

European
Days
of
Jewish
Culture
Sept. 2023



Practical Information Kit

April
2023

Lithuania · Luxembourg · Moldova · Montenegro · Netherlands · Norway · Poland · Portugal · Romania · Serbia · Slovakia · Slovenia · Spain · Sweden · Switzerland · Turkey · United Kingdom · Ukraine · Austria · Belarus · Belgium · Bosnia-Herzegovina · Bulgaria · Croatia · Czech Republic · Denmark · Estonia · Finland · France · Georgia · Germany · Greece · Hungary · Ireland · Israel · Italy · Latvia ·

Welcome by the AEPJ

Dear organizers and coordinators of the European Days of Jewish Culture,

It is with great pleasure that we welcome you to this year's festival under the theme of Memory, which promises to be an unforgettable event under the auspices of the CERV programme of the European Commission. As you prepare for your activities, we would like to draw your attention to the Practical Information Kit, a document we have prepared especially for you.

This kit has been put together with a lot of care and attention to detail, drawing on the input and expertise of many people. We believe that it will be an invaluable resource as you plan and organize your activities, helping you to ensure that everything runs smoothly and that your events are engaging, informative, and accessible to all.

As you work through the Practical Information Kit, we encourage you to take your time and to consider each section carefully. From content and logistics to organization, communication, and accessibility, every aspect of your event is important, and we believe that this document will help you to approach each area with confidence and clarity.

We hope that this Practical Information Kit will serve as a useful guide throughout your preparations for the EDJC 2023. We understand that organizing such an event can be a challenging task, and we are here to support you in any way we can. If you are a local organizer, we strongly recommend that you get in touch with your national coordinators or national contact points, as they can provide you with valuable information and support. Don't hesitate to reach out to them if you need assistance or have any questions. Also, remember that the AEPJ team is also at your disposal, and you can always contact us at edjc@jewishheritage.org if you need any help.

The Kit is divided into several sections, including articles that explore different approaches to the theme of Memory, ideas and resources for organizing activities, and guidelines for procedures such as creating posters, submitting activities for inclusion in the official program, and reporting on the success of activities.

Whether you're a seasoned organizer or a newcomer to the European Days, this Kit has everything you need to create successful and engaging activities that promote Jewish culture and heritage. So dive in and start exploring the resources available to you!

Finally, we would like to express our gratitude to all the organizers and coordinators who are dedicating their time and energy to make the EDJC 2023 possible. Your commitment to preserving and promoting Jewish culture and heritage is truly inspiring, and we are honored to be a part of this important initiative. We look forward to working with you and wish you all the best in your preparations for this exciting event.

Warm regards,

François Moyse
AEPJ President

Victor Sorensen
AEPJ Director

Index

About

About the European Days of Jewish Culture > 4

About the AEPJ > 5

The EDJC 2023 under the CERV programme of the European Commission > 9

Addressing the theme of Memory > 11

Panels on Memory during the EDJC 2023 Organisers and Coordinators' Meeting > 15

Memory as a Universal Question > 16

Memory of Jewish culture as part of the European patrimony > 20

Commemorating the Shoah- Yes, but how? > 24

Developing your activity: some ideas >27

Exhibition concept paper > 28

ZikaronBaSalon: Remember the past, Feel the Moment and Shape the Future > 30

Street Art and Holocaust Remembrance > 32

The gender perspective: rethinking memory to transform the present > 36

Culture and accessibility: without people there is no heritage > 39

Guidelines and procedures > 42

The EDJC 2023 poster > 43

Including your activities in the official EDJC programme > 44

Communication and dissemination guidelines > 45

Best Practices Reporting for EDJC Activities > 46

About the *European Days of Jewish Culture*

The fundamental objective of this European-wide event, which has been organised since 1999, is to highlight the diversity and richness of Judaism and its local, regional and national historical importance, with the firm intention of promoting dialogue, recognition and exchange through conferences, concerts, performances, guided tours and other activities, which take place simultaneously throughout the continent.



The European Days of Jewish Culture festival is held every year around a central theme that serves as inspiration for all the activities that take place in a decentralised, pluralistic and open way from the first Sunday in September. The AEPJ has coordinated this event at European level since its beginnings, giving cohesion, visibility and relevance to the activities organised. In addition, the AEPJ offers training, resources and support to any organisation, institution or individual who wishes to organise an activity that allows Jewish culture to be shared with the whole of society.

This project has been extensively reinforced by the collaboration with the National Library of Israel, which has acted as a means to develop all kinds of exhibition and educational materials, which have given an important added value to the festival while facilitating its celebration throughout the continent.

Learn more about the EDJC: <https://jewishheritage.org/edjc>

About the AEPJ



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



The European Association for the Preservation and Promotion of Jewish Culture and Heritage (AEPJ), an NGO created in 2004, is a network of European institutions, including public bodies, private foundations, federations of Jewish communities and NGO's, that serves as a platform to develop cultural initiatives and educational programs to European Jewish sites. The AEPJ network acts as a channel for intercultural dialogue and promoting better knowledge and understanding of European history, creating awareness of cultural diversity and strengthening European citizens' cultural identity.

The AEPJ serves as an organisational umbrella to welcome, promote, train and help develop unique Jewish cultural and heritage projects of excellence around Europe. A community, a network and a meeting point of professionals working in the field of Jewish Heritage. The AEPJ helps organisations develop their programs, offers training in the field of Jewish cultural tourism and exchange of good practices and promotes the development of transnational programs.

With a heritage approach in line with the Council of Europe, with its integrated and cross-disciplinary approach to cultural heritage and diversity, the AEPJ promotes fundamental European values of human rights, cultural diversity and intercultural dialogue seeking to bring the Jewish heritage closer to all European citizens, involving them in the production, circulation and conservation of Jewish culture and heritage.

