Concept Framework for a Program Series

THE PORAJMOS/SAMUDARIPEN AND THE ROMA IDENTITY

STRENGTHENING ROMA IDENTITY BY TELLING THE STORY OF THE PORAJMOS/SAMUDARIPEN
THE PORAJMOS
and the Roma Identity

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This project is part of a broader project cooperation between Radio La Benevolencija HTF and Radio Patrin in Amsterdam. The cooperation’s aim is to set up a solidarity network of Roma broadcasters throughout Europe to strengthen Roma identity. Its central idea is to connect into one single Roma Broadcasting Network the various State broadcasting departments and community broadcasters in different countries that currently broadcast terrestrially in Western- and Eastern Europe to serve Roma communities.

Radio Patrin is a member of the European Broadcasting Union EBU/Eurovision. Orhan Galjus, Radio Patrin’s CEO is EBU/Eurovision Chair for the Roma Task Force Group and a Vice President of the International Romani Union IRU. Radio Patrin has a strong network among most prominent Roma media professionals, both in local and national public broadcasting organisations, and among independent activists’ networks and NGOs, all around Europe (The Netherlands, Germany, Austria, Sweden, UK, Spain, Slovenia, Bosnia, Serbia, Macedonia, Kosovo, Turkey, Romania, Hungary, Slovakia, Czech Republic, Ukraine, Moldova, etc.) and worldwide.

Within this network, the eventual organisation of weekly and (eventually daily) simulcasts, via the internet and EBU facilities, of regular, centrally edited, news-, debate and topical programs with a Roma point of view, a gradual process of identity strengthening can be instituted in a way similar to the way that new post-colonial Nations used such broadcasts for the building of new National identities after World War II. Such a network not only aims to support Roma in organising and representing themselves within the socio-political spectrum, but also wants to further feelings of belonging and pride within one of the most traumatised communities in Europe. While technically able to be broadcast separately by every single Roma station, the present project aims ultimately to be a flagship program of this network-in-the-making and assist in its effort of the coordinated building of a stronger Roma identity. All this in the belief that a self-confident Roma population can empower itself to organise and protect itself through civic means, all while following the standards of good citizenship.

A program about the Porajmos presents a unique opportunity for such identity building, since it shows a time when no assistance from the outside was available to the Roma. The only logical antidote to such situations, arrived at by other minorities - notably the Jews, but also the African American community among others - is the creation of strong efforts at mutual assistance and trans-national institution building (such as The Jewish World Congress and The National Association for the Advancement of Coloured People NAACP). At the moment, not all Roma feel the need to participate in centralised commemorations of the Porajmos, since not all European Roma communities were affected by it the same way. This in itself is symbolic for the present fragmentation among Roma communities. The series presents an opportunity to stimulate behaviour-change in this respect.
we are using both terms Porajmos and Samudaripen as one or the other are preferred among Roma communities in different regions of Europe
1. PRESENTING THE PORAJMOS/SAMUDARIPEN
2. CHOOSING THE ANGLE OF THE SERIES
3. ROMA IDENTITY BUILDING DIMENSION
4. BUILDING BLOCKS
5. COGNITIVE AND EMOTIONAL ELEMENTS
6. CRITERIA FOR CHOOSING TOPICS
7. THE FORMAT
8. LANGUAGE
1. Presenting the Porajmos/Samudaripen

When presenting the topic of the Porajmos/Samudaripen we must have in mind that:

1. The Porajmos/Samudaripen is a often unknown subject for most general audiences. Even among Roma communities it is a subject about which much too little is known or discussed.

2. While many facts are established, and many particular events are well known, the Porajmos/Samudaripen is still not researched enough by historians and scholars. There are contradictory and disputed views and interpretations of different aspects of the Porajmos/Samudaripen.

3. There are Porajmos/Samudaripen deniers (of different kind and motivations) that might question and try to discredit our program.

4. The Porajmos/Samudaripen is looked upon differently in different Roma communities in different regions, and/or between the Roma individuals. In particular, not all Roma communities feel that there is a need to commemorate the Porajmos, particularly when it concerns communities who did not themselves experience the Porajmos in, for example, Bulgaria, Romania and Spain. But it is exactly these co-identifications that generate the feeling of “one people”, give a basic sense of proud solidarity to all.

