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# TOOLS TO EDUCATE THE NEXT GENERATION OF STORYTELLERS TO HELP THEM DOCUMENT PAST CONFLICTS TO BUILD A MORE PEACEFUL FUTURE

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## ABSTRACT

Uncovering where we came from may help the human race avoid past mistakes and build a more peaceful future. Multimedia oral histories, period photographs, and photographic exploration of historic locations are tools that allow us to educate future generations and work to prevent conflicts. The power of storytelling runs deep within us as a society, and discovering the tools to help us tell these stories is vital for young people to create a voice for themselves. Visual journalism can be at the forefront of this education. This project focuses on three educational resources young storytellers can use to capture historical accounts from past conflicts. These tools include documenting locations with historical significance, utilizing archival photographs, and capturing first-hand accounts of past conflicts. This body of work will focus on telling the story of WWII. However, the concepts are relevant for any past conflict providing the next generation of storytellers with the skills to document history.

Keywords: storytellers, visual journalism, past conflicts, peaceful future.

TOOLS TO EDUCATE THE NEXT GENERATION OF STORYTELLERS TO HELP  
THEM DOCUMENT PAST CONFLICTS TO BUILD A MORE PEACEFUL FUTURE

by

Tracy Mack-Jackson

B.S., University of Miami, 1991

Thesis

Submitted in partial fulfillment of the requirements for the degree of  
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## Chapter 1

### Introduction

When we document history, we are really documenting change — change in human behavior, society, and culture over time. Understanding what came before is critical to recognizing and solving present-day problems. In the words of James Nachtwey (Segal Hamilton, 2017, para. 20), one of the world's most respected documentary photographers, "I believe in the power of information in the mind of the public. The process of change is dependent upon that."

Visual storytelling is often a study of the human spirit or human experiences. Telling the story of historical conflicts through photography is often thought to provide powerful information that may elicit a change for the future. During WWII, many risked their lives to preserve this history for generations to come. Robert Capa was a photographer who captured conflict and war before, during, and after WWII. Frank Möller (2019, p. 90), Senior Research Fellow at the Tampere Peace Research Institute (TAPRI), University of Tampere, Finland, who established visual peace research as an integral part of peace and conflict studies, explained how "Capa, while insisting on the necessity to document war visually, did not celebrate war as a social institution. Many of his photographs allude to peace as a potentiality, nurturing the belief—and the hope—that peace may return once violence stops." It is those images of war that continue to teach young people about the many sacrifices that come with conflict. The idea is for people to realize that although they may seem different from their ancestors, many values and goals remain

similar over time. Without these stories, humankind would live in a vacuum and may miss the rich experiences from the past to help guide future decisions. Visual storytellers learn to appreciate how intimate and personal this work is. Telling someone's story is a true gift, even an honor, whether as a still photograph, a video interview, or presenting historical images that someone else took the time to capture.

Photography can be used to educate and inspire humankind. People learn about other parts of the world from photographic images they have seen online or in newspapers, magazines, television, and documentaries. Photo stories go beyond the single shot and combine a group of images that fill in the questions people often ask when they see one memorable photograph. Visual storytellers need to decide what they are trying to say with their pictures when discovering ideas for a photo story. We live in a divisive time; we live in a time of conflict. War and conflict are not new to the world, however. One way society can try and create a more peaceful future is through educating the next generation about past conflicts. Frank Möller (2019, p. 14) goes on to explain how "Photojournalism focusses on the representation of violence but often contains, implicitly, a peace dimension. Such photography can be called a *negative* peace photography." Knowledge is power, and visual storytellers are in a unique position to educate through the medium that young people highly relate to, imagery. According to a Pew Research study (Anderson & Jiang, 2018, para. 1), "YouTube, Instagram and Snapchat are the most popular online platforms among teens. Fully 95% of teens have access to a smartphone, and 45% say they are online almost constantly." The Pew Research Center also found that roughly seven-in-ten US teens ages 13 to 17 (72%)

said they used the photo and video sharing platform Instagram (Schaeffer, 2021, para. 6), making education with images a powerful tool that can be used to raise awareness of the effects of conflict.

There is history in everything we do, but in a world with considerable strife, turning the focus to past conflicts may help people understand how to avoid the same mistakes as their ancestors. As the next generation of storytellers document the human experience, the tools in this body of work will help them convey their message and work toward building a more conflict-free world.



## Chapter 2

### Documenting Locations with Historical Significance

Documenting historical locations gives visual storytellers the unique opportunity to convey what happened at historic sites and connect them with the present day. As Robert Penn Warren (University of Nebraska Press, 1998, p. 100) so eloquently stated, "History cannot give us a program for the future, but it can give us a fuller understanding of ourselves, and of our common humanity, so that we can better face the future."

Focusing on what locations look like today and conveying the compelling feeling of what was once an area of dissension can be a powerful tool for visual journalists trying to tell a story from the past.

Figure 1 is a series of photographs from Belgium, Germany, and Luxembourg – all once war-torn countries in Europe. Each picture is significant to the story of walking in the footsteps of WWII soldiers who were there. These images can educate young people about this critical time in history and how the scars of war remain fresh 75 years later.

Figure 8 is a map of the locations for each photograph and enforces how war can span across multiple countries, and in the case of WWII, around the world. Image 1.1 begins the series with a team of international historians using an original WWII map to chart the photographer's journey through these once war-ravaged areas in Europe. When telling a story, the opportunity to photograph the exploration itself can often be a good beginning. It can draw the viewer in and get them interested in the photographer's journey while delivering a starting point for the story.



**Image 1.1** An original WWII map is studied to discuss our route as we journey across Belgium, Luxembourg, and Germany during the 75th anniversary of the Battle of the Bulge in December 2019. We worked with a team of European historians and researchers in Manhay-Grandménil, Belgium. During the Battle of the Bulge, it was one of many towns in the region that saw fierce fighting. On Christmas Day 1944, a battle erupted between American units and the German 2nd SS Panzer Division "Das Reich" in Grandménil. American forces prevailed, but the battle was one of many that forever changed small towns throughout Belgium.

*Photo by Tracy Mack-Jackson*

Sometimes more explanation is needed for certain pictures than others. For example, with the proper research, a simple house on a curved road can take on an entirely new meaning by revealing its history. The Dumont house in Image 1.2 is an example of that. By showing viewers that history can be found in unexpected places, they will hopefully be intrigued to see other areas of historical significance that have been uncovered as they move through the photo story.

**Image 1.2** The destruction of World War II can be seen in terms of a "then and now" comparison at the "Dumont House" in Belgium. On the morning of December 16, 1944, SS-Standartenführer Joachim Peiper and his unit, known as Kampfgruppe Peiper, part of the 1st SS Panzer Division, launched a surprise assault in the vicinity of this home. Encountering blown bridges and narrow roadways unsuitable for large tanks, Kampfgruppe Peiper had a slow and arduous start to their offensive. As the lead units of Peiper's armored column advanced across the Cheneux bridge over the Amblève River, they were located by American P-47 fighter aircraft of the 386th Fighter Squadron, 365th Fighter Group. The 3-kilometer-long German column was caught in the open and heavily bombed and strafed by sixteen P-47s for over two hours. Alongside many of his crews, Peiper abandoned his tank during the attack and hid in a small bunker opposite the two-story residential house. During the aerial strikes, a bomb exploded and collapsed the house, destroying it and killing its two inhabitants, Mr. Jules Dumont and Mrs. Maria Goffinet. Several other civilians also lost their lives near the Cheneux bridge, killed by the strafing planes or German tank fire.

*Photo by Tracy Mack-Jackson*



Some stories can be accomplished with a single photograph, while other locations may require multiple photos to tell their history, like Images 1.3 to 1.6. These photographs from the Malmedy Massacre location provide stronger historical details as a group.



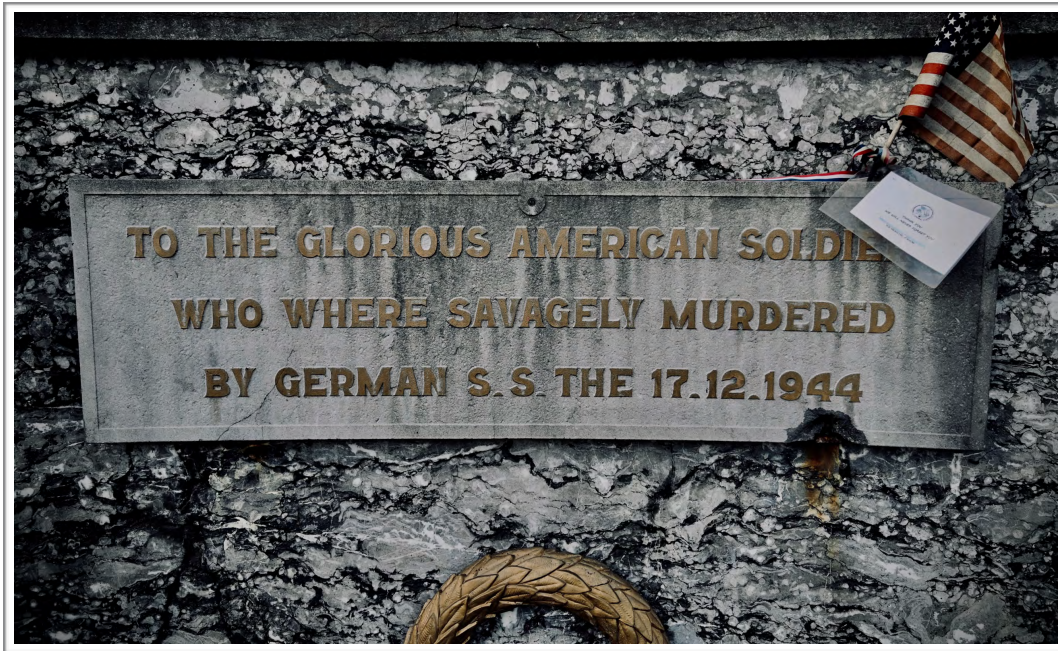
**Image 1.3** This beautiful piece of countryside in Malmedy, Belgium, was the scene of one of the most horrific atrocities toward Americans during WWII. 84 American POWs were murdered by their German captors during the Battle of the Bulge on December 17, 1944. German soldiers from the 1st SS Panzer Division captured over 100 American soldiers at Baugez Crossroads outside of Malmedy and were ordered not to take prisoners. The Germans placed the Americans in an open field and fired their machine guns. When the shooting stopped, the SS went through the field where some victims were still alive and systematically finished them off with pistol shots at short range, leaving 84 soldiers dead. Some managed to escape to tell the world about this heinous war crime committed by German forces.

