and persecution, young people (and older) still need to be reminded that racism, antisemitism and intolerance on the grounds of ethnic origin or religious beliefs will always lead to a crime.

Students should hear about this at different stages of education, in school and during extracurricular activities, visits to memorial sites of former Nazi German concentration and extermination camps and local mass execution sites or a walk through the area where the ghetto was located. It is important young people are taught about this issue at different ages, so that they can ask different questions each time, discovering more each time about the causes and effects, the victims, the perpetrators, the places and the witnesses and their memory.

Working with memory

Through using our knowledge of the Holocaust’s history, it is possible to stimulate the active memory of victims. The American filmmaker and artist Juliette Sutherland⁴ compared working with Holocaust memory to building a bridge that reaches across a chasm:

‘The gap is always gonna be there, but that makes the bridge more beautiful in a way.’⁵

This moving metaphor shows how education can be an effective tool in developing our understanding of a difficult history, for bringing together different perspectives and narratives about the Holocaust and for keeping alive the memory of the tragic fate of the victims of the Second World War. However, this is work that requires vigilance, sensitivity and courage.

² <https://news.un.org/en/story/2005/11/158642> (accessed 6 December 2022).

³ <https://www.auschwitz.info/en/commemoration/commemoration-2020-75th-anniversary-of-the-liberation/2020-01-27-marian-turski-the-eleventh-commandment.html> (accessed 6 December 2022).

⁴ <https://www.juliettesutherland.com/> (accessed 7 December 2022).

⁵ Webdoc: *Voices 4 Dialogue: Polish, Jewish, German Experiences*, Grodzka Gate – NN Theatre Centre, Lublin 2021: <https://teatrnn.pl/dialogue/web-documentary/> (accessed 7 December 2022).



An excerpt from the film *Memento*. On the occasion of the International Holocaust Remembrance Day, the European Network Remembrance and Solidarity and the House of the Wannsee Conference have prepared a short animated film entitled *Memento*.

The half-a-minute-long film based on charcoal drawings recalls one of the most tragic events in human history. As its director Zoltán Sziágyi Varga says, '[when trying to grapple with the Holocaust], we stand in front of human nature's distortion without any answer despite all the research we know, the number of victims counted, the exact description of the events'. The film evokes symbolism which is easily recognised by Europeans: cattle railway cars, railway tracks, paper snippets or abandoned flats, yet it shows them from a child's perspective, thereby posing the question whether it is possible to comprehend that tragedy and stressing the need to uphold the memory of those days.

Source: <https://enrs.eu/january27>

The date 19 April is another pretext for creating activities with students around the memory of persecuted Jews. The Day of Remembrance of the Holocaust and for the Prevention of Crimes against Humanity is commemorated in Polish schools on the anniversary of the outbreak of the Warsaw Ghetto Uprising in 1943. This date recalls not only the tragedy of the victims, but also the heroism and determination of those who dared to defy the surrounding evil and fight for their dignity.

Infographic about the Warsaw Ghetto Uprising in 1943 by ENRS can be found on Hi-story lessons website:

https://hi-storylessons.eu/wp-content/uploads/2020/02/Warsaw-Ghetto-Upising-43_ENG.pdf

The tragic fate of the Warsaw Ghetto has become one of the symbols of the Holocaust, and also an integral part of Warsaw's own history, which has forever left its mark on its identity. Ghettos existed in many places in Third Reich-occupied territory in Poland and Europe, and the story of their existence and their role in the extermination of Jews is also part of the history of each of these places. In Warsaw, this fact is recalled by the social educational campaign Daffodil,⁶ which has been organised annually since 2013 by the POLIN Museum of the History of Polish Jews.

⁶ On 19 April 2022, more than 1,000 volunteers took to the streets of Warsaw handing in paper daffodils – the symbol of remembrance of the heroes of the Ghetto Uprising to passers-by. They distributed 368,000 of them, the number of Jews living in Warsaw just before the Second World War broke out. One of the survivors was Marek Edelman, the last commander of the Jewish Combat Organisation (Polish acronym: ŻOB). On 19 April, on the Uprising's anniversary, he placed a bouquet of the yellow flowers at the Monument to the Ghetto Heroes in the Warsaw district of Muranów. In that way, the daffodil became the symbol of respect and memory of the uprising. <https://polin.pl/en/2021-daffodils-social-educational-campaign> (accessed 7 December 2022).

