

Short videos as a tool for educational memory work

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Introduction

Today, TikTok, Instagram Reels and YouTube Shorts are key media platforms, used by youth to inform and express themselves, as to exchange ideas. These platforms are rapidly evolving and are shaping the way their users orientate themselves in the world.

Memorial sites that deal with National Socialism and the Shoah respond to this developing trend, launching their own channels on relevant platforms, attempting to reach a broad audience with their respective topics.

With the transnational project “Short videos, lasting memories”, the Max Mannheimer Study Centre Dachau (Germany), the Mauthausen Memorial (Austria), the International Youth Meeting Centre Oświęcim (Poland), the Yad Mordechai Museum (Israel) and democ (Germany) wanted to go one step further in exploring short videos: The aim was to test how the medium can be used as an educational tool in places of memorial and of meeting. Short videos are nowadays preferred by many young people as a means of self-expression over traditional media or methods such as posters, group discussions or presentations. Their utilization in the context of memorial sites thus offers the potential of enabling youth to find individual ways of addressing National Socialism and the Shoah, in a manner that is connected to their everyday lives.

In four joint workshops in 2024, the project partners developed a concept for using short videos as an educational tool in memory work among youth. The conceptual approaches were tested and reflected upon with youth in four pilot workshops.

This handout presents the conceptual approaches developed, and the experiences gathered with these, thus offering those involved in memorial site work, instructors and training facilitators the inspiration to include short videos in their pedagogical toolbox. The aim is to invite people to take their first steps using short videos in their educational work.

The project is funded by the EVZ Foundation and the Federal Foreign Office as part of the JUGEND erinnern (YOUNG PEOPLE Remember) program.

A YOUNG PEOPLE remember international project



Short videos as a tool for educational memory work

Why short videos? Why media pedagogy?

Short videos are often regarded with skepticism in the context of memorials and memory work. It is not uncommon for instructors to instruct their participants to keep their cell phones in their pockets during a tour. In addition to the risk of distraction, reaching for a smartphone is also considered to be disrespectful. Furthermore, instructors often view projects involving working with digital media and video as very complicated or time-consuming.

Yet there are good reasons to use smartphones as a means of exploring National Socialism and the Shoah, while consciously dealing with associated medial discourses.



Susanne Siegert (creator @keine.erinnerungskultur) and Tobias Ebbrecht-Hartmann (Hebrew University Jerusalem) spoke with the "Short videos, lasting memories" team about the potential offered by short videos [Link to Video ↗](#)

Short videos offer many possibilities when it comes to designing modern and target group-oriented projects involving the study of historic events. In a world in which social media platforms have become the central point of contact for many young people when it comes to gathering and exchanging information, short videos can build a bridge between complex historical topics and the world in which today's youth lives in. Videos offer the opportunity of communicating difficult and often emotionally charged content in a familiar and appealing format, which is appealing to young people.

A major advantage of short videos is their accessibility. After a short introduction, if at all necessary, they are relatively easy for participants to produce in workshops at memorial sites and educational institutions. Obstacles that arise with other methods, such as inhibitions about expressing oneself in writing or designing a poster, do not apply. Since joint video production in small groups involves a wide range of different tasks (such as camera work, editing and speaking), it opens up a wide range of ways for individuals to participate. This accessible approach enables active engagement with historical topics that are often experienced as abstract or far removed from our lives.

In the field of teaching by means of media, the focus is not on the end product – which is in this case explicitly not published – but on the process of learning and experiencing, which is fostered by actively dealing with medial content. Our goal is to teach skills to youth, which go beyond purely technical media production, such as critical thinking, reflective abilities, the ability to understand themselves and others, and experience through participation in social discourse. These principles are linked to the core objectives of political education, in particular historical-political education about national socialistic injustice.