For these reasons we will follow certain key principles:

1. We will design each episode with the assumption that our audience hears about Porajmos/Samudaripen for the first time. We will use clear and simple language (including visual pedagogical aids).

2. We will try not to focus too much energy on contradictory and disputed interpretations where possible, but we will not run away from it either. “This needs to be researched further” or “there are different views on this” are also legitimate conclusions that will be put forth when needed. Simultaneously, we do not wish to contribute to confusion or to play on hands of deniers and racists. We will make every effort to find a fine balance there, when needed.

3. Our program has both an educational and investigative dimension. It will create a space for the voice of Roma to be heard - even if it means presenting different views. Representative role models will speak of, and demonstrate the need for, mutual assistance and the logic of fighting for the rights of a unified Roma transnational identity as a means to avoid a repetition of the Porajmos. Behavioural change, as it is the intention of this series to effect, can only work through self-motivation and self-realisation. We are inviting our audience to think and feel for themselves.

All of the above will contribute to the program series' identity-building dimension: shaping one single, proud, Roma identity, capable of standing up for its own rights, taking care of its own representation towards the outside and reinforcing civic values towards the inside.
2. Choosing the Angle of The Series

The angle of the series could be selected in different ways. An investigation and analysis of possible angles was carried out in the first research phase to define what would be the richest way to approach the theme of this project:

- **Presenting the Porajmos/Samudaripen chronologically**
  Choosing topics chronologically, and developing the “big picture” by following the chronological timeline.

  **Advantages:** Good overview and better understanding of the development and the extent of Porajmos/Samudaripen; **Disadvantages:** Very non-flexible, very typically “old school” sort of history teaching. Hard to get into small and local details - harder to present the “simple human story”;

- **Presenting the Porajmos/Samudaripen regionally**
  Choosing topics by targeted region(s) - exploring the local/regional historical events and its effects on local/regional Roma communities.

  **Advantages:** Smaller target area opens possibilities of presenting more local details; **Disadvantages:** Not good for understanding the “big picture”, and in that sense, not a good tool for boosting a pan-Roma identity.

- **Presenting the most famous/most important events of the Porajmos/Samudaripen**
  Choosing well-known topics by their “size” and relevance for the established mainstream history curricula.

  **Advantages:** Easier to find relevant materials and experts. Less opposition and denial; **Disadvantages:** Not really “rocking the boat” - not enough space to introduce something new.

**Presenting the Porajmos/Samudaripen as an integral part of the Roma identity**

This angle provides the most advantages. The Porajmos/Samudaripen has happened in most areas affected by WWII, has involved almost all European Roma, it had and still has a traumatic impact on many Roma today. It is the single most important, crucial and defining event in the history of the Roma since their migration to Europe.

The Porajmos/Samudaripen is a culmination of a centuries-long discrimination, rejection and isolation based on prejudices, ignorance and intolerance, and as such, the Porajmos/Samudaripen is a trauma tightly woven into the Roma’s historical experience as a people. That it is why it is an irreplaceable integral part of the Roma identity.

*Therefore the story of Porajmos/Samudaripen will serve as a most powerful point of present reference, a frame, to present the story of being the Roma.*
3. Roma Identity Building Dimension

3.1 Unique and shared elements of the Porajmos/Samudaripen

By exploring the Porajmos/Samudaripen the program series will be identifying two specific elements in particular:

1. **Elements unique to the history of the Roma in World War II** (in comparison to other European nations and ethnic groups), and
2. **Common elements shared by different Roma communities in different regions** (similar history of the Roma despite of the distance, being in different countries and/or under different local historical circumstances).

3.2 Themes and Questions to be Explored

Each program will be focusing on (at least some of) the following:

**Roma identity - what is it?**

Roma identity in historical context - before, during and after WWII:

- Perpetrators’ and bystanders’ perception of Roma identity,
- Indifference towards Roma’s suffering,
- Roma’s perception on own identity;
- Others perception of Roma identity;

**Roma’s own perception on Porajmos/Samudaripen**

What is Porajmos/Samudaripen? What is it for you, what is it for your local/regional Roma community, what is it for all Roma people around the world?
Shared history

Common elements of different events, in different places, different regions - a “red line” of the Roma story in the WWII;

Roma victimhood, martyrdom, heroism

Examples of- and the stories behind Roma victimhood martyrdom and heroism;
Explore specifics of the Roma victimhood martyrdom and heroism;