In school educational and commemorative activities can exist as complementary elements, motivating students to deepen their historical knowledge, come to terms with difficult emotions related to the subject of the Holocaust and inspire them to engage in personal development using memory. By walking on such a 'bridge', young people can look into the abyss of the Holocaust from a safe distance.

Towards civic education

The Holocaust is an example of a crime against humanity and, as such, requires reflection on its causes, course and consequences. Politically motivated antisemitism and racism led to the entrenchment of socially acceptable attitudes of intolerance and discrimination towards selected minority groups, ultimately leading to violence and criminal behaviour. This pattern can be accurately analysed using the history of the Second World War, as well as many contemporary conflicts.⁷ In order to fully address the topic of education 'against crimes against humanity', it is essential to reflect with students in the context of human rights and citizenship education on such questions as:

- Why are antisemitism, racism and xenophobia still popular as tools of populist politics when we know what they can lead to?
- How can propaganda and media manipulation lead to the entrenchment of authoritarian rule in a democracy?
- Why are people still prepared to vote for those who, using existing stereotypes and prejudices, promise to get rid of certain minorities?

Civic education should enable students to consciously recognise the importance of democratic values, but also the threats they face in the modern world. Actions to commemorate the victims of the Holocaust thus combine Holocaust education with civic education.



⁷ In 2022, the 'Letters to Henio' project took place during the ongoing war in Ukraine, when acts of violence are perpetrated daily, apparently crimes against humanity. Ukrainians present in Lublin were invited to join the project. The participants could also write letters to Ukrainian children and put them inside NN Theatre's letter box. <https://teatrnn.pl/kalendarium/wydarzenia/listy-do-henio-dzien-pamieci-o-holokaucie-i-przeciwdzialaniu-zbrodniom-przeciwko-udzkosci-19-04-2022/> (accessed 7 December 2022).

How to act in order to remember?

How do you carry out educational activities to commemorate the victims of the Holocaust? Tomasz Pietrasiewicz, founder and director of the Grodzka Gate – NN Theatre Centre, says:

‘Years pass by and we ask ourselves how can we remember all this. For the sake of remembrance, what sort of activities can we propose to young people, so that their encounter with those dramatic events is as important and profound an experience as possible?’⁸

The Centre has been working for more than 30 years to preserve the memory of the city's Jewish past, carrying out a range of artistic, documentary and educational activities, and is still looking for its own language to tell the story of Jewish heritage. The following guidelines are a summary of many years of work in the area of remembrance of Holocaust victims.



The annual Memory Trail march ‘Lublin: Remembrance of the Holocaust’, marking places connected with the extermination of the prewar Jewish community of Lublin. Photo: Grodzka Gate – NN Theatre Centre

⁸ Pietrasiewicz, Tomasz, *Kręgi pamięci*, Grodzka Gate – NN Theatre Centre, Lublin 2008, p. 57. https://biblioteka.teatrnn.pl/dlibra/publication/edition/24200?id=24200&from=&dirids=1&ver_id=59775&lp=4&Q1=!AC0737CCEC7BE61684692554BD188E0B-232 (accessed 7 December 2022).

I. Personal history

The narrative about the victims of the Holocaust that students learn about in school textbooks is usually limited to the number of victims. The scale of the crime perpetrated is undoubtedly important – it explains the specificity of the mechanism of the Holocaust and highlights the social rift left in its wake. However, by stopping the Holocaust narrative here, we dehumanise the victims. This is why it is so important to look beyond the numbers and see the Jewish faces and biographies of the victims. Actions around the fate of Holocaust victims are best built on the basis of a specific story, which at the same time allows us to outline a broad historical context that includes complex Christian-Jewish relations.