Due to their accessibility, the wide range of design possibilities and their familiarity to today's youth, short videos offer new possibilities for personally accessing historical events. Participants can actively contribute their own perspectives and questions, engage with historical figures or events, and express their own thoughts and feelings. The medium allows them to present complex content in a way that they themselves consider meaningful and relevant. By producing videos themselves, the youth engages intensively with the content: they have to research, reflect, put their thoughts into a clear script and draw conclusions from their experiences.

It is crucial that the path to a finished video is carefully guided, supported and critically reflected upon. The workshop leaders essentially ask the participants how they can incorporate history, commemoration and their own thoughts into a short, concise video format: 'What should your video tell?' This creative process challenges youth to engage with historical content on a level that is not purely consumptive or repetitive, but to formulate their own thoughts and exchange them with others. The aim of the media-pedagogical approach is to enable participants to express their individual perspectives on the topic, thereby becoming active creators and carriers of memory.

During the workshops, special care is taken to ensure that participants are not put under pressure to produce a 'perfect' video. Instead, each contribution, idea and perspective is met with appreciation. Nevertheless, critical reflection on the videos produced during the workshop plays just as important of a role: together, the decisions for particular depictions in the videos and the associated messages and implications, are respectfully discussed and questioned. In this process, participants learn to take responsibility for their presentation of history and to recognize the significance and scope of their work in a larger social context.

Participants experience a sense of self-efficacy by expressing their own perspectives and thoughts in a creative format. They learn that their perspectives are taken seriously and that they too can make an individual contribution to commemoration. Central thought processes, which are carried out individually and in groups, have a longer lasting effect due to this emotional charge in the days following the workshop.

Thus, short videos should not be seen as a modern, trendy means to an end in themselves, but as a means of enabling workshop participants to engage actively, independently and in a reflective manner on the topics of National Socialism, the Holocaust and the culture of commemoration.

Concepts

Different conditions at various memorial sites and the requirements and needs of the group of participants, make it necessary to adapt the workshop plan to each event.

The three memorial and educational institutions – the Max Mannheimer Study Centre Dachau, the Mauthausen Memorial and the International Youth Meeting Centre in Oświęcim – tested three pilot conceptualizations of the workshop. In principle, a process has been established that consists of the following building blocks and could in many cases be linked to or integrated in preexisting or popular workshop formats.

Preparation of the Groups

A preliminary discussion with the accompanying instructors is advisable, in order to prepare the group for the visit to the memorial site and work with short videos. Firstly, it is important – as with other workshop formats – to establish what prior knowledge and expectations the participants have and whether any special thematic priorities should be set.

Furthermore, if possible, it is advisable to provide a technical introduction to the basics of video production in advance. The project “Short videos, lasting memories” provides short educational films on video production, storytelling and video editing, which can be viewed and discussed in class in advance. This preparation gives the participants a basic understanding of the video work and allows them to concentrate more on the content during the workshop. It is recommended that group leaders or instructors encourage the participants to review this material in advance to clarify any uncertainties or technical questions.

In addition, general conditions regarding the necessary technology and data protection should be established beforehand: It has proven practical to let participants work with their own devices. For every small group of three to four people, at least one device should have the appropriate software (CapCut, TikTok or similar); supporting equipment such as tripods, stabilizers or microphones should be provided by the educational institutions, or participants can bring their own.

When working with short videos, participants’ personal data is collected, which – depending on the country and region – is usually protected by laws and data protection regulations. Participants should be informed that some of the programs and apps used store data temporarily. Further use, in particular the publication of the video produced, must first be considered and discussed. Many problems can be avoided by not publishing the videos. A written agreement that participants must sign has proven to be helpful: this should state that the recorded raw files and the final product may not be published, nor shared with third parties. A final or legally binding recommendation on how to handle this cannot be given here.

Tour and Introduction to the Content

A tour of the memorial or an introduction to the historical context is the basis of the workshop and essential to sensitize the participants to the themes and historical context. It not only creates a common basis of knowledge, but also prepares the group to deal with the complex and often emotionally charged content and to navigate the grounds safely. If the group has already visited the memorial site, the introduction can be shortened or adapted accordingly.

