

'LET ME BE MYSELF'

The Life Story of
Anne Frank



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1 INTRODUCTION

Anne Frank

Anne Frank is a Jewish girl who goes into hiding during the Second World War in order to escape the Nazis. Together with her father (Otto), her mother (Edith), her sister (Margot) and four others, she goes into hiding in the annex to her father's business premises. She is only thirteen at the time. During her stay in the secret annex, Anne writes in her diary and gradually turns into a talented writer. For 671 days, the people in the annex remain hidden, with the help from Otto's employees. Then they are betrayed and deported to various concentration camps. In February 1945, shortly before the liberation, Anne dies in camp Bergen-Belsen. She is fifteen years old. Otto Frank is the only one from the annex to survive the war and to return to Amsterdam. He has Anne's diary published, and it strikes a chord in people all over the world.

Anne Frank's life story helps us to understand and empathise with the story of the millions of victims of the persecution of the Jews during the Second World War. A story that started with prejudice and stereotypes - phenomena that still lead to anti-Semitism and other types of discrimination, exclusion and persecution today.

The Anne Frank House

On 3 May 1957, the Anne Frank House is founded in close cooperation with Otto Frank. It is an independent, non-profit organisation that takes care of Anne Frank's hiding place and opens it up to the public, and that draws the world's attention to her life story.

The Anne Frank House develops educational programmes and products based on Anne Frank's life story. The goal is to help young people become aware of the dangers of anti-Semitism, racism and discrimination, and of the importance of freedom, equal rights and democracy. These events are organised all over the world.

The work of the Anne Frank House is funded by the revenues from the museum, and supported by other funds, sponsors and other grant-giving organisations.

For more information, please visit www.annefrank.org

'We cannot change what happened anymore. The only thing we can do is to learn from the past and to realise what discrimination and persecution of innocent people means. I believe that it's everyone's responsibility to fight prejudice.' – Otto Frank

Why Anne Frank?

Anne Frank may be the most well-known victim of the Holocaust, but she was also a family member, a daughter, a sister, and a talented writer. Because of the power of her writing, the many photos and the preserved hiding place, her story provides an insightful and inspiring way to learn about the persecution of the Jews.

Anne was an innocent girl, who was only persecuted because she was Jewish. Personal stories such as Anne Frank's and that of millions of others tell the history of the Holocaust, and can encourage people to think about its meaning to their own lives and our society today.

The story of the Frank family reflects the history of the world, during and after the period in which the Nazis came to power. In order to understand the impact of the Holocaust, it helps to know something about Jewish life before the war, about the groups that were persecuted during the war, and about the lives of the survivors afterwards.

The historical part of the exhibition illustrates how the lives of the persecuted people, such as the Frank family, were affected by the political events of the 1930s and 1940s. In addition, the exhibition aims to invite the visitors to think about diversity, identity, prejudice, equal rights and democracy.

Why a travelling exhibition?

The Anne Frank House has put together a travelling exhibition to reach as many people as possible in their own communities. Visitors and schools have a chance to organise other events connected with the exhibition. The exhibition 'Anne Frank – A history for today', which was launched in 1996, has so far been shown in more than 3,000 venues in over 90 countries.

Why peer education?

Anne wrote that we don't have to hesitate one moment to change the world; I think that we only have to make a start. We always have the opportunity to change something, and becoming a peer guide is one way to do so.
– Anush (19, peer guide from Argentina)

Guided tours of the exhibition are often given by young people. It is a type of *peer education*: education by people from your own peer group, for instance people of the same age. The guides are extensively trained in advance. Through this peer education, young people are actively involved in the exhibition, and may encourage others to get involved too. The Anne Frank House has close to 20 years of experience with this approach.

2 GUIDING

What is your role as a guide?

Guides to the exhibition conduct the tours and engage the visitors in discussions about the topics of the exhibition. There are different ways of being a good guide. You will have room to work out your own ideas, and to help your groups in your own way to understand the exhibition and to examine the perceptions and attitudes they bring to the world we live in.

How do you prepare?

