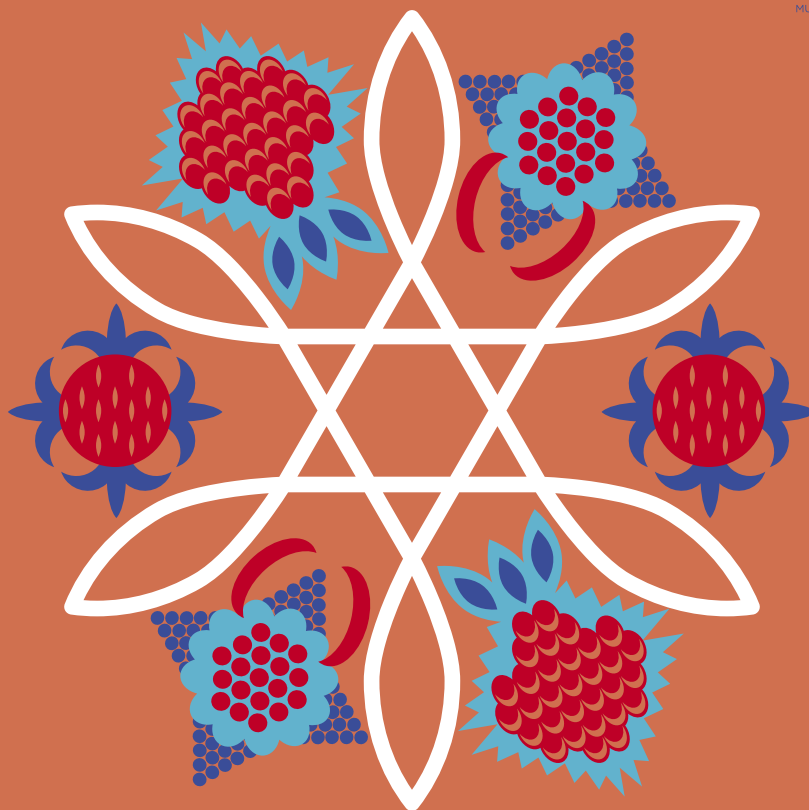


JEWISH
CULTURAL
HERITAGE

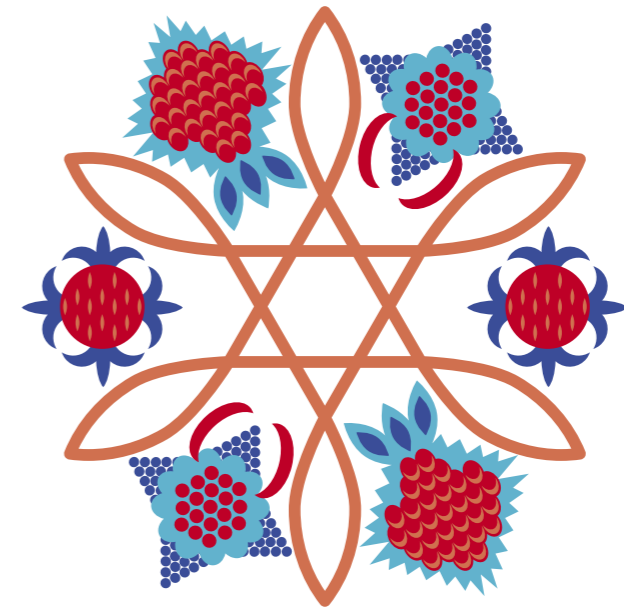
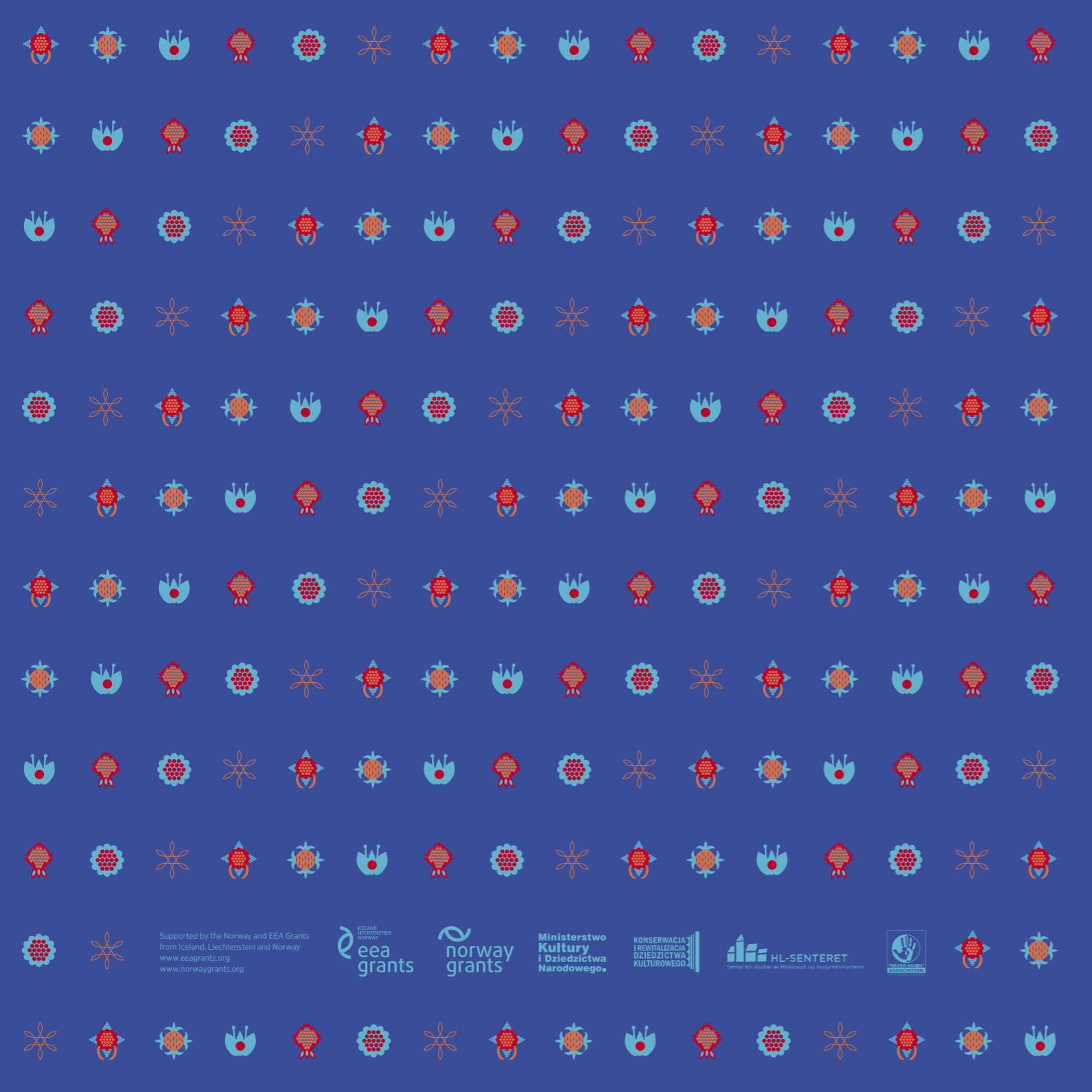
POLIN
MUSEUM OF THE HISTORY
OF POLISH JEWS



JEWISH CULTURAL HERITAGE

PROJECTS • METHODS • INSPIRATIONS
WARSAW 8–10 JUNE 2016

PROGRAM AND ABSTRACTS



JEWISH CULTURAL HERITAGE

PROJECTS • METHODS • INSPIRATIONS
WARSAW 8–10 JUNE 2016

PROGRAM AND ABSTRACTS

Supported by the Norway and EEA Grants
from Iceland, Liechtenstein and Norway
www.eeagrants.org
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Ministerstwo
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KONSERWACJA
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HL-SENTERET
Senter for studie- og forskningsstøtten



DEAR FRIENDS,

On behalf of POLIN Museum of the History of Polish Jews and the Center for Studies of the Holocaust and Religious Minorities, we would like to welcome all the participants in the international conference *Jewish Cultural Heritage: Projects, Methods, Inspirations*.

Our institutions share the mission of protecting European Jewish heritage. Since 2013 our joint educational programs have drawn on oral history testimonies, and our chief aim has been to introduce the public, schools, and professionals to the legacy of the rich Jewish world that was destroyed more than 70 years ago as a result of Nazi atrocities. In an effort to engender social attitudes of understanding and openness towards diversity, we also touch on themes pertaining to relations between different minority groups.

Within the framework of *Jewish Cultural Heritage: Projects, Methods, Inspirations*, we would like to consider our experiences to date and draw conclusions for the future of this and similar programs across Europe. We believe that the history of Jews – in both its material and non-material aspects – continues to be relevant to our daily lives, is an integral component of European identity, and can serve as a source of inspiration in seeking solutions to today's global problems.

The preservation and popularization of Jewish cultural heritage involve hundreds of organizations, experts, and passionate individuals. It is to this community that we would like to give voice today. We hope that, together with scholars, specialists, and activists from all over the world, we will succeed in creating an open forum for the exchange of ideas that will help us improve our work in the present and confront the challenges of the future.

We are extremely grateful to all the experts, consultants, and participants of the conference as well as our partners and patrons: the Never Again Association, the Royal Norwegian Embassy in Poland, the Hungarian Cultural Institute in Warsaw, and Jewish Heritage Europe. Our meeting is possible thanks to support from the Norwegian and EEA financial mechanisms.

We wish you a successful and memorable conference!

[Prof. Guri Hjeltnes](#)
[Director of The Center for Studies](#)
[of the Holocaust and Religious Minorities](#)

[Prof. Dariusz Stola](#)
[Director of POLIN Museum of the History](#)
[of Polish Jews](#)

LADIES AND GENTLEMEN!

Welcome to the international conference, *Jewish Cultural Heritage: Projects, Methods, Inspirations*, organized by POLIN Museum of the History of Polish Jews in cooperation with the Center for Holocaust Studies and Religious Minorities in Oslo.

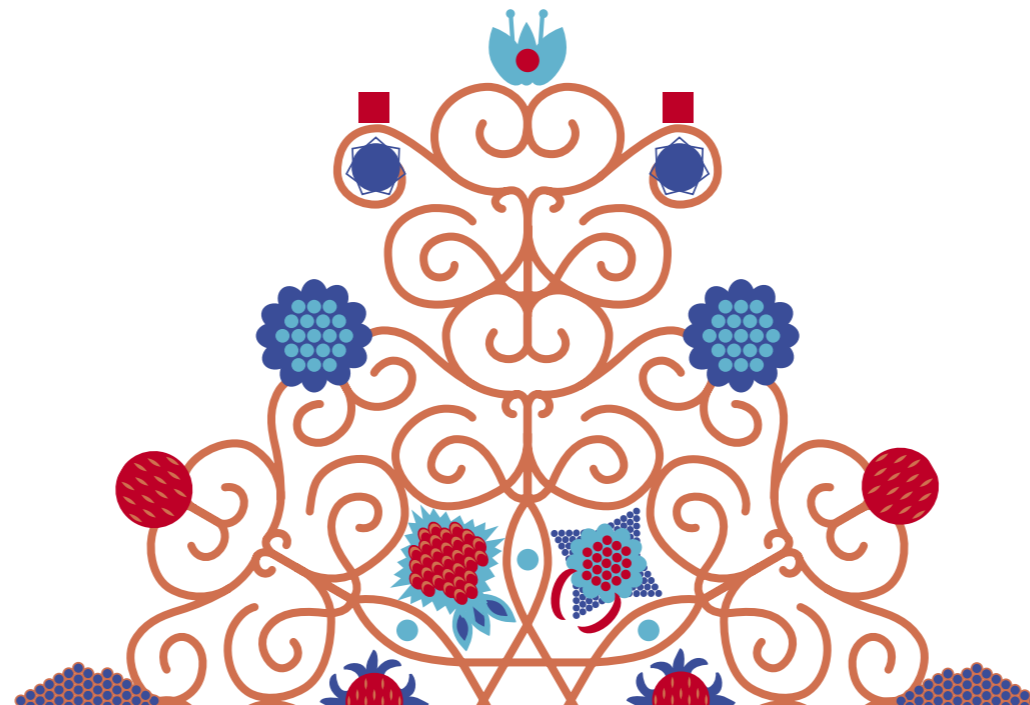
For over ten years, Norway has been supporting and continues to support several initiatives to combat antisemitism and to preserve Jewish cultural heritage in Northern, Central, and Southern Europe through the EEA and Norway Grants.

Protecting Jewish cultural heritage and raising awareness of Jewish influence on European history, traditions, culture, and heritage helps to promote tolerance and multicultural understanding. The Norwegian Grants have contributed to the renovation of several synagogues in Poland and other European countries for the sake of remembrance, but also adapting them for religious purposes and as creative spaces for artists, for education, and as multicultural community centers.

Through the Norwegian Grants, Norway also funds a 4 million Euro educational program implemented by POLIN Museum, which reaches out to school children and youth, teachers, educators, and families, as well as people and communities across Poland with limited access to culture. This rich and important program, implemented in partnership with several Norwegian organisations, promotes tolerance and helps prepare young people for life in today's diverse and multicultural society. A wide variety of activities includes a Museum on Wheels and virtual educational platforms; an oral history project investigating minority-majority relations in Poland and Norway; as well as study visits for Polish and Norwegian students and teachers.