*Photo by Tracy Mack-Jackson*





**Image 1.4** Remembrance crosses lie waiting for the next ceremony at the Malmedy Massacre Memorial in Belgium. 73 Germans were tried for these acts during War Crimes Trials held at Dachau Concentration Camp in 1946. Of the 73, 42 received death sentences, 21 life imprisonment, and the rest, long prison sentences. All of these sentences were eventually reduced, and by 1956, all had been released from prison.  
*Photo by Tracy Mack-Jackson*



**Image 1.5** The Americans killed by Waffen SS troops serving with Kampfgruppe Peiper, part of the 1st SS Panzer Division, are held in honor at the Malmedy Massacre Memorial at Baugnez Crossroads. It took several weeks for American troops to arrive at the massacre location; they eventually reached the site on January 14, 1945, discovering the frozen, snow-covered bodies.

*Photo by Tracy Mack-Jackson*





**Image 1.6** John Henry Cobbler was born on April 2, 1922, in Virginia and served as a Private in Battery B, 285th Field Artillery Observation Battalion during World War II. He died at the age of 22 during the Malmedy Massacre in Belgium and is buried at the Henri-Chapelle American Cemetery in Hombourg, Belgium. His service and sacrifice are honored on the wall of victims at the Malmedy Massacre Memorial.  
*Photo by Tracy Mack-Jackson*

Documenting historical locations can take visual storytellers to buildings and homes that still bear the scars of bullets and shrapnel even 75 years later. Displaying the lasting effects of war on a community's infrastructure may help to educate how conflict can leave a lasting impression for generations to come. Images 1.16 and 1.23 show how photographers can illustrate the enduring aftermath of conflict and war on a community.



**Image 1.16** Seventy-five years later, buildings in the Ardennes still bear the scars of war. This mortar-damaged building in the village of Berlé is a reminder of the dark history that many villagers remember to this day. On January 9, 1945, Berlé was liberated by the American 90th Infantry Division.

*Photo by Tracy Mack-Jackson*





**Image 1.23** Off the main intersection in Foy, Belgium, sit war-torn buildings. On January 13, 1945, when Easy Company of the 506th Parachute Infantry Regiment, 101st Airborne Division was attacking Foy, several men were pinned down by a sniper hidden in this location. Suddenly, one of the men spotted the German sniper in the top window of this building (right). Staff Sergeant Darrell Cecil "Shifty" Powers raised his rifle and took out the sniper, allowing the company to move ahead safely. Powers' action is portrayed in the 2001 HBO miniseries *Band of Brothers*. Despite the arduous battles, these buildings stand today as a testament to the fighting this small town endured during the war.  
*Photo by Tracy Mack-Jackson*

One of the most important topics in the eyes of today's generation is the urgency of environmental preservation and tackling climate change. Today's youth need Earth to continue to be habitable for their future. A Washington Post-Kaiser Family Foundation poll found, "A solid majority of American teenagers are convinced that humans are changing Earth's climate and believe that it will cause harm to them personally and to other members of their generation. Roughly 1 in 4 have participated in a walkout,

attended a rally or written to a public official to express their views on global warming — a remarkable level of activism for a group that has not yet reached voting age.” (Kaplan & Guskin, 2019, para. 3) War can have a lasting effect on the landscape as much as a community's infrastructure. Photographs showing the devastation from past conflicts can impact young people and may influence their feelings about war, especially from an environmental perspective. Conflict and Environment Observatory Research and Policy Director Doug Weir (CEOBS, 2022, para. 30) explains, "While armed conflicts and military activities can cause or facilitate many different forms of environmental harm, addressing the environment during and after conflicts can also create opportunities for building and sustaining peace, and for helping to transform societies through sustainable recovery." Images 1.20 and 1.30 are clear examples of how Earth has yet to heal from the scars of WWII 75 years later.



**Image 1.20** Today, foxholes and trenches still mark the war-torn areas of Brandscheid, Germany. These hand-dug holes in the ground saved countless lives during World War II, allowing soldiers to escape enemy fire from small arms that would fly over their heads. Depending on the fighting in an area, soldiers would stay in their foxholes for hours or even days at a time.

*Photo by Tracy Mack-Jackson*





**Image 1.30** On January 4, 1945, paratroopers from A Company of the 551st Parachute Infantry Battalion conducted one of World War II's rarely documented bayonet charges in the woods near Dairmont, Belgium. The company attacked several enemy machine gun positions and inflicted significant loss of life on the Germans. A Company then moved across a line of foxholes, killing German soldiers in the process. After, some Americans began to unleash their pent-up anger, continuing to bayonet the fallen Germans. Today, remnants of foxholes dug by the soldiers who fought here are visible scars on this forest even after 75 years.

*Photo by Tracy Mack-Jackson*

Weir (*CEOBS*, 2022, para. 2) adds, "The environmental impact of wars begins long before they do." Images 1.26 and 1.28 show that not all environmental repercussions are from destruction. The impact can also be from structures that leave an indelible mark on areas like those throughout Europe. For example, ecological damage leading up to and during WWII includes building 18,000 bunkers, tunnels, trenches, and anti-tank barriers for defenses — just in one forested region of Western Europe.



**Image 1.26** Surrounded by trees and brush, hidden in the shrubs in Bollendorf, Germany, lies part of the Siegfried Line, known in German as the Westwall. Destroyed and abandoned German bunkers still line Europe's landscape today. Scattered through modern neighborhoods, open fields, and dense forests are reminders of World War II. This bunker is located on the banks of the Sauer river, opposite the Luxembourgish town of Bollendorf-Pont.

*Photo by Tracy Mack-Jackson*





**Image 1.28** While some German bunkers remain well preserved after 75 years, others sit nearly unrecognizable as they are taken back into the earth that surrounds them. This destroyed bunker is located in the depths of a nature preserve in Brandscheid, Germany. A previous visitor left this deer skull atop the ruins.

*Photo by Tracy Mack-Jackson*

Construction of tank obstacles along the Siegfried line, shown in Image 1.17, occurred prior to WWII and still leave a mark on the European countries where the war was fought. Using images like these can help visual storytellers connect with young people. Focusing on environmental concerns is one way to connect the past with the future and may help work toward creating more peaceful times to protect Earth's natural resources and biodiversity.



**Image 1.17** One can see why these German tank obstacles along the Siegfried Line were called dragon's teeth. These particular obstacles, located at Hollerather Knie near Hollerath, Germany, are part of the Siegfried Line built between 1936 and 1939. This defensive line consisted of 18,000 bunkers, tunnels, trenches, and anti-tank barriers. Such defense-based warfare strategy originated from the stagnant combat experiences of WWI but ended up being ineffective to the firepower, modern technology, and WWII strategic tactics of the 1940s. The Allies used heavy machinery to cover the dragon's teeth with dirt making a break in the line, and blew up sections to clear the way for the troops to proceed through.

*Photo by Tracy Mack-Jackson*

Some relics of war have stood the test of time, including these foxholes, fortifications, and trenches. Although peaceful today, roads, paths, and fields can also hold bloody secrets, once sites of massacres or deadly battles. Finding these locations can give a visual storyteller a unique approach or angle to their work. When visual storytellers can shed light on something new, they may have a better chance of engaging young people. "For a generation that's been inundated by information online, every piece of content



can feel disposable," said Julia Munslow from the Nieman Journalism Lab (2021, para. 8). "Smaller, more niche pieces of content allow journalists to capture this audience's attention and time. When Gen Z is intrigued, they will devour it." Areas underrepresented in history can be significant to telling a story and help reach younger audiences. Notice that Images 1.10, 1.13, 1.14, 1.18, and 1.21 all have a serene and even tranquil feel. Once people learn the events that transpired in these small towns, the war's impact becomes more apparent.



**Image 1.10** Today, Rochelival, Belgium, is a tranquil place. This is a drastic contrast from what transpired there during the Battle of the Bulge. On January 7, 1945, the 551st Parachute Infantry Battalion embarked on a battle that would ultimately force the unit into dissolution. The attack began with the objective of pushing the Germans across the Salm River; a location German forces had captured during their advance in mid-December 1944. While eventually victorious in Rochelival and eliminating the last German bridgehead for over 10 miles on the Salm River, the 551st was virtually eliminated. On January 9, after two days of fighting, only 110 of the 643 men who entered the battle were alive.  
*Photo by Tracy Mack-Jackson*





**Image 1.13** Farms and open fields have taken back the land near Rochelival, Belgium, where bloody battles were once fought during the Battle of the Bulge in WWII. Here, the 551st Parachute Infantry Battalion fought the Germans and came out victorious, but not without paying a heavy price.