Apart from participating in the training for guides, you can prepare by reading or re-reading Anne Frank's diary and/or by watching a DVD called 'The Short Life of Anne Frank'. You can also explore one of the websites of the Anne Frank House:

www.annefrank.org

www.annefrankguide.net

The Secret Annex online: www.annefrank.org/en/Subsites/Home/

and the Anne Frank Timeline: www.annefrank.org/en/Subsites/Timeline

It goes without saying that you're not a professional historian, and you don't have to know every detail. The important part is to help people reflect on the past, the present and the future, and on their own role in society today.

What does a tour programme look like?

Of course, it depends on the size of the group and the time available, but most tours will take between 1 and 2 hours. Before you start the tour, you should find out how much time the group has. Generally speaking, it works best to have around 10 people in a group. If the group is larger than that, we recommend splitting up the group. While the first group looks at the exhibition, the second group can watch the DVD on 'The Short Life of Anne Frank' or another film. Another option would be for one group to start in the historical section of the exhibition, while the second group starts in the contemporary section. Ask the teacher to help you split up the group.

| Outline of the one-hour programme (two guides) | |
|---|---------|
| Welcome, introduction to the programme, split up the group into A & B | 5 min. |
| Group A historical section Group B contemporary section | 25 min. |
| Group A contemporary section Group B historical section | 25 min. |
| Closing part | 5 min. |

| Outline of the two-hour programme (two guides) | |
|---|---------|
| Welcome, introduction to the programme, split up the group into A & B | 10 min. |
| Group A historical section Group B contemporary section | 45 min. |
| Break | 5 min. |
| Group A contemporary section Group B historical section | 45 min. |
| Closing part | 5 min. |

A guided tour usually consists of three parts:

- welcome
- the tour itself
- closing part

Before starting on the tour, you should try to find out how much the group already knows and explain what you intend to do. To a large extent, guiding is about working with the key points and themes of the exhibition. The members of the group should be focusing on the questions raised in the exhibition, while you help them to interpret the information offered.

The closing section of the tour provides opportunity for reflection: the members of the group may discuss what surprised them in the exhibition, what they learned about others or about themselves, or what really struck a chord. Be realistic about the amount of information you can convey and the discussions you can initiate. You won't have time to go into all of the information provided on every panel. You have to set priorities. Do what can be done, and know that you can't do everything. Take your time to discuss a few topics rather than touch on too many topics and leave them unfinished. Otherwise, the tour will become too complicated for the group and you may lose their attention.

The introduction

• Tips from other guides

A good peer guide is friendly and patient. Most of all, a good peer guide must show an interest in their work, as it is the only way for the visitors to relate to the exhibition and to really learn from it. – Tanuj (18, peer guide from India)

The more you know about the group before they arrive, the better. Try to find out from the organisers if the Holocaust and the Second World War have been discussed before, and if so: when and how? Is there anything in particular you should know about the group? How old are the pupils? As the group arrives, have a quick talk with the teacher or teachers. This is a good time to find out whether anything out of the ordinary has happened that day or that week that may influence the pupils' concentration. A brief chat may also convince the teachers that they can trust you with their class. And they may be more inclined to help you if the group doesn't pay attention.

It is important to give the participants the opportunity to contribute and to be engaged in the tour. Try to act natural and be as welcoming as possible. Prepare a short introduction: welcome the group, introduce yourself, tell them who you are and what you do. You won't usually know the visitors, and if your introduction is personal, they will be more likely to listen to you. You could, for instance, tell them why you became a guide. Discuss what you expect from the group, and ask them for their wishes and expectations.

After introducing yourself, you could ask what the group has done so far today, whether they have ever heard about Anne Frank, what they think about her and what interests them about her. You could ask them how they prepared for the visit – the teacher may have said something, and you can get the group to confirm it. Some pupils may have read the diary and remember something about it or have questions about what they read. You can say that you will try to answer their questions during the tour. You could also ask them if any of them keep a diary or a (personal) blog themselves and what it means to them. If they do, how is their diary different from Anne Frank's? Give them the opportunity to share their feelings and thoughts.