I would like to congratulate the partners on the organization of this event, and I wish you a fruitful conference and discussions.

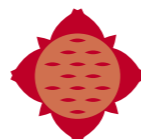
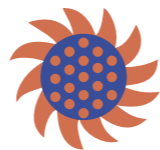
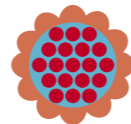
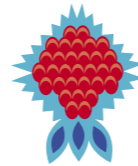
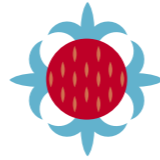
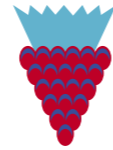
[Karsten Klepsvik](#)
[Norwegian Ambassador to Poland](#)



CONFERENCE DESCRIPTION

The conference explores issues related to Jewish cultural heritage in contemporary Europe – preservation, animation, engagement, and impact. For whom is Jewish cultural heritage being preserved and interpreted? What is its role in the renewal of Jewish life and memory? What is its impact on local and diasporic communities? How does Jewish cultural heritage figure in educational, artistic and cultural programs? How is it deployed in wider historical and contemporary discourses? We will look at these issues through specific projects and initiatives – historic sites, heritage routes, museums, exhibitions, educational programs, artistic interventions, and new media. Participants will share innovative methods, ideas, and good practices. Creative international networking will be the focus of the third day of the conference.

The conference is organized in collaboration with the Center for Studies of the Holocaust and Religious Minorities in Norway and the Never Again Association from Poland. Conference consultants include the beneficiaries of the Norway and European Economic Area Grants, who have conducted projects on Jewish cultural heritage. Their projects will be featured during the conference. This project is supported by the EEA 2009–2014 Financial Mechanism and the Norwegian Financial Mechanism 2009–2014 as part of bilateral cooperation.



PROGRAM

6

KEYNOTE LECTURES AND PLENARY EVENTS

9

DISCUSSION SESSIONS

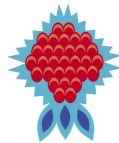
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WORKSHOPS AND STUDY VISITS

47

ORGANIZATION TEAM AND CONSULTANTS

51



DAY I — 08.06.2016
WEDNESDAY

09:00–12:30
Registration

10:00–12:00
Guided tour of the core exhibition
reservations required

12:30–13:00
Official opening of the conference
Auditorium (PL/EN)
open to the general public

Prof. Dariusz Stola, Director of POLIN Museum
Jarosław Sellin, Secretary of State, Ministry of
Culture and National Heritage
H. E. Karsten Klepšvik, Ambassador
of Norway to Poland
Prof. Guri Hjeltnes, Director of the HL-Senteret
Prof. Barbara Kirshenblatt-Gimblett, Chief Curator
of the Core Exhibition, POLIN Museum

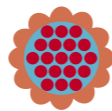
13:00–14:00
Keynote
Auditorium (PL/EN)
open to the general public

*Jewish cultural heritage 1989–2015:
hopes and reality. What kind of
a success story?*

Dr. Diana Pinto, Institute for Jewish Policy
Research, London

14:00–15:15
Lunch

15:15–17:45
Discussion sessions



DAY II — 09.06.2016
THURSDAY

9:00–10:00
Keynote
Auditorium (PL/EN)
open to the general public

*Dark matter: the role of the internet
in society and the future of memory
institutions*

Michael Peter Edson, UN Live —
Museum for Humanity

10:00–10:15
Coffee break

10:15–12:45
Discussion sessions

SESSION 5
Conference room A (PL/EN)
open to the general public

*Jewish cultural heritage online: data
bases, platforms, repositories*

Michael Tobias, JewishGen, Jewish
Records Indexing – Poland
Witold Wrzosiński, Foundation for the
Documentation of Jewish Cemeteries
Marla Raucher Osborn, Gesher Galicia,
Rohatyn Jewish Heritage
chaired by Michał Majewski, POLIN Museum

SESSION 1
Education Center, room 2 (EN)
*Restoration and preservation:
meaning and roles*

Dr. Orit Stieglitz,
Bardejov Jewish Preservation Committee

SESSION 2
Education Center, room 3 (EN)
*Heritage routes – memory,
commercialization and popularization*

Assumpció Hosta Rebés, European Association for
the Preservation and Promotion of Jewish Culture
and Heritage (AEPJ)

SESSION 3
Conference room A (PL/EN)
*The value and uses of oral history:
studying the past relationships of
neighbors*

Dr. Dobrochna Kałwa, Institute of History,
University of Warsaw

SESSION 4
Conference room B (EN)
*Exhibition narratives: museums
and memorials*
Prof. Barbara Kirshenblatt-Gimblett, POLIN
Museum

18:00–18:45
Guided tour of the exhibition
*Frank Stella and Synagogues
of Historic Poland*

reservations required

19:00–20:30
Welcome dinner

SESSION 6
Education Center, computer room (EN)
*New media in Jewish heritage
education*

Michael Peter Edson, UN Live — Museum for
Humanity

SESSION 7
Education Center, room 2 (EN)
*Medium, object, story: using
multimedia in narrative exhibitions*

Arnaud Dechelle, School of Architecture and
Design, University of Lincoln

SESSION 8
Conference room B (EN)
*Creative approaches to cultural
memory and education*

Dr. Maria Fritsche, Norwegian University of
Science and Technology

12:45–14:00
Lunch

14:00–15:00
Keynote
Auditorium (PL/EN)
open to the general public

*Whose heritage? Jewish heritage and
social engagement*

Ruth Ellen Gruber, Jewish Heritage Europe

15:00–15:15
Coffee break

15:15–17:45
Discussion sessions

SESSION 9
Conference room B (EN)
*Working with local communities in the
field of the Jewish cultural sphere and
memory*

Emil Majuk, Grodzka Gate – NN Theater Center

SESSION 10
Education Center, room 2 (EN)
*Social engagement – heritage of
diversity or burden of xenophobia?
Programs promoting open attitudes
and a diverse society*

Yury Boychenko, Anti-Discrimination Section
at the Office of the United Nations High
Commissioner for Human Rights, Geneva
Session prepared by the Never
Again Association

SESSION 11
Conference room A (PL/EN)
*Artistic practices as a medium for
memory and social change*

Dr. Erica Lehrer, Concordia University

WORKSHOP 1
Education Center, room 1 (EN)
reservations required

*Evaluation in the process of audience
development*

Agata Etmanowicz, Impact Foundation

WORKSHOP 2
Education Center, room 3 (EN)
reservations required

*Networking possibilities:
Jewrope – network of Jewish places,
programs and artists*

András Borgula, KIBIC Alliance of Hungarian
Jewish NGOs

17:45–18:45
Coffee break

19:00
Theater performance
The Final Cut, Gólem Theater
Auditorium (HU/PL/EN)
open to the general public



DAY III — 10.06.2016
FRIDAY

09:00—10:30

Plenary Session: Auditorium (PL/EN)

open to the general public

Where do we go from here? A glimpse into the future of Jewish cultural heritage projects

Assumpció Hosta Rebés,
European Association for
the Preservation and Promotion of Jewish
Culture and Heritage (AEPJ)

Dr. Erica Lehrer, Concordia University
Dr. Brigitte Sion, Rothschild Foundation
(Hanadiv) Europe
Chaired by Prof. Barbara
Kirshenblatt-Gimblett

Official closing and invitation
to public activities

Prof. Dariusz Stola, Director
of POLIN Museum

10:30—11:00
Coffee break

11:00—14:30
Project Village
Willy Brandt Square

open to the general public

14:30
Picnic lunch for the conference
participants

10:30—18:00

Film presentations
Conference room B

open to the general public

15:30—17:00

Study visits and walks

reservations required

*Visiting Warsaw streets with the virtual
platform Jewish Warsaw*

Meeting point: Education Center,
room 3

POLIN Museum educators

—
*Visit to the Bródno Jewish
cemetery in Warsaw*

Meeting point: museum parking lot
on Anielewicz Street

Remigiusz Sosnowski,
Director of the Bródno Jewish Cemetery in Warsaw

—
Let's kick racism out of the stadiums

Meeting point: museum parking lot on
Anielewicz Street

Never Again Association team

KEYNOTE LECTURES
AND PLENARY EVENTS

JEWISH CULTURAL HERITAGE 1989–2015:
HOPES AND REALITY. WHAT KIND OF
A SUCCESS STORY?
KEYNOTE

08.06.2016 (WEDNESDAY), 13.00–14.00
AUDITORIUM (PL/EN)

OPEN TO THE GENERAL PUBLIC

Dr. Diana Pinto, Institute for Jewish Policy
Research, London

In the quarter of a century that separates us from the fall of the Berlin Wall, the Jewish presence across the European continent has taken on an unprecedented visibility in what was a newly defined democratic and pluralist context. One can speak of a clear success story, whether it is in the realm of Jewish museums, Jewish heritage programs, Jewish cultural routes or Jewish physical patrimony. But what kind of success story has it been? Who has benefited from this cultural renaissance? Did it achieve its initial goals? What is the link between Jewish cultural heritage and living Jewish communities? Is such a link important? What have been the consequences of this newly visible Jewish presence (especially linked to the distant past) for the democratic and cultural development of each national context? Has it been a bridge toward greater pluralism or has it created its own “ghetto?” Has the Jewish reference passed its prime and is it destined to take backstage again to the more pressing identity needs of a newly tormented European continent?

Dr. Diana Pinto is a Harvard-trained intellectual historian and writer living in Paris. Of Italian Jewish origin, she has written an intellectual autobiography, *Entre deux mondes* (1991). Her work has focused mainly on multiple identities inside pluralist democracies. In this context she has written and lectured widely across Europe, Israel and the United States on Jewish life in contemporary Europe. She has been the director of the “Voices for the Res Publica” project at the Institute for Jewish Policy Research, London. After the fall of the Berlin Wall, she was editor-in-chief of a pan-European review for the general public, *Bélvédère*, and subsequently a consultant to the Council of Europe on civil society in Eastern Europe and the former Soviet Union. Her latest book, *Israel has moved* (2013) has also been published in French and German.

DARK MATTER: THE ROLE OF THE INTERNET
IN SOCIETY AND THE FUTURE OF MEMORY
INSTITUTIONS
KEYNOTE

09.06.2016 (THURSDAY), 9.00–10.00
AUDITORIUM (PL/EN)

OPEN TO THE GENERAL PUBLIC

Michael Peter Edson, UN Live – Museum for Humanity

This talk is a call to action that asks memory institutions to think beyond their traditional methods and work instead at the vast new scale of the World Wide Web. The central metaphor of the talk is dark matter, a term from astrophysics describing material that has tremendous gravitational force but is difficult to see or detect. In a similar manner, new digital practices such as those found on the open, social, participatory web act at a vast and powerful scale, but the practices are hard for traditional institutions with traditional mindsets to detect and utilize. As a result, memory institutions are underperforming on their missions and underserving the public precisely at a time when society needs these institutions to be as effective

and successful as possible. This talk incorporates specific examples, research, and the work of leading cultural thinkers in a unique framework to make a powerful case for change.

Michael Edson is a strategist and thought leader at the forefront of digital transformation in the cultural sector. Michael served as the Smithsonian Institution’s first Director of Web and New Media Strategy, and he is currently the Associate Director and Head of Digital for the United Nations Live – Museum for Humanity, a new institution being envisioned for Copenhagen, Denmark, and other locations throughout the world. Michael is a Presidential Distinguished Fellow at the Council for Libraries and Information Resources (USA); he serves on the Open Knowledge Foundation’s OpenGLAM (Gallery, Library, Archive and Museum) advisory board, and is the founder of the Openlab Workshop initiative, a solutions lab, convener and consultancy designed to accelerate the speed and impact of transformational change in the GLAM sector. Michael is an O’Reilly Foo Camp alumnus and he was named a “Tech Titan: person to watch” by Washingtonian magazine.

WHOSE HERITAGE? JEWISH HERITAGE
AND SOCIAL ENGAGEMENT
KEYNOTE

09.06.2016 (THURSDAY), 14.00–15.00
AUDITORIUM (PL/EN)

OPEN TO THE GENERAL PUBLIC

Ruth Ellen Gruber, Jewish Heritage Europe

The fall of the Iron Curtain prompted an explosion of activism regarding Jewish-built heritage. The reclamation, recognition – and sometimes exaltation – of destroyed or long-suppressed Jewish history, memory and culture, formed part of the general process of “filling in the blanks” left by communist-era denial. “Jewish Archaeology” entailing the physical documentation, restoration, rebuilding and reconstruction of Jewish heritage sites, particularly in places where few Jews lived, was a conspicuous concrete step in this complex process. These physical acts of recovery represented a hands-on as well as intellectual and emotional confrontation with the past, and a concrete, but at the same time symbolic, means of restoring – or illustrating – new democratic attitudes and policies. A key aim of many Jewish heritage projects today is to stress the place of Jewish history, heritage and culture as part and parcel of local, national and European history, culture and heritage as a whole. POLIN Museum is an illustration. The grand opening of the core exhibition in October 2014 was presented as far more than the opening of a museum; rather as a tangible milestone in Polish-Jewish and Polish-Israeli relations, as well as in post-communist Poland’s development as a democratic state. Poland’s then-president Bronisław Komorowski made this explicit, stating that the opening of the museum made history and constituted “an eloquent sign of change that has been occurring ever since Poland won its freedom 25 years ago.” My talk will examine several examples of how the restoration, recovery and presentation

of Jewish heritage and heritage sites in various countries have constituted elements of projects aimed at fostering social engagement and civil society (or a sense of civil society) within both the Jewish community and the mainstream.