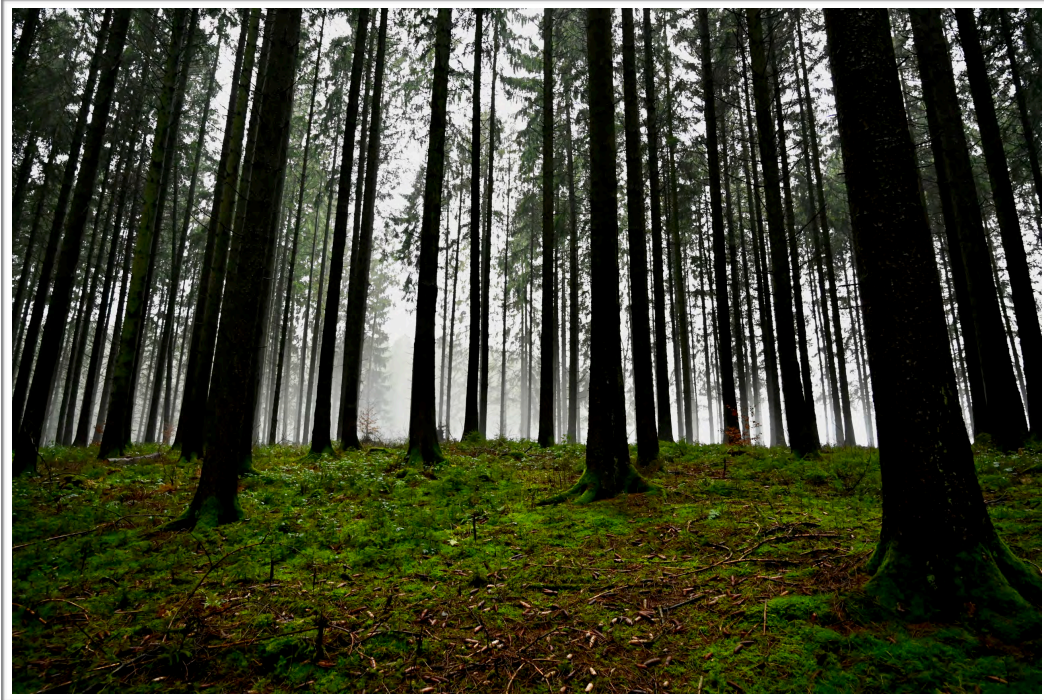
*Photo by Tracy Mack-Jackson*



**Image 1.14** As one travels through RochelINVAL, Belgium, monuments are tucked away among the trees and brush, honoring the men who lost their lives on this soil. Richard "Dick" J. Field was one of the few to survive this battle. He was so impacted by the loss of life he experienced that his last will was to have his ashes spread on the field where many of his fellow comrades lost their lives.

*Photo by Tracy Mack-Jackson*





**Image 1.18** Between September 1944 and February 1945, heavy German machine gunfire rang out from the dense forest of Brandscheid, a German village at the southern end of the Schnee Eifel. US soldiers from the 4th and 90th Infantry Divisions held back the Germans to eventually win this long and difficult battle.

*Photo by Tracy Mack-Jackson*



**Image 1.21** One can only imagine the scene that occurred 75 years ago while peering down this winding road in Brandscheid, Germany. German soldiers retreated after a long battle with the Americans, allowing the Americans to push further into the heart of Germany. The sense of calm that the area exudes today contrasts with what soldiers encountered in WWII.

*Photo by Tracy Mack-Jackson*

Documenting monuments, some prominent on major routes and others that are little known to the general public, may open young people's eyes to how war can be right in the middle of a community. The modern-day presence of American flags in Europe during significant battle anniversaries, as shown in image 1.7, can be striking to a foreigner. It is a life lesson to discover because although the war is generations behind us, the people of Europe remember and honor what the United States did for them in a way that US citizens may never understand. Liberation from tyranny is still a fresh memory in the minds of many European people in these regions. In 2017, the Journal of Youth Studies published a report (Wolnik, Busse..., 2016, p. 175) about how young people in European counties remember WWII. They found data detailing how "The

Second World War casts a long shadow over young people's life in Denmark, Finland and Germany. Even after 70 years WWII influences the young generation." Image 1.7 is a street in a small Belgium town that people pass daily. Subtle as it may be, the monument to such an important story from WWII speaks volumes about how the Europeans still remember the past.



**Image 1.7** While traveling through Europe, signs of war from 75 years ago still remind passersby of the conflict that occurred on this soil. Remembrances of the war, along with American flags, continue to educate future generations of Europeans about the liberation of their countries. This monument sits along a street in the small village of Granmenil-Manhay, Belgium. It was here that the 238th Engineer Combat Battalion laid a minefield that stopped the progression of the German 2nd SS Panzer Division and blocked their advance on Liege, Belgium, on December 24, 1944.

*Photo by Tracy Mack-Jackson*



A fleeting moment in Image 1.29 is a sign of hope and progress. Communities move on from war, but the length of time and the effort to rebuild can often be daunting and take generations to see the progress.



**Image 1.29** The beautiful landscape overlooking Hamiville, a village in the commune of Wincrange in northern Luxembourg, is now home to one of the largest wind farms in the country. In January 1945, the 359th Infantry Regiment of the 90th Division secured Hamiville and Wincrange as they made their way across Europe during the final days of the Battle of the Bulge.

*Photo by Tracy Mack-Jackson*

Finally, the most significant price of war is human sacrifice. None is more consequential than the sacrifice of life. According to the National WWII Museum (2022, table 2), It is estimated that around 60 million people, both military and civilians, died during WWII.

Therefore, it is vital to show the ultimate sacrifice, death, when documenting conflict and war. In Images 1.8 and 1.9, viewers can see the stark contrast between the American and German military cemeteries and how after 75 years of complicated postwar history, it is generally accepted that there is still considerable value in studying past conflicts.



**Image 1.8** Henri-Chapelle American Cemetery and Memorial in Belgium is the final resting spot for 7,987 fallen Americans, most killed during the Battle of the Bulge. While some chose to bring their loved ones home to America after the war, many families elected to leave their relative's remains in the soil where their lives ended. The family of Staff Sgt. Edward W. Anderson made the latter decision; his body remains in Belgium to this day. Anderson was a graduate of Crozier Technical High School in Dallas, Texas, and served with the 3rd Armored Division during WWII. He was wounded during the D-Day invasion of Normandy, France, but recovered and was sent back to the line, where he endured vicious fighting during the Battle of the Bulge in Belgium. He was eventually killed in action on Christmas Day, 1944.

*Photo by Tracy Mack-Jackson*



**Image 1.9** WWII German cemeteries in Europe are strikingly different from Allied forces' cemeteries. There are no crisp white crosses or well-maintained burial grounds. Instead, one finds dark grave markers that lie flat on the ground. Surrounding the stones is natural debris, a stark contrast to the pristine green grass that adorns Allied military cemeteries in Europe, even in the heart of winter. In Germany, war casualties from WWII often lie in graves that contain four or more soldiers under a single stone. The Wallendorf German military cemetery is a somber example of this process. The remains of German soldiers killed in action were relocated here after being temporarily interred in emergency field graves. Today, 326 soldiers are buried at this location. The seven soldiers buried together in this grave were killed on December 16 or 17, 1944 – the first and second days of the Battle of the Bulge.

*Photo by Tracy Mack-Jackson*

Documenting historically significant areas of the world is often thought to influence an individual's interpretations of conflict and their perceptions of landmark historical events. These perceptions can be critical to recognizing and solving present-day problems to work toward a conflict-free society. Visual storytellers are uniquely positioned to lead the way with this education since young people can discover and comprehend history



through the universal language of photography. Photographer Laura Morton (Laurent, 2017, para. 24) found her passion for photography through history. She described, "I believe it's incredibly important for photographers to document everyday life and even sometimes the seemingly mundane, not just for a better understanding of our times, but for individuals in the future to be able to reflect on who they are and how they got there. I pick stories and pursue the projects I do with the goal of documenting not only important issues of our time, but ones that will also be relevant or perhaps even more vital for our understanding of humanity in the future."

## Chapter 3

### Utilizing Historical Photographs

Historical war photographs and how they convey a story from the soldier's viewpoint are a tool visual storytellers can use to help educate young people with the hopes of preventing hostility in the future. However, first, we must explore the role of photography in conflict and war and how it has changed dramatically over the past 160 years. "When the Civil War began, photography was really in its infancy; it was just 20 years old," said Jeff Rosenheim (CBS News, 2013, para. 4), who heads the photography department at the Metropolitan Museum of Art in New York. "Photographers were forced to record war before and after battles, and combat was impossible to cover," explained Craig Allen (The New York Times, 2014, para. 4). Cameras at this time required long exposures and therefore were not capable of capturing the action of war.

Allen (The New York Times, 2014, para. 1) went on to discuss, "In 1914, as the outbreak of World War I brought mass slaughter to Europe's battlefields, photojournalism evolved rapidly in the muddy trenches, where 19th-century tactics met 20th-century weapons." "The First World War is the conflict in which the concept of documentary truth first evolved," said Hilary Roberts (Allen, 2014, para. 3), the photography curator at the Imperial War Museums in London and a co-author of *The Great War: A Photographic Narrative*. WWI also introduced photography from the soldier's point of view since carrying a camera was now feasible and practical for everyday troops on the front line. "Photography seems to have played a substantial role in the personal life of soldiers,"

said Bodo von Dewitz (Allen, 2014, para. 6), an expert on World War I photography who recently retired as curator of photography at the Museum Ludwig in Cologne. "It made them proud that they could inform their families with pictures and, more importantly, to document their heroic participation in this war."

World War II and the 1940s saw an even greater increase in the ability to capture wartime experiences to send back home. Smaller cameras and access to film developing and printing, even overseas, produced millions of images taken by the average soldier – both men and women. According to Kali Martin (2020, para. 1) from the National WWII Museum, "World War II wasn't just a man's war—350,000 American women answered the call and served their country," out of the 16 million men and women who served in the American Armed Forces during the war. However, with only around 2% being women and fewer that actually served overseas, it is rare to find photographs taken of women in significant wartime locations.