• *Tips from a guide trainer*

Peer guides should not learn the story by heart. You can give the visitors more by using your own words and by asking questions to get the dialogue going, than by delivering a monologue.
– Fanni (peer guide trainer from Hungary)

During the tour, pupils may react in different ways: with interest, surprise, pity, disgust, scepticism, dismissal or boredom. Do keep in mind that every tour is different and remind yourself of the reasons you have for doing this work and why you feel that the exhibition is important. It may help you to discuss with the other guides beforehand what the exhibition has to offer and what they feel is important to get across. The more you practise, the better you will get at it. Make sure that your use of words is appropriate for the age and the level of understanding of the group, and explain difficult words.

The tour itself

In our experience, a chronological tour works best if you limit yourself to 10 to 15 photos to show the visitors. Focus on these photos – unless the group is particularly interested in certain other photos. Make the most of these pictures and the text on the panels. You could, for instance, select a quote from the exhibition or from Anne’s diary to get the discussion going. Make sure, however, that you don’t end up reading to them the whole time. If you want to pay attention to a quote or a text, invite someone from the group to read it, and then ask follow-up questions, such as: What do you think? How do you feel about it? What do you see?

The cards

During the tour, the guides may want to use a set of practical cards. Based on the questions printed on these cards, they can go back to the highlights of the exhibition. Some questions have been added specifically to invite the pupils to ponder on the deeper meaning of the pictures and the texts.

• *Tips from other guides*

Every tour is different and has its own challenges. The responsibility may feel scary at first, but you should just speak from the heart, make sure you know the exhibition well, and remember that every guide is unique, because every person is unique. – Anush (19, peer guide from Argentina)

Keep an eye on the time. Some groups will ask more questions than others, which means that you will have less time to talk about specific pictures or topics, and that more time will be spent on discussion. The main thing is that you interact with the group and get them to participate in the tour. A tour is a success if the visitors comment, ask questions, give their opinion and participate (briefly) in the discussion.

Try to get the group to discover for themselves that Anne, Margot and their parents were ordinary people, living under extraordinary circumstances. If people discover things for themselves, they will be more involved in the learning process. Try to get the pupils to realise that the victims were innocent people, who were in no way responsible for the horrible things that happened to them.

Finally, help the pupils to realise that many Nazis were ordinary people as well, and that many Germans believed in the Nazi promises because of their efficient propaganda. You should also point out that most Germans were not Nazis. Many resisted in smaller or larger ways, and some Germans took great risks by helping Jews. They risked their jobs and even their lives. Frequently come back to what these historical themes can teach us today. You can ask the visitors why they feel that this part of history is important to society today. (This is a particularly good question to ask them at the end.)

The conclusion

Hopefully, you'll have managed to save some time during the tour for a discussion at the end of the programme. Some closing statements, no matter how short, are called for. The visitors have just learned (more) about one of the blackest pages in history. They have a lot to think about. To conclude, you can ask them whether they have any unanswered questions or comments to make.

It's great if you can connect the themes of the exhibition to life in today's world in your closing words. This would be a good time to bring up the relevance of the exhibition to the pupils and their lives. After thanking the visitors for their attention, you should also thank the teacher. Some examples of ways to end the tour:

- A common way to end the tour is to summarise the main points from the exhibition that the pupils noticed, and to come back to one or more comments from the group.
- You may want to emphasise the main lessons from the exhibition and give them a message to take away from the exhibition. Be careful not to get too 'preachy'.
- You can invite the pupils to return for the rest of the photos and the information. You could also invite them to return with their friends and family.
- It could be nice to give the teacher and the pupils tips about good follow-up activities to the exhibition. Communities that host the exhibition often schedule related events, such as lectures, theatre performances, concerts or films.
- Many exhibition venues have a guest book for people to write down what they thought of the exhibition.

Tips & Tricks

Connecting with the visitors

- Be aware of your body language, the language you use and your tone of voice. Depending on the group, you may sometimes want to sit down with the group in front of a picture.

