

# EXHIBITION “THE THIRD WORLD IN WW II”

## Instructions for setting up the exhibition

### **BASIC PREREQUISITE FOR HOLDING THE EXHIBITION**

The exhibition must be shown in full and according to the “Table of Contents” provided by recherche international e.V. (Germany).

Changes to the concept and structure of the exhibition are only permitted with the approval of recherche international e.V. (Contact: [karl.roessel@rjb-koeln.de](mailto:karl.roessel@rjb-koeln.de))

### **THE CONCEPT OF THE EXHIBITION**

The role of the Third World in the Second World War will be presented in the exhibition on digitally printed panels and canvasses with photos and accompanying text. The explanatory texts are important, because the historical events depicted on the photos are often not very well known and have been largely ignored in the documentation of history until now. There will also be 10 listening stations with original recordings from contemporary witnesses and two videos.

#### **Associative introduction:**

Along with the exhibition title and poster motif, there will be a larger canvas hanging at the entrance, depicting the “Colonial Powers and Colonies at the Start of World War II”, with information about the grave consequences of war in the Third World.

The first video installation should be placed next to the screen. It is entitled “Forgotten Liberators” and it features portraits of 200 (colonial) soldiers and partisans from Africa, Asia, Oceania and Latin America who fought on the side of the Allies.

#### **Geographical chapter:**

After this prologue, the war events in Africa, Asia and Oceania will be documented in three main chapters, with each continent chapter addressing different topics (e.g. the Africa chapter will look at the economic consequences of war, the Asia chapter will tackle issues such as forced labour and prostitution, while the Oceania section will focus on how the war resulted in a sustained militarisation of the region).

There will be additional regional panels for South America and the Caribbean.

#### **Subject-based chapters:**

Overarching topics, such as “The Persecution of Jews” (Outside Europe) and “Collaboration” will be presented in two further sections of the exhibition, i.e. how politicians and volunteers from the Third World supported the fascist Axis powers.

#### **Epilogue:**

The exhibition’s epilogue will consist of a closing statement on “The Right to Remembrance” and the credits.

### **THE LAYOUT**

All exhibition panels are designed in a way that they tell their own coherent story or stories, rather than being parts that piece together to make an overall story. Even though visitors would get a better overview of the subject matter if they were to go around the exhibits in chronological order, just looking at a few, randomly selected exhibition panels would still give them an idea of how extensively the Third World was involved in the Second World War.

The exhibition panels have a uniform layout with the regional or subject-based chapter on the side and then a heading relating to the content of the respective panel. There will be maps next to the titles on the panels, with the relevant locations marked with red dots.

Historical photos will be exhibited in black and white, the portrait photos of contemporary witnesses will be in colour on the panels for the respective listening station.

Selected quotes from history books, publications or TV documentaries pose counterpoints ("Twisted History") and illustrate how extensively history has ignored the consequences of the Second World War for the Third World.

Local elements (with local historical material and videos) that will change from location to location can also be presented.

## **TECHNICAL REQUIREMENTS**

**Hanging surfaces totalling 50 to 60 metres** are required to present the exhibition panels and canvasses.

The **technology required to use the 10 listening stations** (audio guides or mp3 players with headphones to be rented, or fixed listening stations) has to be provided at the exhibition location, as does the **screening technology for the video stations** (DVD player, monitors, headphones, etc.). The necessary power outlets and extension cables must also be provided. The hanging of the panels will depend on the respective exhibition spaces (see below).

## **SETTING UP THE EXHIBITION**

The exhibition consists of 97 exhibition panels (46 large panels and 51 smaller landscape panels), 200 hooks, three canvasses, ten listening stations (on CD to be transferred to audio guides) and two videos (on DVD).

### **Structure:**

The precise structuring of the exhibition is illustrated in the attached "Table of Contents" document. The large panels have been assigned a whole number (1-46), while the smaller landscape panels have a number and letter (e.g. 2a or 2b).

The "Table of Contents" also lists which exhibition panels the listening stations, video and canvasses should be placed next to.

The exhibition is chronologically ordered. Despite each board telling its own standalone story, the exhibits should be presented in a certain order.

