

# Holocaust Education: New Learning Pathways

A recent JDCRP survey of Holocaust education materials found few programs that address the looting campaign of Jewish-owned cultural property by the Nazis, their allies and collaborators.

To address this critical gap, JDCRP has launched educational initiatives on looted cultural property, together with partner institutions, to provide new pathways into Holocaust education. Key goals include:

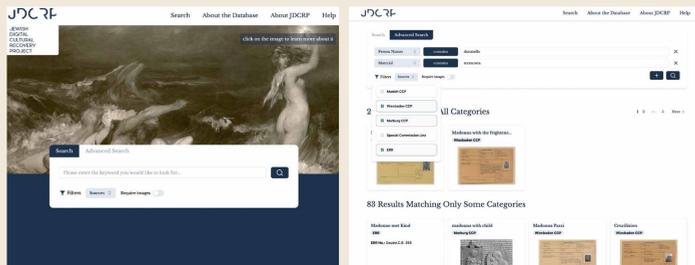
- Awareness of the integral role of cultural property expropriation in the genocide of the Jewish people.
- An interactive digital entry point to trace the journey of looted cultural objects and their owners.
- Usage of archival records to recover forgotten Jewish contributions to European culture and history.
- Exposure for new audiences to Nazi-era cultural plunder.

Two projects were developed that show helpful paths expanding awareness, knowledge, and interest in research on Nazi-looted art.

## EDUCATIONAL PROJECT 1:

**ReCLAIM data platform, Digital Engineering Faculty, Hasso Plattner Institute, University of Potsdam, 2023-2024**

JDCRP and the Hasso Plattner Institute (HPI) at the University of Potsdam launched a special senior year project to test the use of artificial intelligence (AI) programs for archival data storage. Eight bachelor students developed a prototype for JDCRP of an AI-powered research platform to search for relevant archival documents on Nazi-era cultural plunder. The project was supervised by HPI Professor Felix Naumann, in close cooperation with JDCRP experts Jonathan Blok and Anne Uhrlandt.



[2]

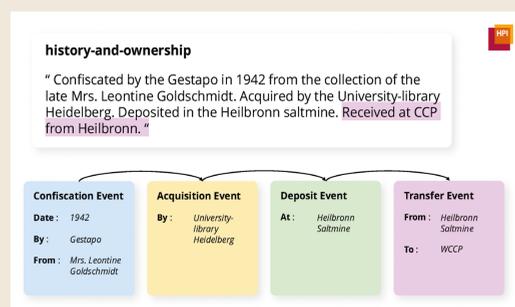
## STEP 1: UNDERSTANDING THE HISTORY

The students learned about the Holocaust-era dispossession and expropriation of Jewish-owned cultural property.

*“We watched plays and movies, visited several museums, and met with provenance researchers and art historians. We did not know the lengths to which the Nazis used art looting to oppress the Jewish people.”* HPI Student

## STEP 2: BUILDING A PROTOTYPE

The students met regularly as a team, creating work packages, using collaborative tools, and evaluating their approaches collectively.



[1]

Months later, they created ReCLAIM, the prototype of a functional research platform.

## EDUCATIONAL PROJECT 2:

**Nazi-Looted Art: How Can I Research This? A Three-Part Online Introduction**

In February 2025, JDCRP partnered with the Zentralinstitut für Kunstgeschichte (ZI) and Technische Universität-Berlin (TU) to offer a 3-part online seminar: “Nazi-Looted Art: How Can I Research This?”. The online series was created chiefly to train younger generations in archival research methodology, also to expand knowledge of archival sources on stolen cultural property for more advanced provenance researchers.

This free program introduced an average of 130 participants at each session to key archival resources needed to reconstruct the journey of looted objects from the time of looting to the last-known locations of the stolen property. The seminars also provided general historical context to underline the broad European scope of the looting. Trainers were JDCRP’s Anne Uhrlandt, ZI Professor Christian Führmeister and TU Professor Meike Hopp.

ZENTRALINSTITUT  
FÜR KUNSTGESCHICHTE



**NS-Raubkunst:  
Wie kann ich das recherchieren?**  
Eine Einführung als Online-Seminar in drei Schritten

6., 13. und 20. Februar 2025  
16:00 bis 18:00 auf Zoom, kostenlos

[4]

## STEP 3: REFLECTING

Each student wrote a thesis on different aspects of the project. In July 2024, they presented their work at a public event.

*“By making data on Nazi cultural looting accessible, a central platform promotes research and public awareness of the systematic erasure of Jewish identities. As an educational database, it has the potential to reveal patterns of antisemitism and counter distortion and trivialization of the Holocaust.”* HPI Student



[3]

One of the participants shared:

*“As a student taking her first steps toward the art market, I needed not only theoretical knowledge but also concrete research methods. The seminar’s practical approach was very valuable for me.”*

Quelle:  
(1944) Cay Friemuth,  
Die geraubte Kunst,  
Braunschweig, 1949,  
S. 78.  
Das Staatarchiv Marburg als  
Central Collecting Point,  
Marburg, 2021,  
S. 38.

[5]



For a full view of all references related to each panel of the exhibition, please use this QR code.