• Tips from other guides

To me, being a good guide means being interested in Anne's story, and enthusiastic about guiding. – Patrick (16, peer guide from Germany)

- Make sure that everyone can see you and hear you. Speak clearly and slowly, so that the visitors get the time they need to understand what you say. Adjust the words you use and keep it simple if you think that will help the group to understand you. With younger groups in particular, it's best not to use too many difficult words. For those groups, it may be more effective to pick simpler themes and focus on the less confronting pictures from the exhibition.
- The more often you allow the visitors to say or do something themselves, the more likely they are to absorb the information. Don't hold monologues, but ask them questions. Avoid asking questions that can only be answered with yes, no, numbers or facts. It is often more effective to ask them questions such as: What do you see? What impact does this photo have on you? What do you think happened before/after the picture was taken? Who took this picture and why? You can use the questions from the cards in your tours. Feel free to print them out, they are on the website.
- Encourage brief group discussions; only provide answers when the visitors can't. It is not a problem if there are different opinions, but try to make sure that they get the facts straight. If you don't feel comfortable in moderating the discussions, you can have the group share their opinions and then come back to the message you want to get across.
- Don't be afraid to say 'I don't know' if you don't know the answer to a question. Remember that you don't have to be an expert. You can ask others in the group, or the teacher. If they don't know the answer either, you can suggest that you (or they themselves) will try to find out what the answer is, and get back to them.
- Stress the fact that Anne Frank and the other victims were people, with their own roles in life and their own stories. Don't let them be defined by the Holocaust. Everyone has a personal story. Pay attention to their history, their hopes, their dreams, and their personalities.

- Time of visit: every group comes to the exhibition at a set time. The visitors are influenced by what they experienced that day or that week, or by what they saw on the news. This allows you to refer to current affairs (in an informative manner, without presenting your own opinion).

Working with other peer guides

- You can do the tour in pairs if that works better for you. If you prefer, you can share the work with another guide. This will give you some extra support. Make sure that it is clear who will do what.
- Meet with the other guides and share your experiences, the good and the bad. Sharing your experiences will always help you to improve your own guiding.
- Use your notes and keep your cards handy if you like. It is ok to use them as reminders.

Dealing with difficult situations

- No matter the intention, you must always address insulting or discriminatory remarks. Try not to react emotionally or judgementally, and try to respond in an honest and straightforward manner.
- Listen carefully to what the visitors are really saying, and check by asking back if you are not sure what they mean. Don't put words in their mouths. Ask follow-up questions if necessary.
- Appeal to their empathy and understanding by asking them questions in return ('How would you like it when people showed prejudice towards you/ discriminated against you?'). By 'mirroring' and inviting them to put themselves in other people's shoes, you will often get them to show more understanding.
- Emphasise that diversity is a good thing. People's feelings, ideas and opinions differ. Yet people all over the world share certain values and are alike in many ways. This is a fundamental aspect of free and democratic societies.

• *Tips from other guides*

First and foremost, peer guides should love their work, be open to learn new things, but assess them critically. Guides must be very patient, listen well and love to communicate and work with the visitors. – Sara (17, peer guide from Croatia)

- Avoid getting into unpleasant discussions with one participant in particular. If this happens, you will lose the attention of the rest of the group, along with your own focus. When members of the group don't pay attention, be sure not to focus on them, as this will make you feel uncomfortable and also de-motivate the visitors who are paying attention. Focus on the majority and the impact you have on them. It may help to move on to the next module, or to an assignment that the visitors can do themselves.
- Dealing with difficult visitors. Once in a while, you will have a disruptive person among the visitors. Most guides will ignore their remarks, as long as they are made quietly and do not influence the others in the group. Some remarks, however, cannot be ignored, just like direct questions that show a lack of respect to you, other visitors, or the victims shown in the exhibition. In such cases, you can always ask for help from the person responsible for the exhibition venue. If there is a teacher with the group, you can ask the teacher for support. This may mean stopping the tour for a short while to take the teacher aside. Don't be afraid to do so if necessary. Treat your visitors with respect, and ask them to respect you as well.

3 THE EXHIBITION

The exhibition has two versions with the same content: a version with separate panels and one large version.

The separate panel version consists of 34 panels: 25 in the historical part, and 9 in the contemporary part. The large version consists of 13 panels, 4 showcases with objects and a room.

The historical part section focuses on Anne's life, while the contemporary section tells the stories of 6 young people and the way they deal with prejudice, discrimination and exclusion in society today.