After the prologue, which of course comes at the start, come the geographical chapters of Africa (outbreak of war in 1935), Asia (outbreak of war in 1937) and Oceania (outbreak of war in 1940), which are to be presented in this order. The smaller chapters on South America and the Caribbean as well as the two subject-based sub-chapters on the "Persecution of Jews (Outside Europe)" and "Collaboration" can be placed in between or next to the larger geographical chapters on Africa, Asia and Oceania. The epilogue should be the final section.

### **Exhibition spaces:**

The exhibition can either be presented in a larger hall or several smaller spaces, as the individual chapters can be arranged as standalone sections.

### **Hanging panels:**

All exhibition panels have holes at the top right and left. Depending on the exhibition space and the options available, these holes can be used to hang the panels from walls or bars using strings and the hooks.

If possible, the panels can also be fixed to the walls using nails. But please only use the pre-punched holes and do not make any new holes in the panels.

Never use adhesive tape to hang up the panels. This may result in them becoming unusable if they stick together when they are packed away.

### Large and small panels:

The smaller landscape panels go with a corresponding larger panel with the same number. The landscape panels can be hung one below the other if they are labelled with an "a" and "b", i.e. panel 2b can be hung below 2a, 3b below 3a, 4b below 4a, etc.

The landscape panels labelled with an "a" (2a, 3a, 4a, etc.) therefore have holes at the bottom-left and bottom-right corners. A hook or string can be threaded through the hole to attach the panels to the corresponding panels marked "b" (2b, 3b, 4b, etc.).

If there is no "b" panel with the same number, hang the "a" panel on its own next to the larger panel with the corresponding number, e.g. hang 7a next to the larger panel 7.

### Video stations:

The panels for the three video stations (2c: video I, 8a: video II and 45a: video III) should be hung next to or above the monitors on which the videos are displayed. Videos I and II are enclosed, on DVDs. A third video station with local film extracts can be added (e.g. in the epilogue or in a separate room) if desired.

The exhibitor should provide the necessary screening equipment (DVD player, monitors, headphones, etc.) to show the videos.

**Video I** should be presented in the prologue, if possible next to the canvas of "Colonial Powers and Colonies at the Start of World War II". Video I is a collection of 200 alternating portrait photos (length: 26:53 mins). The photos depict people originating from all of the world's continents who fought against the fascist Axis powers in the Second World War. Their countries of origin are displayed on panel 2a for video station I, and they also appear in the video after every 40 photos.

The DVD is programmed to be on loop and is to be left on continuously.

Video I has no sound.

**Video II** is the short film "The Colonial Friend" (length: 8:44 mins.) about the massacre by the French army of West African war veterans in the Thiaroye military camp close to Dakar. The event is depicted on exhibition panel 8 in the Africa chapter. The film should be shown as close to panel 8 as possible.

Two versions of the film are provided on DVDs: one on loop for continuous play and one not on loop in case exhibitors provide video stations where visitors can start the film themselves.

Video II can be played in the exhibition spaces with the sound on (low), as the subtle soundtrack consists of music, a command and some wartime sounds. These have not been known to disturb visitors previously.

**Video III** can be added at the location if the exhibitor wishes to show film material that documents the consequences of the Second World War for the local area.

The exhibition panel 45a with the heading "Video III" is designed to be used for this film.

If interviews with contemporary witnesses or films with continuous soundtracks are to be presented, we recommend that either headphones are provided or that Video III is located in a separate room or in a cabin with sound insulation, so as to not disturb visitors as they read the exhibition panels. On no account should the soundtrack to the film be heard throughout the entire exhibition space.

It is recommended that chairs or benches are placed in front of the monitors at the video stations (especially for the short film at video station II).

### Listening stations:

The original recordings of contemporary witnesses at the listening stations are deliberately short (maximum length: less than 4 minutes). But they are important parts of the exhibition, as the main idea behind them is to finally give a voice to the people whose hugely important service in the Second World War has largely been ignored until now.

The required technical equipment should therefore always be provided at the listening stations. Each listening station in the exhibition will have a landscape panel with a colour portrait photo of the corresponding contemporary witness, plus a biography.

The original audio recordings are provided on CDs (Audio-CD and CD-Rom for wav/mp3) and they should be transferred to the audio devices that will be used at the exhibition venue.

If fixed listening stations are going to be used, they should be positioned right next to these portrait panels. (The best setup is one where the visitor can look at the photo of the contemporary witness as they listen to his or her account.)

