



JEWISH CULTURAL HERITAGE

PROJECTS • METHODS • INSPIRATIONS
WARSAW 8–10 JUNE 2016

Program of the Conference:

Jewish Cultural Heritage. Projects, Methods, Inspirations.

8-10. 06.2016 (Wednesday – Friday)

The conference will explore 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 the prism of 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 HL-Senteret in Norway and the “Never Again” Association from Poland. The conference was consulted with, among others, the beneficiaries of the Norway and European Economic Area Grants who conducted projects on Jewish cultural heritage. You will have chance to become acquainted with their projects during the conference. This project is supported by the EEA 2009-2014 Financial Mechanism and the Norwegian Financial Mechanism 2009 – 2014 as part of the bilateral cooperation.

The conference will be held in English and Polish.

Supported from the Norway and EEA Grants by Iceland, Liechtenstein and Norway

PROGRAM

08.06.2016 (Wednesday) DAY I

09.00 – 12.30 Registration

10.00 – 12.00 Guided tour of the Core Exhibition
(reservation required)

12.30 – 13.00 **Official opening of the Conference**
Auditorium (PL/ENG), open to the general public

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

13.00-14.00

Key note:

Auditorium (PL/ENG), 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

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, and 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 long past) on the democratic and cultural development of each national context? Has it been a bridge towards greater pluralism or has it created its own 'ghetto'? Has the Jewish reference passed its prime and is it destined to take back stage again to the more pressing identity needs of a newly tormented European continent?

14.00 – 15.15 Lunch

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15.15 – 17.45 Discussion sessions:

Session 1

Education Center Room 2 (ENG)

Restoration and Preservation: Meaning and Roles.

Dr. Orit Stieglitz, Bardejov Jewish Preservation Committee

A variety of different heritage buildings and spaces are 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 to animate renovated buildings? How to reinterpret newly reconstructed structures in post-Holocaust Europe? What role can they play for current Jewish and non-Jewish communities?

1. *Community house, museum or memorial? Jewish heritage interpretation in Chisinau, Odessa and L'viv.*
Anastasia Felcher, IMT School for Advanced Studies Lucca
2. *When a community falls off the map: the disappearance of landmarks in post-Soviet Central Asia.*
Alanna Cooper, Case Western Reserve University
3. *New practice? On the preservation process of the Peter Behrens Synagogue in Žilina.*
Peter Szalay, Institute of Construction and Architecture, Slovak Academy of Sciences
4. *History reclaimed: from ruined synagogue to culture and education center.*
Bente Kahan, Bente Kahan Foundation
5. *From old Jewish funeral home to a new memorial museum: history of research and renovation in Gliwice.*
Piotr Jakoweńko, Upper Silesian Jews House of Remembrance
6. *Brama Cukermana a Jewish centre in Będzin.*
Karolina Jakoweńko, "Brama Cukermana" Foundation

Session 2

Education Center Room 3 (ENG)

Heritage routes – memory, commercialization and popularization.

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

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

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Using different European examples we would like to ask about the current role, contexts and ideas involved. How are the 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 commercial use? What role do tourist routes play globally and locally for both the visitors and the hosts or any other party involved?

1. *Routes of Shephard – enhancement of the Jewish Portuguese identity in intercultural dialogue: meta-analysis of a path.*

Ana Umbelino, Rede de Judiarias de Portugal/ Município de Torres Vedras

2. *Planning Jewish heritage tours in Kraków and Małopolska.*

Anna Wencel, Galicia Jewish Museum

3. *Tell me, where have the camps gone? Patterns of the post-war fates of the Nazi “labor education” campsites.*

Zbyněk Tarant, University of West Bohemia in Pilsen

4. *Why is Taube Jewish Heritage Tours different from all other tour providers?*

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

5. *Shtetl Routes - How to create tourist narration about the former heritage?*

Monika Tarajko, The “Grodzka Gate – NN Theatre” Centre

Session 3

Conference room A (PL/ENG)

Value and uses for 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 would like to ask the question, how does studying the past relationships of neighbors contribute to the conservation of and public inclusion in Jewish heritage? What social, educational or self-awareness outcomes can be involved in 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 to address the ethical, methodological or interpretative concerns.