Ruth Ellen Gruber has chronicled Jewish developments in Europe for more than 25 years and also studies the European fascination with the American Wild West. Her books include *Virtually Jewish: Reinventing Jewish Culture in Europe*; *National Geographic Jewish Heritage Travel: A Guide to Eastern Europe*; and *Upon the Doorposts of Thy House: Jewish Life in East-Central Europe, Yesterday and Today*. The recipient of a Guggenheim Fellowship, Poland's Knight's Cross of the Order of Merit, and other awards and honors. She coordinates the website www.jewish-heritage-europe.eu and in spring 2015 was the Distinguished Visiting Chair in Jewish Studies at the College of Charleston.

WHERE DO WE GO FROM HERE? A GLIMPSE
INTO THE FUTURE OF JEWISH CULTURAL
HERITAGE PROJECTS

PLENARY SESSION

10.09.2016 (FRIDAY), 09.00-10.30

AUDITORIUM (PL/EN)

OPEN TO THE GENERAL PUBLIC

Chaired by

Prof. Barbara Kirshenblatt-Gimblett, POLIN Museum
Assumpció Hosta Rebés, European Association for the
Preservation and Promotion

of Jewish Culture and Heritage (AEPJ)

Dr. Erica Lehrer, Concordia University

Dr. Brigitte Sion, Rothschild Foundation

(Hanadiv) Europe

This roundtable will explore the following questions: What will be the role of Jewish cultural heritage in a changing Europe? What are the foreseeable political pressures on Jewish heritage projects, and how might they be addressed? What is the potential of private-public partnerships, not only in funding but also in strengthening the role of civil society in Jewish cultural heritage initiatives? What role might Jewish diaspora communities play in the future of Jewish heritage initiatives in Europe? What role will evolving technologies play? Going forward, what should be the priorities in the Jewish heritage field?

Brigitte Sion holds a Ph.D. in performance studies from New York University and has written extensively about memorials in Germany, Argentina, and Cambodia, particularly in their intersection with architecture, ritual and tourism. She is currently the museum grants officer at the Rothschild Foundation (Hanadiv) Europe.

Please see further for short biographies of Prof. Barbara Kirshenblatt-Gimblett (session 4), Prof. Erica Lehrer (session 11) and Assumpció Hosta Rebés (session 2).

DISCUSSION SESSIONS



SESSION 1

08.06.2016 (WEDNESDAY), 15.15-17.45
EDUCATION CENTER, ROOM 2 (EN)

RESTORATION AND PRESERVATION: MEANING AND ROLES

Dr. Orit Stieglitz, Bardejov Jewish Preservation Committee

A variety of different heritage buildings and spaces is being reconstructed or conserved. They are often the only trace of tangible Jewish cultural heritage remaining. By looking into different cases of renovated synagogues, buildings and spaces, we would like to ask the question: what do these projects tell us about the role of tangible Jewish heritage today? What is reconstructed or not in different countries and for what purpose? How do we animate renovated buildings? How do we reinterpret newly reconstructed structures in post-Holocaust Europe? What role can they play for current Jewish and non-Jewish communities?

Dr. Orit Stieglitz is the Executive Director of the Bardejov Jewish Preservation Committee (BJPC) – a US-based non-profit organization dedicated to restoring Jewish communal properties in Bardejov, Slovakia, while building awareness of the important cultural and historical legacy of Jewish life in pre-Holocaust Europe. Ms. Stieglitz holds professional degrees in architecture from the Technion in Israel and from the University of California Los Angeles (UCLA), as well as a PhD in Urban Planning from UCLA. In her capacity of Executive Director, she oversees the committee's efforts to restore Bardejov's Jewish Suburbia, a UNESCO World Heritage Site, and establish a cultural and educational center.

PRESENTATIONS:

1.

Community house, museum or memorial? Jewish heritage interpretation in Chisinau, Odessa and Lviv

Anastasia Felcher, IMT School for Advanced Studies Lucca

The paper discusses three recent case studies of interpretation of Jewish-built heritage from post-Soviet space. It compares cases from present-day Chisinau, Odessa and Lviv in order to exemplify the core differences in approaching the subject by those who promote and/or implement the actual projects. In Chisinau, the local Jewish community has been striving to restore a former synagogue and home for the elderly. In Odessa, representatives of the local creative milieu have been taking steps to turn a former Brody synagogue into a museum. In Lviv, an international team has gathered to preserve the ruins of a former medieval synagogue and to promote the action globally. These projects differ in their approach to the purpose of restoration/interpretation projects, giving provisional access to the public, and ultimately the very meaning of Jewish cultural heritage. The comparison across the region will contribute to a better understanding of how a grass-roots agency concerned with Jewish heritage "works" in Eastern Europe today.

2.

When a community falls off the map: the disappearance of landmarks in post-Soviet Central Asia

Alanna Cooper, Case Western Reserve University

Uzbekistan and Tajikistan were home to Central Asia's largest Jewish communities before the USSR's dissolution. Since 1989, Jewish presence there has dwindled from 50,000 to less than 1,000. Traces of it are disappearing

from the landscape as well. Drawing on several research trips taken between 1993 and 2013, this paper provides an overview of the immovable property that marked the Jews' presence in the region, including synagogues, notable homes, monuments, cemeteries and a museum (established by I. Lurie, a colleague of An-sky's). With dis-use, most will likely fall into oblivion in the coming decades. Possible explanations for the lack of attention to preservation include low levels of tourism; the channeling of Central Asian Jews' resources into rebuilding communal life in their immigrant homes; and the lack of a sense of urgency on the part of world Jewry to maintain historical markers in the region. This case study of landmark disappearance helps to explain and illuminate the impulse to preserve in other parts of the world.

3.

New practice? On the preservation process of Peter Behren's Synagogue in Žilina

Peter Szalay, Institute of Construction and Architecture, Slovak Academy of Sciences

Facing economic and social challenges, the financially and technically demanding processes of architecture preservation have become an exclusive commitment. This is especially true in the case of structures that are no longer used for their original purpose. Jewish heritage in Slovakia is in this kind of situation. The small Jewish community no longer uses its rich built heritage. This raises questions regarding restoration practice, returning to original use, and expansive and non-flexible work processes.

The main objective of this paper is to present and encourage discussion on alternative strategies of preservation and conversion of Jewish monuments using collaborative and bottom-up practices by non-governmental organizations. I would like to analyze the advantages and hazards

of these practices on the ongoing restoration of the Neolog Synagogue in Žilina, the work of world famous architect Peter Behrens, which has been adapted by a local non-governmental organization, Truc spherique, into the contemporary art gallery Nová synagoga.

4.

History reclaimed: from ruined synagogue to culture and education center

Bente Kahan, Bente Kahan Foundation

In 2005, the Wrocław Center for Jewish Culture and Education was established in the White Stork Synagogue by its director Bente Kahan. The following year, she founded the Bente Kahan Foundation together with Maciej Sygit, a socially engaged local entrepreneur. The foundation joined forces with the Wrocław branch of the Association of the Jewish Religious Communities in Poland to restore the White Stork Synagogue, and further reconstruction was carried out with financial support from the city of Wrocław. In 2008, the Bente Kahan Foundation received a grant from Iceland, Liechtenstein and Norway to complete the restoration of the historic building and its surrounding courtyard. The project was supervised by Marek Mielczarek, its volunteer representative. The inauguration of the White Stork Synagogue took place on May 6, 2010 together with the opening of a permanent exhibition entitled *History Reclaimed: Jewish Life in Wrocław and Lower Silesia*.

5.

From old Jewish funeral home to new memorial museum: a history of research and renovation in Gliwice

Piotr Jakoweńko, Upper Silesian Jews House of Remembrance

In 2012, the local government of the city of Gliwice made the decision to restore the old Jewish funeral home

designed by Max Fleischer, a famous architect from Vienna, and transform it into a branch of the local museum, bearing the name Upper Silesian Jews House of Remembrance.

The mission of the new branch of the Museum in Gliwice is to study and commemorate the history of the Jews in Upper Silesia, from the Middle Ages to the present. It is also a space for dialogue among various cultures, religions and nations, a venue for meetings and debates on the history and relationships between the many societies that once inhabited these lands. In the near future, a permanent historical exhibition on the subject will open to visitors. The educational program supplements the school curriculum on the history of the region.

6.

Brama Cukermana: a Jewish center in Będzin

Karolina Jakoweńko, Brama Cukermana Foundation

For hundreds of years the city of Będzin was the center of Jewish life in the region, while its location – at the south-western boundary of the Polish Kingdom – was of exceptional significance to the local community. Before the Second World War, Będzin's Jewish community numbered nearly 30,000 – half of the city's residents.

We consider it vital to educate the local community in the practical protection of Jewish heritage, or at least to broaden their knowledge of the city's and region's Jewish past. We reconstructed an old Jewish house of prayer which today is the seat of our foundation and the place where we conduct our educational and research activities.



SESSION 2

08.06.2016 (WEDNESDAY), 15.15–17.45
EDUCATION CENTER, ROOM 3 (EN)

HERITAGE ROUTES – MEMORY, COMMERCIALISATION AND POPULARISATION

Assumpció Hosta Rebés, European Association for the Preservation and Promotion of Jewish Culture and Heritage (AEPJ)

Heritage routes are a special way of commemorating, caring for and educating about Jewish history and heritage. Tangible heritage is presented and experienced by a very specific sector of the public – tourists. Sometimes the routes combine Jewish and non-Jewish heritage sites within coherent entities, elsewhere they are focused thematically. Sacred places, memorials and everyday-life spaces are combined into commercial tourist attractions and infrastructure. This gives rise to a range of methodical and ethical questions.

Using different European examples, we would like to ask about the current role, contexts and ideas involved. How are tourist routes designed and implemented? What messages can they transmit and how do they communicate them to the public? How can we reconcile respect for

the sacredness of some spaces with their commercial use? What role do tourist routes play globally and locally for both the visitors and the hosts, or any other party involved?

Assumpció Hosta Rebés holds a degree in History from the Autonomous University of Barcelona. Director of Patronat Call de Girona: Museum of Jewish History and the Nahmanides Institute for Jewish Studies since 1987. General Secretary of the Network of Jewish Quarters in Spain, composed of 24 municipalities that preserve and promote Jewish heritage, since 1995. General Secretary of AEPJ since 2011, developing the European Day of Jewish Culture and the European Route of Jewish Heritage, awarded Main Cultural Itinerary by the Council of Europe in 2005.

PRESENTATIONS:

1.

Routes of Sepharad – enhancement of the Jewish Portuguese identity in intercultural dialogue: meta-analysis of a path

Ana Umbelino, Portuguese Network of Jewish Quarters / City Hall of Torres Vedras

Routes of Sepharad is a collaborative work-in-progress that gives shape to an integrated project of awareness-raising, conservation, rehabilitation and public engagement based on Portuguese Sephardic heritage. My aim is to give a reflexive overview of the background processes in our work to turn a neglected and “invisible” heritage into a cultural and tourist route.

Routes of Sepharad is promoted by the Portuguese Network of Jewish Quarters. It benefits from the financial support of the EEA and Norway Grants and is being implemented in fifteen different cities in Portugal, giving rise to bottom-up processes that create community involvement. The project comprises the following branches: historical research and digital archive creation; cultural heritage restored, renovated and protected; tourism, economic and cultural empowerment; internationalization; education and audience awareness; intercultural dialogue and diversity.

2.

Planning Jewish heritage tours in Kraków and Małopolska

Anna Wencel, Galicia Jewish Museum

It might seem that planning a Jewish heritage tour in Kraków and the Małopolska region is easy – there is so much to see, there is proper infrastructure and there are

qualified, experienced guides. But if we are to fully recognize the complexity of local Jewish history and the current situation, we need to go beyond this optimistic, nice-looking facade, and raise some important questions: how authentic is Kraków’s Kazimierz? What do tourists learn about Jewish life and culture when visiting this place? Do the “shtetl tours” really show *shtetlekh*? Do they really make people comprehend the diversity of local Jewish culture and heritage? Does a restored synagogue or a new commemorative plaque really tell us something about the local memory of the Jews, and past Polish-Jewish relations? How do we avoid kitsch and simplification? Where is the balance between visiting Holocaust sites and those relating to Judaism and Jewish history? How does the proximity of Auschwitz-Birkenau Museum determine the nature of tourist possibilities? The answers given in the presentation will be based on Galicia Jewish Museum’s offer for tourists and its various educational programs.

3.