The AEPJ is formed by 33 organisations:



Board of administration 2023



François Moyse
Chairman,
representative of
BnaiBrith Europe



Claude Bloch
Honorary President



Marta Madrenas
Vice-Chairman,
Patronat Call de Girona



Assumpció Hosta
General Secretary



Caroline Lambert
Treasurer



Noemi Di Segni
Italian UCEI President



Annie Sacerdoti
Representative of UCEI



Thierry Koch
Chairperson of JECPJ-France



Claudia De Benedetti
Director of the Jewish Museums of
Casale Monferrato



Itsik Moshe
Chairman of Israeli House



Peninah Zilberman
CEO of the Tarbut Sighet Foundation



Judith Kiriathy Matalon
President of the Kiriathy Foundation



Juli Alegre
Responsible of the Patronat Intercomarcal de
Turisme "Terres de Lleida"

Our team



Victor Sorensen
AEPJ Director
director@jewishheritage.org



Federico Szarfer Barenblit
European Days of Jewish Culture Project Manager
edjc@jewishheritage.org



Marc Francesch Camps
European Routes of Jewish Heritage Project Manager
europeanroutes@jewishheritage.org



Judith Teboul
Communications Officer
communication@jewishheritage.org

The EDJC 2023 under the CERV programme of the European Commission



Co-funded by the
European Union

This year, the pan-European festival of the European Days of Jewish Culture 2023 will take place in an extraordinary context and under the umbrella of an exceptional programme: the Citizens, Equality, Rights and Values programme of the European Union. The AEPJ-led European funding project has been awarded €486,760.00 for the development of this edition, which will include a face-to-face EDJC Organisers and Coordinators meeting in Paris, online training on Memory, a Remembrance seminar in the Netherlands, a photographic European exhibition in Paris, an online exhibition on the international holocaust remembrance day, and much more. The consortium is composed of the main EDJC national coordinators and AEPJ members located in the European Community: B'nai B'rith Europe, Patronat Call de Girona, JECPJ-France, Taube Center, Tarbut Sighet, Burgenland Research Society, and Jewish Community of Lithuania. In addition, key actors in the dissemination of European Jewish memory through culture are also part of the consortium: Memorial de la Shoah, Liberation Route Europe, and MahJ.



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



B'nai B'rith Europe



Liberation
Route
Europe



LIETUVOS ŽYDŲ (LITVAKŲ) BENDRUOMENĖ
יחידת קהילה און ליטע (ליטוואקעס)




PATRONAT
CALL DE GIRONA



So far, the initiatives have been a an absolute success, with the organisation of more than 1200 activities and reaching around 220,000 participants, in more than 400 cities in 25 countries on the European continent. We want to maintain these numbers which, although they were affected during 2020 and 2021 by the health crisis situation, have been extended and expanded with the digitisation of the festival. If 2018 and 2019 were years of growth in participating cities, activities and attendees and 2020 and 2021 were years of digital transformation and development of the more online side of the Festival, we want 2022 and 2023 to be the years of awareness, consciousness-raising and quality.

In this especial edition of 2023, centred around "Memory", we aim to keep up and improve the number of participants that follow our events, and we believe that it will be the case, thanks to an ambitious and engaging agenda of activities and the implication of key actors, such as the Memorial de la Shoah, the MahJ and the LRE Foundation. We aim to take advantage of the growth of our network of partners across Europe, many of them with initiatives with a transnational component, to deliver the EDJC 2023 Memory message to all corners of the continent. A deep and well thought-out statement, a message of reflection, sensitivity and awareness. An authentic reflection that considers to transform research, memorial sites and testimonies into practical educational tools for all parts of society in particular multipliers such as policymakers, state officials and societal leaders.



In the short term, the EDJC is expected to create a motivating effect among participants that will be involved, directly or indirectly in the activities, since its nature, preparation and international component are engaging drivers to awaken interest. It has been so in the past editions of the festival and this year, with the routes, the webinars, the exposition in Paris and the thrilling range of activities that are programmed in all the cities that are taking part in this year's edition, the number of people that will be involved is expected to increase greatly.

The EDJC entails an emotional factor that will surely remain as a positive impact in each of the participants that take part in the activities foreseen and will drive a keen interest in the Jewish culture and heritage, making it visible and empowering the Jewish communities across Europe. With the theme "Memory" for the 2023 edition, many people will have the opportunity to reflect about the historical memory of Europe, including the most difficult pages of its history. But, with a constructive outlook, through historical transmission, education, art and culture, which will seek to be a call for the joint construction of a Europe, with the highest humanist values, which celebrates its diversity, looking at the past and reflecting on the future.

Learn more about the EDJC 2023:

<https://jewishheritage.org/edjc/2023-memory>

Organize an activity of the EDJC 2023:

<https://jewishheritage.org/edjc/2023-memory/2023-memory-organisers-coordinators>

Addressing the theme of Memory

By Désirée Mayer

President JECJ-Lorraine, Honorary President JECPJ-France,
Member of the Académie Nationale de Metz

*Memory is the faculty of preservation par excellence.
The act that best defines memory is remembrance.
Henri Bergson (Lesson I)¹*

INTRODUCTION: Values and functions of the annual theme

Every year, the theme chosen by the AEPJ, in consultation with its members, creates a link between the various European participants and provides a beneficial coherence to the actions carried out, with a view to sharing Jewish culture, or rather, Jewish cultures.

The choice of a single theme, which is different each time – and which each individual can freely adapt according to their own requirements or priorities –, has at least four advantages. It consolidates joint efforts to improve knowledge of Jewish heritage and cultures, and thus greatly contributes to the fight against antisemitism. It creates links between national and European associations. And lastly, it allows for increased visibility. As for renewing the themes, this attracts the interest of the general public and encourages their continued participation.

Each theme is therefore an invitation to embark on a journey into a heritage still to be discovered. Each of the topics proposed to date has opened up and offered exciting perspectives. Better than a perspective, the 2023 theme, centred around Memory, or Memories, addresses a fundamental aspect of Judaism.