1. *Post-Holocaust legacy: challenges and responses.*

Inna Rogatchi, The Rogatchi Foundation

2. *The Oral History programme in The "Grodzka Gate – NN Theatre" Centre in Lublin.*

Wioletta Wejman, The "Grodzka Gate – NN Theatre" Centre in Lublin

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

Joanna Król, POLIN Museum

4. *Trauma, truths and the Tzadik's remains.*

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

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

Jan Kirschenbaum, Cukunft Jewish Association

Session 4

Conference Room B (ENG)

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.

1. *A survey of Jewish museums in Europe.*
Brigitte Sion, the Rothschild Foundation (Hanadiv) Europe
2. *Discovering a lost model, recovering a lost world.*
Jayne Josem, Jewish Holocaust Centre Melbourne
3. *Oshpitzin. The new core exhibition in the Jewish Museum in Oświęcim.*
Artur Szyndler, Jewish Museum in Oświęcim
4. *Jewish Museum as a place of intercultural interaction and dialogue.*
Igor Shchupak, “Tkuma” Ukrainian Institute for Holocaust Studies

18.00-18.45 Guided tour of the exhibition “Frank Stella and Synagogues of Historic Poland”
(reservation required)

19.00-20.30 Welcome dinner

09.06.2016 (Thursday) DAY II

9.00 – 10.00 Key note:
Auditorium (PL/ENG), open to the general public

Dark matter: The role of the Internet in society and the future of memory institution.

Michael Peter Edson, UN Live Museum for Humanity

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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.

10.00 – 10.15 Coffee break

10.15 – 12.45 Discussion sessions

Session 5

Conference room A (PL/ENG), open to the general public

Jewish cultural heritage online – data bases, platforms, repositories.

Michael Tobias, JewishGen, Jewish Records Indexing – Poland

Witold Wrzosiński, Foundation for Documentation of Jewish Cemeteries,

Marla Raucher Osborn, Geshet Galicia, Rohatyn Jewish Heritage

chaired by Michał Majewski, POLIN Museum

The development of various online project 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, 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 of their integration.

Session 6

Education Center, Computer room (ENG)

New Media in Jewish heritage education.

Michael Peter Edson, UN Live Museum for Humanity

How to 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.

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1. *Communicating the Holocaust in the information age: new narrations, new education.*
Dragana Stojanović, Faculty of Media and Communications Belgrade
Vera Mevorah, Independent Researcher
2. *Digital learning and Jewish heritage through personal perspective in IWitness.*
Martin Smok, USC Shoah Foundation
3. *Virtual Shtetl – community and social network for the protection of Jewish history and heritage.*
Krzysztof Bielawski, POLIN Museum
4. *Sharing: between and beyond communities.*
Aleksandra Janus, Centrum Cyfrowe
5. *Towards a crowdsourcing conceptualization of Jewish heritage.*
Jack Gottlieb, World Jewish Heritage Foundation

Session 7

Education Center room 2 (ENG)

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 technologies in narrative exhibitions has lately become the norm. However the use of multimedia in exhibitions and the relation 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 to best develop multimedia presentations and interactive tools that are engaging and relevant yet historically sound and accurate?