At the beginning, participants should furthermore be encouraged to be mindful of other visitors at the memorial site during the workshop. In our experience, the discussion of further rules or ways of behaving is best left to when the occasion arises – for example, when participants behave inappropriately or express uncertainty. Establishing such rules from the outset tends to have a restrictive or even provocative effect. This does not, of course, apply to clear rules regarding the location, such as a ban on photography in certain rooms or areas. These conditions must be agreed upon in advance together with the memorial site.

At the same time, participants should be prepared for potential conflicts. Any confusion that might arise with other visitors due to the filming of the videos should be confidently addressed as part of the participants' task of creating media content. The workshop leader should support the participants before and during their visit to the memorial.

To make efficient use of the workshop time, the introduction to video production can be kept compact using the provided educational videos, to give the participants a basic understanding of the most important techniques and processes without overshadowing the creative process. This is to give the participants the necessary tools to implement their ideas confidently and independently. This includes basic knowledge of storytelling, camera work and editing techniques (see materials).

A Task with a Specific Question

After the introductory content-related and technical-creative sessions, the participants become video creators themselves. In small groups of three to four people, they produce a short video. A central task of the workshop is for the participants to identify and express their own perspective and standpoint on the issues addressed at the memorial site. To this end, they are given a specific question that includes both descriptive and reflective elements.

To avoid the dreaded 'blank page syndrome', clear and specific tasks have proven to be very helpful. One possible guiding question could be: 'What would you tell a friend about your visit to the memorial? What was particularly important to you?' This question prompts the participants to reflect on their impressions and at the same time to articulate their own perspectives and emotions. It helps them to place what they have experienced in a personal context and to present it in a way meaningful to themselves and to others. This creates a connection between the content and the participants' own lives, which may be further developed in the creative process.

The Work Phase

The work phase can be divided into two sections: with the help of the materials provided, the impressions from the tour, additional sources or further inspiration, the participants first develop a rough script for their video in the initial research phase. A worksheet (canvas) for video production is provided to support this process, allowing the participants to fill in the blanks and structure the subsequent production process. It is important that this phase offers enough time for both creative processes and individual research work, but at the same time remains within a defined time frame. The workshop leader provides support regarding questions of content or methodology. The research phase is concluded with a short group discussion of the completed worksheets, which also contain a storyboard, i.e. a plan of the intended video.

In the subsequent production phase, the small groups move around the memorial site, recording individual clips and then editing them into a short video. The participants work independently. Therefore, it is important to clearly communicate the guidelines for the short videos. A maximum length is specified for the videos, for example one to two minutes, to encourage participants to formulate their messages concisely and clearly. The aim is not to create perfect films, but to engage intensively with the content and present one's own thoughts and feelings in a short yet meaningful manner.

The main task of the workshop leaders during this phase is to support the participants in the composition process. This includes reminding them of the previously mentioned tips for media creation – such as the use of music, emojis and text elements – but also keeping an eye on the time. Based on the experiences from the pilot workshops, the production phase takes one and a half to two hours.

Feedback & Discussion

A detailed discussion and feedback session concludes the workshop, which is crucial for the reflection and further consideration of the produced videos. Participants have the opportunity to present their videos to the group and share their experiences. Highlights, challenges and emotional insights can be addressed and discussed.

At the beginning, every video is watched collectively by the group. The participants submit the videos to the workshop leader (e.g. via WeTransfer), who can then display them, using a projector, for example. Alternatively, the participants' devices can usually be connected directly to a projector.

The producers then have the floor: they can briefly explain how they felt during the production, how they experienced interacting with the camera, and what content they focused on. Initially, the videos should stand for themselves, along with the feelings and interpretations of the small production groups.