MEMORY or FOUNDING JEWISH MEMORIES

What is memory in Judaism?

Bible: A few seeds of biblical semantics of Memory

To put it briefly, one could – not joking - almost affirm that Memory is to Judaism what theology is to Christianity. Collective or individual, through history or through narrative, it is the crucible in which Jewishness is forged.

Before making some more concrete suggestions, which will deal with the ways in which spiritual, historical and existential experiences can be transformed into a cultural and artistic programme, let us first briefly recall the relationship between Judaism and memory.

The root ZHR means “remembrance” and “memory” in Hebrew. Without dwelling too much on what would now be considered the controversial aspects, how can we not mention a famous comment by the late Rabbi Josy Eisenberg, who reminded us that this same root, ZHR, also means the “masculine”, that is, the fertilising principle of life?

But let us return to memory, or remembrance. ZHR appears frequently in the Bible (some 286 mentions in the sense of “memory” or “remembrance”, as opposed to 81 mentions in the sense of “masculine”). Along with the Book of Job, it is the Psalms and the Prophets that speak of it most often. This is not surprising. The first is certainly the most questioning, the most philosophically Jewish book in the

¹ Bergson – Cours I Leçons de psychologie et de métaphysique -coll. Épipiméthée – PUF Paris 1990.

Bible. In the second, the celebration of the link between man and the Eternal permanently imprints a dialogical and existential model. As for the contemptuous Prophets, how would they envisage the links to amendment and future without recourse to memory and remembrance?

It should also be noted that the injunctive verbal form dominates the biblical text, Z'HoR (28 occurrences), which gives the term the value of an existential and moral commandment. This is how it is expressed in the Fourth Commandment: "Remember the sabbath day and keep it holy..." (Ex. 20:8-11). This is not a proposition, but an existential and moral law, which, like "memory" and "remembrance", – even from the perspective of neuroscience or philosophy² – orders the organisation of time and existential values. Philosophers and psychologists confirm this approach when they teach that memory is not an open drawer, but a construction operated by the intelligence according to "social frameworks"³ and values.

Without using the word "memory" or "remembrance", it is indeed in time – understood as history, memory, attestation and recital – that the First Commandment (Ex. 20:2) is affirmed, referring to the Exodus from Egypt, and therefore to deliverance. Psychoanalytical work is based on this same notion of a liberating memory. Freed from the prison of the past, the subject becomes the master of remembrance through memory. Here too, memory enables access to life and responsibility.

In this dialogue of man with himself, which gives access to the dialogue with that which is beyond him, and which is called prayer (literally: "to expect" or "to hope", in Hebrew), every Sabbath, the Jewish home brings together these two Commandments: that of the Revelation of God in History⁴ and that of the Sabbath, which are associated with the remembrance of Creation⁵.

This is just an outline of the semantic configuration of the theme of biblical memory and some of its extensions in the human sciences. It remains for us to add the "Sinaitic Covenant", in other words, the real and symbolic presence⁶ of each consciousness at the time of the "giving of the law", which implies collective responsibility before the law, as well as the capacity to give meaning to existence, but not without learning to question it. Jewish rituals and festivals consolidate, through the transmission inscribed in affectivity, these links between memory, Law, both individual and collective responsibilities as well as the questioning of meaning.

To end this biblical journey, a final word on the expression "Yad Vashem" (Isaiah 56:5)⁷, literally: a "hand" and a "name", which, by extension, means a lasting memory, a memorial monument.

History

There is no need to return here to the constituent episodes of Jewish history and the way in which they have been inscribed in memories. Whether it is a question of general history or local history, memories and "places of memory"⁸ tell countless structuring narratives. Bibliographies, filmographies, comic strips, exhibitions, new approaches... there is no shortage of material to make memories speak. This is true for ancient history, and it is even truer for modern and contemporary history. The work carried out by the Foundation for the Memory of the Shoah admirably illustrates one of the most terrible chapters of Jewish history and also presents numerous educational resources, accessible to event organisers.

2 Bergson, *Matière et mémoire*, coll Quadrige PUF, Paris 2012.

3 Cf. the work of sociologist Maurice Halbwachs "Les cadres sociaux de la mémoire", PUF, republished by Albin Michel in 1994, or "La mémoire collective", by the same author.

4 זכר ליציאת מצרים

5 זכרון למעשה בראשית

6 On the seminal poetic force of these "Real Presences", refer to the excellent book by George Steiner.

7 Isaiah 56:5 "וְנָתַתִּי לָהֶם בְּבֵיתִי וּבְחוֹמֹתַי, יָד וְשֵׁם--טוֹב, מִבְּנִים וּמִבָּנוֹת: שֵׁם עוֹלָם אֶתֶר-לִי, אֲשֶׁר לֹא יִכָּרֵת" "I will give them, in my house and within my walls, a monument and a name better than sons or daughters. I will give them an everlasting name which shall not perish."

8 The "place of memory" is a historical concept put forward by the book *Les Lieux de Mémoire*, compiled by Pierre Nora between 1984 and 1992. "Places of memory" are material or conceptual elements that play a role in the constitution of collective identity.

Uprooted people are another living source of Jewish memory. Musical and literary treasures allow us to enrich our programmes and the emotions of the audience.

Suggestions and avenues to explore

It is imperative that national associations should have directories that list the artists and speakers to contact. Especially when the cultural policies of certain European countries co-finance travel in order to promote their culture⁹. Groups such as the Polyphonies Hébraïques from Strasbourg, certain Yiddish choirs, Klezmer musicians and Sephardic music such as that by the group Transmosaïk can cross borders. For example, JECJ-Lorraine invited an Italian band¹⁰ to Metz, as well as a fabulous baroque ensemble¹¹ from Switzerland and twice artists from Austria¹².