Ideology that has led to the Porajmos/Samudaripen

- How did the Nazi ideology identify the Roma as a target - what is unique and specific about the Roma in the eyes of perpetrators?
- What did the Nazi ideology “add”, and what had already been part of a “common and accepted” racist and discriminatory perception of the Roma people by their host societies at the time?
- Shared elements of perpetrators’ ideologies against the Roma in different regions;
- Stereotypes, myths and lies about the Roma and its impact on the lives of the Roma in WWII. - “and comparison to the situation today. (for example: the genetic accusation - “being born a criminal” etc)

Silence after crimes

- Why silence? Why were/are Roma silent about what has happened to them?
  - Are they really silent?
  - What is the alternative?
- Why the relative silence of others (scholars, historians, majority populations) regarding the genocide of the Roma?
- Why is it not commemorated among all Roma communities?
- What are the consequences of this silence?
- What are the alternatives?
- What would be remedied by alternative ways of treating the Porajmos?

The continuum - Roma life before, during and after the Porajmos/Samudaripen:

- Exploring what sentiments and actions towards Roma people were:
  - Introduced by the Nazis?
  - Were already there? (where from and when did these come from?)
  - Which similar or same elements can still (or again) be found today in contemporary Europe?

- Roma life before WWII:
  - Common life of the Roma;
  - Discrimination, racism, challenges, problems, bad experiences;
  - Opportunities, chances for prosperity, positive examples;

- What has changed as a result of Porajmos/Samudaripen?
- What has not changed? (but should have had - or/and not)
Today - the impact of the Porajmos/Samudaripen on Roma communities

We investigate the impact of the Porajmos/Samudaripen from three points of view:

- **Locally** - the different local experiences of historic events. (The program will play an important part in sharing these among other Roma communities.)
- **Globally** - the common emotional elements shared by most Roma communities;
- **The exceptions** - in some areas Roma communities were not affected by the Porajmos/Samudaripen and seem to show a lack of solidarity to commemorate it. We investigate the lack of identification with the historic experience of the rest of the Roma people.

Forgiving and reconciliation

Exploring it by using the "check list" of the Transitional Justice concept, asking the following:

*What is the situation concerning*

- Recognition of the victims;
- Criminal prosecution;
- Restitutions;
- Reparation programmes;
- Truth commissions;
- Institutional reforms;
- Trust building;

Explore common elements in different places, regions, in relation to different events etc;

The question of how the Roma perceive the world around them?

Is it “us” against “them”? Or are there differences?

- Natural reflexes;
- Dangers;
- The question how other minorities (Jews, African Americans, Armenians, Rwandese) have dealt with these issues;

We already have argued that the Roma’s historical experience is an irreplaceable and integral part of the Roma identity. The question is: what kind of identity? For some Roma it generates trauma, for others it generates feelings of shame. Some are angry, some are downtrodden, the vengeful ones say: “never again to us”, the idealistic ones say “never again to the world”. Other minorities— notably Jews and African Americans in particular, have had similar histories of victimisation but conversely have also channeled these histories into a common narrative that unites them and enables them to proudly claim rights of equality and protection. By comparing narratives, feelings of solidarity are engendered, and important lessons for the future can be drawn. But in order to implement them, the facts need to be established first and made known to the Roma at large.

Therefore the story of Porajmos/Samudaripen will serve as a most powerful point of present reference, a frame, to present the story of being the Roma people.

And there are endless ways of telling it: by focusing on the historical facts, on particular people and their destinies, by focusing on particular local Roma villages/communities and their historic experiences, and so on. This series proposes to intertwine these possibilities, approaching different
topics within Porajmos/Samudaripen, and to talk about the Roma identity while talking about Porajmos/Samudaripen. In practice, this approach would allow us to be more free in presenting different aspects of Porajmos/Samudaripen, choosing different angles, places, people, but always following one red line: what does it mean to be the Roma then - and now?

3.3. Embrace the positive: future, hope, strength - surviving the hardship and still going strong!

- Lessons of trauma healing and strength;
- Converting unnecessary shame into pride;
- Roma are a permanent, natural and integral part of this society (always underline: Roma has been living here for …so and so… many years, Roma’s contribution to the local community, local culture, local identity etc.)