Tell me, where have the camps gone? Patterns of the post-war fate of Nazi “labor education” camps

Zbyněk Tarant, University of West Bohemia in Pilsen

The presentation will compare the post-war histories of about two dozen former *Arbeiterziehungslager* (labor education camps) in occupied Bohemia and Moravia. Some of the camps themselves existed for a couple of years, some only for months, yet their very existence has significantly affected their entire surroundings. While the most important places, especially those connected with the genocidal policies of Nazism, have been preserved (and thus conserved, “stuck in time”), there were hundreds of other, smaller places that began to be utilized for diverse purposes literally days after the war ended. Comparison of the post-war history of these unpreserved or re-purposed places reveals several interesting, similar

patterns. The same former Nazi facilities may have been used as transit camps for expelled Germans (late 1940s), refugee camps (later 1940s), or Communist forced labor camps (1950s), only to become youth summer vacation camps or even homes for the elderly in the 1970s and 1980s. Places of murder and suffering became places of rest and leisure. Others, however, continued to be used as prison facilities until contemporary times and, in the worst scenario, facilities like a piggery were established there, causing grave insult to the victims. My presentation will explore and compare the post-war histories of these sites in an attempt to enrich the discussion about proper ways of preservation and remembrance of these places of torment.

4.

Why is Taube Jewish Heritage Tours different from other tour providers?

Helise Lieberman, Taube Center for the Renewal of Jewish Life in Poland Foundation

Taube Jewish Heritage Tours (TJHT) creates individual, family and group experiences that transcend tourism to gain insight into the complexities of cultural evolution. It provides visitors, mostly Jewish, from the U.S. and elsewhere, with opportunities to engage directly and immediately with Polish Jewish history and culture. Collaborating with partner organizations, TJHT combines site visits with lectures, workshops and colloquia. By exploring historically and culturally significant sites, and engaging in face-to-face dialogues with community leaders, journalists, politicians, artists and scholars, participants gain an expanded intellectual framework for understanding and analyzing a thousand years of Polish Jewish experience within the context of contemporary Polish society.

5.

Shtetl Routes: how do we create tourist narration based on former heritage?

Monika Tarajko, Grodzka Gate – NN Theater Center

Based on the results of the Shtetl Routes project, we present various forms of narration that tell the history of small towns using literary motifs, famous figures, monuments, legends and old photographs. We will try to answer the following questions: What determines the attractiveness of a route or a town? What awakens the imagination? How do we talk about non-existent objects, and what should we use in the creation of local stories?

Based on examples of shtetls from the Polish, Ukrainian and Belarusian borderland, we present post-war history and the transformation of Jewish architecture as well as virtual models illustrating the scale of the former settlement. We will consider how to incorporate sights and knowledge about the history of Jewish communities into the mainstream of guided tours. The multimedia presentation will summarize our experience gained in cooperation with tour guides within the framework of the Shtetl Routes project.



SESSION 3

08.06.2016 (WEDNESDAY), 15.15-17.45
CONFERENCE ROOM A (PL/EN)

THE VALUE AND USES OF ORAL HISTORY: STUDYING THE PAST RELATIONSHIPS OF NEIGHBORS

Dr. Dobrochna Kałwa, Institute of History, University of Warsaw

Many institutions in Western and Eastern Europe conduct oral history projects on Jewish minority-majority relations. In this session we will ask the question: How does studying the past relationships of neighbors contribute to the preservation of and public inclusion in Jewish heritage? What social, educational or self-awareness outcomes can be derived from using oral history? How does oral history interact with different actors and objects during different stages of the project: in the field, during interpretation and when transmitted to the public? How do we address ethical, methodological and interpretative concerns?

Dr. Dobrochna Kałwa is a historian, oral history specialist, member of the Polish Oral History Association and lecturer at the University of Warsaw (Institute of History). Her main focus is on gender in oral history projects. She is methodological advisor to POLIN Museum's oral history project, Associate Professor at the Jagiellonian University, Faculty of History (2000-2012), and visiting professor at Erfurt Universität (2010) and Universität Konstanz. She has authored a number of publications.

PRESENTATIONS:

1.

Post-Holocaust legacy: challenges and responses

Inna Rogatchi, Rogatchi Foundation

Post-Holocaust legacy poses a spectrum of new questions that both societies and individuals face in this period, as the generation of Holocaust survivors leaves the stage. These challenges are philosophical, psychological, sociological, historical, and more. They extend into the sphere of literature and arts, and via them are projected onto society and individuals in a much more powerful way than they used to be (also thanks to social media). The effect is twofold, as the new approach to the Holocaust reflects different societies and their conditions, and at the same time those societies are affected by the arts, media, and new readings and interpretations of the Holocaust in a very powerful way and with a speed unthinkable before. In this universally new development, the role of art and media, and the personal responsibility of artists, writers and film-makers are being placed in new, much more demanding positions, and having new expectations laid out for them. The presentation will also discuss the role of the language of modern art relating to the Holocaust and its legacy, with examples from several contemporary artists, composers, writers and film-makers currently working on the Holocaust theme (Gianni Carino, Pat Mercer Hutchens, Israel Sharon, Michael Rogatchi, Inna Rogatchi, and others).

2.

The Grodzka Gate - NN Theater Center in Lublin oral history program

Wioletta Wejman, Grodzka Gate - NN Theater Center

We will present the experience and results gained by the Grodzka Gate - NN Theater Center in Lublin in the course of recording the memories of the Jewish community in Lublin and the Lublin region. The Center's oral history program was launched in 1998 and has been running since. Since its inception, memories of the Jewish community of Lublin and the region have been one of the main topics we bring up in our interviews with witnesses of history. In asking about the past of the Jewish community we aim to bring back and preserve the memory of people and places which are no longer there. Our Oral History Program Archives hold over 700 accounts of the Jewish past of Lublin and the region. The most important include the accounts of people of Jewish origin who lived in Lublin or the region before WWII, recorded within the scope of the project *W poszukiwaniu Lubliniaków* (Searching for Lubliners). The next collection consists of the accounts of people who rescued Jews during the occupation, recorded within the framework of the project *Światła w ciemności. Sprawiedliwi Wśród Narodów Świata* (Lights in the Darkness. Righteous Among the Nations). The last part of the collection consists of the memories of the oldest residents of Lublin and the region, who talk about their Jewish neighbors. In the last part of the presentation, examples will be given of how we use the recorded accounts in our educational projects.

3.
Between evidence and memory: Jewish presence in Poland as experienced by three generations of Poles

Joanna Król, POLIN Museum of the History of Polish Jews

In the last two decades, various oral history projects have been launched with the aim of documenting the fate of Jewish people in Poland. Most of the interviewees within such projects were direct witnesses of Jewish life, the Holocaust and Jewish post-war emigration – they belong to the so called “war generation.” At POLIN Museum, which is a brand new institution gradually building its digital resources, we decided to broaden the understanding of the “witness” category by including post-war generation interviewees and those who grew up at the time of democratic transformation in Poland.

4.
Trauma, truths and the tzadik’s remains

Tomasz Chwałek, Institute of Ethnology and Cultural Anthropology, University of Warsaw

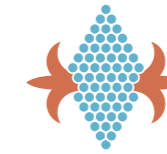
Up until WWII, the small village of Lelów (Silesian province) was home to a considerable Jewish minority. Nowadays, it has been a destination of Hasidic pilgrimages for over 20 years, thanks to the discovery of Tzadik David Biderman’s remains. Ethnographic research, based on in-depth interviews, has uncovered uncomfortable truths about the now-forgotten events of wartime; events that still make modern-day inhabitants feel strangely cautious towards any effort concerned with restoring remembrance of the mutual past. This is partly caused by the significant material and social leap forward that the Polish peasants experienced thanks to the “vanishing” of their Jewish neighbors. Recently, Prof. Andrzej Leder in his book *Prześlona rewolucja* (2014) has already laid

the foundations for the study of the psychological and social consequences of the Shoah on Polish neighbors, employing i.a. psychoanalytical methods, and I follow his lead in my study of this particular village.

5.
Forgotten survival. Testimonies of Polish Jewish refugees in the Soviet Union during World War II

Jan Kirschenbaum, Cukunft Jewish Association

Despite the fact that most Polish Jews who survived the Holocaust did so in the Soviet Union, their narrative of survival is often overlooked in discussions about the fate of Polish Jewry during World War II. Even when studied, it focuses more on their overall experience as a group, and rarely includes testimonies of individual survivors of the ordeal. Tracing and recording the oral and written testimonies of this group enables a researcher to understand the peculiarity of Polish-Jewish experience in the Soviet Union and its similarities and differences vis-à-vis the fate of Polish compatriots, as well as the complex relations between various nations under Soviet rule. My research attempts to shed more light on the matter and restore the complex narrative of Polish Jewish survival in the Soviet Union as part of both Holocaust and Polish history.



SESSION 4

08.06.2016 (WEDNESDAY), 15.15-17.45
CONFERENCE ROOM B (EN)

EXHIBITION NARRATIVES: MUSEUMS AND MEMORIALS

Prof. Barbara Kirshenblatt-Gimblett, POLIN Museum

Are Jewish museums in Europe today Holocaust museums by another name? Is it possible to recover a thousand-year history of Jewish life in the very places where millions of Jews perished? This is the challenge for Jewish museums in Europe today. This talk will explore the relationship between museums of Jewish history and Holocaust museums and memorials. How does the Holocaust figure in exhibitions dealing with Jewish history, and how does Jewish history figure in Holocaust museums and memorials? These questions will be explored through the perspective of POLIN Museum, which faces the Monument to the Ghetto Heroes, and in relation to examples from across Europe.

Prof. Barbara Kirshenblatt-Gimblett is Chief Curator of the core exhibition of POLIN Museum and Professor Emerita of Performance Studies at New York University. Her publications include *Destination Culture: Tourism, Museums, and Heritage*; *Image before My Eyes: A Photographic History of Jewish Life in Poland, 1864-1939* (with Lucjan Dobroszycki); *They Called Me Mayer July: Painted Memories of a Jewish Childhood in Poland Before the Holocaust* (with Mayer Kirshenblatt), and *The Art of Being Jewish in Modern Times* (with Jonathan Karp). She received an honorary doctorate from the Jewish Theological Seminary of America, and was recently decorated with the Officer’s Cross of the Order of Merit of the Republic of Poland. She currently serves on Advisory Boards for the YIVO Institute for Jewish Research, Council of American Jewish Museums, Jewish Museum Vienna, Jewish Museum Berlin, Jewish Museum and Tolerance Center (Moscow), and museum and exhibition projects in Lithuania, Ukraine, and Israel.

PRESENTATIONS:

1.

A survey of Jewish museums in Europe

Brigitte Sion, Rothschild Foundation (Hanadiv) Europe

The Rothschild Foundation (Hanadiv) Europe has recently conducted a comprehensive survey of Jewish museums in Europe. Sixty museums from over 25 countries have responded to 200 questions, agreeing to share their experiences and data on ten specific topics, from preservation to public programs; from marketing to provenance research; from exhibitions to administration. Brigitte Sion, who coordinated this groundbreaking research project, will present some preliminary results for the first time, focusing on four areas: travelling exhibitions, collaboration with Jewish and non-Jewish institutions, educational programming and visitor data. For the first time, museums large and small, in busy capitals and in the countryside, are invited to add their voice to a long-awaited conversation about their mission, their strengths and their challenges, as well as their relevance.

2.

Discovering a lost model, recovering a lost world

Jayne Josem, Jewish Holocaust Centre, Melbourne

The centerpiece of the Jewish Holocaust Centre museum in Melbourne is a model of Treblinka created by one of the few Jewish survivors of that death camp, the late Chaim Sztajer. Another model by Sztajer was recently re-discovered: the old Częstochowa synagogue, a synagogue that was destroyed during the war. This model will be reunited with the Treblinka model for display in our new museum. It stands as a contrast to the hell of Treblinka, and will be situated in the 'Vanished World' section, depicting the richness and diversity of pre-war Jewish life. Historically,

the Częstochowa synagogue is stylistically significant as it reflects contemporary secular design methods, incorporating local motifs and aesthetic styles, but includes elements of migration and trade. These models are not just educational devices but are also one man's personal testimony to loss – in Treblinka, his wife and child, and in the synagogue, his life before the war. Incorporating Sztajer's model as a counterpoint to the Treblinka model, will enable us to showcase pre-war Jewish life in Europe before we depict the events of the Holocaust that made that world all but vanish.

3.

Oshpitzin: the new core exhibition in the Jewish Museum in Oświęcim

Artur Szyndler, Jewish Museum in Oświęcim

Jews lived in Oświęcim since the 16th century. They called their town Oshpitzin, from the Hebrew for "guests." In stark contrast with the associations summoned by the town's German name, Auschwitz, the town's Jewish name carries echoes of home. The symbolism of Auschwitz hangs heavily over Oświęcim, blocking out the rich Jewish life that existed there for centuries. This exhibition brings that history out from under a shroud and into the light. To tell the story of Oświęcim's Jews, in 2014 we pieced together scattered artefacts and the memories of survivors and their descendants. These pieces have been carefully curated, and together they build the story of the long Jewish history of this town. In Oshpitzin, we have created an environment that allows for a unique multisensory experience of the interconnectedness of history and architecture. The Jewish Museum is more than a stage for the exhibition; it creates the space, texture, and context for a multi-layered exploration of the history of Oświęcim. The exhibition is a tribute to life but it is impossible to tell this story without including the Holocaust. Thanks to the

project, though, the town of Oświęcim, which is primarily associated with the site of genocide, has regained the memory of its Jewish citizens from before Auschwitz.

4.