Image 2.1 shows a side of female nurses during WWII that is educational and historically significant. Dorothy Meeker Baggett arrived with her fellow nurses at Dachau Concentration Camp three days after the Americans liberated it. They felt compelled to document their experience and took dozens of photos while stationed in this infamous site of Nazi tyranny. Image 2.2 shows the other side of the war for these young nurses. Here, Baggett takes a moment to rest on a pile of coal that fueled the trains that entered and exited the camp each day, bringing the victims in and taking the corpses out. The

double exposure of this photograph resulted in an unexpected yet powerful image of her taking a reflective moment on these infamous train tracks.



**Image 2.1** Initially built as internment for political prisoners, Dachau eventually became Nazi Germany's first concentration camp. US Army nurses sit aboard boxcars inside the camp shortly after American forces liberated it. These boxcars transported thousands of prisoners into the camp to their deaths throughout the war. Corpses were then loaded onto the same boxcars, awaiting cremation.

*Photo by Dorothy Meeker Baggett, 1945 from the WWII Veterans History Project Collection*

**Image 2.2** Dorothy Meeker Baggett was born on September 1, 1920, and graduated from St. Margaret's Nursing School in Montgomery, Alabama. In January 1945, she landed in La Havre, France, as part of the 127th Evacuation Hospital. Four months later, the Americans liberated Dachau Concentration Camp on April 29, 1945, and just three days later, Baggett and her unit moved into the camp to provide medical aid to the surviving prisoners. Upon arrival, she witnessed the shocking conditions of the camp, including the thousands of surviving prisoners in appalling physical and



mental health. Many were suffering from severe malnutrition, typhus, malaria, dysentery, and dozens of other deadly illnesses and diseases. Over 40,000 were killed at Dachau, and Baggett encountered numerous corpses in the compound and the crematory. This double-exposed photo pictures Baggett during a moment of rest and reflection inside the camp, sitting atop a pile of coal. The railway track superimposed on the image is the same one that brought prisoners into the camp and sent corpses out.

*Image from the WWII Veterans History Project Collection*

Documenting what life was like during WWII for the young men and women who left their homes and families to serve in faraway lands can start by analyzing these wartime pictures. Including them in photographic and multimedia presentations often provides visuals that words cannot convey. What was a mere snapshot at the time has become a

vital historical record of what happened during this trying time in world history. The camera often turned a soldier into a photojournalist by simply being in the right place at the right time. Images 2.3, 2.4, 2.5, and 2.6 are examples of how diverse soldiers' images were during WWII. By documenting their daily surroundings, they provided millions of images that will educate generations to come. Visual storytellers can seek out unique images, like the ones below from the WWII Veterans History Project collection, that are not readily available in textbooks or online to bring a fresh perspective to the war.



**Image 2.3** A French child stands along the coast of Étretat, France. The town is located in the Normandy region and is known for its white chalk cliffs along the Atlantic, including the famous Porte d'Aval arch and L'Aiguille (the Needle), depicted in the background of this photo. During WWII, Normandy was the site of the D-Day landings, the Allied invasion of Nazi-occupied Europe beginning on June 6, 1944. An American soldier took this photo in the weeks following the invasion. The beaches were now quiet, but evidence of the war, including the hardships faced by the French people, was still imminent.  
*Image from the WWII Veterans History Project Collection*





**Image 2.4** American soldiers take in a majestic view of the Bavarian Alps from the panoramic window at Adolf Hitler's country house in Berchtesgaden, Germany. Known as the "Great Window", the location was a popular spot in the residence, frequented by the Nazis and then by American troops following the capture of Kehlsteinhaus, known as the Eagle's Nest in English, in April 1945.

*Image from the WWII Veterans History Project Collection*



**Image 2.5** A German child stands amidst the rubble streets of Frankfurt, Germany. An American soldier took this photo after US forces captured the city. Frankfurt had been subjected to intense firebombing attacks over the course of WWII, leaving much of its infrastructure destroyed and the civilian population homeless. Today, Frankfurt has recovered and is one of Europe's major financial hubs.  
*Image from the WWII Veterans History Project Collection*





**Image 2.6** An American soldier armed with a Thompson submachine gun stands alongside German graffiti proclaiming, “Führer befiehl, wir folgen dir!” (The leader commands, we follow!). Such propaganda was widespread in the Third Reich. As the war grew more desperate for the Nazis, phrases like this were commonly seen etched into buildings, printed on leaflets, or broadcast over the radio.

*Image from the WWII Veterans History Project Collection*

WWII was not only documented by soldiers but by military photographers representing all of the armed services from around the world. While they covered most aspects of the war, they could not be everywhere. The soldiers who created millions of more intimate pictures can be credited with contributing to much of what we know about the second world war. For example, James Milton Johnson, a Buffalo Soldier in WWII, can be seen in Image 2.7 marrying Luciana Scotti, an Italian woman he met while stationed in Italy. James and Luciana, who was considered a "War Bride", traveled back to the United

States along with their daughter Maria. When the newlyweds reached segregated 1940s America, they faced discrimination when the US Army assigned James to military bases across the southern United States. Such instances of racial discrimination were prevalent in America at that time. With modern-day racial discussions, trailblazing couples such as James and Luciana are critical to remember as they helped pave the way for freedoms enjoyed by generations that followed. This is just one way visual storytellers can use wartime photographs to make connections to current issues affecting society today.



**Image 2.7** James Milton Johnson served in the US Army's only all-black combat division, attached to the 599th Field Artillery Battalion, 92nd Infantry Division. He fought overseas in Italy, arriving on October 6, 1944, and was wounded in action in April 1945. Johnson was awarded the Purple Heart medal for wounds received in combat, becoming one of the few African-American soldiers to receive the esteemed decoration during WWII. During his time in Italy, James met Luciana Scotti, a 21-year-old Italian woman. They quickly fell in love and married in Leghorn, Italy, on February 25, 1946. This is one of the original photographs from James and Luciana's wedding. Note the bullet holes and shrapnel damage on the wall in the background.  
*Image from the WWII Veterans History Project Collection*

When studying photographic prints from the past, it is often helpful to examine them with a magnifying glass or scan them to view larger on a screen. Photographs often tell multiple stories that may be overlooked at first glance since younger generations are not accustomed to viewing small paper prints. Images 2.8 and 2.9 are dramatically different pictures, but both provide details from the war that may be overlooked if only observed from the small original photographic print. For example, there is apparent significant destruction pictured in Heilbronn, Germany, in Image 2.8. However, when the picture is enlarged, as in Image 2.8 Detail, the viewer will find personal items, like a piece of furniture that somehow survived while the building around it collapsed. These graphic images captured by ordinary soldiers help explain and allow us to connect with the human impact and consequences of war.



**Image 2.8** On April 4, 1945, fierce fighting erupted in the German city of Heilbronn, igniting a nine-day battle between American and German forces. Located on the Neckar River, the city had previously been bombed by the US Army Air Force and the British Royal Air Force. By the time ground fighting began, much of Heilbronn was already in ruins. An American officer took this photo of the city in mid-April 1945, once victory was secured and the streets were cleared of German resistance. Devastation like this was widespread across the former Third Reich. It took decades for Germany to rebuild its cities, airfields, and factories.  
*Image from the WWII Veterans History Project Collection*



**Image 2.8 Detail**



With a quick glance, Image 2.9 appears to be a mere snapshot of a man sitting in an airplane during the war. However, with a closer look and some research, it is discovered that the man is American military, and he is sitting on top of a captured German plane with an early form of radar mounted to it. The photo takes on more significance when it is revealed that the Allies used these captured planes and their superior innovations when developing military technology for the US in the future. (McFadden, 2021)



**Image 2.9** Sitting in the cockpit of a German bomber, an American soldier views a piece of captured enemy equipment. This photo was taken in Ingolstadt, Germany, the site of one of the Luftwaffe's (German Air Force) major air bases in the region. This particular bomber sports a camouflage paint scheme and has an early form of radar mounted to its nose. German technological advancements during WWII were often far ahead of the Allies, and the capture of radar equipment such as this proved vital to the development of American military technology in the postwar years.

*Image from the WWII Veterans History Project Collection*

After determining the specific details and importance of historical photographs, they can be used in photo stories or multimedia pieces to connect with people of all ages. For example, Image 2.10 could simply be a group of young people riding in a vehicle, but when viewed larger, it becomes clear that the subjects are young French and American soldiers on an American military transport truck. They are holding an American flag and celebrating the liberation of the French town they are driving through. The juxtaposition between the young people's jubilation and the older man on the left side of the image is something that today's generation could relate to. Photographs like this can connect the past with the present and help young people realize that they may not be all that different from the young men and women from the 1940s.



**Image 2.10** American soldiers and French soldiers rejoice atop a US Army vehicle following the liberation of a town in 1944. The exact location is unknown, but such scenes were common across Western Europe as Allied forces moved inland following the D-Day landings. Several elements of interest in this photo include “X” taped windows (to prevent splintering glass in the event of bombardment) and members of the French resistance wearing their rag-tag military uniforms, cobbled together to resist the German occupiers.

*Image from the WWII Veterans History Project Collection*

Original stories from conflict zones can still be discovered even once all survivors are gone. Photographic prints from WWII are ever-present examples of where these discoveries can come from. The millions of images that soldiers created during the war contribute to our understanding of this brutal time in world history and the consequences of conflict in our society. Utilizing these photographs as a tool to educate young people may open a newfound interest in remembering and studying the past. Analyzing past problems through photographs is a method of visual storytelling that can hopefully help bring more peace to the future by providing a unique perspective from

those who were there. Living through conflict dramatically impacts a person, and accessing their documentation of that experience may help solve current and future problems that could develop into conflicts. Visual Culture author Alina Cohen (2019, para. 2) wrote about the physical and psychological toll of photographing war and described, “Even when photojournalists return from war zones physically unscathed, their experiences can continue to burden their psyches. They might suffer from post-traumatic stress disorder or anguish over their roles in witnessing human tragedy. But they do so to inform the public about the costs of war and to shape news coverage about global events.”