At the end of the group discussion, all participants are asked the questions: 'What spoke to you in particular?' and 'Did something about the other videos irritate you?' These open-ended questions encourage the participants to engage in-depth with one another's diverse modes of expression and approaches to the topic at hand, and promote an appreciative exchange regarding the different perspectives within the group.

Even creative approaches or decisions that are perceived by the workshop leader or participants as inappropriate or confusing can be formulated as so-called 'I-messages'.

The last part of the feedback round is a brief evaluation of the entire workshop. A simple method using adhesive dots can be used here: Participants receive dots and use them to mark their feedback on various aspects of the workshop, such as the working atmosphere, the difficulty of the tasks or the effectiveness of the video method, on a designated whiteboard. This creates a general impression, allowing all participants to get involved at a low threshold, which can be further explored as needed, in response to follow-up questions from the workshop leader.

Pilot Concepts

An impression of the specific course of a short video workshop is provided by the workshop concepts developed as part of the pilot project at the Max Mannheimer Study Centre Dachau (MMSCD) and the Mauthausen Memorial.

Max Mannheimer Study Centre Dachau

Participants: max. 15 participants

Team members: 1 facilitator from the Max Mannheimer Study Centre

Duration: 4 hours

Subject/materials: The workshop is part of the MMSCD ,study days'. Prior to the workshop, participants take part in a designated introduction to the topic "Dachau Concentration Camp in the System of National Socialist Concentration Camps" and a tour of the memorial site.

The workshop offers an appealing, low-threshold, media-pedagogical format for all participants. The participants are enabled to emotionally and intellectually process their visit to the memorial site. In addition, the participants develop a personal perspective on questions of remembrance and the culture of commemoration in relation to the Shoah. Moreover, creativity and self-efficacy are strengthened by the production of a short video in small groups of about three participants.

The video can be recorded at both the Memorial and the MMSCD.

Procedure:

Introduction (short input using sample videos, basics for creating videos through storytelling bingo, forming groups, explaining the task)	30 min
Brainstorming and developing a storyboard (examples: Five things I didn't know about the concentration camp Dachau; What caused your uncertainty about the Memorial? Explain your uncertainty; Tell someone about your visit to the memorial site; Participants' own ideas)	40 min
Walk to the memorial	20 min
Video recordings at the memorial site/MMSCD	40 min
Walk back to the MMSCD	20 min
Video editing	60 min
Presentation of the videos and workshop evaluation	30 min

Contact person: Sylvia Wüllner (wuellner@mmsz-dachau.de)

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Mauthausen Memorial

Participants: max. 16 people (aged 16 and over)

Team: 1 facilitator from the Mauthausen Memorial

Duration: 6 hours in total (2-hour tour, 30-minute break, 3-hour workshop)

Subject/materials:

During the tour, participants get to know the historical site and its multi-faceted history. The research phase promotes independent work and encourages the exploration of individual aspects of the camp's history by looking at selected events. Participants work with a variety of historical material (including original objects, images, newspaper articles, biographical elements and academic literature). The results of the research phase are briefly presented in the big group. The format for the presentation is structured by the following questions: What happened? (describe the historical event), What did the event mean for the people involved? (describe the impact of the event), And now? (consider what we can learn from these stories for ourselves today).

In the subsequent video production phase, participants can either continue working with these questions or create a video about their visit to the memorial. The main learning objective is to formulate a message and create a corresponding story. Participants must select places, materials or objects that match the message conveyed in the video.

Short videos, lasting memories

Short videos as a tool for educational memory work

Instructional guide

Procedure:

Tour	120 min
Research phase (seminar room; five groups, each dealing with a specific topic)	45 min
Lunch break	30 min
Presentation of the research phase	30 min
Video production: Instructions for video production: Introduction to the storyboard worksheet. Discuss the steps involved. (15 min) Video production (participants work independently with the instructions on the site, film videos and edit them. (approx. 1 hour) Send video to workshop leader via WeTransfer. (15 min)	90 min
Viewing of the videos and short final round (reflection on the filming of the videos on the site)	45 min

Contact person: Marlene Wöckinger (marlene.woeckinger@mauthausen-memorial.org) and Alexander Kleiß (alexander.kleiss@mauthausen-memorial.org).