4. Building Blocks

4.1 Each Episode is a Stand-Alone Program - But Will Refer to the Other Parts of the Series

Each episode will be a coherent story that can be consumed without the context of the series. On the other hand, only the series as whole can give the more comprehensive picture of Porajmos/Samudaripen and make real impact on boosting the Roma identity building. That is why each episode will clearly state that it is a part of a series, and call for “watch the next episode” or/and “we recommend other episodes”.
4.2 Components

We will be designing the program by using following components as “building blocks”:

**FACTS**

Historical facts - presented either by the narrator voice or the program host;

**EXPERTS**

Guest-experts’ presentations;
Guest-expert present the segment her/himself;
Guest-expert is interviewed by our host;

**THE VOICE OF ROMA**

Testimonies of (the Roma) survivors/witnesses;
Testimonies/Comments by the descendants: post-Porajmos generations;
Comments by the contemporary Roma from the area/region;

**OTHERS’ COMMENTS AND INPUTS**

Testimonies of (non-Roma) survivors/witnesses/participants;
Comments by the contemporary non-Roma population from the area/region;
Lessons learnt by other minorities such as African Americans and Jews

**MULTIMEDIA**

As the program will be produced in different forms: as audio podcast, video podcast and a dedicated program page, different multimedia aspects were taken into account.

**Visual pedagogical aids/multimedia:**
supporting maps, animations, graphs, schemes, photographs, video clips, etc organised and designed as illustrative pedagogic supporting elements of the program;

**Visual identity:**
animated introduction, the program’s logo, colours;

**Music/audio identity:**
recognisable trade-mark of the program, the intro/outro vignette;

**Pedagogical dimension of the multimedia:** guiding audience through the content - e.g. specific music for different segments of the program, emphasising the past and present times, announcing the segments of the program e.g. the expert, the survivor, etc;

**Interactivity:** virtual debates and forums (online);

Also, multimedia elements will serve to emphasise other dimensions of the program:
**Artistic dimension:** dramatic and emotional dimension of the program;
**Cultural dimension:** Roma culture and identity;
**EXTRAS (ADDITIONAL MATERIALS) ON THE WEBSITE**

**Additional Text, Photo, Maps, Audio & Video materials** - complementary materials, such as articles, reports, official documents, additional reading, links;

“**Extras**” - parts of the interviews that were edited out (e.g. when there was not enough time for the entire interview to fit into the program);

**EDUCATIONAL MATERIALS**

Educational version of the material, designed to be suitable for use in classrooms, consisting of:
- Read more (links), References / Bibliography;
- Fact sheet (sidebar);
- Printable summary (PDF) - a condensed text version of the program;
- Printable lesson plan (PDF) - supporting document for teachers;
- Suggested tasks for students:
  - Most important terms/concepts and historical facts;
  - Dilemmas & questions that still needs answers;
  - Things to think about - a call for a debate;
  - Reflect on the situation in your local community?

**4.3 Participating in the Program**

Participants involved in the program are either:
- directly interviewed by our reporters, or
- some of the experts presenting their part themselves,
- when people are not available we might use historical/documentation archives and present the testimonies. We read them (when text only - narrators voice), or replay parts of it (in case of audio/video recordings);

**4.4 Additional Roles in Production**

In order to achieve a high quality, the team will be empowered by additional experts:

- A Senior Researcher (historical facts, stories, people etc.);
- Expert historian (historical facts);
- Pedagogue (educational dimensions);
- Education & Entertainment expert (in charge of role modelling and messaging);
- Local Roma expert (representative of the local Roma community of the area the current episode is targeting);
5. Cognitive And Emotional Elements

We will be targeting both:

**The cognitive, rational, analytic and objective**

The cognitive, rational and objective:
- by presenting historic facts;
- ...supported by expert historians;
- ...and survivor/witness testimonies;
- by using illustrative pedagogic supporting multimedia elements that will help the audience to understand and learn the facts;

**The emotional, psychological, subjective**

The emotional, psychological, subjective:
- by using music, and other emotion-related illustrative multimedia elements (photographs, artworks, videoclips etc);
- by giving special attention to the human factor in each topic;
- ...to achieve deeper emotional involvement, more interest, compassion, sympathy, care, and self-identifying with the Roma victims;

**Combining knowledge and attitudes with practice for behaviour change**

Practice Elements:
- Listener groups serve at first to embed each subsequent program in the series;
- Members of the listener groups provide role model behaviour for self-advocacy to aid in dealing with the historic trauma of the Porajmos/Samudarijen;
- Programs then go back to the groups and report and amplify their behaviour;
6. Criteria for Choosing Topics

Naturally, when choosing a particular topic for the episode, we will be checking how that particular angle/theme/historical event fits into our concept as one episode, and as a part of the whole series.