## Chapter 4

### Capturing Firsthand Accounts

Spanish-born American philosopher George Santayana, who is often regarded as one of the most influential thinkers of the first half of the 20th century, once wrote, “Those who cannot remember the past are condemned to repeat it” (Santayana, 1905, p. 284). His words have stood the test of time, but whether we have adhered to his warning is up for debate. Written just nine years before WW1 erupted, Santayana’s powerful quote was perhaps a forewarning to the conflict-filled century that was to follow. Today’s generation is faced with the same challenge as those that came before; prevent future conflict and ensure that lessons from war are remembered and understood: the stakes, the suffering, the death, and the destruction. Historians, journalists, and scholars alike have turned to oral histories, defined as historical research through recorded interviews, as one way to educate the public about the importance of preserving history and trying to avoid future conflicts.

Oral histories with survivors of war and conflict is another tool that has seen success in educating young people about their past with the goal of preventing future conflicts. They can take the form of a documentary, multimedia story, or audio recordings, among other visually interesting work. While this paper concentrates on audio and video multimedia accounts, other deliverables use some of the same techniques for capturing a story. However, the story is the essential element. A successful oral history has no proper definition but relies on a few factors that ensure it becomes relatable, timeless,

and historical. Oral history projects, both traditional and progressive, can be a successful way to preserve a story.

Charlotte Schallié, Ph.D., a professor of Germanic Studies at the University of Victoria, and Ilona Shulman Spaar, Ph.D., the Education Director and Curator of the Vancouver Holocaust Education Centre, are working on a project called Narrative Art and Visual Storytelling in Holocaust and Human Rights Education. They are pairing award-winning graphic novelists with Holocaust survivors, working together to create 35-page graphic narratives based on the survivors' lives. The graphic narratives, an example of a nontraditional yet effective oral history, will become free multilingual downloadable teaching materials for in-classroom and remote learning worldwide (Schallié and Shulman Spaar, *Facing Canada*, 2021). While their visual output is different, the concept is easily transferrable to photography and multimedia. The power of visuals in today's education is overwhelming, and the need to educate with visual storytelling is often critical to engage future generations. Schallié and Shulman Spaar (*Facing Canada*, 2021) encourage students to think about how memories can be visualized, how the relationship between artist and survivor can shape our understanding of traumatic memories, and what these works of art tell us about the immediate and long-standing impact of violent times in history.

These same ideas can be transferred to short documentaries, and this particular examination of them will focus on WWII. According to the National Storytelling Network (2022, para. 5), "Storytelling is the interactive art of using words and actions to reveal

the elements and images of a story while encouraging the listener's imagination."

Renate Chancellor and Shari Lee ("Storytelling, Oral History, and Building the Library Community", 2016, page 1) explain how the art of telling a story has progressed.

"Storytelling strategies have evolved significantly in the shift from oral to written cultures, and contemporary storytellers use language and sometimes sophisticated technology to create and tell stories in ways that continue to be responsive to cultural forces." These cultural forces are arguably even more vital now than when Chancellor and Lee made that deduction in 2016. Today's culture demands visuals, and one can argue that audio and video might be necessary to reach a youthful audience.

Oral histories combined with historical footage, photographs, and paper items create dynamic documentaries that can span across generations. When beginning an oral history film, it often works well to tell the story in chronological order, building from the beginning to the end. With that said, it is critical to grab the viewer's attention right away. One technique is to put a teaser of one of the most exciting elements of the story out front, even before the title appears. Award-winning filmmaker Ginger Bell explains that if this teaser can grab the viewer's attention in the first 30 seconds, there is a stronger chance they will remain till the end (Bell, 2020, para. 5). An example can be found in World War II: As They Saw It Episode 1, where WWII veteran Jim Froking, a P-51 Fighter Pilot, discussed being shot down over Holland in 1944 (Figure 3). While the full story leading up to this event is featured in the film, later on, the first 35 seconds ("World War II As They Saw It Episode 1", 2021, [0:00 - :35](#)) start with his description of being shot down, with the veteran stating that he "had to get out of the airplane very quickly."

As he parachuted to the ground, Frolking exclaimed how he watched his "plane spin down and explode." After hearing this harrowing story, the viewer sees a title slide and is then taken back to how Jim's story began, leading up to this moment, and how he survived being shot down and evading capture in Nazi-occupied Europe.



**Figure 3** Shot down over enemy-occupied Holland in the fall of 1944, 8th Air Force P-51 Fighter Pilot Lieutenant Jim Frolking evaded capture for weeks with help from the Dutch resistance. This video displays his remarkable story of service, sacrifice, and survival. Screenshot from ["World War II As They Saw It: P-51 Fighter Pilot Shot Down Over Holland,"](#) 2021.

The oral history and historical footage equation can go one step further when modern-day imagery of significant locations is added to the story—combining these three elements can result in powerful visual stories that can be used to educate young people, connect the past with the present, and make history seem incredibly relevant.



In 2015, the WWII Veterans History Project embarked on a five-year project to create its first feature-length documentary, *Normandy Revisited* (2020). The film explored the untold stories of 14 WWII veterans and their memories from one of history's greatest forays, the Allied invasion of Normandy, France, commonly known as D-Day. These firsthand accounts from veterans of the campaign were combined with the exploration of battlefields through modern-day and historical footage that conveyed the true valor and sacrifice which occurred during the Normandy campaign in 1944 (Figure 4).



**Figure 4** *Normandy Revisited* is a feature-length documentary that explores the untold stories of history's greatest invasion, ensuring the memories of the last surviving D-Day veterans are preserved for future generations. Hear firsthand from 14 veterans of the campaign, explore the sacred battlefields through intimate footage, and follow veterans on their emotional journey back to Normandy for the first time since the war. The film combines five years of gathering compelling stories, culminating with a journey to France in June 2019. This documentary provides a unique inside look at the forgotten stories of the bloody battle and how the people of France still remember their liberators. Screenshot from "[Normandy Revisited](#)," 2020.

The team added to the oral histories and footage by touring the battlefields of Normandy with a veteran who had fought there. Cheser Kochan ("Normandy Revisited", 2020, [57:08 - 1:04:29](#)), who was wounded in the battle, embarked on an emotional journey back to Normandy for the first time in 75 years. Through detailed research, the exact German bunker where Kochan had been shot was discovered, and his emotional return to this site is captured in the film and can be seen in Figure 5.



**Figure 5** On August 11, 1944, Chester Kochan was a Private First Class in the 83rd Infantry Division, fighting in the outskirts of Saint-Malo, France, when he was shot through the neck by a German soldier. Chet and several of his fellow soldiers surrendered and were taken as Prisoners of War inside the German bunker they had been fighting to hold. Chet was treated by a German medic and eventually released two days later as part of a prisoner exchange. The WWII Veterans History Project documented Chet's journey back to Normandy to visit the exact location where he was wounded and captured 75 years ago. It was an emotional experience for Chet to return to this somber place where WWII once erupted around him. The German bunker now sits surrounded by a quiet French suburb, but in 1944 it was the scene of violent combat and destruction. Screenshot from "[Normandy Revisited](#)," 2020.

Normandy Revisited concludes with a message about war itself, featuring emotional segments from the veterans sharing unfiltered thoughts about the horrors of armed conflict. Figure 6 shows Tony Vaccaro (“Normandy Revisited”, 2020, [1:04:29 - 1:09:11](#)), a 97-year-old WWII veteran, as he tried to explain the lasting effect of war to future generations. “The memory of war stays with you forever. You carry this for your life. I was fortunate; here I am talking to you after so many years.”



**Figure 6** WWII veteran Tony Vaccaro served in the 83rd Infantry Division during the war and saw fierce combat throughout the European Theater, beginning in Normandy, France. Many of his close friends and fellow soldiers lost their lives during the war, and he was wounded twice and received the Purple Heart medal. Vaccaro discusses the impact of war even after 75 years. Screenshot from “[Normandy Revisited](#),” 2020.

Another veteran (Figure 7), 94-year-old Robert Zonneville (“Normandy Revisited”, 2020, [1:09:12 - 1:09:16](#)), talked about how it felt being a young person during such conflict, “You always have some fear. You are 18 years old; you don't want to die.”



**Figure 7** WWII veteran Staff Sergeant Robert Zonneville, of the 8th Infantry Division recalled how tough the early days of battle were and remembered the severe casualties sustained in Normandy. He was twice wounded and received the Purple Heart medal. Screenshot from “[Normandy Revisited](#),” 2020.

Such compelling quotes serve to bring the history of war to life for the next generation. Baylor University (2012, para. 1) described some of the ways they have seen oral histories make an impact. “Oral history provides a fuller, more accurate picture of the past by augmenting the information provided by public records, statistical data, photographs, maps, letters, diaries, and other historical materials. Eyewitnesses to events contribute various viewpoints and perspectives that fill in the gaps in documented history, sometimes correcting or even contradicting the written record. Interviewers are able to ask questions left out of other records and to interview people whose stories have been untold or forgotten. At times, an interview may serve as the only source of information available about a certain place, event, or person.”



Baylor University (2012, para. 4) continues, “Oral history enables people to share their stories in their own words, with their own voices, through their own understanding of what happened and why.” One (2016, para. 2), the global movement campaigning to end extreme poverty and preventable disease by 2030, discussed how they feel as though documentaries have the power to change the world. One shared, “Hearing and seeing these real experiences through the dedicated work of documentary filmmakers helps us put ourselves in the shoes of others, building bridges of empathy in a world that desperately needs our engagement and compassion.” Empathy is what visual storytellers should strive for when creating their work. Along with empathy often comes change, and the conflict-stricken world we live in desperately needs change to attain a more nonviolent future.