If audio guide rental options are offered – e.g. mp3 players with headphones and digital display – the numbers, names and countries of the listening station should be clearly legible on the displays to allow visitors to select one.

Audio guides for the listening stations should be available to rent during the entire runtime of the exhibition.

### Canvasses:

**Canvas I** with the map of the “Colonial Powers and Colonies at the Start of World War II” should be placed in the prologue or entrance to the exhibition – as stated in the “Table of Contents”. The canvas provides information about the consequences of war in many countries and thus offers a good introduction to the subject matter.

**Canvas II** displays 44 photos and short biographies of women who were abused by the Japanese military. It should be hung in the Asia chapter of the exhibition and, if possible, near to the panels about Japanese war crimes (panels 15 and 16).

**Canvas III** displays 5 photos and the title of the exhibition. It can be used for outdoor advertisement (or wherever it fits best).

### GUESTBOOK

recherche international e.V. recommends that a guestbook is put on display at the end of the exhibition (in the epilogue), so visitors can leave their comments, suggestions and critique. This feedback can later be scanned and posted on both the recherche international e.V. website ([www.3www2.de](http://www.3www2.de)) and on the South African website for the exhibition, provided that one is made.

### PACKAGING & TRANSPORT

All components of the exhibition (panels, canvasses, DVDs for videos, CDs for listening stations, instructions for installation & a stick containing all the data) are packed in a purpose-made flight case. A list of materials is enclosed, in order for the exhibitor to be able to check after disassembly and before sending that the flight case contains the full list of components.

### TIPS FOR OPENING EVENTS

Opening events should offer a general introduction into the subject matter and into how the exhibition came about, its goals and how it will be set up, and they can also feature music or film accompaniment.

If the event takes place within the exhibition space itself, there is no need to provide additional video clips.

If the vernissage is held in a different space, however, video I with the 200 alternating portraits

of “Forgotten Liberators” can be played on a large screen as an introduction during talks and video II (the short film “The Colonial Friend”) can be shown on a big screen at the end of the opening session for an African perspective.

### **TIPS FOR GUIDED TOURS**

Tours should focus as much as possible on one particular aspect, e.g. one of the exhibition’s larger geographical chapters (e.g. Africa).

The map in the exhibition’s prologue can be used to touch upon the global dimension of the topic.

This could be followed by a lap around the geographical chapter which, in Africa’s case, contains information about the four warring nations that directly affected Africa the most: Italy, Germany, Great Britain and France.

Groups can also watch the short film “The Colonial Friend”.

In order to also be able to use the listening stations on tours, portable CD players with speakers (or other portable audio devices) should be provided, so the accounts by contemporary witnesses on the Audio-CD provided can also be played to groups.

Following the lap of the Africa section, the Africa-related panels in the sub-chapters on “Persecution of Jews” in North Africa (36, 36a, 36b) and “Collaboration” in the Maghreb and Middle East (40, 40a, 40b, 41, 41a, 41b & 44a) can be presented to guests. The tour can close with the statement from the epilogue by Prof. Kum’a Ndumbe from the Cameroon.

If there are any local additions to the exhibition (regarding consequences of the Second World War for South Africa, for example), these can also be included in the tour.

### **TIPS FOR SUPPORTING EVENTS**

recherche international e.V. has compiled a list of film recommendations and expert speakers for supporting events for the exhibition. They are currently only listed on the website in German [www.3www2.de](http://www.3www2.de). Queries can also be sent in English to recherche international e.V. by email (see below for contact details).

### **FIXING PROBLEMS**

Several reserve copies of the DVDs with the videos and the CDs (Audio-CD & CD-Rom) with the listening stations have been provided.

A stick containing the files for all components of the exhibition is also enclosed. It contains everything from the print templates of the panels and canvasses to videos and listening stations, plus the table of contents, contents of the flight case and instructions for installation.

Damaged panels can be reprinted locally using the relevant files on the stick. The videos and listening stations can also be copied onto DVDs, CDs or audio guides if necessary.

Larger format canvasses (e.g. the map for the entrance area) can also be printed using the printing files, if desired. (It is relatively cheap to print them onto paper, for example.)

If the stick gets lost, printing, video and audio files can be requested from recherche international e.V. via email.

### **CONTACT DETAILS FOR ANY EXHIBITION QUERIES**

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