Experiences

As part of the project, a total of four pilot workshops using the new workshop concepts were conducted and subsequently evaluated by surveying the participants, instructors, and workshop leaders. The feedback from all participants was overwhelmingly positive. The young participants were very enthusiastic about engaging with short videos, a format they are already very familiar with from their daily lives on platforms like TikTok and Instagram. The familiarity with the format enabled them to engage with the topics of National Socialism and the Shoah, while incorporating their own perspectives.

For the workshop leaders, the implementation of the workshop concept was easy to manage. The workshops were deliberately designed to be accessible so that even those with no previous experience of producing short videos could competently support the participants. This helped to relieve both the workshop leaders and the participants of their fear of engaging with the format, which was new to some of them. A positive and supportive working atmosphere emerged in which all participants felt comfortable and learned from each other.

The participants were highly motivated throughout the workshops. They were committed, developed their own creative ideas and were often proud of their final videos. These positive experiences encouraged their involvement with the topics at hand and allowed them to consciously reflect on and present the messages they wanted to convey.

However, challenges also arose during the pilot workshops. Some participants were disappointed when their final products did not meet their own high expectations or match what they are used to seeing in professionally produced videos on social media. This made it especially clear that it is important to stress that the focus is not on technical perfection or the visual appearance of the video, but on the engagement with the topics of the memorial visit. Striking this balance between presentation and content remains a key task in the further development of the project.

Workshop leaders occasionally expressed concerns that the strong focus on video production would compromise the depth of content. However, measuring and quantifying the success of results in historical-political education is not a new challenge, but one that accompanies many comparable attempts. In this case, the challenge is to create a balance in which the creative elements support the examination of content, rather than overlaying it.

Overall, the pilot workshops showed that the short video format offers great potential for promoting engagement with memory work among young people and providing them with a new, creative access point. The gained experiences offer valuable insights for further optimization of the conceptual design, in order to be able to respond even more specifically to the needs and expectations of the participants.

Framework

The framework in which the workshops are held plays a central role in their success and should be reviewed before each workshop. It is particularly important to take into account the size and age of the group, as well as the participants' ability to work independently. Ideally, the participants should already have had some initial contact with the memorial site, especially if the tour or the introduction to the content have to be shortened due to lack of time.

Group Size and Composition

The ideal group size is around 15 people, to ensure that each person receives the attention they require. The participants should be aged 14 or over. The participants must already have a certain degree of independence and ability to reflect, as they will be working independently on their video projects during the workshop.

Time Frame

At least half a day should be planned to allow for in-depth content-related discussion in addition to video production. Ideally, a whole day should be available to allow sufficient time for the creative process and the final reflection. A schedule that is too tight can significantly impair the quality of the work in terms of content and the learning experience of the participants.

Technical Equipment

Instructors or group leaders should work closely together to clarify the specific needs and requirements of the group in advance. Teachers should prepare the participants to handle the equipment respectfully and explain the importance of data protection. This also includes clear agreements on how and where photos and videos may be taken. During the workshops, instructors should be available to the participants as contact persons.

The Role of the Instructors

Instructors or group leaders should work closely together to clarify the specific needs and requirements of the group in advance. Teachers should prepare the participants to handle the equipment respectfully and explain the importance of data protection. This also includes clear agreements on how and where photos and videos may be taken. During the workshops, instructors should be available to the participants as contact persons.