## Chapter 5

### Conclusion

As society lives through modern-day conflicts, questions arise. How did we get here? How do we prevent this from happening again in the future? To look forward, the human species often has to first look back. Past conflicts can educate society about what future conflicts may look like and create the realization that these events are not ones to repeat.

When creative work moves someone emotionally, it often elicits a response and establishes a dialogue that can create change. Documenting locations with historical significance, utilizing historical photographs, and capturing firsthand accounts are tools that visual storytellers can use to create this type of change while educating young people through one of the mediums they relate to most. Imagery places visual storytellers in a unique position to make an impact, influence future generations, and work to build a world at peace. We live in a time of conflict, and although war is not new to the world, young people may be more aware of the consequences and repercussions that occur from conflict, thanks to modern technology and the rapid spread of visual information. Lisa Rand (Intellectual Freedom Blog, 2019, para. 2), the youth services coordinator at Boyertown Community Library, explains, “When a community suffers ongoing violent conflict, the story of one person’s experience cannot give the full picture. Multiple voices, narratives from diverse perspectives become critical for the telling of history. Access to diverse documents that describe multiple sides of a story can be

crucial for a more robust understanding. Increased understanding helps to lay a foundation for a more peaceful future.”

Susan Stamberg, with National Public Radio, talked with Clark Institute curator Anne Leonard about documenting war from a historical perspective. Leonard explained how "Each artist has his own take on war: There's no one truth." (Stamberg, 2022, para. 11) Stamberg discovered that beyond horror and brutality, Leonard sees the power of art in war photographs. "When images like these survive it's because they still speak to us," Leonard explained. "They've survived their times. If they do, it means there's something larger that they're saying." The hope that a single photograph can prevent future conflicts is what currently drives Ukrainian photojournalists covering the Russian conflict in their country. Sanya Mansoor, a journalist with TIME magazine, explained that "They have been documenting the death and destruction caused by Russia's invasion for weeks, all while dealing with the trauma of a war that has deeply affected them and their families. Many feel a greater sense of duty in their work." (Mansoor & TIME, 2022, para. 2) In March 2022, photojournalist Maxim Dondyuk told TIME, "I don't stay here and do this because I am a masochist. I do it because sometimes a photo can change people, change societies." (Mansoor & TIME, 2022, para. 2)

Social media can bring present-day conflict into the lives of young people in a more personal way than ever before. For example, when the war in Ukraine broke out, "Some of social media's youngest users experienced the conflict from the front lines on TikTok," explained Sheila Dang and Elizabeth Culliford from Reuters (2022, para. 1). While

today's generation may have a heightened awareness of war, visual stories about past conflicts can show the personal impact as well as the social, environmental, and generational consequences that war causes. PBS NewsHour correspondent Frances Kai-Hwa Wang (2022, para. 5) explained, "The conflict in Ukraine has many parallels in history, and many people from many countries have experiences of war, colonization, displacement, and trauma in their or their family's history. Thinking about one's own or one's family's experiences and feelings can be one starting point in helping young people process what is happening in Europe right now." Visual storytellers can take that same idea to a broader group of people. They have the ability to reach large audiences and create work that can educate others about the horrors of war. Such work can be critical to understanding history and working towards a peaceful future in our conflict-ridden world.



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## EDUCATION

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| M.S | 2022 | Photography<br>Syracuse University<br>Syracuse, NY            |
| B.S | 1991 | Photocommunication<br>University of Miami<br>Coral Gables, FL |

## PROFESSIONAL EXPERIENCE

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|----------------|--|
| 2005 – Present | The IDP Group<br>Principal, Photographer, Writer, Editor, Graphic Designer |
| 2000 – 2005    | Nikon Inc.<br>Senior Manager, Internet Development and Programs            |
| 1995 – 2000    | Disney Institute<br>Managing Instructor for Photography                    |
| 1994 – 1995    | The Daily Commercial<br>Photography Editor, Photographer                   |
| 1991 – 1994    | The Syracuse Newspapers<br>Freelance Photographer                          |





BATTLE OF THE BULGE  
75 YEARS LATER

FIGURE 1



PHOTOGRAPHY BY TRACY MACK-JACKSON

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An original WWII map is studied to discuss our route as we journey across Belgium, Luxembourg, and Germany during the 75th anniversary of the Battle of the Bulge in December 2019. We worked with a team of European historians and researchers in Manhay-Grandménil, Belgium. During the Battle of the Bulge, it was one of many towns in the region that saw fierce fighting. On Christmas Day 1944, a battle erupted between American units and the German 2nd SS Panzer Division "Das Reich" in Grandménil. American forces prevailed, but the battle was one of many that forever changed small towns throughout Belgium.





The destruction of World War II can be seen in terms of a "then and now" comparison at the "Dumont House" in Belgium. On the morning of December 16, 1944, SS-Standartenführer Joachim Peiper and his unit, known as Kampfgruppe Peiper, part of the 1st SS Panzer Division, launched a surprise assault in the vicinity of this home. Encountering blown bridges and narrow roadways unsuitable for large tanks, Kampfgruppe Peiper had a slow and arduous start to their offensive. As the lead units of Peiper's armored column advanced across the Cheneux bridge over the Amblève River, they were located by American P-47 fighter aircraft of the 386th Fighter Squadron, 365th Fighter Group. The 3-kilometer-long German column was caught in the open and heavily bombed and strafed by sixteen P-47s for over two hours. Alongside many of his crews, Peiper abandoned his tank during the attack and hid in a small bunker opposite the two-story residential house. During the aerial strikes, a bomb exploded and collapsed the house, destroying it and killing its two inhabitants, Mr. Jules Dumont and Mrs. Maria Goffinet. Several other civilians also lost their lives near the Cheneux bridge, killed by the strafing planes or German tank fire.





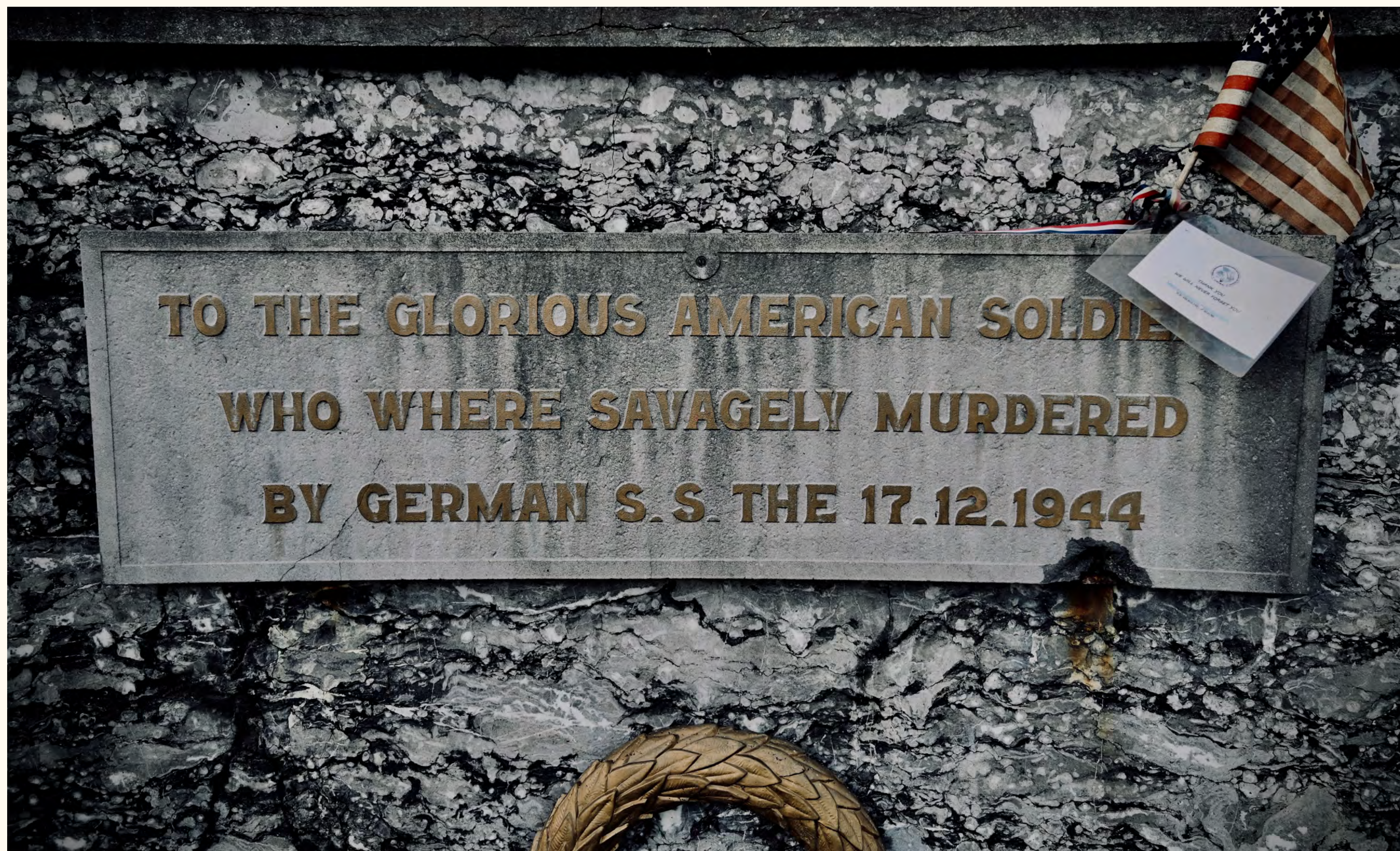
This beautiful piece of countryside in Malmedy, Belgium, was the scene of one of the most horrific atrocities toward Americans during WWII. 84 American POWs were murdered by their German captors during the Battle of the Bulge on December 17, 1944. German soldiers from the 1st SS Panzer Division captured over 100 American soldiers at Baugnez Crossroads outside of Malmedy and were ordered not to take prisoners. The Germans placed the Americans in an open field and fired their machine guns. When the shooting stopped, the SS went through the field where some victims were still alive and systematically finished them off with pistol shots at short range, leaving 84 soldiers dead. Some managed to escape to tell the world about this heinous war crime committed by German forces.