1. *Holocaust education in the museum space: an Israeli perspective.*
Madene Shachar, Ghetto Fighters' House Museum/ Yad Leyeled Children's Memorial Museum
2. *Jewish monument. Online memorial and interactive memorial experience in Amsterdam.*
Anat Harel, Jewish Cultural Quarter, Amsterdam
3. *Holocaust Museum Houston: Destroyed communities interactive learning center.*
Rebecca Taylor, Holocaust Museum Houston
4. *Places of memory - virtual reconstruction as a way to build a story about the lost Jewish Heritage.*
Rafał Szrajber, Information Technology Institute, Łódź University of Technology

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5. *Between the journey and the expanded arrangement of refugees exodus. On Peter Forgács's Danube Exodus.*
Kamil Lipiński, Adam Mickiewicz University of Poznań
6. *Virtual exhibitions about stories of help given to Jews during WWII.*
Klara Jackl, POLIN Museum

Session 8

Conference room B (ENG)

Creative approaches to cultural memory and education.

Dr. Maria Fritsche, 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.

1. *Narratives in time and space: local history walk and transliteracies – IWalk.*
Andrea Szonyi, Zachor Foundation for Social Remembrance and USC Shoah Foundation
2. *Monuments and wisdom: Education within spaces of tangible heritage.*
Dr Susanne Urban, SchUM-Association Speyer, Worms, Mainz
3. *The Foundation for Holocaust Education projects: Preserving cultural memory through drama.*
Avi Mizrahi, The Foundation for Holocaust Education
4. *A Jewish street in Poland.*
Shlomit Steiner, Yad Vashem
5. *Post-Jewish architecture of memory within former Eastern European shtetls.*
Natalia Romik, UCL Bartlett School of Architecture

12.45 – 14.00 Lunch

14.00 – 15.00 Key note:

Auditorium (PL/ENG), open to the general public

Whose heritage? Jewish heritage and social engagement

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

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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. Given political, social, economic and even Jewish communal developments over the past decades, much has changed. Still, 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 or European history, culture and heritage as a whole. The POLIN Museum, where our conference is taking place, 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 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.

15.00 – 15.15 Coffee break

15.15 – 17.45 Discussion sessions

Session 9

Conference room B (ENG)

Working with local communities in the field of the Jewish cultural sphere and memory.

Emil Majuk, Grodzka Gate – NN Theatre Centre

Who is the "local community"? What are diverse aspects of working with local communities? What kind of relations between which actors need to be taken under 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 meet? What is local communities agency, and how do they participate in Jewish heritage initiatives?

1. *Memory, education, coexistence - cultural practices of the Borderland Foundation.*
Weronika Czyżewska-Poncyłjusz, Borderland Foundation
2. *Jewish Community of Lithuania working with local communities in the field of heritage preservation.*
Martynas Uzpelkis, Jewish (Litvak) Community of Lithuania
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
4. *Working with Drohobycz-Boryslaw Survivors on their unique cultural sphere and memory.*

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

Session 10

Education Center room 2 (ENG)

Social engagement – heritage of diversity or burden of xenophobia? Programs promoting open attitudes and a diverse society.

Yury Boychenko, the Anti-Discrimination Section at the Office of the United Nations' High Commissioner for Human Rights based in Geneva

Session prepared by the "Never Again" Association

The history of the relationship between the Jewish diaspora and the surrounding majorities is 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 that 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?

1. *The Bagel Shop: A mix of tolerance, nostalgia and creativity.*
Dovile Rukaite, Jewish (Litvak) Community of Lithuania
2. *Museum vs. Stereotyping.*
Malgorzata Waszczuk, POLIN Museum
3. *Footsteps through London's immigrant East End.*
David Rosenberg, East End Walks
4. *Jewish performance as a means for constructing the society of "Cultural Diversity".*
Jessica Roda, Concordia University
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

Session 11

Conference room A (PL/ENG)

Artistic practices as a medium for memory and social change.

Dr. Erica Lehrer, Concordia University

How can artistic practices be used as a medium for memory and social change? What kind 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, participatory approach, addressing social problems and public debate, even on controversial subjects. How can common memory be recalled or constructed thanks to artistic intervention?

