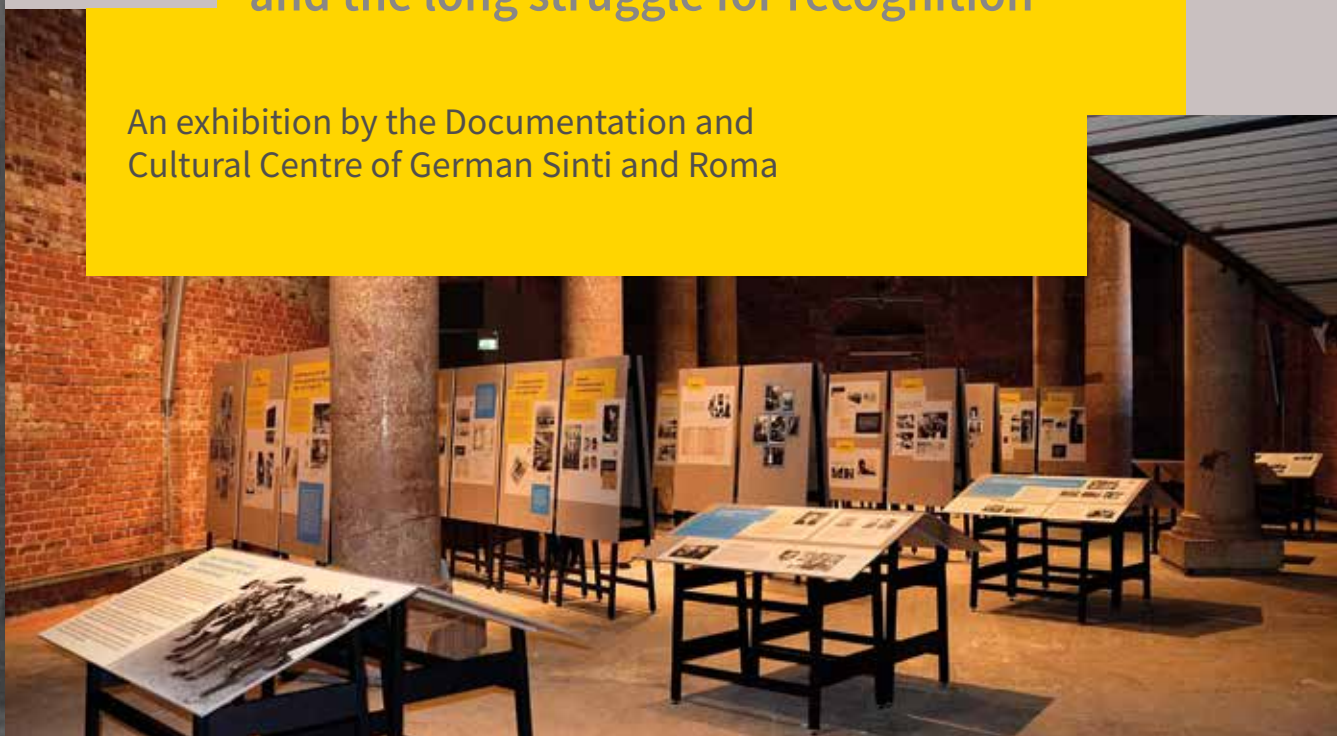




## ‘Racial Diagnosis: Gypsy’ The Nazi genocide of the Sinti and Roma and the long struggle for recognition

An exhibition by the Documentation and  
Cultural Centre of German Sinti and Roma





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## Patron of the exhibition: Michael Roth, Minister of State for Europe

The genocide of around 500,000 Sinti and Roma under National Socialism is still regarded as the “forgotten Holocaust”. It pains me that this genocide continues to receive far too little attention from the general public. Yet like the Shoah, the crimes committed against Sinti and Roma are among the darkest chapters of Germany’s history. The racist barbarity of the National Socialists hit them with full force – as in the horrific murder of 4300 Sinti and Roma in Auschwitz-Birkenau concentration camp, the 75<sup>th</sup> anniversary of which we will commemorate on 2 August 2019.

The exhibition “Racial diagnosis: Gypsy. The genocide of the Sinti and Roma people and the long struggle for recognition” is a painful but necessary wake-up call to ensure that we do not forget. It movingly portrays how Sinti and Roma were systematically marginalised, deprived of their rights, driven out of their homes and murdered during the National Socialist period.