In our European context, in the age of feminism, the Memoirs of Glückel of Hameln, written in the 18th century, are of major interest. (Reading of extracts? Exhibition?¹³). Closer to home, the most European of authors, Stefan Zweig, who lived through the history of the 20th century and died as a result of it, could be the focus of a memorial programme, especially since 2021 saw the publication of a previously unpublished work by this author, Vienne, ville de rêves¹⁴, which mentions a large number of Jewish artists.

At a time when autobiographies and biopics are on the rise, we can favour quality by choosing to highlight Georges Perec¹⁵, Nathalie Sarraute¹⁶, Bob Dylan, the (deserved) Nobel laureate Elias Canetti, or the writer who could have had it, Amos Oz – who is of course not European but remains a victim of European family neuroses. Albert Cohen, Primo Levi, Romain Gary, offer other excellent avenues. Beyond the “soaked madeleine”, Marcel Proust is a genius of sense memory, whereas André Schwartz-Bart is a genius of Jewish secular memory.

Finally, we can honour forgotten intellectuals, such as Maurice Halbwachs, a student of Bergson and Durkheim, sociologist of memory and inventor of the notion of “social frameworks” that shape memory. Catholic, but married to a Jewish woman and father of two Jewish sons, he died in deportation, in Buchenwald. And since it is through memory that human beings acquire a history, we can just as easily pay tribute to a great historian, assassinated by the nazis, Marc Bloch.

Let us remember that memory is the spirit – and also the heart – as long as it lives and lasts. Let's make it live and last!

Some suggestions for programming

Bible:

- **Theatrical readings**, dramatizations (with or without musical accompaniment) of the founding biblical episodes.
- **Exhibitions and/or lectures** - Presentation of the rituals that structure memory, by means of ancient illustrations, modern images, or didactic panels: Sabbath, Exodus from Egypt, Giving of the Law, etc.

9 This is the case in Austria, for example.

10 The group from Turin, *Di Goldene Pave*.

11 Profeti della Quinta, for the admirable *Joseph and his Brethren*, sung in Hebrew.

12 The Brauer - Meiri Ensemble from Vienna, led by the remarkable Yemeni-Austrian-Israeli Timna Brauer.

13 In Lorraine, we commissioned a puppet company to produce a play based on the Memoirs of Glückel. It was sublime!

14 “Vienne, ville de rêves” (unpublished), edited and presented by Bertrand Dermoncourt, translated by Guillaume Ollendorff and David Sanson, Paris, Bouquins, 432 p., 2021.

15 W, or the Memory of Childhood

16 Childhood

- ***Exhibitions and/or lectures*** centred around time: calendars, festivals, the Messianic idea, the earth cycle, etc.
- ***Activities:*** Memory games based on biblical quotations.
- Liturgical or thematic concerts.

History and culture:

- Collection of testimonies and life stories.
- Organisation of a mini literary exhibition of recent Jewish biographies.¹⁷
- Work on family photographs together with artists or animators.
- Artistic and/or cultural use of family trees.
- Artistic and/or cultural use of family names.
- Cultural itineraries around a Jewish personality.
- Organisation of memorial trips.

As a general rule:

- Develop partnerships with artists to transform the memorial material into performances.
- Develop partnerships with institutions (media libraries, libraries, schools, etc.) and/or bookshops for the presentation of works, readings of simple or dramatised extracts.
- Develop wide-ranging partnerships, with a view to diversifying the audience.

¹⁷ For French speakers, a book like the one by Dr Sibeoni, President of a Jewish community in the Vosges, which recounts his childhood as an immigrant from Egypt, presents an authentic and unusual approach.

Panels on Memory during the EDJC 2023 Organisers and Coordinators' Meeting

During the EDJC Organizers & Coordinators meeting 2023, held on February 22nd and 23rd in Paris, the Memorial de la Shoah, as part of the consortium of the EDJC 2023 project, organized a cycle of three panels on Memory. The first panel discussed memory as a universal issue, the second panel focused on Jewish culture, and the third panel specifically addressed the memory of the Holocaust. We are pleased to offer a summary of these conferences, which was voluntarily and generously provided by three fantastic women who are part of the network of organizers and coordinators of the European Days of Jewish Culture: Debra Brunner (The Together Plan), Neus Casellas (Patronat Call de Girona), and Peninah Zilberman (Tarbut Sighet Foundation). We would like to express our deep gratitude for their outstanding work. Additionally, these panels, along with other talks that took place during those days, can be found on the corresponding playlist available on AEPJ:

<https://jewishheritage.org/edjc/2023-memory/2023-memory-organisers-coordinators/edjc-organisers-coordinators-meeting-2023>

Memory as a Universal Question

By Debra Brunner, Co-founder and CEO
The Together Plan

The Studio, 60 Glencoe Road, Bushey, WD23 3DS
contact@thetogetherplan.com
www.thetogetherplan.com

+44 (0)20 3375 0656



Highlights and takeaways from the roundtable panel discussion on 22nd February at the EDJC Organisers' and Coordinators' Meeting that took place at Le Memorial de la Shoah, Paris on 22nd February 2023.

The speakers were:

- **Philippe Boukara** (Memorial de la Shoah) who presented on Memory and History according to Pierre Nora, Maurice Halbwachs and Yosef Yerushalmi.
- **Ana Milosevic** (Katholieke Universiteit Leuven, Belgium) who spoke about the politics of memory in Europe.

History should fulfil certain conditions and criteria and to that end, history gives us a basis of universality, but what about **memory**? Memory can relate to large groups, small groups or individuals, and is more complex, and then there is a third notion - **historical memory** as promoted by the European Union. Furthermore there are **European Remembrance policies** which present a further layer of complexity.

Memory and History

Pierre Nora

When considering the topic of 'memory' within the context of the European Days of Jewish Culture - there is 'universal memory', there is 'Jewish memory' and there is 'memory of the Shoah'. However - there are other cultures and other memories to consider and it is good to be mindful of bias when focusing on our own culture and our own memories. There needs to be balance.

Memory should be structured using a set of tools which can frame the elements of memory.