The Role of the Workshop Leader

The workshop leader should adopt an open and supportive attitude. They act as a companion who is available to answer questions, guide and support the participants through the creative process. In order to develop a better understanding of the participants' perspective, it makes sense for the workshop leader to have already tried out elements of the workshop (video production, editing, etc.) themselves. This helps them to better understand the challenges and uncertainties of the participants.

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Data Protection and Publication

Data protection is an important aspect of the workshops, especially when working with youth and sensitive topics. It must be clearly communicated from the outset that the videos produced may only be shown in the class or in the group and may not be published under any circumstances. A written consent to this end should be obtained in advance.

These conditions create the basis for a successful workshop in which the participants feel safe and well-supported while they deal creatively with the challenging topics of memory work.

Short videos as a tool for educational memory work

Materials

Video production

As part of a short introduction, participants should be familiarized with the basics of video production in order to avoid frustration in this process and to be able to focus on the content and composition during the work phase. "Short Videos, lasting memories" provides three short videos to be used in the workshop or in preparatory instruction units. This way, participants are prepared for video production, with a minimum time investment.

The following is a text adaptation of the video tutorials, which can be passed on to workshop participants as a handout.

6 Tips: Video production with your smartphone

- [Link to Video ↗](#)

The following guide provides a solid foundation for creating professional videos with your smartphone.

1. Avoid interruptions

- Activate flight mode: Switch your smartphone to flight mode or do not disturb mode so that calls or notifications do not interrupt your recording.
- Clean the lens: Clean the camera lens to ensure a clear, sharp image without smudges or blurring.
- Keep storage space free: Make sure that at least 4 GB of storage space is available. This is enough for about 11 minutes of video footage. Das reicht für etwa 11 Minuten Videomaterial.
- Stabilisation: Use a tripod or hold the smartphone steady using both hands and elbows supported against your body.
- Battery charge: Fully charge the battery so you don't run out during the shoot.

2. The right camera settings

- Resolution: Choose the highest possible resolution, usually 4K.
- Frame rate: Set a frame rate of 25 or 30 FPS.
- Note memory usage: Higher resolutions require more storage space. Keep this in mind if you are planning longer videos.



3. The right format

- Landscape (16:9): Ideal for YouTube, screen or projector presentations.
- Portrait (9:16): Perfect for TikTok, Instagram Reels, IGTV and Facebook Stories.
- Choosing the format: Decide before you shoot which format you want to record your video in, depending on the platform you want to publish it on.

4. Use natural light

- Use daylight: If you don't have professional lighting, use daylight.
- Positioning: If you are filming yourself, sit in front of a window. If you are filming other people or objects, the light should be behind you.
- Cloudy sky vs. sunshine: A cloudy sky provides soft light, while direct sunlight creates harsh shadows that are often undesirable.

5. Focus and exposure

- Manual focus: Tap the screen in your camera app to set the focus on the desired object.
- Adjust exposure: Use the sun icon on your display to adjust the brightness of the video.
- AF/AE lock: Tap and hold on your subject to turn on AF/AE lock to prevent focus and exposure from changing automatically. This is especially helpful for fixed settings.

6. Ensure sound quality

- External microphones: Use an external microphone if possible to improve sound quality.
- Internal microphones: If you use the internal microphone, the sound source should not be more than one meter away from the smartphone, otherwise background noise will affect the quality.
- Separate audio: Record the audio from more distant sound sources separately with a second smartphone and add it later during editing.
- Wind protection: Avoid windy places or use a windscreen, as wind noise can make the recording unusable.

6 Tips: Storytelling

- [Link to Video ↗](#)

The following instructions should help you to create exciting short videos with a clear and compelling story.

1. Set a strong hook

- Start with a bang: Start your video with a compelling question or statement that immediately captures the audience's attention. For example: "These 3 tips will change your life!"
- Maintain suspense: Keep your viewers curious by providing interesting and relevant information that encourages them to keep watching.

2. Keep it short and to the point

- Get to the point: Keep your video short and punchy. Avoid long explanations and focus on the essentials.