## Patron of the exhibition: Michael Roth, Minister of State for Europe

Those who are aware of the past are much better equipped to ensure that its tragedies are never repeated. Our chequered history obligates us to fight hatred and marginalisation, intolerance and racism, discrimination and stigmatisation – not just in Germany, but around the world. For this reason, I was happy to assume the patronage of this exhibition, organised by the Documentation and Cultural Centre of German Sinti and Roma. It deserves many visitors, particularly young people. For the future always also needs remembrance.

In many European countries we are currently seeing a return to a nationalism and populism that we believed had long been overcome. Democracy, our open societies and liberal values are being disparaged. Movements like this need negative stereotypes in order to exploit people’s concerns and fears for their own political ends. They therefore

deliberately fuel resentment channelled above all against Sinti and Roma, but also against other ethnic, religious, cultural and sexual minorities. For example, when politicians call for Sinti and Roma to be documented as a separate category, they create a dangerous climate of marginalisation and hatred. We need to take a decisive stand against this – by raising awareness, providing information and creating a culture of remembrance.

Yet racism and populism not only undermine the rights of minorities, they target the heart of our democracy. I am convinced that this exhibition will help strengthen the democratic forces in European society that are working for a united and peaceful Europe based on the principle of solidarity, in which we can celebrate our differences without fear.



## What is the exhibition about?

### Contents

The focus of the exhibition is the National Socialist genocide of the Sinti and Roma: from the exclusion and disenfranchisement of the minority in the German Reich to their systematic extermination in Nazi-occupied Europe. The inhuman perspectives of the perpetrators are contrasted with the testimonies of the victims.

Old family photos of the Sinti and Roma provide a glimpse into the realities of the people's lives and allow them to stand out as individuals. The exhibition reveals the destroyed lives behind the abstract documents recording their bureaucratically organised annihilation.

The history of the survivors in post-war Germany, who were recognised as Nazi victims only later, is also dealt with here. It was the civil rights movement of the German Sinti and Roma that turned the ideological and personal perpetuations from the period of the 'Third Reich' into a topic of social debate. At the end of the exhibition, visitors get insights into the human rights situation of the Sinti and Roma minorities in Europe after 1989.

### Breakdown

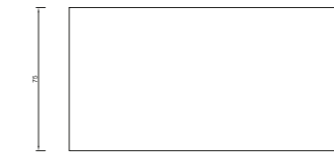
The exhibition comprises three chapters:

- Part 1: Introduction to the subject (3 panels)
- Part 2: The genocide of the Sinti and Roma in Nazi-occupied Europe (24 panels)
- Part 3: Post-war history and the present situation (9 panels)

### Accompanying media

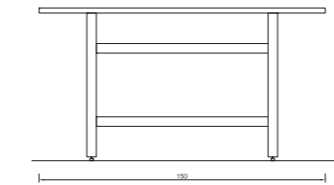
Visitors can open videos on individual topics including reports by the survivors of the genocide on their smartphones. Accompanying the exhibition a web portal with further material is available:

[www.sintiundroma.org/en](http://www.sintiundroma.org/en)