The criteria for the selection of the topics that will guide the episodes will include:

- **Legitimacy and truthfulness** of the given facts;
- **Relevance** of the topic for the Roma community;
- **Originality**;
- Relevance of the **sources and material available** to discuss and present the topic;
- **Costs** of production;
- **Adherence to a clear Theory of Change** on what the programs want to achieve - an increase of a sense of empowerment in the listenership, generated by expressions and actions of solidarity and advocacy.

As a guideline to ensure the quality and relevance of the content presented in the series the criteria above was detailed in a list of questions.

We will be asking the following *(not necessarily in this particular order)*:

- **Is this story based on historical facts?**
- **Is it a disputed story with controversy, that some might try to deny, or is it straightforward undeniable or even a well-known story, already confirmed and widely accepted?**
  *(We might choose to run even stories with controversy, but if we do, we need to know about it, we need to make that decision for a good reason, and we must be prepared to argue and defend our story. Also, we might choose NOT to run controversial stories in order to keep it more simple and effective in fulfilling our goals better.)*
- **Is this story specific for Porajmos/Samudarijen - a "Roma story"?**
  *(there is a difference between a story where "some Roma" participate in an event, and where the entire event is based on the fact that the involved protagonists are the Roma)*
- **Is it a story that grips and involves; that will score high emotional points?**
- **Is there enough good material (pictures, documents, videos) that we can use?**
  *(a story with good material might get prioritised)*
- **Are there well known and respected experts/historians we can involve and engage in the episode? Can we get them to participate?**
- **Are there matching & corresponding potential Roma participants (survivors/witnesses/event participants/contemporary commentators/local Roma community representatives/activists/Roma CSOs and Roma youth representatives)? Can we get them to participate?**
- **Are there matching potential non-Roma participants? (local majority population)**
  *Can we get them to participate?*
• Is this area/region of a specific interest for the series? (we will be trying to cover different regions of Europe, so new and “not covered” regions are welcome)

• Is this story (or this angle/way of telling it) unique and new for the series - or have we already produced a very similar episode? (it is certainly ok to produce several episodes with similar stories - there are similar stories of the WWII, that is partly the point we want to make - the shared destiny of the European Roma - but we might choose to produce a “new” story that covers something new, or in different way)

• How does this story fit with other chosen stories as “part of the larger picture” - as one episode of the whole series?

• Do we have local partners (either media professionals or a local Roma NGO) in producing this story, and do we have support of the local Roma community, local majority population and local authorities?

• Is there already a story about this particular topic made/produced by somebody else? Is there a particular reason that we make another/a new one? Why?

• What is the effect of the story and reporting on the audience? (the series will pay heed to possible (re-)traumatisation and pay attention to possible negative lessons learnt. Simultaneously positive lessons are encouraged but avoiding a tone of “propaganda”)

• How much does the production of this particular story cost? Is it more or less expensive than the other one? What are the reasons for doing it?
7. The Format

The title of the series is “What Comes After”. Each episode has an episode title.

We will be producing a multimedia series consisting of two media formats:

**Video (about 15 minutes/episode);**

**Audio (about 10 minutes/episode);**

The program will be distributed and presented:

- By different radio broadcasters from the Roma media network (audio podcast);
- Through the program’s own online platform - a website where each episode will be presented on a single page dedicated to particular episode, together with additional materials (*Illustration on page 20*)
- Through social media channels (video & audio podcast + additional materials);

The flagship of the series will be radio podcasts that will be rebroadcast terrestrially by different broadcasters from a Roma media network that is at the moment in the process of being set up. By basing the main format on podcasts, the broadcasting of the show enables terrestrial broadcasts both at the same time (as an internet-based network) and separately to fit the current circumstance of each terrestrial Roma broadcaster.

The episodes will be launched **weekly** in order to fit the different time slots that different Roma programs/channels currently have on air in their respective countries. Simultaneously, the periodicity of the show allows the whole network to debate the same topic each week. The exchange between broadcasters and Roma of different parts of Europe - through discussion, debates and interaction with the audience - not only promotes a sense of unity but also builds up further knowledge on the topics. This documented knowledge will later be uploaded on the main website of the program and eventually become an archive that can form the base for new productions.