The Jewish museum as a place of intercultural interaction and dialogue

Igor Shchupak, Tkuma Ukrainian Institute for Holocaust Studies

The initiative to create a Jewish Museum came from the communities of Dnipropetrovsk, Odessa, Kiev, Kharkiv and other cities. A special place in this process belongs to the Dnipropetrovsk Jewish community, which became one of the leaders of community revival and cultural life, and not only in Ukraine. The emergence of the Ukrainian Institute for Holocaust Studies has contributed to historical research on and restoration of Jewish cultural heritage. In 2012, in Dnipropetrovsk, the conceptually new museum Jewish Memory and Holocaust in Ukraine was established. The combination of a classical museum with modern multimedia technologies utilizes the potential for innovative education and dialogue between different generations and ethnic groups. The museum has become a kind of cross-cultural hub, where Jewish history and heritage are introduced in a Ukrainian and worldwide context. Evidence of this can be seen in its hosting the first permanent exhibitions in Ukraine dedicated to the Armenian Genocide (1915), the Volhynia tragedy (1943-1944), Holodomor (1932-1933) and so on. Conservation of Jewish heritage and history can promote intercultural dialogue and help develop social understanding and tolerance.

5.

The concept of the history of Russian Jewry at the Jewish Museum and Tolerance Center in Moscow: idea, implementation, feedback

Boruch Gorin, Jewish Museum and Tolerance Center in Moscow

The idea of creating the museum was originated by the Federation of Jewish Communities of Russia. Their essential aim was to provide anyone and everyone with objective information about Jewish culture and its evolution in Russia. In so doing they would on the one hand promote the emergence of national identity among secular Jews, and on the other hand raise awareness and respect for the culture of one of the peoples living in Russia, and strengthen tolerance. In this regard, it was quite easy to understand what kind of exhibition the Federation wanted. The three characteristics of the exhibition were to be: objectivity, accessibility to everyone and an entertaining character.

The basic conception of the museum is as follows: the history of Russian Jewry should be viewed as part of Russian history; it is a history of Jewish integration into Russian and Soviet society. Furthermore, it is also a history of the evolution of Jewish identity which is always in flux and maintains Jewish singularity, manifesting it in different ways. The aim was to show the critical turning points of these two seemingly contradictory, but related processes: integration and preservation of the unique traits of Jewish culture.



SESSION 5

09.06.2016 (THURSDAY), 10.15-12.45
CONFERENCE ROOM A (PL/EN), OPEN TO THE GENERAL PUBLIC

JEWISH CULTURAL HERITAGE ONLINE: DATABASES, PLATFORMS, REPOSITORIES

Chaired by Michał Majewski, POLIN Museum
Michael Tobias, JewishGen, Jewish Records Indexing – Poland
Witold Wrzosiński, Foundation for the Documentation of Jewish Cemeteries
Marla Raucher Osborn, Gesher Galicia, Rohatyn Jewish Heritage

The development of various online projects has made access to various types of archival and library resources increasingly easy over the last few years. Both large, commercial databases and smaller ones, created by people passionate about history, are now available to the public. There are many great tools available, but because of

their sheer abundance, not all of them are being used to their full potential. Together with experts from three organizations working to describe archival materials and popularize historical research, we will reflect on the future of such projects, their interdependence and possibilities for their integration.

Witold Wrzosinski was born in 1980 in Warsaw and holds an MA in Jewish Studies. He runs Avanim, a Jewish genealogy research service, as well as the Foundation for the Documentation of Jewish Cemeteries, which has indexed over 100,000 inscriptions from 90 cemeteries all over Poland. Witold has taken part in dozens of educational programs and has written on Polish Jewish matters in popular and scholarly publications. He also created the Hebrew transcription system for POLIN Museum. In July 2015, the work done by his foundation was recognized by the International Association of Jewish Genealogical Societies.

Marla Raucher Osborn is a former California attorney and project lead for Rohatyn Jewish Heritage. She works in Warsaw at the Foundation for the Preservation of Jewish Heritage in Poland (FODZ) and is an advisor to the Board of Gesher Galicia and director of Remembrance & Reconciliation. She has collaborated with the Galicia Jewish Museum, the Jewish Historical Institute, POLIN Museum of the History of Polish Jews and the Lviv Center For Urban History. Marla is a regular contributor to numerous online genealogy and heritage digests, lectures internationally and is very active on social media.

Michael Tobias has a BSc Honors degree in Mathematics and Physics and has qualified as an actuary. He has a Master's Degree in Genealogical, Palaeographic and Heraldic Studies. He is a co-founder and board member of Jewish Records Indexing – Poland and Vice President, Programming, of JewishGen, Inc. He was database matching consultant to the International Commission on Holocaust Era Insurance Claims. He has contributed to various conferences, journals and radio and TV programs. He was awarded the International Association of Jewish Genealogical Societies Lifetime Achievement award in Washington in 2011.

Michał Majewski is a historian and archivist. Since 2007, he has worked for the Association of the Jewish Historical Institute (AJHI) and POLIN Museum of the History of Polish Jews. Currently, he is a member of the AJHI board and chairman of the Association's grants committee, and a member of the advisory board of Gesher Galicia. He is the head of POLIN Museum's Resource Center which provides valuable information to visitors as to where and how to search for information about their ancestral hometowns and families.



SESSION 6

09.06.2016 (THURSDAY), 10.15-12.45
EDUCATION CENTER, COMPUTER ROOM (EN)

NEW MEDIA IN JEWISH HERITAGE EDUCATION

Michael Peter Edson, UN Live – Museum for Humanity

How can we use modern media and technologies successfully, creatively and efficiently? How can new media help to effectively educate about Jewish heritage and reach out to the public? How are they currently used, and what could be done in the future? There are a number of very interesting projects that can share good practices (use of mobile apps, multimedia platforms, interactive storytelling). From their examples, we would like to address the above questions.

Michael Edson is a strategist and thought leader at the forefront of digital transformation in the cultural sector. Michael served as the Smithsonian Institution's first Director of Web and New Media Strategy, and he is currently the Associate Director and Head of Digital for the United Nations Live – Museum for Humanity, a new institution being envisioned for Copenhagen, Denmark, and other locations throughout the world. Michael is a Presidential Distinguished Fellow at the Council for Libraries and Information Resources (USA); he serves on the Open Knowledge Foundation's OpenGLAM (Gallery, Library, Archive and Museum) advisory board, and is the founder of the Openlab Workshop initiative, a solutions lab, convener and consultancy designed to accelerate the speed and impact of transformational change in the GLAM sector. Michael is an O'Reilly Foo Camp alumnus and he was named a "Tech Titan: person to watch" by Washingtonian magazine.

PRESENTATIONS:

1.

Communicating the Holocaust in the information age:
new narrations, new education

Dragana Stojanović, Faculty of Media and
Communications Belgrade
Vera Mevorah, Independent Researcher

In 2015, the Federation of Jewish Communities of Serbia launched an interdisciplinary project in the field of research and collecting documentation related to Jewish life in Serbia before the Holocaust. New-media technologies, interactive artistic presentations and documentaries have been used to create an innovative educational platform appealing to the younger generation.

The co-authors will present the project itself, seeking a broader dialogue on the challenges of using new media and internet technologies in Jewish and Holocaust history-related projects. They will also bring up the persisting complexity of the issue of narrative and education within the topic, opening the discussion towards new possibilities of representing the Holocaust.

2.

Digital learning and Jewish heritage through personal
perspective in IWitness

Dr. Kori Street, USC Shoah Foundation

It is common to regard 21st-century students as digital natives who require new methods and approaches in their education. The topic of Jewish heritage is no exception. The presentation will explore the pedagogical possibilities of IWitness, an educational website that brings the stories of survivors and witnesses from the USC Shoah Foundation's Visual History Archive to students via

multimedia-learning activities. The materials are embedded in a 21st-century learning context, promoting digital literacy and developing students' skills and competences. The activities have been proven to boost students' subject matter knowledge while developing their critical-thinking and empathy for others. The aim is to spark motivation to act, and to shape the students as responsible participants in a civil society. The activities are built around curated testimony clips connected to the curriculum in many subject areas. Survivors and witnesses have shared their personal narratives, leaving us with a multitude of memories of Jewish life, tradition and religion. The presentation will explore what the platform can mean for Jewish heritage education.

3.

Virtual Shtetl: a community and social network for the
protection of Jewish history and heritage

Krzysztof Bielawski, POLIN Museum
of the History of Polish Jews

The Virtual Shtetl portal (www.sztetl.org.pl) is a project run by POLIN Museum. The portal seeks to revive the memory of Jewish communities that have lived in Poland through the ages. Virtual Shtetl contains information on approximately 2,000 towns inhabited by Jews, including details on synagogues, places of worship, cemeteries, and other sites relating to the Jewish community. It describes towns located in the territories of Poland, Belarus, Ukraine, Lithuania and parts of present-day Russia that were once within the former boundaries of the Republic of Poland. Virtual Shtetl is a social network created by academics, local history enthusiasts and various correspondents and users. The website's resources include materials shared by institutions and organizations, universities, foundations, museums, local authorities and Jewish organizations. Since 2009, it has been visited by over 5 million people.

4.

Sharing: between and beyond communities

Aleksandra Janus, Centrum Cyfrowe Projekt:Polska

There is no such thing as heritage, claims Laurajane Smith in *The Uses of Heritage*. Heritage is rather a type of discourse and a process of constructing and sharing what is recognized as important by a certain community. Museums and cultural institutions play an important role in giving voice to these narratives. In the case of Jewish heritage, many local, national and transnational communities are interconnected by these shared stories and memories, and the objects related to them. Implementing open models of sharing heritage resources seems to be a powerful tool that enables the engagement different communities in the processes of creating meaning and supporting creativity and education.

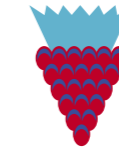
In my presentation I would like to address these issues and try to answer a few crucial questions: How do we design an inclusive and effective process that facilitates implementing an open model? How do we build shared attitude and motivation? How do we make the process sustainable? How do we work towards community participation through the use of digital technologies and open, cooperative models based on sharing knowledge and resources?

5.

Towards a crowdsourced conceptualization of Jewish heritage

Jack Gottlieb, World Jewish Heritage Foundation

Until recently, Jewish heritage remained archived in museums and libraries. Lately, we've been witnessing an ongoing process of opening up Jewish heritage to a broader public by providing fresh points of view and highlighting its varied cultural aspects (food, music, ethnicities, etc.) This new engagement and interest is expressed in new media. Digital dabbling can be seen on social media platforms like Instagram, Facebook and Twitter, where cultural heritage sites and events are being hashtagged and geotagged for easy access and exposure (e.g. #JewishVenice). On websites like PBS's Share your Journey and WJHpedia, people can become digital contributors, sharing their personal stories or curating a particular site or event that piques their interest. A new concept called 'digital curation' permits individuals to create an 'online exhibition', curating various cultural heritage topics like ethnic food or ethnic music. One can create an e-book in the WJH Library. These new methods create new opportunities in the educational environment. The challenge is to integrate existing traditional structures with this new digital world and thereby create a combined sustainable concept to maintain Jewish heritage.



SESSION 7

09.06.2016 (THURSDAY), 10.15-12.45
EDUCATION CENTER, ROOM 2 (EN)

MEDIUM, OBJECT, STORY: USING MULTIMEDIA IN NARRATIVE EXHIBITIONS

Arnaud Dechelle, University of Lincoln School of Architecture and Design,
Design for Exhibition and Museums

The presence of new media and technology in narrative exhibitions has lately become the norm. However, the use of multimedia in exhibitions and the relationship between technologies and collections raises many questions. While focusing mainly on Jewish heritage institutions, we would like this discussion to explore the wide range of possibilities and challenges that multimedia brings to historical narratives. How can new technologies best support an object and convey a story? How can they work with – and not against – artefacts and collections? Where does their role begin and end? Can guidelines for their correct use be defined when dealing with sensitive material? How can we best develop multimedia presentations and interactive tools that are engaging and relevant yet historically sound and accurate?

Arnaud Dechelle is a French architect and interpretive designer based in London. He is a senior lecturer teaching Design for Exhibition and Museums at the School of Architecture and Design at the University of Lincoln. He specializes in design and interpretation for exhibitions and museums. He was lead designer for the core exhibition of the Museum of the History of Polish Jews for Event Communications until 2011. He founded studioDiem and has worked on various projects for the House of European History in Brussels, the British Museum and the Jewish Museum in London. He holds a French Architect Diploma and a Postgraduate degree in Theory of Art and Architecture. He has also completed a Master of Arts in Scenography from Central St Martins College of Art.

PRESENTATIONS:

1.

Holocaust education in the museum space: an Israeli perspective

Madene Shachar, Ghetto Fighters' House Museum / Yad
Layeled Children's Memorial Museum

Holocaust museums have become a prominent venue for perpetuating a collective memory of the Holocaust. In Israel, Holocaust museums are an integral part of the national commemoration of the Holocaust, which the Ministry of Education recommends as an appropriate medium for supplementing Holocaust education in schools (Resnik, 2003). The first Holocaust museum for children, Yad Layeled, was founded 20 years ago in Israel. The educational philosophy and practices at Yad Layeled can provide insight into Holocaust education in the museum environment. Multi-media installations, including audio and video testimonies, are an integral part of the museum experience. All are pedagogical strategies used to engage the visitor and invite him/her to become a secondary witness to the experiences of the children represented in the exhibition. This lecture will explore the educational philosophy of Yad Layeled and how various media are used as pedagogical tools in order to evoke empathy in young visitors, while constructing their personal and collective memory of the Holocaust. Both local and universal aspects of Holocaust education in the museum space, as well as the place of authenticity, will be discussed.