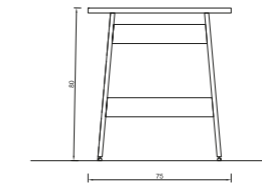


Top view of tables

Table upright

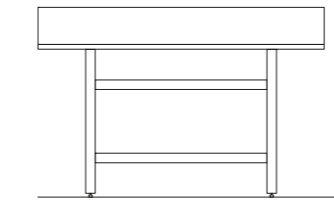


Front view

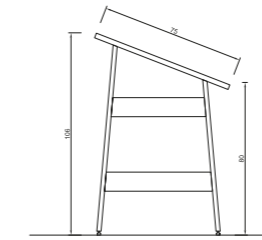


Side view

Table diagonal

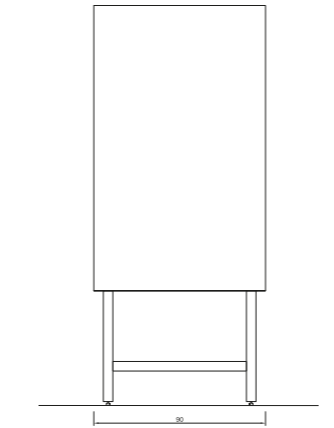


Front view

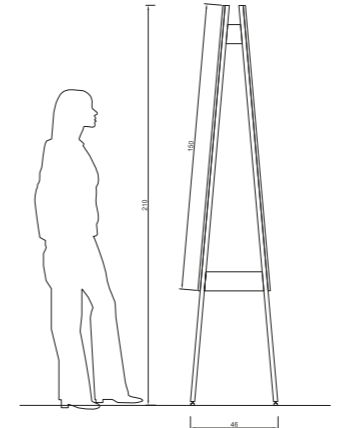


Side view

Display stand



Front view



Side view

## What is important for rental and transport?

### How much space does the exhibition need?

The exhibition needs approx. 200 m<sup>2</sup>. The display stands allow variable types of presentations.

### What does the exhibition include?

- 24 display stands: 211 cm (l) x 90 cm (w) with 2 graphic panels each: 150 cm (l) x 90 cm (w)
- 9 tables: 75 cm (l) x 150 cm (w) x 127 cm (h) with inclined surface: 75 cm (l) x 150 cm (w)
- 3 tables: 75 cm (l) x 150 cm (w) x 80 cm (h) with horizontal surface: 75 cm (l) x 150 cm (w)

### How is it packed and how much does it weight?

The exhibition is packed in transport crates:

- 4 crates for 24 display stand frames  
Weight: 4 x 130 kg  
Dimensions: 220 cm (l) x 72 cm (w) x 98 cm (h)
- 8 crates for 24 display stand panels  
Weight: 8 x 110 kg  
Dimensions: 160 cm (l) x 72 cm (w) x 109 cm (h)
- 2 crates for 12 table frames  
Weight: 2 x 105 kg  
Dimensions: 110 cm (l) x 72 cm (w) x 119 cm (h)
- 2 crates for 12 table panels  
Weight: 2 x 140 kg  
Dimensions: 160 cm (l) x 33 cm (w) x 94 cm (h)

- 1 crate for all jambs  
Weight: 230 kg  
Dimensions: 125 cm (l) x 70 cm (w) x 50 cm (h)

- Total weight: 2.2 tonnes (17 crates)

### What costs are incurred?

Transport and insurance (separate contract), no loan charge

### Whom can you ask?

In case of queries, please contact:

Documentation and Cultural Centre  
of German Sinti and Roma  
Bremeneckgasse 2  
69117 Heidelberg  
Germany

Phone → +49 6221 981102  
E-mail → [presse@sintiundroma.de](mailto:presse@sintiundroma.de)

## How does the setup and dismantling process work?

### What kind of vehicle is required for transport?

Either 7.5-tonne truck with lift (additional protection during transport for stacked boxes needed) or two 3.5-tonne trucks with lift (transport without stacking of the boxes).

### What kind of help is required for loading and unloading?

The boards are in boxes with wheels. The boxes should be fixed with belts during the tour.

### How will the exhibition be delivered?

The exhibition will be delivered in crates (see above for dimensions).

### How much time does setting up the exhibition take?

At least two people are needed for the setup. Depending on manual skill, 5 hours are needed for this.

### Which tools are needed?

A screwdriver, preferably an electric one, is needed for opening the crates. The following tools are needed for setting up and adjusting the bases:

- Cross-head or slotted screwdriver
- Rubber mallet
- An appropriate Allen key with handle is available