We are all a product of past generations and interest has grown - even with the knowledge that those past generations often did things that are not easy to hear or process. To this end - this search for information in archives has helped to frame information from the past and contributes to the formation of memory be it collective or individual.

The role of memory is to preserve what can be erased so easily by today's modern civilization and one has to analyse, very tactfully, the mechanism of memory.

Yosef Yerushalmi (American Jewish historian), deals with the notion of Jewish memory and the tension between Jewish **memory and history**. History is evidence based (proving the validity of the scientific discourse). Memory is subjective coming from individuals or in the case of collective memory - this is the aggregation of the memories of many individuals forming collective subjectivity.

In Jewish culture there is a real tension between Jewish history and Jewish memory. Yerushalmi explains that the Jewish religion has always used memory as something very strong - a motor of sorts - to stimulate dynamism of the Jewish society for example the Jewish calendar presents the Jewish people the moments to commemorate very vividly the experiences of our ancestors as if we are experiencing them in the present generation. This is subjective and based on interpretation to help make sense of morality and ethics through religious messages which presents tension for scientific historians.

For the purposes of the European Days of Jewish Culture it is therefore recommended to use the materials provided by historians since the EDJC transmits to the public at large and not just to a Jewish public.

The Politics of memory in Europe

Ana Milošević

Memory

Memory is a mix of **experience** (direct experience and knowledge of the past) and **recollection** which help to make sense of the past. Memory defines our identities (personal and collective), who we are, where we come from and where we want to go.

Memory of or about the past is dynamic - it changes, it is time sensitive and always selective. It can be malleable and it is dependent on the people who start and manage the memory work.

Memory Politics

Within memory politics there is a duty to remember, an obligation towards future generations and to have prevention efforts to ensure that the culture of violence never repeats again. However memory is also something that can be produced and consumed as it has utilitarian value in the building of nation states - and herein lies the key to what memory politics actually is and how useful it is.

To define the politics of memory it is necessary to consider:

- 1) **Who are the memory actors engaged in or motivated to do memory work?** These are the victims, survivors, family members of the victims, associations, museums and political actors.
- 2) **How is the memory work being done?** This is done using memory tools - memorials and monuments, soft laws and in some cases punitive laws.
- 3) **Why is the memory work being done?** There are many reasons and it will depend on who is doing the memory work. It could be for example to promote conflict, resolve conflict, be the basis of utilitarian politics, or other reasons.

European Memory Politics

Some scholars make reference to '**democratic memory**' or 'European Memory Politics'. This is something very transnational and is posing many problems.

What is European memory?

It is a failed attempt at creating transnational memory politics where the European Parliament took the lead in legislating on historical memory in order to establish a historical memory framework to foster European identity. The European Union was born out of the Holocaust and so European memory grew from two pillars:

- 1) **Memory of the Holocaust in Europe** - represented by different resolutions and soft laws, commemorations, monuments, remembrance of people of Jewish origin who either died in camps or survived.
- 2) **2004 Resolutions of the Council of Europe to deal with communist crimes and promote certain dates of commemoration** and this template of resolutions was used by the European

Parliament who legislated further on and promoted certain days of remembrance for the victims of Stalinist and authoritarian regimes.

The next stage was to ask the question: what has primacy - does it have primacy to remember the Holocaust? Does it have primacy to deal with the crimes of communism at the European level? Then the phrase was coined '**to totalitarianism**' which is problematic as this practically erases or whitewashes the differences between the different totalitarian regimes in Europe especially in regards to the victims.

The authors of the European Parliament's [Resolution in 2009 on European Conscience and Totalitarianism](#) said that it was irrelevant as to who were the perpetrators of the crimes that were committed, which is deeply problematic especially for the survivors.

Memory tools that have been created by the EU such as the [House of European History](#) in Brussels, tells a selective history based on the EU memory framework and also takes the approach towards all totalitarianism which fails to give attention to the crimes of each of the different regimes. [European Remembrance Strand](#) that gives millions of Euros to organisations that seek to promote European memory and raise awareness through events that connect Europeans. This funding initiative is politically prescribed, remembering that the EU is a political institution that has its own motives and purposes when it comes to memory politics. The aim is to foster a sense of belonging to Europe and civic engagement through commemoration of key dates defining European history, and it attempts to achieve a balance between East and West history. Those who win the allocation of funding will seek to promote this European transnational narrative which in itself is political.

Memory politics is being used to foster European identity and encourage civic engagement but is highly criticised causing Holocaust distortion and equalisation between the crimes of the communists and crimes of the Holocaust - thereby denying any true analysis of the singularity of the crimes that were committed in each of these points in history. Some will say that this in itself is a crime.

In conclusion:

There are enormous complexities in working through history across different nation states where in many instances elements of the history are hard to recognise and/or accept. Memory is a mix of **experience** (direct experience and knowledge of the past) and **recollection** which help to make sense of the past. It defines our identities (personal and collective), who we are, where we come from and where we want to go and can relate to large groups, small groups or individuals. European memory is a failed attempt at creating memory politics, and how we remember, memorialise and commemorate trans-nationally is highly challenging, and in truth there is much still to be addressed. Memory as a universal question is deeply challenging and indeed poses much debate on how we deal with history, memory and remembrance to fully and responsibly understand the past.

Memory of Jewish culture as part of the European patrimony

By Neus Casellas
Patronat Call de Girona



Laurence Sigal

*(former director of the MAHJ, Paris, France):
Evaluating the role of the Jewish Museums*

This presentation was introduced as a bunch of questions to challenge the idea of Memory in Jewish Museums, starting from the one that they are not Memorials but Heritage Museums.

Mrs. Sigal first took us back to December 1998, when the Museum of Art and History of Judaism (MAHJ) opened. First feedbacks from the public were overwhelming: the museum was “a reparation”, a “pedagogic corollary” (in the frame of the recognition by the President of the Republic (July 16, 1995) of the responsibility of the French State for the crimes committed during the Occupation); “a home” where to donate inherited objects (some old back to 18th ct, even earlier).