3. Visually supported and dynamic

- Use effects and gestures: support your message with facial expressions, gestures and supporting effects such as emojis, stickers, music or subtitles. This makes your video lively and appealing.
- Use sparingly: don't overdo it with visual effects, though, as this can make the video look cluttered and distract the viewer.

4. Show emotions

- Show your emotions: Whether joy, anger, surprise or humor – show your feelings to build a connection with your audience. Emotions make your story come alive and make it easier for viewers to relate to you.
- Personal stories: Share your own experiences to reach your audience on an emotional level and give them the opportunity to identify with you.

5. Be authentic

- Be real and imperfect: You don't have to produce a perfect video. Spontaneity and authenticity are often better received than perfection. Show yourself as you are.
- Personal style: A relaxed, authentic video creates trust and allows room for identification. Viewers want to see real people, not perfectly staged scenes.



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6. Call to Action (CTA) und Cliffhanger

- Encourage interaction: End your video with a call to action. Ask questions that your audience can answer in the comments, or invite them to think about a specific topic further.
- Suspense for the next video: Use cliffhangers to keep your viewers interested in a sequel. End the video with a tantalizing open question, or announce a sequel.

Video editing and cutting with Capcut

- [Link to Video ↗](#)

CapCut is a user-friendly, free video editing app from ByteDance, the company behind TikTok. It offers many features that make video editing easy and accessible – perfect for creating your own creative clips. Here's how to professionally edit your videos in just a few steps.

1. Get started with CapCut

To start a new project in CapCut, open the app and click on 'New project'. Then select the videos or images you want to edit and click on 'Add'. This will take you to the editing mode, where all your selected clips are displayed on the timeline.

2. Basic editing tools

In edit mode, you see your videos on a timeline. If you want to cut a specific part of your video, select the clip and click on 'Split'. This will split the video into two parts at this point. You can simply delete parts that you no longer need by selecting them and tapping the 'Delete' icon.

3. Add transitions

To make your video look smoother and more professional, you can insert transitions between clips. To do this, click on the small square between two clips and select the desired transition. With just one click, you can create a smooth transition between your scenes.

4. Add background music

Music makes any video more lively. To add music, go to the 'Audio' section. Here you can either select a song from your library or access free tracks in CapCut. Be sure to adjust the volume of the music so that your voice is not lost in the video.



5. Keyframes

Use keyframes to create animations and movements in your video. Set keyframes at the beginning and end of the clip and move the video object between the keyframes to create dynamic pans or zoom effects.

6. Text and effects

Texts and visual effects add the finishing touches to your video. Go to 'Text', choose a style and customize the color, size and font. Effects can also be found in 'Menu', to make your video even more interesting.

7. Color correction and filters

With the right color correction, your video will look more professional. In CapCut, you can adjust brightness, contrast and saturation or simply select a filter that suits your style.

8. Add a voiceover

If you want to add some extra explanation to your videos, you can record a voiceover directly in CapCut. To do this, go back to the 'Audio' section and click on 'Voiceover'. Press and hold the record button and speak your text – ideal for explanation videos or personal comments.

9. Save and share

Once you finished editing, check the video to make sure everything looks the way you want it to. Finally, click on 'Export' and select the desired resolution and frame rate. Your finished video will then be saved on your device and ready to be shared on TikTok or other social media platforms.

With this guide, you are all set to use CapCut to cut and edit your own videos – easily and directly on your smartphone.

Short videos as a tool for educational memory work

Why short videos in memorials?

- [Link to Video ↗](#)

Recommended Hardware and Software

Editing:

- CapCut

File sharing:

- Hardware-based: USB stick for iPhone Lightning and USB-C with suitable app
- Network-based: pairedrop.net
- Cloud-based: swisstransfer.com (recommended)

Template Consent Form

The consent form can be used as a template. The authors do not guarantee its completeness or legal certainty.