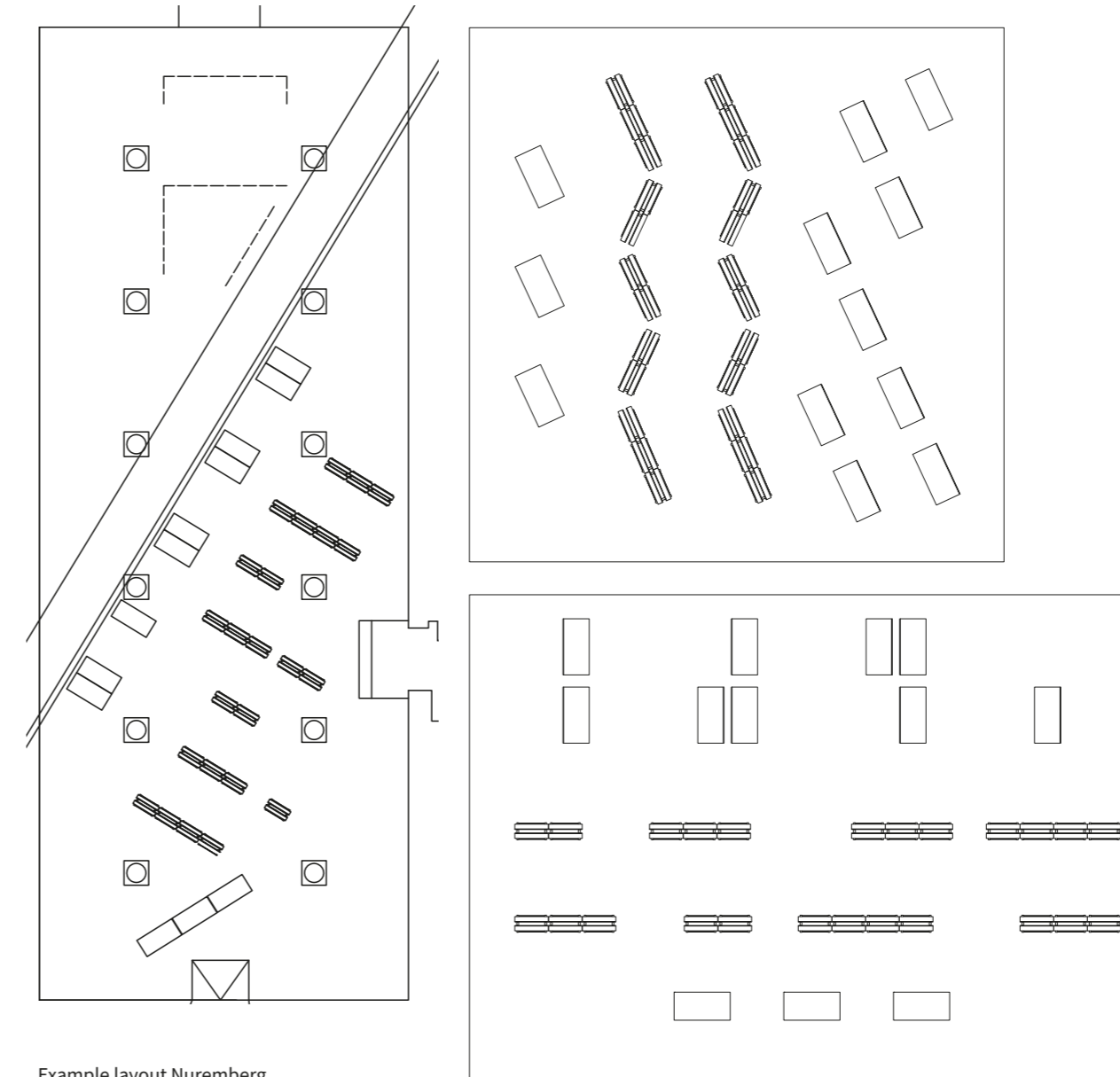
### How does the setup and dismantling process work?

An illustrated guide is included for the setup. The setup procedure is very easy. The frames must be put together and fixed with an Allen key. The foot height is adjusted using an open-end spanner on the adjusting nuts provided for this. The picture panels are mounted and tightened. After the individual parts are dismantled, they must be packed into the crates provided. If the exhibition has to be stored, the crates can also be piled up.



## What kind of exhibition room is needed?

The minimum exhibition area is 200m<sup>2</sup>. The exhibition can be adapted to different floor plans. The panels can be arranged in rows as well as in zigzag form. The visitor must be able to view the display stands from both sides. Unevenness of the floor can be levelled using adjustable feet.