2.

Jewish Monument: online memorial and interactive memorial experience in Amsterdam

Anat Harel, Jewish Cultural Quarter, Amsterdam

In April 2016, the Jewish Cultural Quarter in Amsterdam presented a new online memorial for the victims of the Shoah who were deported from the Netherlands, www.JewishMonument.nl. The new website is the result of a complex project in which two existing memorial websites and databases – dating respectively from 2006 and 2010 – were migrated and merged together. The data model has been adapted, the possibilities for user engagement have been redesigned and the site has been given a new look and feel. The new homepage is an actual memorial, testifying to visits of users by changing its color over time and showing the impact of the Shoah in an interactive way. The renewed Jewish Monument has a physical home in the National Holocaust Museum in Amsterdam, which opened in May 2016. In the context of the National Holocaust Museum, the digital Jewish Monument will be the core of an impressive, interactive memorial experience.

3.

Holocaust Museum Houston: Destroyed Communities Interactive Learning Center

Rebecca Taylor, Holocaust Museum Houston

The Destroyed Communities Memorial Slope located outside Holocaust Museum Houston (HMH) in Houston, Texas, serves as a permanent memorial to more than 340 Jewish communities that were obliterated during the Holocaust. The memorial's counterpart, the Destroyed Communities multimedia exhibition, invites visitors to explore a narrative of each of those communities, including photos of Jewish life before the Holocaust and the stories of

local survivors who settled in Houston after the Second World War. Accessed using a 55-inch (140-centimeter) touchscreen inside the HMH Library, the interactive display features artefacts and archives found in the HMH Permanent Collection. In addition, quotes from survivors are interwoven into the narrative, personalizing the story and highlighting the museum's collection of more than 280 oral history interviews. The initial opening of the multimedia exhibition on January 27, 2016 included the histories of 27 communities and 63 survivors. Visitors will continue to be able to explore the database as additional communities are added and updated on an ongoing basis.

4.

Places of memory: virtual reconstruction as a way to build a story about lost Jewish heritage

Rafał Szrajber, Information Technology Institute, Łódź
University of Technology

Computer-based visualization and virtual reconstruction methods are now employed in a wide range of contexts to assist in the research, restoring, communication and preservation of cultural heritage. The presentation presents heritage as a process in which new media plays an important role. Using selected examples, I will present the London Charter guidelines for the use of computer-based visualization in research on and communication of cultural heritage, upon which the intellectual integrity of such methods and outcomes depend.

The paper will present the concept of balanced information as a problem in the transmission of information about cultural heritage and lost heritage, and digital methods for its restoration. While restoring lost heritage, it is necessary to take into account all the elements that describe a selected area of the virtual reconstructed space. The virtual reconstruction can bring back important parts of

intangible heritage that once belonged to a place, while the game engine enables the creation of a story about lost Jewish Heritage.

5.

Between the journey and the refugees exodus: on Peter Forgács's *Danube Exodus*

Kamil Lipiński, Adam Mickiewicz University in Poznań

The paper discusses a vision of a journey through archival documentaries exhibited at the Getty Institute by Peter Forgács and the Labyrinth Group, in the form of found-footage storytelling expanded into interactive installations, maps and images. An archive of found footage from the 1930s presenting a journey by ship of Jewish refugees from Slovakia to Palestine, and the reverse trip in 1940, is analyzed here in terms of a hieroglyphic reading of historical documentation. In the exhibition context of alternative utopias, the viewer is invited to immerse themselves in the expanded arrangement. Calling into question the paradigm of interactive dialogue, panoramic view and haptic vision, the author explores juxtapositions of interweaving historical narratives. In the light of hieroglyphic footage put in multifarious intersections, this innovative journey bringing forgotten historical documentation into the present might be read in a new perspective.

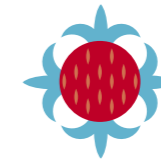
6.

Virtual exhibitions about stories
of help given to Jews during WWII

Klara Jackl, POLIN Museum of the History of
Polish Jews

How do we tell a dramatic and touching wartime story in a form that will be appropriate, but also attractive enough to catch people's attention in the internet era? It is not easy to strike the right balance between historical content, simplicity and attractiveness of the message. POLIN Museum of the History of Polish Jews has gathered many oral testimonies, documents and digital files describing stories of help given to Jews by Poles during WWII. This collection has been shown on the website www.righteous.pl, but it soon turned out that more modern technologies needed to be used for the content to reach the museum's digital visitors.

We wanted to present the stories in the most accessible way. By creating a series of virtual exhibitions based on our collection, we believe we have shown that historical narration can be engaging. Thanks to the modern and original digital design of the exhibits, their simple form, attractive visual materials and short texts, we were able to create an interactive tool that makes new ways of narration and dialogue with the audience possible. One of the exhibitions, *The Right Address*, shows stories of hiding Jews in occupied Warsaw: <http://www.sprawiedliwi.org.pl/wystawa/dobry-adres/en/>



SESSION 8

09.06.2016 (THURSDAY), 10.15-12.45
CONFERENCE ROOM B (EN)

CREATIVE APPROACHES TO CULTURAL MEMORY AND EDUCATION

Dr. Maria Fritsche, Department of Historical Studies, Norwegian
University of Science and Technology

Cultural memory is a collective process that involves culturally shaped ways of experiencing, understanding, expressing and negotiating the past. Any consideration of the past takes place in the present and bears on the future. How is cultural memory understood and approached in different educational projects? What methodologies, concepts and principles guide cultural memory projects related to Jewish history and the Holocaust? What is the potential of objects, drawings, music, theatre and other creative approaches? The goal of this session is to share the most interesting methods and projects using such creative approaches to cultural memory and education both within and outside the classroom setting.

Dr. Maria Fritsche is an Associate Professor at the Department of Historical Studies at Norwegian University for Science and Technology, Trondheim. Her main fields of research lie in film history, the social and cultural history of Nazi Germany and post-war Europe and also masculinity and gender. She participated in a grass-roots initiative of Viennese citizens who sought to trace the fates of the Jews in their neighborhood: Birgit Jöhler & Maria Fritsche (eds): *1938 Adresse Servitengasse. Eine Nachbarschaft auf Spurensuche*. Mandelbaum, Wien 2007.

PRESENTATIONS:

1.

Narratives in time and space: a local history walk and transliteracies – IWalk

Andrea Szonyi, Zachor Foundation for Social Remembrance and USC Shoah Foundation
Martin Smok, USC Shoah Foundation

Local history walks as educational programs provide a spatial context for education about Jewish heritage and historical memory in sites all over Europe. Taking students out of the classroom and to nearby authentic locations of the Jewish past brings Jewish history and heritage closer – both literally and figuratively. This paper will introduce IWalks, a unique local history walk, as a new educational method of exploring cultural history and Jewish heritage. The paper will focus on the pedagogical approach and learning outcomes, exploring how learning occurs. IWalks are visits to authentic locations combined with the viewing of related video testimony clips from the USC Shoah Foundation Visual History Archive. They enable the personal aspect of the Jewish past to be connected with the given location in a pedagogical context. This way, the program not only builds on the development of mobile technologies (using tablets, smartphones or other devices) but brings testimony, a complex primary source, into the local urban context. By walking in the spaces of Jewish heritage or in the void of the spaces, the personal narrative becomes the focal element that fills the space or complements the understanding of the space. It contributes to the development of layered and complex thinking. Testimonies help students build their own “subjective map” of the space and story.

2.

Monuments and wisdom: education within spaces of tangible heritage

Dr. Susanne Urban, SchUM-Association Speyer, Worms, Mainz

Jewish heritage in the former ShUM cities (Speyer, Worms and Mainz) is represented in monuments and rabbinical erudition. The three cities are now in the process of being listed on the UNESCO World Heritage List. In the museums, ShUM is presented mainly through ritual objects and gravestones. Certain questions arise: How can we transform e.g. Rashi’s wisdom, liturgical *piyyutim* and the importance of the Worms Machzor from the 13th century into living cultural memory? What creative methods are there for unearthing the potential for learning about Jewish heritage? During the session, concepts will be introduced, including ideas on music workshops, creative writing and discussions on the standpoints of Rashi and other scholars towards e.g. women and slavery. The monuments themselves shall be integrated as scopes of Jewish memory. The concept for a future students’ video project on “What does ShUM mean to me?” will also be discussed.

3.

Foundation for Holocaust Education projects: preserving cultural memory through drama

Avi Mizrachi, Foundation for Holocaust Education

The play *Who Returned My Soul* was written by Kelly D. Brock and is based on her interviews with survivors in 2008. It is important to note that this group of survivors had previously been reluctant to record their stories. It has been said that “this play guarantees that these survivors’ stories will last in perpetuity.” The playwright crafted a play that has been translated into several

languages and produced in student theatres in the US, Poland and Belgium. As students read and stage the play, they become active agents in preserving survivors’ memories. They become “immersed” in their roles, and consequently seek to learn more about the Holocaust in traditional coursework. They also develop a sense of responsibility to preserve the memories of Survivors.

The presentation will include a discussion of learning outcomes, especially in the form of student testimonials. Students describe their participation in the play as “life-changing,” and they explain how they will continue to “remind the world” about survivors and their stories. Our presentation will also explain how this project connects to other related endeavors, such as the restoration and preservation of cemeteries and other Jewish cultural sites in Poland. The Foundation actively connects its educational outreach efforts to these projects.

4.

A Jewish street in Poland

Shlomit Steiner, Yad Vashem

In this conference, we seek to present an educational activity that we have been conducting for various audiences from around the world at the International School for Holocaust Studies of Yad Vashem for 14 years. This mobile education unit was originally developed to prepare Israeli high-school students prior to traveling to Poland, focusing on the vibrant world that vanished in the Holocaust. This material has also been adapted online in Polish: http://www.yadvashem.org/yv/en/education/languages/polish/lesson_plans/polish_jews.asp We will present this resource on the diversity of the Jewish street in pre-war Poland, highlighting the tapestry of everyday life. In addition, we will underline methodological considerations and the numerous primary sources

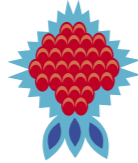
interwoven to create the “scenery” of the portable unit. We will raise a number of questions, such as: How should we address myths and stereotypes? What visuals should we use to depict this lost culture? How do we make absence come to life? How do we give a voice, color and content to the people who were etched into memory in black and white?

5.

Post-Jewish architecture of memory in former Eastern European shtetls

Natalia Romik, UCL Bartlett School of Architecture

I would like to present my longstanding interest in architectural and artistic practices that seek to cope with urban emptiness and spectral architecture. My PhD project focuses specifically on former shtetls, Jewish towns that were spread throughout Central-Eastern Europe before the Second World War and are currently inhabited by non-Jewish populations. The overarching objective of my work is to generate or “defrost” the architectural memory (through design and artistic intervention) of the past architectural functionalities of shtetls. To achieve this, I have developed a methodology that links urban, historical and social studies of former Jewish towns with practical (architectural and artistic) experimentation with the abandoned architecture of extinct communities. My aim is to formulate a design method that responds to the complexities faced by architects trying to cope with the problems surrounding urban emptiness. I will discuss these problems by referring to several of my architectural projects, analyzing their implications for the theory and practice of architectural design. I will analyze JAD, an experimental platform for communal production of urban space, Signboard, Cloud and the Nomadic Shtetl Archive as architectural designs that poetically juxtapose the problems of current use with questions of the historical past.



SESSION 9

09.06.2016 (THURSDAY), 15.15-17.45
CONFERENCE ROOM B (EN)

WORKING WITH LOCAL COMMUNITIES IN THE FIELD OF THE JEWISH CULTURAL SPHERE AND MEMORY

Emil Majuk, Grodzka Gate - NN Theater Center

Who is the “local community?” What are the different aspects of working with local communities? What kind of relations, between which actors, need to be taken into consideration when working in the field of Jewish cultural heritage? To whom, and for what reason, are projects considering Jewish history and memory addressed? What social issues can be addressed by the projects’ operators, what impact (planned for or not) do they have and what obstacles do they encounter? What is the agency of local communities, and how do they participate in Jewish heritage initiatives?

Emil Majuk (1978) is a political scientist and culture expert. He is professionally associated with the Grodzka Gate - NN Theater Center in Lublin, coordinator of the project *Shtetl Routes. Vestiges of Jewish cultural heritage in cross-border tourism. Poland, Belarus, Ukraine*, chairman of the Panorama of Cultures Association, editor of *Scraps of Memory. The multicultural past of the Wojsławice community* (2005), *Working with difficult memory in local communities, Polish-Ukrainian exchange of experience* (2010), and *Jewish Traces in the Lublin Region* (2012). He was curator of “Cultural heritage” at the Eastern Europe Initiatives Congress (2014, 2015).

PRESENTATIONS:

1.