From the direction, they were feeling like working against the clock.
What were the options for the Museum, in the light of memory?
How to show something to see, where there were nothing left to see?

And how to do it, in this new “era” of museums, where the patrimony began to be told under new narratives?

Until then, the most innovative reference in this sense was the Museum of the Diaspora in Israel, which had been the first one to elaborate a story, to create appropriate tools for its narrative, to tell Jewish history through ideas put into images. Suddenly, a museum was presented as “a journey”, instead of the previously prevailed classical conception of museums as patrimony institutions collecting objects.

Moreover, in 1999, when the EDJC (European Days of Jewish Culture) were introduced, the MAHJ faced a difficult decision: in Alsace, Provence, tours to the former Jewish quarters were already set in motion. But how to design such programmes in Paris? How to reinterpret “ghostly places”, sites that did not longer exist or had been denatured and muted?

They realized they had to move on stories.

Sources like memory books (traditional Jewish literature) helped.

What about the objects?

The attachment to objects is not part of the Jewish tradition. In the past “as migrant people connected to a vanishing world, Judaism invented the most radical dematerialization of Holy places by forging the idea of *minyán*, which make the importance of People prevail on the importance of places and objects”

Furthermore, the Shoah represented a turning point in making emerge new forms of commemoration in Jewish History.

How should the Museum deal with all these ideas? How to create a collection based on them? How to deal with displaced objects? What should actually be the message from the Museum?

Objects often have a nostalgic approach. They can be seen as orphans from the specific uses they were created for. Besides, they are also seen from different perspectives:

From the Museum inside, as items to save and care for educational purposes.

From visitors side, items in a graveyard, in an open *geniza* sentenced to be mute, only contemplated, instead of being used.

To restore the life behind them is an impossible dream.

Objects carry the memory of the places where they come from. They can awake the memory of those who look at them, or they can help others to construct new memories, as “pieces of knowledge”

Then, how to transmit the memory? Museums can transmit teaching but not memory. How are they expected to explain it, as if they had lived it? How to play a reminiscence procedure?

By making the objects speak. Each object is an evidence that can reveal a fragment of memory. And any interaction with a museum object requests a narrative and a mediation.

Storytelling narratives have infinite possibilities today, and mediators (as interpreters) are essential and indispensable in the process of recollecting memories from the past, helping people to recall and re-experience each one’s own life events.

<https://www.mahj.org/en/discover/what-mahj>

Monyka Adamczyk-Garbowska

(Marie Curie-Skłodowska University, Lublin, Poland):

Having the Yzkerbikher translated for the Polish public

Prof. Garbowska explained her work and experiences translating **Yzkerbikher** (original books of memory from Jewish communities) from the original Yiddish language directly to Polish, not as from English as it had been done so far, since these books are part and belong to the History of Poland.

During WWII the Jewish life in Poland disappeared and **Yzkerbikher** are unique testimonies of a lost world. Some survivors stayed afterwards under the URSS communist regime and most memories are lost.

These books are genuine literary sources of everydaylife in the shtetls, which no longer exist. They contain microstories, descriptions, personal diaries, notes, obituaries, names, pictures, maps, drawings of disappeared places, songs, musical partitures... etc

About 1.000 rescued **Yzkerbikher** were first translated to English, and later from English to Polish. However, something essential was missing. Some vocabulary only exist in Yiddish, not even in Polish. Translators do not even know the similar expressions in Polish, so they get lost, as well as precious information. That is why it has been so important to translate from the original sources and with the knowledge of the local history.

The richness of Jewish life should be known in the history of the country. Today there is still little knowledgement, as some people only know in short: "once there were Jewish communities here" and "then something horrible happened".

References:

Selected readings from Jewish memorial books (yizker-bikher). Prepared by Professor Monika Adamczyk-Garbowska from Maria Curie-Skłodowska University in Lublin

Leopold Braunstein

(MedemCenter, Paris, France):

Immaterial patrimony and the Purimspiel project

Mr. Braunstein presented the project “**Collectif Purim shpil**” from the Medem Centre, an institution working for the recognition of the Yiddish language and culture.

The Collectif Purim shpil has been working since 2012 and have submitted their candidacy to Unesco on the list of Intangible Cultural Heritage. The presentation of the Purim ShpilUnesco project at the Paris City Hall took place on December 12, 2013.

They are looking for more support.

Purim Shpil (Purim play, in Yiddish) is a performance combining theater, music, dance, songs, mimes and disguises. The origin of this tradition is found in the scroll of Esther, a book from the Hebrew Bible dated back to the 4th century BCE. It tells the story of Queen Esther and her uncle Mordekhay, who managed to thwart the evil plan of Haman, Minister of the Persian king Ahasuerus, to annihilate the Jewish people.

The Purim Shpil tradition has developed in Europe since the late Middle Ages to the present day and is a testimony of a living cultural heritage.

References:

<https://www.iemj.org/en/le-pourim-shpil-2/>

<https://www.yiddishweb.com/english/>

<https://www.centre-medem.org/>

Contact:

collectifpourimshpiel@gmail.com

Commemorating the Shoah

- Yes, but how?

By Peninah Zilberman
Tarbut Sighet Foundation



- **Lisa Saloch** (ASF): 65 years of young German volunteering in the Jewish World
- **Aline Benain** (Adath Shalom Paris): The Hitkansut project from Israel to the Diaspora
- **Laurence Schram** (Kazerne Dossin Memorial Museum & Research Center, on Holocaust & Human Rights, Belgium): European policies and the lessons of the Shoah

The above organizations offered the participants at the event an alternative and/ or creative performance to honor the Memory of those who were killed, starved, and murdered during the Holocaust. We do not need as educators or just as professionals to agree or disagree, but we all know that some of these program's appeal to some members of the various Jewish & non-Jewish communities around the world.