The goal of this dynamic is to create a solid base for the development of a simultaneous transnational broadcast.

**Video podcast** - YouTube videos with captions and on-video-links are also a main element among the several formats produced in the series.

### 7.1 Podcasting

The concept of podcasting is based on the idea to make these materials available to many different audiences, in formats of their choice, at the times that suits them the best. The episodes, both audio and video versions, are made available on the Internet for downloading to a computer or portable media player, and can be received by subscribers automatically.
7.2 Media convergence concept

Parallel to audio and video podcasts, additional materials will be available on the corresponding pages on the dedicated project website. Additional complementary articles, reports, official documents, links, photo, maps, audio & video, that are not used in the final edited versions of the episodes. “Extras” - parts of the original interviews that were edited out (e.g. when there was not enough time for the entire interview to fit into the program). Finally, open forums and online debates are an important tool in this project.

Each production, whether text, video or audio, is part of a collection of materials developed on the same topic that complement and support each other. Yet, they can be used independently, and can be adjusted to different contexts.

The choice for a multimedia series, combining different formats such as audio and video, aims to enable every type of user to access and take in the content of our programs, offering different access and sharing possibilities and tools for the audience. For example, some can feel more comfortable listening to the broadcast of the audio podcasts through radios while others (e.g. younger audiences) may be more interested in exploring YouTube videos and social media.

Further, the multimedia dimension of this series amplifies its scope once its content can be disseminated through many different media such as radio, TV, web pages, social media, as classroom material, etc. Efforts will be made to use the most of each medium and therefore to provide the best learning experience possible. With this in mind, supporting materials will be offered in different formats such as questions for the audience and virtual forums.
7.3 distribution and dissemination
7.4 Segments of the episodes

Each video and radio show / audio podcast episode will consist of the following segments:

- Intro (with the music and the logo designed for the entire series);
- Introductory word by the program host (from the Patrin studio) - what is this episode about?
- Presenting the event - short version:
  - **Where** is it?
  - **When** was it?
  - **Who** was involved?
  - **What** happened?
- Expert(s);
- Local Roma point of view:
  - witnesses/survivors testimonies or/and their descendants;
  - local Roma today;
- Local majority population (common people, authorities, educators, politicians), telling about:
  - What happened (historical context)?
  - Why did this happen?
  - What are the consequences then and now?
- Personal story to focus on:
  - Describing the context on personal level (Roma life before, during and after the war);
  - Personal story inside the event (names, faces, pictures, artefacts)
- Conclusions (by best fitting participants, or our reporters/host):
  - Why did this happen (why targeting Roma)?
  - Could it happen again? (what is the situation today)
  - What should we do to remember, commemorate and learn form it?
  - What should we do to prevent that it ever happen again?
  - How does this event/experience correlate within other elements of our Roma identity?
- A story of Hope:
  - Have others overcome similar circumstances? Has similar trauma ever be healed? How?
- Program host promotes the series:
  - Invite audience to visit the web page and the entire online platform,
  - Explains what the online platform offers,
  - Remind the audience that materials might be used in schools or in other ways;
  - Among the announcements there are always resources that traumatised and suffering listeners can get access to: e.g. state social authorities, Jewish communities’ EZRA units specialised in the treatment of first, second and third generation holocaust victims and the like, local Roma NGOs etc.;
  - Announcing the next episode;
8. Language

8.1 Language of the program (audio & video)

- Main language is Romani;
- Second choice is English (international experts and guests);
- Third choice is local language (if they can’t speak Romani);

8.2 Language of the website

The website is bilingual: English and Romani, with additional languages available for different episodes (local language). Potentially, there are no limitations in adding additional transcripts and captions in other languages.

8.3 Translations, voice-over, subtitles and captions

All video episodes have captions. It is now relatively simple to add unlimited versions of captions in different languages to YouTube videos. We will always offer captions in:

- Romani - for parts that are spoken in other languages;
- English (even when English is spoken, in form of transcriptions);

Whenever possible, we will strive to provide also the captions in the language of the majority population of the region the program is made in/about;

All audio episodes have translations (voice-over) in Romani for parts spoken in other languages;

The summarised transcript of the episode (digest) in Romani, English and local language will be available online;
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