Example layout Nuremberg

## How does the exhibition look like?



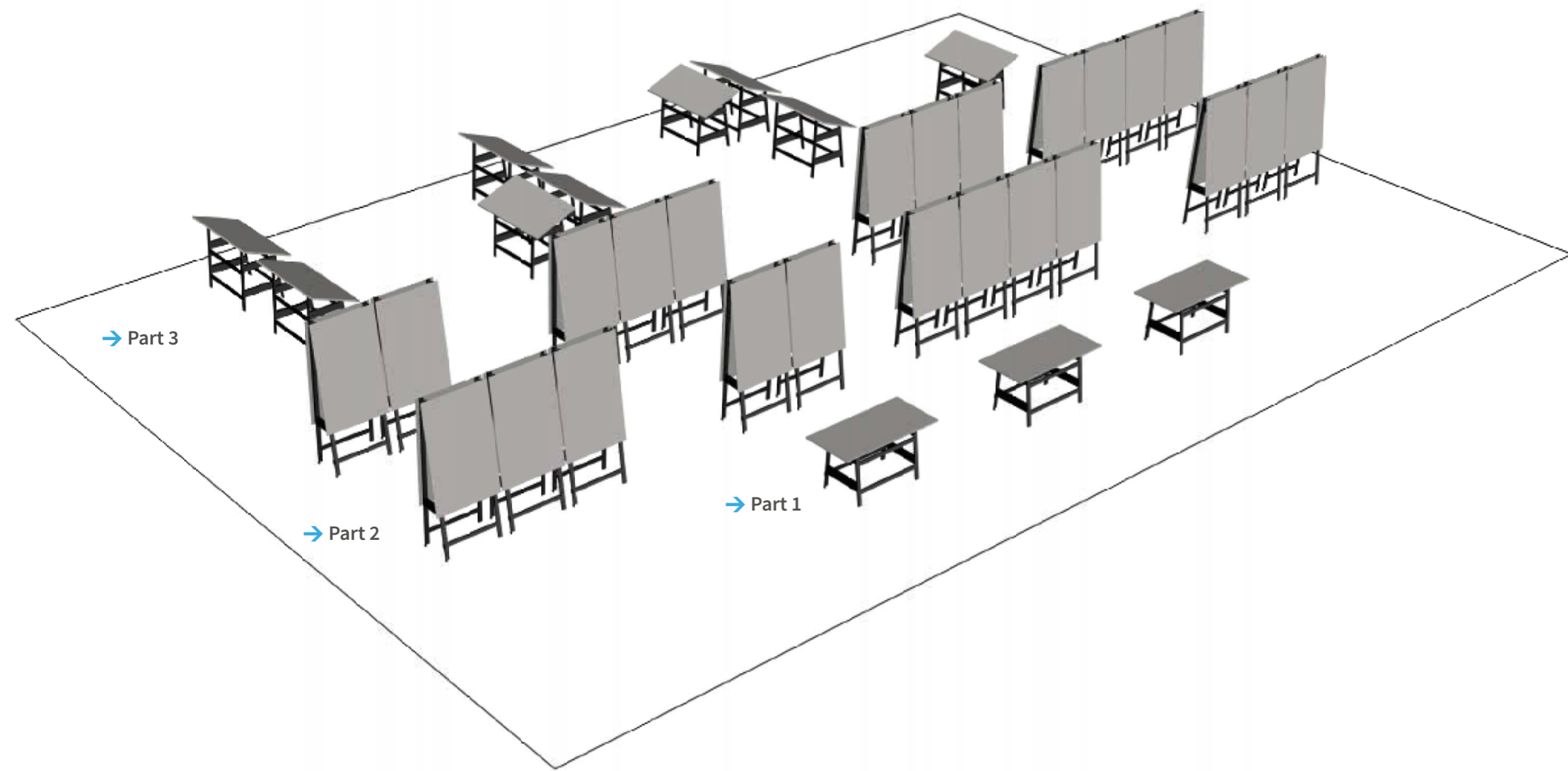
- Clearly structured
- The presentation is easily accessible and focuses on the essential information
- Many photos from private collections

## How does the exhibition look like?





How does the exhibition look like?



How does the exhibition look like?



Presentation in Nuremberg 2017



## Which thematic structure does the exhibition have?

Part 1 → Introduction (3 tables with horizontal surface)

A general section at the start introduces visitors to the topic covered by the exhibition and provides a historical overview. In addition to clarifying the terminology ('Gypsies', Sinti, Roma), this section vividly describes the role of popular images of 'Gypsies' and the mechanisms of stereotyping in order to reveal deeply rooted patterns of prejudice. First-hand accounts from Sinti and Roma themselves from different eras and geographical regions are presented as counterpoints to this.