Lisa Saloch, Aktion Sühnezeichen Friedensdienste (ASF)

<https://www.asf-ev.de/english/start/>

AktionSühnezeichenFriedensdienste(ASF) established in 1958 in Germany to enable the post WW II young generation to be able to face the guilt and learn how to deal responsibly with the historical past. ASF services are provided all over the Jewish world with major emphasis in Israel, they recruit close to 200 volunteers for a one-year mission.

Most of the assignments they undertake are dealing with but not only discrimination (color, sex etc.). Volunteers work with Holocaust survivors and their families, either at their homes or in retirement homes. The volunteers are highly interested in subjects of remembrance, diversity, as well as campaigning against anti-Semitism and racism.

The partners of ASF, are in most cases non-profit organizations, governmental not for profit, religious communities. The program creates a mutual learning experience for both the volunteer and staff member where they serve. The environment in which they are surrounded is essential for adopting a clearer attitude to promote justice and peace.

The age of the volunteer's ranges between 18 and 27 years old, however, older people are also welcome to participate in the program. Volunteers are not expected to be trained professionally as social workers; nevertheless, we expect the participants to be prepared to open themselves up to new experiences: meeting and working together with other people, getting to know other backgrounds, opinions, work atmospheres, beliefs, and thoughts. Interest in politics and social work are prerequisites making situations that occur in the project more manageable.

Since its inception several new and innovative projects were created in addition to the basic one. Summer camps, since the beginning of the Ukraine war, volunteers are assisting at the various Ukrainian shelters across Europe.

There is a process for the volunteers, January applies, February interview, March acceptance April to August – logistic preparations. September 1st. volunteers start their position with a training seminar which will follow by two more during the year of service.

Aline Benain (Adath Shalom Paris): The Hitkansut project from Israel to the Diaspora

https://shi-webfiles.s3.amazonaws.com/Tkasim_2018_hitkansut.pdf

<https://heb.hartman.org.il/download-hitkansut/>

The Hitkansut project was established by the Van Lear & Hartman Institutes in Jerusalem. The Manual/ Shoah Haggadah can be ordered from Amazon (see attached link) written by MehalGuvrin.

This Yom HaShoah program is a result of a committee established in 2012 by MehalGuvrin, daughter of survivors, it was her desire to create an observance for people who did not experience firsthand the Holocaust particularly after many years since the event occurred. The process took three years of bi-weekly meetings discussing with historians, artists, second and third generations, religious and secular Jews, Ashkenazim, and Sephardim etc. resulting in the creation of the Manual for Yom HaShoah.

The Manual is known also as "Yom HaShoah Haggadah", it is a private personal meeting with the Memory concept; each participant takes an active role – praying, reading, singing or just be silent and /or sharing their feelings and thoughts on the Shoah subject during the service/event. This program represents an experiential and personal Memory of the active participants.

The first part of the service is calling for the "Responsibility to Remember," which includes issues of memorial, remembrance, wickedness, humanity and concludes with "Righteous Among the Nations" based on the famous Talmudic saying "He who saves a soul is like he saved a whole world" The second part of the service deals with the issue of "Remembering Responsibly" meaning "you shall remember you were once a slave in Egypt," following by the conclusion of "The Jewish People rising out of the Ashes"!

Adath Shalom invites people of all religious and faiths joining them to the Yom HaShoah event.

*Laurence Schram(Kazerne Dossin Memorial Museum & Research Center, on Holocaust & Human Rights, Belgium):
European policies and the lessons of the Shoah*

<https://kazernedossin.eu/en/>

The Kazerne Dossin Memorial Museum, has chosen to deliver the Memorial message in a non-conventional method.

The speaker gave a brief history of the Jewish Museum in Belgium which opened in 1995, and closed by the government request to establish a newer Museum launched in 2012 in a new and modern building on the premises of the former camp Kazerne Dossin – it is considered an important Holocaust Memorial Museum & Human Rights. Museum considered up to EU Standards, showcases a permanent exhibit- dealing with the following themes:

1st. Fl.

- Analyzingtheperpetrators/ bystanders
- Spiral of violence- discrimination leading to mass murders
- Resistance of the Jewish population even though small numbers- must be recognized
- Connection of the Jews & Roma people across Europe and the world

2nd Fl. Anguish

3rd. Fl Death, extermination, mass murders, international genocide e.g.in Namibia, Armenian, Tutsi, etc.

All these themes aim at the “visitor to think about the past and apply to the present”, with an emphasis on human being as the central approach –showing concretely how it affects, what are the consequents to our society. The Museum is dealing with the Belgian National History- not only the Holocaust.

The Kazerne Dossin Memorial Museum, chose to educate the Police force by providing various training workshops, and continues with Government organizations how to deal with refugees, homeless immigrants, Roma etc. Based on the Holocaust history- the Kazerne Dossin Museum tries to stop all discrimination, antisemitism etc. that lead to the Holocaust – today.

Developing your activity: some ideas

In the following articles, you will find not only ideas for planning your activities, but also some valuable advice on how to make them as diverse and accessible as possible. This includes guidelines for Gender equality & mainstreaming, Accessibility for people with functional diversity, and Child Protection Policy.

It is important to remember that promoting diversity and inclusivity is not just a moral imperative, but also a legal obligation under EU law. Article 2 of the Treaty on the European Union states that “the Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities.” Meanwhile, Article 21 of the EU Charter of Fundamental Rights stipulates that “any discrimination based on any ground such as sex, race, color, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited.”

By following these guidelines and incorporating them into your activities, you are not only fulfilling your legal obligations, but also creating a more welcoming and inclusive environment for all participants. This will ultimately lead to a more meaningful and impactful experience for everyone involved.

Exhibition concept paper

By Caron Sethill and Olga Lempert

National Library of Israel

It can be understood that the word “memory” describes two distinct phenomena: *commemoration* and *remembering*. While commemoration is external to our minds, being a representation of people, things, and events that no longer exist, remembering is internal—it is our own recollection of people, things, and events we have witnessed and been a part of. Collective memory, such as the memory of communities, can flow between the two, and in the tragic history of Europe’s Jews remembering has often been forced to turn into pure commemoration.