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

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- Roma Sendyka, Jagiellonian University
2. *B'Seder: A social medium for Polish and Jewish communities.*
Ian Wojtowicz
3. *Artistic residencies at POLIN Museum of the History of Polish Jews – a case study for a historical museum becoming a centre for creative work.*
Agnieszka Pindera, POLIN Museum
4. *Community theatre in Pilzno.*
Adam Gąsecki, Drama Way Foundation
5. *Space for listening about „Hideout” directed by Pawel Passini and other performances.*
Patrycja Dołowy, UrbanStorytelling, Polish Association of Science Journalists, MaMa Foundation

Workshop 1

Education Center room 3 (ENG)

(reservation required)

Evaluation in the process of audience development.

Agata Etmanowicz, Impact Foundation

Evaluation? How often we cringe from this word. We associate it with being observed, the potential for negative assessment or a dull required report. We will work to change your mind about evaluations. We will see where their place is when working according to the concept of audience development. We will show why and in which situation they are useful. We will prove them engaging (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.

Workshop 2

Education Center room 1 (ENG)

(reservation required)

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

András Borgula, KIBIC Alliance of Hungarian Jewish NGO's

The workshop is a response to the practitioners request and need to develop networking between Jewish related artists, places and programs in Europe. To create a tool that permits consulting with one another and the sharing of programs and initiatives. This workshop will be the 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.

17.45 – 18.45 Coffee break

19.00 Theater performance “ The Final Cut”, Golem Theater
Auditorium (HU/PL/ENG), open to the general public

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10.06.2016 (Friday) DAY III

09.00 – 10.30 Plenary Session:
Auditorium (PL/ENG), open to the general public
Where do we go from here? Glimpse into the future of Jewish Cultural Heritage projects.

Chaired by Prof. Barbara Kirshenblatt-Gimblett, POLIN Museum
Erika Lehrer, Concordia University
Assumpció Hosta Rebés, The European Association for the Preservation and Promotion of Jewish Culture and Heritage (AEPJ)
Brigitte Sion, the Rothschild Foundation (Hanadiv) Europe

The 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?

Official closing and invitation to public activities
Dariusz Stola, Director of the POLIN Museum

10.30 – 11.00 Coffee break

11.00 – 15.00 Public activities

11.00 – 15.00 Project Village
Willy Brandt Square, open to the general public

An outdoor, informal networking event for practitioners in the field of Jewish cultural heritage, participants in the conference or not, to see and learn about each other's efforts and achievements. The program includes photography installations and drop-in workshops.

14.00 Lunch for the conference participants / picnic

10.30 – 18.00 Film presentations
Conference room B, open to the general public

15.30 – 17.00 Study visits and walks
(reservation required)

Visiting Warsaw streets with virtual platform Jewish Warsaw.

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POLIN Museum educators.

Meeting point: Education Center room 3

Armed with mobile phones or iPads we will journey the streets, 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 prewar Jewish life in the city.

Visit to the Warsaw Jewish cemetery in Bródno.

Remigiusz Sosnowski, Director of Bródno Jewish Cemetery in Warsaw

Meeting point: the museum parking lot on Anielewicza street

The study visit to the Jewish cemetery in Bródno will acquaint you with the history of the renovation of this cemetery, its problems and characteristics. We will discuss the broader issues concerning conserving Jewish cemeteries in Poland, documenting the gravestones, and Jewish law and traditions about cemeteries.

"Let's kick racism out of the stadiums"

'NEVER AGAIN' Association team

Meeting point: the museum parking lot on Anielewicza street

We will visit a local football stadium which is strongly linked with the multi-cultural history of Polish football. We are going to discuss the challenges of antisemitism, xenophobia, and racism which are present in football subcultures across East-Central Europe. We will showcase the activity of the 'NEVER AGAIN' Association, which aims at monitoring and counteracting hate crime and hate speech in Poland and internationally. Since 1996, 'NEVER AGAIN' has conducted the 'Let's Kick Racism out of the Stadiums' campaign.

Partners:



Patronage:



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