Memory, education, coexistence: cultural practices of the Borderland Foundation

Weronika Czyżewska-Poncyłjusz, Borderland Foundation, Sejny

Since 1990, the Borderland Foundation has been working to ensure the revival, positive image and reinstatement of the ethos of co-existence of people of diverse cultures, ethnicities, ages and worldviews in a modern context. The foundation’s primary aim is the development of a new civic formation which, on one hand, knows and respects local tradition and history, one’s own “little homeland,” whilst on the other hand creates an open society, respecting otherness. An important part of the foundation’s work today is its efforts to reconstruct the remnants of Jewish life in the region and to explore Jewish heritage. Before World War II, over 30 percent of Sejny’s population was Jewish. The foundation works to preserve this extremely rich heritage along with the memory of the tragedy of Eastern European Jewry through educational and artistic programs. The musical workshops held in Sejny led to the establishment of a Klezmer Band which now plays in the renovated White Synagogue. The Klezmer Band is part of a broad program aimed at re-establishing relationships between descendants of Eastern European Jews and the young people living in Sejny today.

2.

The Jewish Community of Lithuania: working with local communities in the field of heritage preservation

Martynas Uzpelkis, Jewish (Litvak) Community of Lithuania

The aim of the presentation is to outline how the Jewish (Litvak) Community of Lithuania (JCL) is working with local communities in the field of Jewish heritage preservation. The presentation starts with statistics that juxtapose pre-Holocaust and current Jewish population figures with the abundance of Lithuanian Jewish heritage. The enormity of the task to preserve this heritage is such that it exceeds the JCL’s abilities. Therefore involving local communities and other stakeholders is of critical importance. Examples of more and less fortunate cases of JCL’s cooperation with local communities will be presented and some guidelines for success will be suggested.

3.

Illuminating the visible: engaging a community by exploring Jewish space in Medias, Romania

Julie Dawson, Leo Baeck Institute / Medias Jewish Archives and Synagogue complex

The Medias synagogue complex -synagogue, garden courtyard and former clergy house - seems impossible to ignore, nestled as it is alongside the medieval wall, and a few meters from the town’s bus and train stations. Yet for years the buildings were locked and shuttered, impenetrable to the local community, and rapidly vanishing from the town’s collective memory. This changed, beginning in 2014, as a project to rescue and catalogue the community archives, discovered in the women’s gallery, was launched. Alongside the archival work, events ranging from a volunteer garden clean-up to Jewish holiday celebrations were organized and attended by local citizens

and tourists alike. This paper looks at how a small initiative, with a modest budget and minimal staff, can nevertheless be used to “open” Jewish spaces for exploration by the local community. It discusses the accomplishments of the past two years and presents two new projects that engage the public by combining Jewish heritage preservation with community activism and artistic interventions.

4.

Supporting local agents of change through the Leaders of Dialogue program

Zuzanna Radzik, Forum for Dialogue Foundation

Traces of Jewish heritage are present all over Poland. It is often local community members who take it upon themselves to preserve these traces and educate their fellow residents in a particular town or village about the Jewish past. At some point, such local activists decide it is their responsibility and moral duty to take care of a Jewish cemetery or nearby prayer house. Oftentimes they act alone, with little or no support from local institutions, often facing numerous bureaucratic, financial and social challenges. They are forced to learn to negotiate complex relationships of power and interests, as well as respond to stereotypes and justify the importance of their projects to their local communities. In 2013, the Forum for Dialogue launched the Leaders of Dialogue program, which brings together such grassroots activists, offering a forum for expanding their knowledge and leadership skills, and for the exchange of good practices. We hold annual conferences to enable them to meet one another, listen to experts and discuss their plans and projects.

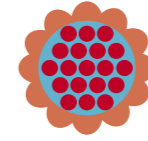
5.

Working with Drohobycz-Boryslaw survivors on their unique cultural sphere and memory

Daniela Mavor, Organization of Drohobycz, Boryslaw and Vicinity Survivors and Descendants

Our organization was established by Holocaust survivors from Drohobycz-Boryslaw as a memorial forum for their lost families. Since 2011, we have been working with our Holocaust survivors and their families to preserve their unique history and cultural heritage as Jewish people who were affluent oil entrepreneurs and workers. Individual interviews with 45 survivors were conducted by means of audio and visual media in which they shared stories related to family work history and traditions, folk stories and songs, and Holocaust events.

A well-publicized program of collecting books, artefacts and documents resulted in the acquisition of 117 family collections, including rare oil-related patents and methods, drawings by Bruno Schulz and models of bunkers and hide-outs. The interviews and artefacts serve as the core of individual family heritage depositories, which we have placed on a dedicated section of our website. A search engine we have added enables others to cross-reference the considerable database created. In the presentation, we will discuss, demonstrate and screen examples of the practices employed.



SESSION 10

09.06.2016 (THURSDAY), 15.15–17.45
EDUCATION CENTER, ROOM 2 (EN)

SOCIAL ENGAGEMENT - HERITAGE OF DIVERSITY OR BURDEN OF XENOPHOBIA? PROGRAMS PROMOTING OPEN ATTITUDES AND A DIVERSE SOCIETY

Yury Boychenko, Anti-Discrimination Section, Office of the United Nations
High Commissioner for Human Rights, Geneva
Session prepared by the Never Again Association

Is the history of the relationship between the Jewish diaspora and the surrounding majorities a heritage that teaches acceptance and coexistence within diversity? Or is it rather a burden of xenophobia and personalization of fears of the “other?” How is combating anti-Semitism combined with other minorities’ issues? Are there limitations to using the Jewish example in this matter? How is educating about anti-Semitism connected to current social issues, problems and conflicts? What kind of projects or initiatives are undertaken in Europe, to whom are they addressed and do they have an impact?

Yury Boychenko is a diplomat and lawyer specializing in international law. He is Chief of the Anti-Discrimination Section at the Office of the United Nations High Commissioner for Human Rights based in Geneva. Former secretary of the Permanent Mission of the Russian Federation to the UN Office and other international organizations in Geneva, he participated in the UN Commission on Human Rights from 1992 to 2002, and the Working Group on the Draft UN Declaration on the Rights of Indigenous Peoples (1995 to 2002). He is highly active in FIFA’s anti-racism activities. He is the author of articles on international law and human rights issues, including indigenous issues.

PRESENTATIONS:

1.

The Bagel Shop: a mix of tolerance, nostalgia, and creativity

Dovile Rukaite, Jewish (Litvak) Community of Lithuania

The Bagel Shop is a social campaign aimed at promoting tolerance and combating anti-Semitism and other forms of hatred in Lithuanian society. It is an ongoing initiative launched in 2013 by the Jewish (Litvak) Community of Lithuania project management team and volunteers. International cooperation is planned through analysis of the global campaign to fight anti-Semitism, working together with foreign experts. The campaign promotes the significance of Jewish contributions to Lithuanian history and culture, facilitates dialogue amongst various ethnic groups, and actively engages young Jews and other Lithuanian citizens to help them to both re-examine their shared past and build a future together. The extensive awareness-raising campaign includes a social network campaign, regional events promoting Jewish traditions and culture, Bagel Shop Club sessions bringing together the different interested parties for roundtable dialogue, and much more. In February of 2016, the Bagel Shop launched its kosher food café in Vilnius and held a grand opening with an overflowing crowd.

2.

The museum against stereotyping

Malgorzata Waszczuk, POLIN Museum of the History of Polish Jews

Is the Museum of the History of Polish Jews the right place to talk about the condition of other minorities? How can the historical museum address contemporary issues without making simple generalizations? Should there be

a place at this museum to raise questions about the stereotypes of LGBTQA people? How should we address the problem of Islamophobia and hate-speech against refugees? I would like to use these questions to show a few dilemmas connected to the programming of the anti-discrimination program for adults which POLIN Museum has run since 2013. The main idea of the project is to reflect on the “us vs. them” division and the mechanisms of stereotyping as well as various forms of violence. Workshops, discussions, meetings and lectures provide an opportunity to learn about the wider context of the prevalent prejudices and stereotypes, including anti-Semitic and xenophobic attitudes.

3.

Footsteps through London's immigrant East End

David Rosenberg, East End Walks

London's East End has absorbed migrants over hundreds of years, including the 150,000 East European Jews who arrived between 1881 and 1905. Few Jews remain today; Muslims, mainly from Bangladesh, are now far more numerous. It was here that working-class struggles for better lives in London began. From the 1880s to the 1930s, East End Jews formed trade unions, fought slum landlords, campaigned for healthcare and combated fascism. Relations between East End communities were not always harmonious, but in the iconic Battle of Cable Street, Jews and non-Jews united to stop fascists invading Jewish streets. Since 2007, I have engaged Jews and non-Jews with East End history through guided walks that integrate the area's Jewish history into its people's and immigrant histories. I highlight the Jewish role in progressive struggles and put this history in conversation with the present, especially regarding racism. My paper will describe how these walks have contributed to London's Jewish diasporic history and the impact of such heritage work on Jews' engagement

with multicultural London, and on non-Jews'/other immigrants' perceptions of Jews.

4.

Jewish performance as a means for constructing the society of “cultural diversity”

Jessica Roda, Concordia University

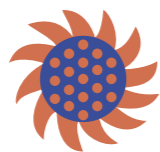
The Israeli-Palestinian conflict has significantly impacted interreligious and interethnic relationships around the world. As a consequence, national policies have encouraged the cultural sector to facilitate intercultural dialogue and decrease tensions among communities. Several festivals aimed at the general public are now considered spaces for the reduction of social, religious and ethnic tensions by bringing together musical creations from the Jewish, Christian and Muslim worlds. These spaces are used to produce a discourse of “living together,” “cultural diversity” or interculturality, where Jewish performance generally, and more particularly Sephardic Jewish performance, has a predominant place. Questions might then be asked about the tools used by the organizers and artists. How is the staging of interculturality, and more particularly Sephardicness, constructed and negotiated through music and performance? What does the staging of religious repertoires in public spaces reveal for societies that define themselves as secular? How do such public events affect individuals and communities that have experienced anti-Semitism or xenophobia? In order to interrogate the role and the meanings of Jewish identity on stage in the inter-ethnic and interreligious experience, I will focus on the analysis of the *Festival de musique sacrée de Paris* and more particularly on the social and artistic strategies developed by organizers, investors and performers to create the experience of cultural diversity designed to reduce prejudices.

5.

Images of displaced memory or the memory of the displaced: depicting graves and gravestones in contemporary art

Tehila Sade, Ben Gurion University of the Negev

This paper will discuss aspects of memory and displacement through contemporary artworks which depict graves or gravestones, and will examine the ways through which such works stimulate rethinking of disappearance, displacement, trauma and elided memory. These issues will be discussed through two projects. The first is *Macewy codziennego użytku* by the Polish artist Łukasz Baksik, which documents Jewish gravestones that were plundered from Jewish cemeteries in Poland and converted into other uses. The other is a series of photographs of Muslim graves, taken in the city of Acre by the Israeli artist Simcha Shirman. Despite lacking visual or formal resemblances, one can notice the links between the two projects as they both, through addressing the grave as a site of memory, resonate in shared consciousness towards contemporary global issues such as migration, diaspora and nationality. Both projects not only illuminate the ways through which contemporary art elaborates forms of memory, identity politics and the production of historical knowledge, but also reveal a shift from deconstruction of past narratives to developing or imagining political and ideological alternatives.



SESSION 11

09.06.2016 (THURSDAY), 15.15-17.45
CONFERENCE ROOM A (PL/EN)

ARTISTIC PRACTICES AS A MEDIUM FOR MEMORY AND SOCIAL CHANGE

Prof. Erica Lehrer, Concordia University

How can artistic practices be used as a medium for memory and social change? What kinds of projects and activities have already been done in the field of Jewish culture in Europe? What impact did they have; what obstacles did they meet? We are going to focus on examples of the best initiatives: engaging and including local communities, the participatory approach, addressing social problems and public debate, even on controversial subjects. How can common memory be recalled or constructed thanks to artistic intervention?

Prof. Erica Lehrer is Associate Professor at the Department of History and the Department of Sociology and Anthropology at Concordia University, Montreal, and Canada Research Chair in Museum & Heritage Studies. Author of *Jewish Poland Revisited: Heritage Tourism in Unquiet Places* and editor of *Lucky Jews*; (with Shelley Ruth Butler) of *Curatorial Dreams: Critics Imagine Exhibitions*; (with Michael Meng) of *Jewish Space in Contemporary Poland*; and (with Cynthia Milton and Monica Patterson) *Curating Difficult Knowledge: Violent Pasts in Public Places*.

PRESENTATIONS:

1.

Where is the camp? Art-based intervention and research on the site of the former concentration camp in Kraków-Płaszów

Roma Sendyka, Jagiellonian University

Where is the Camp? was a project targeted at the residents of Krakow, aimed at developing their knowledge of the former concentration camp in Płaszów. Members of the Curatorial Collective of the Research Center for Memory Cultures, in cooperation with Kraków public institutions, organized open-air exhibitions and actions related to Płaszów's history. The program was based on communication through art, and comprised poetry, theater and various street activities such as a photograph exhibition, the handing out of photos on buses passing the site, a sound-image installation, open-air exhibitions of designs for a redevelopment of the site and the painting of a mural next to a huge shopping center. All of this took place during two days in April, accompanying the Historical Museum's *Remember with Us* annual action. The actions were documented through different types of media. In our presentation, representatives of the collective will sum up their experience of this project. They will critically interpret the usefulness of art-based research methods in communicating difficult heritage and the Jewish past to contemporary viewers in Poland.