Remembrance crosses lie waiting for the next ceremony at the Malmedy Massacre Memorial in Belgium. 73 Germans were tried for these acts during War Crimes Trials held at Dachau Concentration Camp in 1946. Of the 73, 42 received death sentences, 21 life imprisonment, and the rest, long prison sentences. All of these sentences were eventually reduced, and by 1956, all had been released from prison.





The Americans killed by Waffen SS troops serving with Kampfgruppe Peiper, part of the 1st SS Panzer Division, are held in honor at the Malmedy Massacre Memorial at Baugez Crossroads. It took several weeks for American troops to arrive at the massacre location; they eventually reached the site on January 14, 1945, discovering the frozen, snow-covered bodies.





John Henry Cobbler was born on April 2, 1922, in Virginia and served as a Private in Battery B, 285th Field Artillery Observation Battalion during World War II. He died at the age of 22 during the Malmedy Massacre in Belgium and is buried at the Henri-Chapelle American Cemetery in Hombourg, Belgium. His service and sacrifice are honored on the wall of victims at the Malmedy Massacre Memorial.





While traveling through Europe, signs of war from 75 years ago still remind passersby of the conflict that occurred on this soil. Remembrances of the war, along with American flags, continue to educate future generations of Europeans about the liberation of their countries. This monument sits along a street in the small village of Granmenil-Manhay, Belgium. It was here that the 238th Engineer Combat Battalion laid a minefield that stopped the progression of the German 2nd SS Panzer Division and blocked their advance on Liege, Belgium, on December 24, 1944.





Henri-Chapelle American Cemetery and Memorial in Belgium is the final resting spot for 7,987 fallen Americans, most killed during the Battle of the Bulge. While some chose to bring their loved ones home to America after the war, many families elected to leave their relative's remains in the soil where their lives ended. The family of Staff Sgt. Edward W. Anderson made the latter decision; his body remains in Belgium to this day. Anderson was a graduate of Crozier Technical High School in Dallas, Texas, and served with the 3rd Armored Division during WWII. He was wounded during the D-Day invasion of Normandy, France, but recovered and was sent back to the line, where he endured vicious fighting during the Battle of the Bulge in Belgium. He was eventually killed in action on Christmas Day, 1944.





WWII German cemeteries in Europe are strikingly different from Allied forces' cemeteries. There are no crisp white crosses or well-maintained burial grounds. Instead, one finds dark grave markers that lie flat on the ground. Surrounding the stones is natural debris, a stark contrast to the pristine green grass that adorns Allied military cemeteries in Europe, even in the heart of winter. In Germany, war casualties from WWII often lie in graves that contain four or more soldiers under a single stone. The Wallendorf German military cemetery is a somber example of this process. The remains of German soldiers killed in action were relocated here after being temporarily interred in emergency field graves. Today, 326 soldiers are buried at this location. The seven soldiers buried together in this grave were killed on December 16 or 17, 1944 – the first and second days of the Battle of the Bulge.





Today, Rochelival, Belgium, is a tranquil place. This is a drastic contrast from what transpired there during the Battle of the Bulge. On January 7, 1945, the 551st Parachute Infantry Battalion embarked on a battle that would ultimately force the unit into dissolution. The attack began with the objective of pushing the Germans across the Salm River; a location German forces had captured during their advance in mid-December 1944. While eventually victorious in Rochelival and eliminating the last German bridgehead for over 10 miles on the Salm River, the 551st was virtually eliminated. On January 9, after two days of fighting, only 110 of the 643 men who entered the battle were alive.





Near RochelINVAL, Belgium, an open field greets visitors as they meander down a gravel drive. The scene was drastically different during the Battle of the Bulge. The January 7, 1945 battle between the American 551st Parachute Infantry Battalion and the Germans was so deadly that this American unit eventually became known as the "Lost Battalion" due to their high casualty rate. Due to this loss, The 551st was later disbanded and integrated into other regiments of the 82nd Airborne Division. This open field is where B Company of the 551st crossed towards the town of RochelINVAL during the fiercest fighting.





This steep slope near the town of RochelINVAL, Belgium, was the site of a bloody battle between German snipers and the 82nd Airborne Division's doomed 551st Parachute Infantry Battalion. The German forces that occupied the town were well supplied and had heavily defended positions. In contrast, soldiers of the 551st slept in the snow in preparation for the attack and suffered significant casualties in the battle that followed. However, the eventual American capture of RochelINVAL deprived the German forces of any bridge in a 10-mile radius, causing Hitler to order the first withdrawal of German forces from the Battle of the Bulge on January 8, 1945.





Farms and open fields have taken back the land near Rochelival, Belgium, where bloody battles were once fought during the Battle of the Bulge in WWII. Here, the 551st Parachute Infantry Battalion fought the Germans and came out victorious, but not without paying a heavy price.



On this field, scene of fierce combat on January 7, 1945, part of the ashes of Richard 'Dick' FIELD have been dispersed by his daughter Ginni and his grand-daughter Rachael. They executed Dick's last will of joining his comrades who lost their life in this field.

Ginni & Rachael were accompanied by many friends from all over the world, the USA, Belgium, France, the Netherlands, Great Britain, Germany...All attending in honor of and with respect for Dick and all his comrades in arms of the 551st PIB.

One of his favorite quote was: « Paratrooper's attitude: being airborne means never having to miss an opportunity to remind people that you're better than they are! »

GOYA !!!

Rochelival, January 7, 2017



**Richard "Dick" J. FIELD**

(August 20, 1924 — April 25, 2016)

Company B, 551st P.I.B.



En ces lieux, scène de rochers combats le 7 janvier 1945, une partie des cendres de Richard 'Dick' FIELD ont été dispersées par sa fille Ginni et sa petite-fille Rachael. Elles ont respecté la dernière volonté de Dick qui voulait rejoindre ses compagnons d'arme tombés sur ce champ de bataille.

Ginni et Rachael étaient entourées de beaucoup d'amis venus du monde entier: USA, Belgique, France, Pays-Bas, Grande-Bretagne, Allemagne,... Tous ont rendu hommage et respect à Dick et ses compagnons d'armes du 551st PIB.

Une de ses citations favorites était: « L'attitude parachutiste, c'est de ne jamais manquer une occasion de rappeler à quelqu'un que vous êtes meilleur que lui! »

GOYA !!!

Rochelival, le 07 janvier 2017

C-47 Club Ardennes Salm River Chapter

As one travels through Rochelival, Belgium, monuments are tucked away among the trees and brush, honoring the men who lost their lives on this soil. Richard "Dick" J. Field was one of the few to survive this battle. He was so impacted by the loss of life he experienced that his last will was to have his ashes spread on the field where many of his fellow comrades lost their lives.





In Berlé, Luxembourg, a serene open field is a stark contrast to the bloody battles that decimated this small village in northwestern Luxembourg in January 1945. Today it is a reminder of the war where thousands of lives were lost in Luxembourg and the surrounding areas.





Seventy-five years later, buildings in the Ardennes still bear the scars of war. This mortar-damaged building in the village of Berlé is a reminder of the dark history that many villagers remember to this day. On January 9, 1945, Berlé was liberated by the American 90th Infantry Division.





One can see why these German tank obstacles along the Siegfried Line were called dragon's teeth. These particular obstacles, located at Hollerather Knie near Hollerath, Germany, are part of the Siegfried Line built between 1936 and 1939. This defensive line consisted of 18,000 bunkers, tunnels, trenches, and anti-tank barriers. Such defense-based warfare strategy originated from the stagnant combat experiences of WWI but ended up being ineffective to the firepower, modern technology, and WWII strategic tactics of the 1940s. The Allies used heavy machinery to cover the dragon's teeth with dirt making a break in the line, and blew up sections to clear the way for the troops to proceed through.





Between September 1944 and February 1945, heavy German machine gunfire rang out from the dense forest of Brandscheid, a German village at the southern end of the Schnee Eifel. US soldiers from the 4th and 90th Infantry Divisions held back the Germans to eventually win this long and difficult battle.





A destroyed German bunker in Brandscheid, Germany, is slowly swallowed up by the forest. In February 1945, the American 4th Division attacked these positions for a second time; they had previously assaulted the same fortifications in September 1944. The division got a rare opportunity to refight an earlier engagement on the same ground against the same opponents. Little would change except the weather and substantially more support for the American division, making this second victory swifter and less costly.





Today, foxholes and trenches still mark the war-torn areas of Brandscheid, Germany. These hand-dug holes in the ground saved countless lives during World War II, allowing soldiers to escape enemy fire from small arms that would fly over their heads. Depending on the fighting in an area, soldiers would stay in their foxholes for hours or even days at a time.





One can only imagine the scene that occurred 75 years ago while peering down this winding road in Brandscheid, Germany. German soldiers retreated after a long battle with the Americans, allowing the Americans to push further into the heart of Germany. The sense of calm that the area exudes today contrasts with what soldiers encountered in WWII.





The Church of Foy sits at the main crossroads in the center of Foy, Belgium. In World War II, elite German forces occupied Foy, and the small village was the site of critical fighting during the Battle of the Bulge. In January 1945, Foy also acted as the aid station for the 101st Airborne Division. The village is located in the Ardennes Forest region, an area covering more than 11,000 square kilometers in what today is called Wallonia, the French-speaking area of southern Belgium. The Ardennes region also extends into France, Germany, and Luxembourg.