Templates: Brainstorming/Idea Generation & Storyboard

See attachments.

Imprint

“Short videos, lasting memories” is a joint project of democ e. V., the Max Mannheimer Study Centre Dachau, the Mauthausen Memorial (Austria), the International Youth Meeting Centre Oświęcim (Poland) and the Yad Mordechai Museum (Israel).

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Template Consent Form

On the _____, you or your child will take part in a workshop at

_____.

Contact persons:

Name:

Institution:

Phone:

E-Mail:

Address:

Name:

Institution:

Phone:

E-Mail:

Address:

During the workshop, media productions, images of people and personal data of minors created as part of the project will be used in various ways. We require a declaration of consent for this.

You can cross out individual sentences below if you do not agree with them.

I/we hereby consent that the media products created by the participants, as well as depictions of persons created as part of the project may be shown and discussed

1. in front of the workshop group and may be uploaded to social networks (closed TikTok or Instagram profile) , file sharing or cloud services (e.g. Google Drive, Dropbox, SwissTransfer) for this purpose in a non-public way,
2. on the websites of the school or institution through which the participants in the workshop are attending and from the memorial/educational institution/museum conducting the workshop, as well as by any of the cooperation partners mentioned below and the EVZ Foundation and their profiles on social networks (Instagram, TikTok, Facebook, YouTube, Vimeo) may be published,
3. can be used by the institutions named under 2. as part of their public relations work and, if necessary, passed on to the media (daily newspaper, online medium, etc.) and published by them,
4. used for documentation purposes and made publicly accessible (e.g. final presentation of a project, presentation of a documentary film at a conference, etc.),
5. I also consent to personal data (name, date of birth, email address) being collected for the purposes of communication. This data will not be published under any circumstances.

Background information

Personal images are photos, graphics, drawings and video recordings that depict youths in a way that allows them to be individually identified. In principle, the recording and use of image, sound and film material created during a project is not permitted without the consent of the persons depicted. In the event of unauthorized recordings and/or their use, the responsible employees will demand the immediate deletion of the image, sound or film material. During the workshop, images of people may be stored on participants' digital devices. These may only be used for the above-mentioned purposes and may not be passed on or published in any other way.

Through the use of social media (Instagram, TikTok, Facebook, YouTube, Vimeo) on the internet, images and/or names of persons, as well as other published personal information about minors, can be accessed and stored worldwide. Such data can also be found using so-called 'search engines'.

The granting of rights to this data is without compensation. The signing party/parties only grants consent for the use of media products, personal images and personal data, which can be revoked at any time in the future. This consent can also be granted or revoked in part. You and your legal guardians hereby agree to the terms and conditions outlined above. Consent for future publications can be revoked. To do so, simply contact us. You can find phone numbers and contact persons above. You can also agree to only some parts of the texts.

First name, last name, date of birth of participant

Place, date

Signature of participant

Signature of parent or legal guardian

Brainstorming /Ideas Generation – Video

Title of video:

Target audience	Content	Production
<p>Who is the video for?</p> <p>What do the audience already know about the topic?</p> <p>How do we address the audience (tone of voice)?</p>	<p>What should the video deal with?</p> <p>What should the audience learn from the video?</p> <p>What needs to be shown?</p> <p>What needs to be said?</p> <p>What needs to be overlaid (e.g. text)?</p> <p>Approximate video length?</p>	<p>What do we need?</p> <ul style="list-style-type: none"><input type="checkbox"/> Camera/Phone<input type="checkbox"/> Tripod<input type="checkbox"/> Microphone<input type="checkbox"/> CapCut/App for editing<input type="checkbox"/> Data transfer solution <p>Responsibilities</p> <ul style="list-style-type: none">• Person(s) in front of camera• Camera(s)• Editing• Voice over• Storyboard• Director

Storyboard – Video

Scene	What can we see? What do we need to film?	What is being said?
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		