### Chapters

- About the terms 'Sinti' and 'Roma'
- Popular 'gypsy' images
- Participating in society
- Special legislation directed against 'gypsies'
- Self-assertion





## Which thematic structure does the exhibition have?

Part 2 → The Holocaust Perpetrated on the Sinti and Roma in Nazi-occupied Europe (24 display stands)

The main section of the exhibition documents the history of the persecution of the Sinti and Roma in the Nazi era, from the exclusion and disenfranchisement of minorities in the German Reich to their systematic extermination throughout the Nazis' sphere of influence. The key developments and European dimensions of the genocide are revealed here. The exhibition aims to show that the Holocaust of the Sinti and Roma represented a new dimension of (state) crime and not merely an intensification or radicalisation of a centuries-long history of persecution. The exhibition aims to break down the inhumane perspective of the perpetrators and reveal it to be a propagandistic construct: It does so primarily by means of a counter-narrative from the perspective of the victims. Historical private and family photos that were preserved during the Holocaust make up a core element of the exhibition.





## Which thematic structure does the exhibition have?

Part 2 → The Holocaust Perpetrated on the Sinti and Roma in Nazi-occupied Europe (24 display stands)

### Chapters

- Racial ideology as a state doctrine
- A comprehensive assessment: the Racial Hygiene Research Centre
- Municipal detention camps for Sinti and Roma
- Forms of exclusion
- Excluded from working life
- Excluded from schools
- Excluded from the armed forces
- Transfers to concentration camps
- The persecution of the Roma and Sinti in Austria
- Organising the extermination: Reich Main Security Office
- The first deportations to occupied Poland
- Sinti and Roma in the ghettos and forced labour camps
- The European dimension of the Holocaust perpetrated on the Sinti and Roma: Czechoslovakia, Poland, France and Belgium, Netherlands, Italy, Serbia, Croatia, Soviet Union, Romania, Hungary
- Sinti and Roma at the Auschwitz-Birkenau extermination camp
- Himmler's deportation order of 16 December 1942
- Sinti and Roma children deported from children's homes
- Assistance denied: the role of Catholic bishops
- Camp section B II e at Auschwitz-Birkenau: the 'gypsy camp'
- Mengele's human experiments at Auschwitz-Birkenau
- The uprising of 16 May 1944 and the 'liquidation' of the 'gypsy camp' on 2-3 August 1944
- The road to liberation





## Which thematic structure does the exhibition have?

Part 3 → After the Genocide: Exclusion and the Struggle for Recognition (9 tables with inclined surface)

The last section of the exhibition looks at the history of the surviving Sinti and Roma in post-war Germany, whose status as victims of Nazi persecution was recognized very late by government and society, and it traces this history into the present day. Ideological and personal continuities from the Nazi era were gradually overcome only through the painstaking political activities of the civil rights movement of the German Sinti and Roma, although the lingering effects are felt to this day. The end of the exhibition provides an overview of the human rights situation of the Sinti and Roma minorities in Europe after 1989.

### Chapters

- Difficult new beginnings
- The perpetrators' defining powers
- Compensation denied
- Belated judicial reappraisal
- Stepping out from the shadows: the civil rights movement of the German Sinti and Roma
- The Central Council of German Sinti and Roma
- No dawning of a new era after 1989: Roma as victims of social exclusion and racist violence
- Antigypsyism gains ground
- A twenty-year struggle for a dignified remembrance: the national memorial for the murdered Sinti and Roma

## Which thematic structure does the exhibition have?





## Are the contents available in my language?

The exhibition contents are presented in English. In addition we provide 10 tablet computers that visitors can use to access the content in different languages during the tour. We plan to continuously add more languages. Do not hesitate to contact us for availability in your desired language.

### Available languages

- Czech
- French
- Hungarian
- Polish
- Serbo-Croatian





Accompanying the exhibition a web portal with further material is available. The portal provides a contemporary tool for educators and teachers to raise young people's awareness for the history of the Holocaust of the Sinti and Roma by way, for example, of a teaching unit. Due to its intuitive menu operation the online tool is also suitable for independent studies or to gain a deeper insight into the subject. The content of the website is based on the portable exhibition 'Racial Diagnosis: Gypsy'. The Nazi genocide of the Sinti and Roma and the long struggle for recognition. However, the online version is expanded by numerous videos, photographs and documents.

[www.sintiundroma.org/en](http://www.sintiundroma.org/en)



## Acknowledgment

Our special thanks goes to the survivors of the genocide and their relatives, who entrusted us with their private photographs and documents.

Old family photos that were preserved during the Holocaust make up a core element of the exhibition. Not only do they preserve the memory of the people who fell victim to the genocide, they are also symbols of self-determination and representations of an individual cultural identity beyond the context of persecution.





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