'Letters to Henio' project. Photo: Grodzka Gate – NN Theatre Centre

As part of the 'Letters to Henio' project, a number of activities are undertaken with the aim of showing to the city's inhabitants, especially to students of Lublin schools, how the Holocaust affected local Jews using the example of the fate of one little boy, Henio Żytomirski. Schoolchildren participate in an educational workshop to learn about his story in the context of everyday life in Polish-Jewish Lublin. At the end of the workshop, the young people write letters to Henio. These letters are dropped into NN Theatre's letterbox, which on 19 April is set up outside 64 Krakowskie Przedmieście Street, the place where the last photograph of Henio was taken in 1939. After the letters have been sent, the participants go on a walk through the city in Henio's footsteps.

Henio Żytomirski was born in 1933 in Lublin. He lived with his parents Szmuel and Sara Żytomirski in a house at 3 Szewska Street. The fate of Henio during the war is not known in detail. Without doubt, after the establishment of the ghetto in Podzamcze, Henio's family moved from 3 Szewska Street to the building at 11 Kowalska Street. From there, Henio and his father were relocated to the ghetto in Majdan Tatarski. Then they were moved to the Majdanek concentration camp. And it is there where Henio's story ends.

Source: <https://teatrnn.pl/lexicon/articles/henio-zytomirski-a-story-of-one-life/>

If an individual story is to serve as a symbolic commemoration of the Holocaust for the entire Jewish community, it must be presented from the perspective of the Jewish victims – even if the narrators of these stories are their neighbours. Students should try to see what happened 80 years ago through the eyes of the persecuted Jews. This perspective is sometimes overlooked and is often seen as ‘foreign’, ‘not belonging to us’ and disappears in anonymous generalisations. Sometimes it is obscured by stories emphasising the merits of representatives of different nations in saving the Jews, which can be a damaging distortion of the history of one nation or the other. The Jewish perspective is difficult to bring to the fore especially when there is a temptation to compare the wrongs of, for example, Polish and Jewish people. In the words of Leora Tec,⁹ daughter of a Holocaust survivor:

‘By me seeing your suffering, by me seeing your trauma, it’s not a betrayal of my people. It’s an acknowledgement of our common humanity. We don’t have to compare it. Unfortunately, there’s enough suffering to go around for everyone.’¹⁰



Leora Tec, the founder and director of Bridge To Poland (BTP), creates small group study tours to Poland that examine 1,000 years of Jewish life in Poland and how non-Jewish Poles today are commemorating that history.

Photo: Grodzka Gate–NN Theatre Centre

⁹ <https://bridgetopoland.com/about-leora> (accessed 7 December 2022).

¹⁰ Webdoc: *Voices 4 Dialogue: Polish, Jewish, German Experiences*, Grodzka Gate – NN Theatre Centre, Lublin 2021. <https://teatrnn.pl/dialogue/web-documentary/> (accessed 7 December 2022).

II. Testimonies

The strength of a story is above all its authenticity contained in direct testimonies of witnesses of history. Testimonies about the Holocaust come not only from the Jews who survived it, but also from witnesses and observers. The Holocaust did not happen in a social vacuum and its witnesses had different attitudes towards the fate of the victims. Therefore, when reaching for a bystander's account, it is necessary to carefully read the intentions hidden in their narrative.

It is nearly impossible today to interview a person who can share his or her experiences of the Second World War with students.¹¹ In order to create such an experience, archives have been created to collect the testimonies of participants in those events.

Selected institutions creating archives of testimonies of the Holocaust witnesses:

- The USC Shoah Foundation: <https://sfi.usc.edu/>
- United States Holocaust Memorial Museum: <https://www.ushmm.org/>
- Yad Vashem: <https://www.yadvashem.org/>
- Fortunoff Video Archive for Holocaust Testimonies: <https://fortunoff.library.yale.edu/>
- Centropa: <https://www.centropa.org/en>
- Jewish Historical Institute: <https://www.jhi.pl/>
- Grodzka Gate – NN Theatre Centre: <https://teatrnn.pl/>

Memories told in the first person, surprisingly rich in detail and conveying personal emotions, are a unique source of knowledge about those times, as well as exceptional educational material. The presentation of the recording is no substitute for meeting a living person,¹² but it allows the students to hear the tone of his or her voice, see the face of a person who experienced the trauma of war and learn about history from the mouth of a person who lived through it.