An overview of the panels

| Panel | Theme | Description |
|--|--|--|
| <i>Historical part (The life story of Anne Frank)</i> | | |
| Intro panel historical part | | |
| 1-3 | Anne's birth and life in Germany 1929-1933 | The birth of Anne and the rise of Nazism in Germany. |
| 4-6 | The Netherlands: a new home 1933-1938 | Life in the Netherlands and the introduction of anti-Jewish laws. |
| 7-9 | The Netherlands is occupied 1939-1940 | Nazi-Germany occupies the Netherlands. |
| 10-12 | The Frank family decides to go in hiding 1941-1942 | Anne receives a diary for her birthday. Margot gets a call-up notice and the family decides to go in hiding. |
| 13-15 | The secret annex 1942-1944 | Sorrow and despair in the Secret Annex. |
| A B C Room | The hiding place The people in hiding The helpers | |
| 16-18 | The betrayal and deportation to the camps 1944-1945 | The people in the Secret Annex are discovered and get separated. |
| 19-21 | Otto's return and remembering the past 1945-present | Otto Frank returns to Amsterdam. Aftermath of the Holocaust. Reflecting on the past in the present. |
| <i>Contemporary part (stories from young people today)</i> | | |
| Intro panel contemporary part | | |
| 22-23 | Who are you? | How do you describe yourself? How do others describe you? (Büşra and Jim) |
| 24-25 | Who do you belong with? | Which roles do you play? How do others label you? (Michiel and Kim) |
| 26-27 | Dealing with exclusion | Sharing experiences and dealing with prejudice and discrimination (Dylan and Batja) |
| 28 | How about you? | Which prejudices do you have? What can you do to prevent exclusion and to take a stand against prejudice and discrimination? |

4 HISTORICAL SECTION

Panels 1-2-3

1929 - 1933

Anne is born in Frankfurt am Main (Germany) on 12 June 1929. The Frank family are Jewish. Edith and Otto Frank have one older daughter, Margot. After losing the First World War (1914-1918) and the economic crisis of the 1920s, the unemployment rate in Germany is high. The NSDAP support grows in these dissatisfied times. The Nazis blame the Jews for all the troubles. There are around 550,000 Jews in Germany at this point, less than 1% of the population. Hitler and his party (the NSDAP) come to power in 1933. They hate the Jews. Another word for the hatred of Jews is anti-Semitism. Jews are discriminated against: one by one, their civil rights are taken away from them. In more and more locations, signs go up with the words 'Jews not wanted'. Anne's parents decide to leave Frankfurt.

Panels 4-5-6

1933 - 1938

When Anne is four years old, the Frank family moves to the Netherlands. Anne's father finds work there. He starts the Opekta company, trading in pectin, a gelling agent used to make jam. Other people working in his firm are Victor Kugler, Johannes Kleiman, Miep Gies and Bep Voskuijl. They become close with the Frank family.

Anne goes to a Montessori primary school in Amsterdam. In Anne's class, there are other Jewish children from Germany. In Germany, Hitler and his party determine what happens. Teachers who do not agree are fired. Resistance is extremely dangerous. More and more Jews want to leave Germany. The Nazis rage against the Jews. In the night of 9 November 1938, they torch synagogues and Jewish stores (panel 6, lower picture). 30,000 Jewish men are arrested and over 100 Jews are murdered.

Panels 7-8-9

1939 - 1940

On 1 September 1939, the German army invades Poland. This is the start of the Second World War. In May 1940, the Netherlands is attacked. When the centre of Rotterdam is bombarded, the Dutch military leaders surrender. From that moment on,

the Netherlands is occupied territory. Otto and Edith had hoped that the Netherlands would stay out of the war (neutral). Anne writes in her diary: *'After May 1940, the good times were few and far between: first there was the war, then the capitulation and then the arrival of the Germans, which is when the trouble started for the Jews.'* In the occupied Netherlands, more and more anti-Jewish measures are introduced. For instance, Jews may no longer have their own companies. This also applies to Opekta, Otto's company. He transfers his work to Johannes Kleiman and Victor Kugler, and to Jan, the husband of Miep Gies.