2.

B'Seder: A social medium for Polish and Jewish communities

Ian Wojtowicz, artist

B'Seder is a new-media art project that uses the ancient technique of the memory palace to guide interpersonal

storytelling performances about Poland and its Jewish pasts and futures. Historian Eva Hoffman wrote: "the history of the Polish-Jewish relationship is... the embattled terrain of several collective memories, each with its claim to moral legitimacy, and each charged with fierce... vehement feelings." These contested histories are still the source of much tension between Poles and Jews to this day. Unlike the German-Jewish relationship, where "the moral rights and wrongs were starkly clear," Poland's past (and present) is far more complex. B'Seder mediates a social process for these two communities. The project uses photographic imagery to record and recall conflicting historical narratives in the form of a visual mnemonic system — a photomontage of an empty room that gradually accumulates objects as the project travels between different audiences. The goal of the work is to restructure the collected narratives into more cohesive flowing threads.

3.

The historical museum as a center for creative work

Agnieszka Pindera, POLIN Museum of the History of Polish Jews

Since spring 2014 POLIN Museum has been running an artist-in-residence program. Until now, 17 international artists have developed 13 projects within this framework. Their response to the theme of Jewish heritage in contemporary Warsaw could be summed up in three categories: presence, absence and traces. In my paper, I will focus on the project *The Cut* to discuss adopted strategies and challenges encounters by both artists and organizers. In September 2015, Aslı Çavuşoğlu, Małgorzata Kuciewicz and Simone De Iacobi (CENTRALA) carried out an archaeological excavation at 2B Karmelicka Street in Warsaw. The action was performed at the former site of a Protestant hospital (1769-1944); today it is covered by blocks of flats designed by Bohdan Lachert (1948), built

on hills formed with rubble from the ghetto. The district is thus a landmark in the narration of the reconstruction of the city of Warsaw. By opening a post-war hill for several days and exposing remnants of the past (including pieces of broken bricks, stove tiles, and fragments of porcelain) to the general public, the artists tried to address problems related to the creation of national narratives and ownership of the (urban) heritage of Warsaw. They wished to initiate a dialogue with the people of Warsaw and the Muranów district on the powers that destroy or shape Warsaw.

4.

Community theatre in Pilzno

Adam Gąsecki, Drama Way Foundation

The idea for this project was born after an extraordinary finding in Pilzno: a local woman found a package in an attic containing 32 school drawings signed by a ten-year-old boy, Mechel Zweig, and dated 1938. The boy was reported to have been killed in Belzec death camp, but his name came back to the Pilzno community with this finding. Since the town was preparing to celebrate its 660th anniversary with the founding of a local museum, and Mechel's drawings weren't included in the exhibition, I decided to create an intergenerational community theater project based on local stories. One of them was Mechel's story. The focus of the project was not on Pilzno's Jewish heritage, but one of the aims was to incorporate Mechel's story representing the pre-war Jewish neighbors into Pilzno's collective memory. The project was done according to community theater methodology, which means the participants from the local community take as much responsibility as possible for the creation of the performance in order to identify with the result and feel ready to discuss it with the local audience.

5.

A space for listening about Paweł Passini's *Hideout* and other performances

Patrycja Dołowy, UrbanStorytelling, Polish Association of Science Journalists, MaMa Foundation

Hideout is a performance based on listening and storytelling. The method is based on deep and active listening to the different voices and stories we've heard from interviewed people. The practice of listening should be sensitive to the diversity of language. We assume that people are strongly connected with the space in which they exist and operate. The performance is staged so that the audience feels as if they are in a real hideout. To be able to leave the hideout that all of us in Poland are in – about the Holocaust and its consequences and stories – it is important to have self-awareness. The performance has no clear end; the evening of stories is open. After each performance, people come with their stories. By this means, our collection of testimonies grows; our archives are a work-in-process. I would like to talk about my heritage, my art and my method of working with texts and testimonies in the context of today's Poland and Europe, with their increased antagonism and violence. I would like to implement the practice of deep and active listening as a strategy of prevention against violence.

WORKSHOPS AND STUDY VISITS

WORKSHOP 1

09.06.2016 (THURSDAY), 15.15-17.45
EDUCATION CENTER, ROOM 1 (EN)
(RESERVATIONS REQUIRED)

EVALUATION IN THE PROCESS OF AUDIENCE DEVELOPMENT

Agata Etmanowicz, Impact Foundation

Evaluation? How often we cringe at this word. We associate it with being observed, with the potential for negative assessment, or a dull, obligatory report. In this session we will work to change your mind about evaluations. We will explore their role in working according to the concept of audience development. We will show why, and in what situations, they can be useful. We will prove them to be engaging (both internally and for the public), creative and simply fun! It's going to be workshop-ish: we will design and test new solutions in practice.

Agata Etmanowicz is Vice-President of the Impact Foundation. She provides training and consultations, and supports the development processes of cultural institutions and organizations, contributing to building audiences for the arts. She cooperates with cultural organizations in Poland and abroad. She has many years of experience working with EU projects, such as Culture 2000, Culture (2007-2013) and the Europe for Citizens program. She was a representative of the Ministry of Culture in the Culture Committee of the EU Council (2004-2006) and the Council Working Group on Audiovisual Media (2005). She is an expert at the Ministry of Culture and National Heritage in the working group on the maximum use of the potential of cultural industries and creative enterprises. She is currently engaged with Fabryka Sztuki in Łódź, is co-founder of Art_Inkubator and the Engine Room Europe project, as well as the pan-European campaign "we are more," and conducts Culture Action Europe in strategic partnership with the European Cultural Foundation.

WORKSHOP 2

09.06.2016 (THURSDAY), 15.15-17.45
EDUCATION CENTER, ROOM 3 (EN)
(RESERVATIONS REQUIRED)

NETWORKING POSSIBILITIES: JEWROPE – NETWORK OF JEWISH PLACES, PROGRAMS AND ARTISTS

András Borgula, KIBIC Alliance of Hungarian
Jewish NGOs

This workshop is a response to the needs of practitioners to develop networking between Jewish-related artists, places, and programs in Europe and a platform for mutual consultation and the sharing of programs and initiatives. The workshop will serve as an incubator for a European website or network where venues, program providers and artists can all be present together. We will discuss the possible network's accessibility to a broader public. As the point of departure, we will use the example of the Hungarian website www.akibic.hu.

András Borgula is the Artistic Director of the Gólem Theatre (Hungarian Jewish). He was born and raised in Hungary in a secular family (until the age of 13, András did not know he was a Jew). After his high school graduation, he moved to Israel, served in the army, and studied theatre directing at the University of Tel Aviv. In 2003, he moved back to Hungary and founded the Golem Theatre. In 2013, András won Best Comedy award at the Hungarian Humor Festival. András is also the leader of the program team of the Judafest Jewish Festival, chair of Limmud Hungary, and President of the KIBIC Alliance of Hungarian Jewish NGOs. András has his own radio show and is a regular guest on the Hungarian television station ATV. He also volunteers at Weekly Portion, which is a charity movement for handling food distribution to the homeless and poor.

STUDY VISIT 1

10.06.2016 (FRIDAY), 15.30-17.00
MEETING POINT: EDUCATION CENTER, ROOM 3
(PL/EN)
(RESERVATIONS REQUIRED)

VISITING WARSAW'S STREETS WITH THE VIRTUAL PLATFORM *JEWISH WARSAW*

POLIN Museum of the History of Polish Jews educators.

Armed with mobile phones or iPads, we will visit the streets of Warsaw guided by "Jewish Warsaw" – a multimedia virtual platform. The route you take will be discovered and determined by you. However, at certain points you will meet POLIN Museum educators, who will take you back to the world of pre-war Jewish life in the city.

Jagna Kofta, Zofia Mioduszewska, Jan Grądzki and Aleksandra Karkowska are experienced educators, guides and Jewish-history specialists who work with groups of all ages and nationalities at POLIN Museum. They are the authors of educational workshops and materials. POLIN Museum's **Beata Chomańska**, a publicist, writer, journalist and cofounder of Stacja Muranów, is one of the creators of the platform.

STUDY VISIT 2

10.06.2016 (FRIDAY), 15.30-17.00
MEETING POINT: MUSEUM PARKING LOT
ON ANIELEWICZA STREET (PL/EN)
(RESERVATIONS REQUIRED)

A VISIT TO THE BRÓDNO JEWISH CEMETERY IN WARSAW

Remigiusz Sosnowski, Director of the Bródno Jewish Cemetery in Warsaw

This study visit to the Jewish cemetery in Bródno will introduce the renovation of this cemetery, its problems and characteristics. We will discuss broader issues related to the conservation of Jewish cemeteries in Poland, documenting gravestones, and Jewish law and traditions pertaining to cemeteries.

Remigiusz Sosnowski is director of the Bródno Jewish Cemetery in Warsaw, cofounder of the Foundation for the Documentation of Jewish Cemeteries, and co-creator of an online database documenting over 100,000 tombstones at 96 graveyards. He is an educator on Jewish traditions and history in educational projects for youth, adults and prisoners. He has organized the cleaning of Jewish cemeteries. A graduate of the Institute of Intentional Affairs, Warsaw University, he is the author of *Polityka imigracyjna Izraela* (Israel's immigration policy).

STUDY VISIT 3

10.06.2016 (FRIDAY), 15.30-17.00

MEETING POINT: MUSEUM PARKING LOT ON
ANIELEWICZA STREET (PL/EN)
(RESERVATIONS REQUIRED)

LET'S KICK RACISM OUT OF THE STADIUMS

The Never Again Association team

We will visit a local football stadium with strong links to the multi-cultural history of Polish football. We will discuss the challenges of antisemitism, xenophobia, and racism present in football subcultures across East-Central Europe. We will showcase the activity of the Never Again Association, which works to monitor and counter hate crime and hate speech in Poland and internationally. Since 1996, the Never Again Association has conducted a campaign called *Let's Kick Racism out of the Stadiums*.

The Never Again Association, Poland's leading anti-racist organization, promotes multicultural understanding and contributes to the development of a democratic civil society in Poland and the broader region of Central and Eastern Europe. We are particularly concerned with educating the young against racial and ethnic prejudices.

ORGANIZATION TEAM AND CONSULTANTS

ORGANIZATION TEAM

Prof. Barbara Kirshenblatt-Gimblett – Program Director

Dr. Małgorzata Owczarska, POLIN
Museum of the History of Polish Jews –
Polish coordination of the project

Melanie Świącicki, POLIN Museum of the History
of Polish Jews – organization support

Łucja Koch, POLIN Museum of the
History of Polish Jews – consultant

Karol Kwiatkowski, POLIN Museum of the
History of Polish Jews – promotion

Kristine Bjørndal – Center for Studies of
the Holocaust and Religious Minorities –
Norwegian coordination of the project

CONSULTANTS AND CO-AUTHORS OF THE PROGRAM

Lena Bielska – HerStory Foundation (Poland)

Stein Bjørnbekk – Center for Studies of the
Holocaust and Religious Minorities (Norway)

András Borgula – Gólem Theatre, KIBIC Alliance
of Hungarian Jewish NGOs (Hungary)

Claudia de Santos Borreguero – Cultural
Heritage and Tourism Department of
the Town Hall of Segovia (Spain)

Ewa Chomicka – POLIN Museum of the
History of Polish Jews (Poland)

Dr. Kamila Dąbrowska – POLIN Museum
of the History of Polish Jews (Poland)

Iván Fernández Cebreiro – Cultural
Heritage and Tourism Department of
the Town Hall of Segovia (Spain)

Matte Green – Jewish Culture Festival
of Trondheim (Norway)

Pavol Hudák – Bardejov Jewish
Preservation Committee (Slovakia)

Peter Hudák – Bardejov Jewish
Preservation Committee (Slovakia)

Kamila Jasiak – District Museum in Tarnów,
Committee for the Protection of Jewish
Heritage in Tarnów (Poland)

Natalja Jupatova – Rezekne City Council, project for the
restoration of the Green Synagogue in Rezenke (Latvia)

Bente Kahan – Bente Kahan Foundation (Poland)

Monika Krawczyk – Foundation for the Preservation
of Jewish Heritage in Poland (Poland)

Joanna Król – POLIN Museum of the
History of Polish Jews (Poland)

Aina Loseviča – Museum of Regional Studies in Ludza,
Restoration of the Great Synagogue in Ludza (Latvia)

Dr. Rafał Pankowski – Never Again Association,
lecturer at Collegium Civitas (Poland)

Indrė Rutkauskaitė – Jewish Community
of Lithuania (Lithuania)

Ana Umbelino – Portuguese Network of
Jewish Quarters Association (Portugal)

Mindaugas Veliulis – Pakruojis District
Municipality, the project of reconstruction
of the Pakruojis Synagogue (Lithuania)

Nárcisz Vida – Zachor Foundation for
Social Remembrance (Hungary)

Linas Vinickas – Joniškis History and Culture
Museum, project of reconstruction of the
Red Synagogue in Joniškis (Lithuania)

Katarzyna Zabratańska – HerStory Foundation (Poland)