Sometimes the testimonies are very limited, and it is not possible to find more detailed information. We are then left with a message that is inaccurate, and sometimes contradictory. Working with such a fragmented story requires finding the right expressive form,¹³ but also allows us to reflect on the transience and limitations of memory and its relevance for us today. The power of such stories can be manifested in the subtle show of empathy towards their often nameless protagonists, such as a boy who turned grey on the way to his execution, the terrified faces visible in the windows of a speeding train carriages, or a woman who, leaving her home in a hurry, brought her neighbour a pillow for safekeeping promising to return for it. Such stories capture the essence of the Holocaust by showing the lost victims whose identities can never be fully established.

¹¹ IHRA: 'Teaching About the Holocaust Without Survivors'

<https://www.holocaustremembrance.com/resources/educational-materials/teaching-about-holocaust-without-survivors> (accessed 7 December 2022).

¹² USC Shoah Foundation's Dimensions in Testimony is a pioneering project that combines advanced filming techniques, specialist screening technologies and natural language processing of the new generation for the purpose of creating interactive biographies. It allows for holding real-time conversations with Holocaust survivors and other witnesses to genocide, whose testimonies were previously recorded by means of modern technologies. More at: <https://sfi.usc.edu/dit>

¹³ Examples of activities: Publication: *Opowieści zasłyszane*, Grodzka Gate - NN Theatre Centre, Lublin 2013

<https://biblioteka.teatrnn.pl/dlibra/publication/51767/edition/48579> ; *Lublin. 43 thousand* project: <https://teatrnn.pl/43thousands/pl/>



An excerpt from an interview with Elżbieta Ficowska, available on the website of the European Network Remembrance and Solidarity:
<https://www.youtube.com/watch?v=HSoGHEsz-I0>

The story of Elżbieta Ficowska

In the Warsaw Ghetto, Henia Koppel gave birth to a baby girl. In order to save the child, she handed her over to the Aryan side thanks to underground contacts, although there was no guarantee that the girl would survive there. The six-month-old baby was given a sleeping pill and taken away in a wooden box hidden among the bricks. The box also contained a silver spoon and on it was the name and date of birth: 'Elżunia, 5 Jan 1942'. Henia died on 3 November 1943 in the Poniatowa camp. Elżbieta's father, Josel, was shot during the liquidation of the ghetto. The deportation of the child was organised by Stanisława Bussoldowa, a 56-year-old midwife and underground activist, who took people out of the ghetto and delivered babies of Jewish women in hiding. In her flat, Jewish babies found temporary shelter. Although she had not planned it, Bussoldowa took permanent care of the girl. The girl's childhood during the occupation passed in conditions of safety and relative affluence, a distance from the horrors of the Holocaust. During the war years, Elżbieta was hidden from the Germans; after the war, in turn, from Jewish organisations recovering rescued children. She was 17 when she found out she was Jewish. Stanisława Bussoldowa was awarded the title of Righteous Among the Nations.

The Memorial Books¹⁴ written down after the war by the survivors serve as chronicles of the former shtetls. These publications preserve images of Jewish life in pre-war towns, collect scraps of Holocaust testimony and describe the post-war fate of those few survivors. More and more translations of the Memorial Books into Polish are appearing - also on the initiative of local communities.¹⁵

¹⁴ YIVO Institute for Jewish Research: Library of Yizkor (Memorial) Books: <https://www.yivo.org/Yizkor>; Excerpts of translations: <https://www.iewishgen.org/yizkor/Translations/> (accessed 7 December 2022).

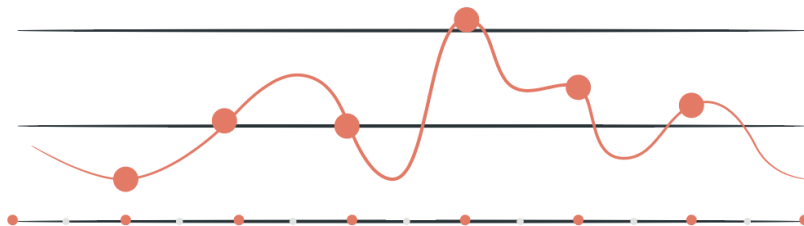
¹⁵ *Tam był kiedyś mój dom... Księgi pamięci gmin żydowskich*, selection, elaboration and foreword Monika Adamczyk-Garbowska, Adam Kopciowski and Andrzej Trzciński, Wydawnictwo UMCS, Lublin 2009.