Off the main intersection in Foy, Belgium, sit war-torn buildings. On January 13, 1945, when Easy Company of the 506th Parachute Infantry Regiment, 101st Airborne Division was attacking Foy, several men were pinned down by a sniper hidden in this location. Suddenly, one of the men spotted the German sniper in the top window of this building (right). Staff Sergeant Darrell Cecil "Shifty" Powers raised his rifle and took out the sniper, allowing the company to move ahead safely. Powers' action is portrayed in the 2001 HBO miniseries *Band of Brothers*. Despite the arduous battles, these buildings stand today as a testament to the fighting this small town endured during the war.





This area looks out from the edge of Bois Jacques Woods (Jack's Wood) toward the town of Foy, Belgium, where long and costly battles were fought with mortars, rockets, and artillery amidst snow and freezing temperatures. Combined with rationed food and little ammunition, the American 506th Parachute Infantry Regiment of the 101st Airborne Division fought hard for this strategic position. They dug foxholes in this part of the Ardennes to defend the perimeter of Bastogne, Belgium, and finally, after being relieved by General George S. Patton's US Third Army, retook the town of Foy on January 13, 1945.





The Battle of the Bulge Monument, located near Bastogne in the Luxembourg province of Belgium, honors the American soldiers who fought in the Ardennes campaign as well as the eternal cooperation and friendship with the people of Belgium. The inner walls have ten passages carved in stone commemorating the battle, and the parapet bears the names of the 50 US states. Walking through the memorial, viewers find insignia displayed from most of the participating units, representing the 76,890 killed and wounded during the Battle of the Bulge.





Surrounded by trees and brush, hidden in the shrubs in Bollendorf, Germany, lies part of the Siegfried Line, known in German as the Westwall. Destroyed and abandoned German bunkers still line Europe's landscape today. Scattered through modern neighborhoods, open fields, and dense forests are reminders of World War II. This bunker is located on the banks of the Sauer river, opposite the Luxembourgish town of Bollendorf-Pont.





The inside of this bunker is well preserved, with intact walls, rooms, and even original writing on the wall. Relics of the Third Reich, including oil drums, barbed wire, and gasoline cans, also litter the floor. This photo depicts part of the bunker's ventilation system, with the written instructions "No heating during the day" to its wartime occupants.





While some German bunkers remain well preserved after 75 years, others sit nearly unrecognizable as they are taken back into the earth that surrounds them. This destroyed bunker is located in the depths of a nature preserve in Brandscheid, Germany. A previous visitor left this deer skull atop the ruins.





The beautiful landscape overlooking Hamiville, a village in the commune of Wincrange in northern Luxembourg, is now home to one of the largest wind farms in the country. In January 1945, the 359th Infantry Regiment of the 90th Division secured Hamiville and Wincrange as they made their way across Europe during the final days of the Battle of the Bulge.





On January 4, 1945, paratroopers from A Company of the 551st Parachute Infantry Battalion conducted one of World War II's rarely documented bayonet charges in the woods near Dairomont, Belgium. The company attacked several enemy machine gun positions and inflicted significant loss of life on the Germans. A Company then moved across a line of foxholes, killing German soldiers in the process. After, some Americans began to unleash their pent-up anger, continuing to bayonet the fallen Germans. Today, remnants of foxholes dug by the soldiers who fought here are visible scars on this forest even after 75 years.



CAPTIONS AND RESEARCH BY TRACY MACK-JACKSON

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THE HISTORICAL PERSPECTIVE

FIGURE 2





Initially built as internment for political prisoners, Dachau eventually became Nazi Germany's first concentration camp. US Army nurses sit aboard boxcars inside the camp shortly after American forces liberated it. These boxcars transported thousands of prisoners into the camp to their deaths throughout the war. Corpses were then loaded onto the same boxcars, awaiting cremation.

*Photo by Dorothy Meeker Baggett, 1945, from the WWII Veterans History Project Collection*





Dorothy Meeker Baggett was born on September 1, 1920, and graduated from St. Margaret's Nursing School in Montgomery, Alabama. In January 1945, she landed in La Havre, France, as part of the 127th Evacuation Hospital. Four months later, the Americans liberated Dachau Concentration Camp on April 29, 1945, and just three days later, Baggett and her unit moved into the camp to provide medical aid to the surviving prisoners. Upon arrival, she witnessed the shocking conditions of the camp, including the thousands of surviving prisoners in appalling physical and mental health. Many were suffering from severe malnutrition, typhus, malaria, dysentery, and dozens of other deadly illnesses and diseases. Over 40,000 were killed at Dachau, and Baggett encountered numerous corpses in the compound and the crematory. This double-exposed photo pictures Baggett during a moment of rest and reflection inside the camp, sitting atop a pile of coal. The railway track superimposed on the image is the same one that brought prisoners into the camp and sent corpses out.

*Image From the WWII Veterans History Project Collection*





A French child stands on a road along the coast of Étretat, France. The town is located in the Normandy region and is known for its white chalk cliffs along the Atlantic, including the famous Porte d'Aval arch and L'Aiguille (the Needle), depicted in the background of this photo. During WWII, Normandy was the site of the D-Day landings, the Allied invasion of Nazi-occupied Europe beginning on June 6, 1944. An American soldier took this photo in the weeks following the invasion. The beaches were now quiet, but evidence of the war, including the hardships faced by the French people, was still imminent.

*Image from the WWII Veterans History Project Collection*





American soldiers take in a majestic view of the Bavarian Alps from the panoramic window at Adolf Hitler's country house in Berchtesgaden, Germany. Known as the "Great Window", the location was a popular spot in the residence, frequented by the Nazis and then by American troops following the capture of Kehlsteinhaus, known as the Eagle's Nest in English, in April 1945.

*Image from the WWII Veterans History Project Collection*





A German child stands amidst the rubble streets of Frankfurt, Germany. An American soldier took this photo after US forces captured the city. Frankfurt had been subjected to intense firebombing attacks over the course of WWII, leaving much of its infrastructure destroyed and the civilian population homeless. Today, Frankfurt has recovered and is one of Europe's major financial hubs.

*Image from the WWII Veterans History Project Collection*





An American soldier armed with a Thompson submachine gun stands alongside German graffiti proclaiming, "Führer befehl, wir folgen dir!" (The leader commands, we follow!). Such propaganda was widespread in the Third Reich. As the war grew more desperate for the Nazis, phrases like this were commonly seen etched into buildings, printed on leaflets, or broadcast over the radio.

*Image from the WWII Veterans History Project Collection*





James Milton Johnson served in the US Army's only all-black combat division, attached to the 599th Field Artillery Battalion, 92nd Infantry Division. He fought overseas in Italy, arriving on October 6, 1944, and was wounded in action in April 1945. Johnson was awarded the Purple Heart medal for wounds received in combat, becoming one of the few African-American soldiers to receive the esteemed decoration during WWII. During his time in Italy, James met Luciana Scotti, a 21-year-old Italian woman. They quickly fell in love and married in Leghorn, Italy, on February 25, 1946. This is one of the original photographs from James and Luciana's wedding. Note the bullet holes and shrapnel damage on the wall in the background.

*Image from the WWII Veterans History Project Collection*





On April 4, 1945, fierce fighting erupted in the German city of Heilbronn, igniting a nine-day battle between American and German forces. Located on the Neckar River, the city had previously been bombed by the US Army Air Force and the British Royal Air Force. By the time ground fighting began, much of Heilbronn was already in ruins. An American officer took this photo of the city in mid-April 1945, once victory was secured and the streets were cleared of German resistance. Devastation like this was widespread across the former Third Reich. It took decades for Germany to rebuild its cities, airfields, and factories.

*Image from the WWII Veterans History Project Collection*





Sitting in the cockpit of a German bomber, an American soldier views a piece of captured enemy equipment. This photo was taken in Ingolstadt, Germany, the site of one of the Luftwaffe's (German Air Force) major air bases in the region. This particular bomber sports a camouflage paint scheme and has an early form of radar mounted to its nose. German technological advancements during WWII were often far ahead of the Allies, and the capture of radar equipment such as this proved vital to the development of American military technology in the postwar years.

*Image from the WWII Veterans History Project Collection.*





American soldiers and French soldiers rejoice atop a US Army vehicle following the liberation of a town in 1944. The exact location is unknown, but such scenes were common across Western Europe as Allied forces moved inland following the D-Day landings. Several elements of interest in this photo include “X” taped windows (to prevent splintering glass in the event of bombardment) and members of the French resistance wearing their rag-tag military uniforms, cobbled together to resist the German occupiers.

*Image from the WWII Veterans History Project Collection*



PHOTOGRAPHS FROM THE WWII VETERANS HISTORY PROJECT COLLECTION  
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1 – Manhay-Grandménil, Belgium

*Image 1.1, 1.7*

2 – Dumont House, Belgium

*Image 1.2*

3 – Henri-Chapelle American Cemetery

*Image 1.8*

4 – German War Cemetery Wallendorf

*Image 1.9*

5 – RochelINVAL, Belgium

*Image 1.10, 1.11, 1.12, 1.13*

6 – Berl , Luxembourg

*Image 1.14, 1.15*

7 – Hollerather Knie, Germany

*Image 1.16*

8 – Brandscheid, Germany

*Image 1.17, 1.18, 1.19, 1.20, 1.27*

9 – Bois Jacques, Belgium

*Image 1.23*

10 – Mardasson Memorial

*Image 1.24*

11 – Bollendorf, Germany

*Image 1.25, 1.26*

12 – Hamiville, Luxembourg

*Image 1.28*

13 – Dair mont, Belgium

*Image 1.29*

14 – Foy, Belgium

*Image 1.21, 1.22*

15 – Malmedy, Belgium

*Image 1.3, 1.4, 1.5, 1.6*



# BATTLE OF THE BULGE LOCATIONS

FIGURE 8





**1** – Manhay-Grandménil, Belgium

**Image 1.1, 1.7**

**2** – Dumont House, Belgium

**Image 1.2**

**3** – Henri-Chapelle American Cemetery

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FIGURE 8



MAP BY TRACY MACK-JACKSON  
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