Panels 10-11-12

1941 - 1942

In the summer of 1941, Anne is confronted with anti-Jewish measures as well. Jewish pupils are made to attend separate schools. Anne and Margot start to attend the Jewish Lyceum after the summer holiday. By autumn, more and more areas are 'not for Jews': parks, cinemas, libraries and even the beach. On 12 June 1942, Anne receives a diary for her thirteenth birthday. Otto and Edith are very worried: there are rumours that all Jews will be sent to labour camps in Nazi-Germany. In deepest secrecy, they prepare to go in hiding. When Margot receives a call-up notice to report for deportation to a labour camp on 5 July 1942, they decide to move to the hiding place the very next day. This hiding place is in the annex of the Opekta offices, at the Prinsengracht in the centre of Amsterdam.

Panels 13-14-15

1942 - 1944

The Frank family goes into hiding in the annex, together with the Van Pels family: Hermann, Auguste and their son Peter. Four months later, they are joined by Fritz Pfeffer, a dentist and acquaintance of the people in the annex. He tells them about the raids. The lower photo on panel 13 is one of the rare pictures of a raid in Amsterdam. It is taken on 26 May 1943, early in the morning. The centre of Amsterdam is surrounded. Three thousand Jews are taken from their homes. They are transported by train to camp Westerbork, and then on to the concentration and extermination camps. The people in the annex have to keep very quiet during the day, because the people working in the company warehouse do not know about the people in hiding,

and must not find out. The people in the annex usually spend their days reading. Anne, Margot and Peter have to do homework. In her little room, Anne often writes in her diary. She misses her friends and pretends to have a really close friend: Kitty. Anne writes to Kitty about her thoughts, her feelings, and about what happens in the annex. She dreams of becoming a famous writer or journalist after the war. When her diary is full, Anne continues to write in notebooks and on sheets of paper. She starts on a book about life in the annex. A large part of her diary is dedicated to this project.

Panels 16-17-18

1944 - 1945

In the summer of 1944, they have been in the annex for two years. As the allied armies are rapidly advancing to the Dutch borders, Anne hopes that she will be able to go back to school by autumn. But then, on 4 August 1944, the annex is raided. All of the people in hiding are arrested: they have been betrayed. To this day, it is still unclear who was responsible. Anne's diary, notebooks and sheets of paper are left behind in the hiding place. Miep and Bep find them when they go there. Miep keeps them in a drawer of her desk.

The people from the annex are first taken to prison in Amsterdam. Then, the Nazis deport them to Westerbork, a large camp in the province of Drenthe, and in September 1944 they are sent on to the Auschwitz concentration camp, together with over one thousand Jews from the Netherlands. On the platform of Auschwitz, the men are separated from the women. That is where Anne and Margot see their father for the last time. As the Soviet army is advancing from the east, they are taken to Bergen-Belsen, another concentration camp, in October 1944. Here, they die in February 1945, two months before the camp is liberated.

Panels 19-20-21

1945 - present

Out of the eight people in hiding, Otto Frank is the only one to survive the persecution of the Jews. After the liberation, he returns to the Netherlands in June 1945. Upon his return, Miep Gies, one of the helpers, gives him Anne's diary. Otto reads it and finds out that Anne wanted to publish a real book after the war. He compiles her notes into a book: 'The Diary of a Young Girl'. It is published in Dutch first, and eventually in more than 70 other languages.

The Nazis have murdered over six million Jews in all. Other groups fell victim too: Roma and Sinti, disabled people, Jehovah's witnesses, and homosexuals. The victims of the Second World War are remembered all over the world. Otto said:

'We cannot change what happened anymore. The only thing we can do is to learn from the past and to realise what discrimination and persecution of innocent people means. I believe that it's everyone's responsibility to fight prejudice.'

Panels on the inside and outside of the room or panels A, B and C

Only the larger exhibition has a room; the exhibition with separate panels does not have a room. In this case, the information from the room is on panels A, B and C. On outside of these panels or on panel A, you will see a cross-section of the secret annex. You also get to see the front part of the building, where the offices of Opekta (Otto Frank's firm) are.

On the other panel or on panels B and C, you will find short descriptions of the people in hiding and their helpers. Here you will also find more information about the role played by Jan Gies.