Not all witnesses were prepared to share their stories publicly. However, their messages have survived in family memory. A unique opportunity to learn about moving stories is provided by contacts with descendants of Jews who lived, for example, in Poland (the Second Polish Republic) before the Second World War¹⁶ In addition to family history, often supplemented by photographs and documents, there is the prospect of coming into contact with a specific person who carries this history. Today's technology makes it possible to organise online meetings.¹⁷ Such individuals are willing to share not only the story of their family's fate, but also the experience of second and third generation Holocaust survivors. This perspective is often something new and interesting for the students. It helps, for example, to come into contact with the issue of the controversy surrounding the perception of Holocaust witnesses and observers in the families of survivors. This is a psychologically complex phenomenon, and relates to different experiences and different perceptions of individual situations during the Second World War and the Holocaust.

III. Time perspective

When working with students on a particular wartime story, it is essential to reach back to the pre-war period and outline the post-war situation. Showing such a time perspective will allow young people to look at specific events as a certain historical process, analysing their complex causes and long-term effects.

The heroes of history are not 'just victims' of the Holocaust. Their lives before the outbreak of war were marked by their ambitions, dreams and failures. They were part of the local community and functioned within the framework defined by it. Their fate affected that of the entire community, which had to redefine its own identity after the war. If it has removed the memory of its Jewish cohabitants, it will find it difficult to accept and take local action to commemorate the victims of the Holocaust. The students should be able to recognise the problems associated with this and try to respond to them on the basis of a sense of shared local fate.



¹⁶ Examples of activities: Lubliners' Reunion: <https://teatrnn.pl/lubliners/>; cooperation with Neta Żytomirska-Avidar on the *Letters to Henio* project <https://teatrnn.pl/henio/archiwum-dzialan/>; Saved Fates Memorial Mysterium: <https://teatrnn.pl/kalendarium/wydarzenia/misterium-pamieci-ocalone-losy-17-marca-2012/> (accessed 7 December 2022).

¹⁷ Examples of activities: The Gate Talks – a series of online meetings with Lubliners (Lublin Jews): <https://teatrnn.pl/kalendarium/wydarzenia/brama-talks-lublin-memories-a-conversation-with-judy-josephs/>; <https://teatrnn.pl/kalendarium/wydarzenia/brama-talks-henio-a-story-in-letters/>; <https://teatrnn.pl/kalendarium/wydarzenia/brama-talks-a-bittersweet-discovery-and-the-voice-of-the-silence-project/>; <https://teatrnn.pl/kalendarium/wydarzenia/dos-gesl-the-lost-heart-of-jewish-lublin/>; <https://teatrnn.pl/kalendarium/wydarzenia/brama-talks-the-neshoma-project-conversations-with-poles-rescuing-jewish-memory/>; <https://teatrnn.pl/kalendarium/wydarzenia/dos-gesl-the-lost-heart-of-jewish-lublin/>; <https://teatrnn.pl/kalendarium/wydarzenia/memories-of-lublin-and-the-war-a-conversation-with-rose-lipszyc/> (accessed 7 December 2022).

IV. Reading space

Space is a carrier of memory. It is worth encouraging young people to look at their immediate neighbourhood as a place bearing traces of tangible and intangible Jewish heritage. If currently there are no preserved Jewish places of worship, residential buildings or public facilities in the topography of the town or village, they can be found in archival materials: prewar maps, photographs and in the local press. Reading about the changes that the space has undergone will allow students to discover its new meanings. If the city park was once a Jewish cemetery or there was a synagogue on their school playing field, young people will have the opportunity to enter into a dialogue both with this space and with the memory of the people who once co-created it. Jewish history is also part of local history and is not in opposition to ‘our’ history. The houses where Jewish citizens once lived have a different ownership history today, which is also worth asking about. The truth about a shared, albeit difficult, past can help young people to take informed commemorative action in their local area.¹⁸ Referring to the difficult work of Holocaust remembrance, Director of Lexington Community Education Craig Hall said:

Whatever is pushed down, will come back up. Maybe it will develop some sort of illness or you have to have the remembering. You have to have the work of the hands: the research, the writing and all of that, all of that sort of mental or heart work. [Thanks to that] you make space for those names, faces, memories and creating a place for us to come and move forward from.¹⁹



¹⁸ <https://lexingtoncommunityed.org/> (accessed 7 December 2022).

¹⁹ Webdoc: *Voices 4 Dialogue: Polish, Jewish, German Experiences*, Grodzka Gate – NN Theatre Centre, Lublin 2021. <https://teatrnn.pl/dialogue/web-documentary/> (accessed 7 December 2022).



‘Sound in the Silence’ is an international interdisciplinary educational project delivered by the European Network Remembrance and Solidarity.

It is aimed at secondary school students. Accompanied by artists and educators, an international group of young people visits places of remembrance where, through the exploration of space, they examine selected themes related to the history of totalitarianism in Central and Eastern Europe, and then take part in several days of bespoke artistic workshops. The project ends with a theatrical performance prepared by the participants. Pictured: ‘Sound in the Silence’ final performance that took place at the Denkort Bunker Valentin Memorial in Bremen, October 2019.

V. Active remembrance

The action of commemorating the victims of the Holocaust should be a search for an answer to the question: what can we do to bear witness to the existence of people who were murdered during the war and condemned to oblivion? Tomasz Pietrasiewicz suggests:

‘The simplest way to keep these events alive is to talk about them in different ways. Anyone who decides to tell a story, using a form of their own choosing, makes that story come alive and they become its custodian. In a sense, a symbolic act of adopting Memory is then performed. In this way, this adopted story is not forgotten.’²⁰

²⁰ Pietrasiewicz, Tomasz, *Opowiadanie Świata Teatru NN*: <https://teatrnn.pl/opowiadanie-swiata/opowiadanie-swiata-teatru-nn/> (accessed 7 October 2022).

If it is a story with protagonist(s) the young people can identify with in some way – for example through their place of residence, similar age or personal dilemmas – they will pass it on in their own words and through appropriate means of expression. Storytelling can take a variety of artistic, paratheatrical, journalistic and online forms. Young people will happily engage in creating a mural, a comic strip, an interactive map and videos posted on social media if they are offered a story they want to tell.²¹

In order to symbolically restore the identity of the victims of the Holocaust, it is also enough to undertake simple gestures such as reading out their names, writing a letter, going on a remembrance march to the place of a massacre and placing a stone there. Such an individual act of remembrance has the potential to transform young people from passive recipients of an event into committed participants. It allows them to get closer to the people whose fate they want to commemorate and to arouse genuine sympathy for them.

Craig Hall reminds us of the importance of memory work today:

‘History tells us people don’t often volunteer to go back and do this hard work because they’re afraid or there’s shame or they don’t think it has [anything] to do with their lives now. But, unless it has [something] to do with our lives now, chances are, unfortunately, it will happen again.’²²

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²¹ Examples of activities: House of Memory: The Arnsztajn Family’s Story: <https://teatrnn.pl/kalendarium/wydarzenia/dom-pamieci-historia-arnsztajnow/>; *Memories Give Life*: <https://teatrnn.pl/kalendarium/wydarzenia/mural-pamieci-graffiti-memories-give-life/>; *Orphanage Children: The Return* project: <https://teatrnn.pl/kalendarium/wydarzenia/dzieci-z-ochronki-powrot/>; Oral History. Adaptations: <https://teatrnn.pl/brama-edukacja/historia-mowiona-adaptacje/>

²² Webdoc: *Voices 4 Dialogue: Polish, Jewish, German Experiences*, Grodzka Gate – NN Theatre Centre, Lublin 2021. <https://teatrnn.pl/dialogue/web-documentary/> (accessed 7 December 2022).