Pillars

Only the larger exhibition has pillars; the exhibition with the separate panels does not come with pillars.

1 *Star of David*

In this glass case, you see a real Star of David. All Jews over the age of five had to wear this star on their outer clothes.

2 *The NSDAP political programme*

In this pillar, you will find the political programme of the NSDAP, the Nazi party.

3 *Prinsengracht 263*

This is the entire building at Prinsengracht 263. You see both the front part of the house and the annex.

4 *Diary (facsimile)*

This is a facsimile (copy) of the first diary Anne completed.

5 CONTEMPORARY SECTION

This part of the exhibition is about the here and now. You can use it to discuss your own opinions and experiences. On the panels, you will get to meet six young people. They are all confronted with prejudice and discrimination, like Anne Frank was. These young people do not live in times of war. By watching, listening and talking about the young people on the panels, you will find out more about exclusion, prejudice and discrimination, and how they work. One of the goals of the exhibition is for you to start thinking about things you can do to prevent prejudice and discrimination, and how to discuss this with other young people. For this reason, the text in the manual contains questions you can put to the group.

What is the guided tour like?

Start

- ➔ introductory panel 21: In this panel, you link the past to the present
- ➔ watch the Identity film, then discuss panels 22 and 23
- ➔ do assignment 2 (before going to panel 24)
- ➔ watch the Diversity film
- ➔ guide the tour from panel 24 to panel 28

Assignment for the guide

- 1 Pick one of the characters (pick Michiel, Kim, Batja or Dylan) and follow him/her throughout the exhibition. Pick someone you have things in common with or the one you can relate to the most. This will help you to explain things even better, because you can add examples from your own life (if you are willing to share them).
- 2 Collect everything you know about this person and create a word cloud. Use the text on the panels, the pictures and the films.
- 3 Explain the contemporary section through the person you picked. Answer the central questions (see panels).

For instance: *Who is Michiel? How do others see him? To which groups does Michiel belong? In which groups do others put him? What has Michiel been through? How does he deal with this? What would Michiel's advice be on dealing with negative prejudice and discrimination?*

Guiding & using the cards

During the training, you practised giving a tour. You can practise more to get comfortable giving the tour. Use the cards as reminders. The cards provide a short summary of every panel, and offer questions you can ask the group, in order to make the tour more interactive. Involve the group as much as you can, to keep them with the programme. Below, you will find two assignments to do with the group. They may help you to deal with a group that is, for instance, very lively.

Group assignment 1 at panels 22 and 23, identity

As an introduction to the 'identity' theme, you can use the worksheet that goes with panels 22 and 23. The Identity film relates to these same two panels. Start by filling in the worksheet and then watch the film. Both will focus on what identity really is, the way you describe yourself and the way others see you. Make sure to complete your own worksheet in advance.

Group assignment 2 before looking at panel 24 and before watching the Identity film

This assignment is meant as an introduction to the themes of prejudice and discrimination. Print out the pictures, eight in all. Split up the group into four small groups. Place picture A of the four people on the table, and have every group pick a character. You could, for instance, ask them who they would want to sit next to on a long bus trip.

When every group has picked one person, you hand out worksheet 2. Ask them to check all the items that go with their character. Then hand them picture B of their character, and ask them to adjust the answers on their worksheet. Ask them the following questions:

- 1 Has your impression of him/her changed by picture B? If so, why?
- 2 Do you think we often reject people because of the first impression we have of them?

In conclusion, watch the Diversity film. In this film, the four characters are introduced.

The worksheet is titled "LET ME BE MYSELF" and is divided into several sections. On the left, there is a vertical column of icons representing different aspects of identity: a person, a speech bubble, a gender symbol, a location pin, a globe, an eye, a book, a star, a cross, a crescent moon, a heart, a thumbs up, and a person with a speech bubble. The main body of the worksheet contains the following questions:

- This is me**
 - My hair colour is...
 - I don't like to...
 - The name of my school is...
 - My last name is...
 - My first name is...
 - I am a boy/girl... grade
 - My hometown is...
 - My country of birth is...
 - The colour of my eyes is...
 - My birthday is in the month of...
 - My hobbies are...
 - There are... people living in our house.
 - My kind of music is...
 - My zodiac sign is...
 - My religion is...
 - After school, I like to...
 - My mother is from...
 - My father is from...
 - My skin colour is...
 - My favourite food is...
 - A boy/girl I really like is...
 - My favourite holiday destination is...
 - A less positive trait of mine is...
 - A positive trait of mine is...
- This is what I share with others**
 - 1 What are the characteristics you were born with (and cannot change)? Make them RED.
 - 2 What are the characteristics that can change? Make them GREEN.
 - 3 Right now, this is very important to me. Add an (!) exclamation mark to these answers.
 - 4 About which part of your identity do you get positive feedback?
 - 5 And negative feedback?
 - 6 This is what I share with the person sitting next to me. Circle the words you have both written down.

anne frank stichting

Assignment 1

Notes on the film

"Identity" – In this short film, you meet two of the characters – Būsra and Jim – who are chatting on their phones with family members, friends or strangers. The film illustrates how someone's description of a person depends on the relationship they have with that person. A mother, for instance, will usually describe her son or daughter very differently from the way a close friend would describe them. No one can see every aspect of another person. A stranger bases his first impression on what this person looks like.



"Diversity" – In this film, you meet four of the characters - Kim, Michiel, Dylan and Batja. They introduce themselves by talking about their passions and how they would like to be perceived. Unfortunately, 'other people' – who do not know them or want to know them – do not see all of these aspects, and they label them on account of an outward aspect of their identity. They are confronted with prejudice about the group they are supposedly to belong to.

How do I deal with disruptive questions from the group?

If you want to discuss subjects such as prejudice and discrimination, this may evoke strong reactions. If you ask the students for their opinions, they may offer negative comments. Make sure that you are prepared for this to happen.

- Always react to comments that you feel are out of order. If you do not react, the group may interpret your silence as 'such comments can be made here'.
- If a comment affects you, it is ok to show it. This contributes to an open atmosphere in which comments can be discussed. However, you should not become abusive or get angry, as this will hurt the open atmosphere.
- Reject the behaviour of the person making the comment, but not the person himself/herself.
- Try to listen – summarise – ask clarifying questions. This method will help you to find out why the comment was made in the first place.
- Always discuss the incident with the person in charge of the group, as they know the group best.
- Afterwards, you can talk the incident over in private with this person, to avoid involving the entire group and disrupting your tour. Unless the whole group agrees with the comment, you could try asking clarifying questions to find out what they really meant.

20 things a peer guide should know

- 1 Identity means describing yourself in different words and images.
- 2 You describe yourself, who you are (self-image), who you want to be and how you want to be perceived (image).
- 3 A self-description is never finished, you grow and you change as you grow older.
- 4 You have some characteristics from the moment you're born, they shape you and you shape them.
- 5 It would be great if your self-description matched the way others describe you. That would really feel good.
- 6 We define ourselves by the groups we belong to or feel connected with. We divide others into 'we' and 'they'.
- 7 Our contact with others determines to a large extent who we are and how we see ourselves.

- 8 The groups we belong to or identify with will often change with context and over time.
- 9 A group you identify with, is called an ingroup. A group you don't want to be associated with, is called an outgroup.
- 10 You cannot pick all of your ingroups, for instance if they involve disability, nationality or background.
- 11 Some of the groups we belong to, are not groups we have picked ourselves. You have a certain background and are judged accordingly; there is nothing you can do to change it.
- 12 Prejudices are thoughts in our heads, our ideas about others. As long as you don't express them or act upon them, you won't hurt others.
- 13 Discrimination is behaviour towards others; only by doing, saying or writing something out in the open can you discriminate against people.
- 14 Discrimination is the unjust, unequal treatment of others because of their descent, religion, age, sexual orientation or gender.
- 15 Everyone may be confronted with discrimination.
- 16 Be aware of your own prejudices.
- 17 Become motivated to change them.
- 18 Meet someone new and don't dismiss them because of some aspect of their identity.
- 19 We are all equal, yet very different.
- 20 Put yourself in someone else's shoes.

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