From the perspective of preservation, archives can be said to serve commemoration predominantly, while libraries can hold commemorative materials but also become repositories of remembering—in books and documents people write of their own lives, knowledge, and thoughts. The National Library of Israel, with its archival collections and over five million books, is certainly home to both kinds of memory. In fact, the NLI defines itself as a ***central institution of national memory***.

We recognize another duality in memory, and that is the perception of time. Memory is extemporaneous to an extent, surviving as it does over generations, preserved in writing long past the lives of those in whose minds it first existed. And yet it is also firmly rooted in time, described and defined by the moment in which it was created. Compare a communal register (*pinkas*) to a piece of ephemera: one is created as a lasting memory tool, the other as a fleeting testimony to a single moment, but both are inherently related to their original creators and the times in which they lived.

For the EDJC “Memory” exhibition, the NLI proposes a concept that reflects on all these aspects of memory, with the working title of ***Postcards From Memory***.

The exhibition will consist of posters designed around ***archival materials, memoir and press excerpts (where available), historical photos, communal registers, postcards***, et al., pertaining to one European community each. The choice of communities will be determined largely by the variety of materials available, but EDJC participation will of course be taken into account. Each poster will present a window into the story of the community through the points of connection offered by individual memories. In effect, the posters will serve as *commemoration* using largely materials of *remembering*.

Our intention is to give the posters an evocative design reminiscent of windows or postcards, through which the viewer will be able to glimpse a broader picture of the community as it is and was. The focus on images, as opposed to lengthy didactic texts, will leave room for the viewers to interact with the exhibition emotionally, interpret it, and create space for themselves within it, asking themselves what they could add to the story. “To enhance this, we are offering open Illustrator files, enabling coordinators to extend the concept using materials relating to their community of choice. The open files match the design language of the exhibition and allow the placement of visuals and captions curated on site. The use of these templates will require familiarity with Illustrator, and we recommend the use of a professional designer. We request that the entirety of the file, including the fonts and color ways, be used for consistency’s sake. The National Library would be grateful to receive any posters designed using this template, as well as photos or videos of them being displayed with the ones created by the NLI.” Complementary pages with additional information for learners, as well as educational resources, may be created on the NLI website and linked from the posters. Largely visual, the posters will be suitable for reuse even after the EDJC events.

Please stay tuned to receive soon the exclusive newsletter for EDJC organisers and coordinators with the link to download the exhibition.

Waldemar Haffkine

Waldemar Mordechai Wolff Haffkine was a French-Ukrainian microbiologist who developed and used vaccines against cholera and bubonic plague. He tested the vaccines on himself. 1899. National Library of Israel, ARC. Ms. Var. 325 04 127



France



Attestation from the Imperial Novorossiysk University on W. Haffkine's acceptance to civilian service after years of study and completion of his military service. November 10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239

0-198765

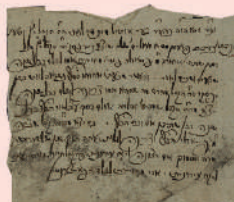


10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239

10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239

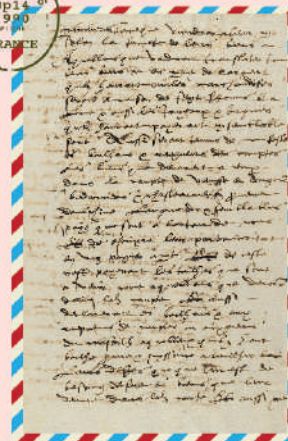


A1

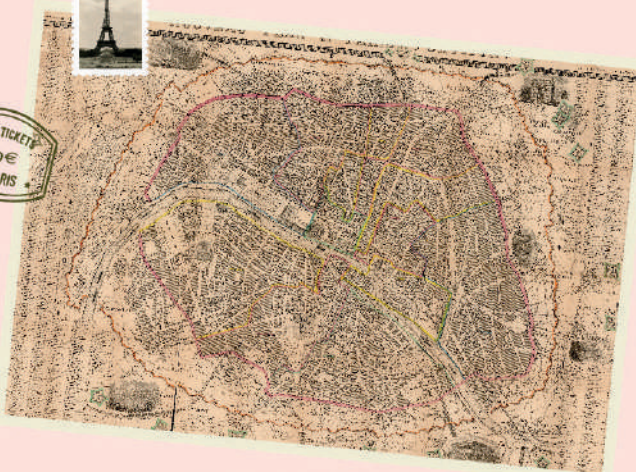


10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239

1007-PARIS
1890
FRANCE



10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239



10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239



10, 1884. National Library of Israel, ARC. Ms. Var. 325 04 239

POST BOX

Download the NLI template now:

<https://www.dropbox.com/sh/vd8nv32f1g98j5x/AAIEC4ImNhmtfTugrpaLFmfa?dl=0>

ZikaronBaSalon: Remember the past, Feel the Moment and Shape the Future

By Sharon Buenos
ZikaronBaSalon Global Director



ZikaronBaSalon (in Hebrew: Living room Remembrance) is a journey through time. We remember the past to shape the future. It is a unique and authentic tradition of people gathering together to open their hearts to the stories of the survivors, sing, think, read, talk, and most importantly — listen. ZikaronBaSalon started 12 years ago with the first Salon in Israel and became a grassroots organisation, with over 2 million people taking part in 65 countries around the globe.

Zikaron
BaSalon

Alongside official ceremonies and events, new ways for remembrance are needed so that we can live up to the promise made: Never Again!

ZikaronBaSalon's initiative brings the memory of the Holocaust into our homes and hearts, bringing new meaning and inviting participants from all sectors and of all ages to take an active part in preserving the memory of the Holocaust for future generations.

ZikaronBaSalon provides a unique opportunity to take a small and simple action, and at the same time, be part of something bigger and very meaningful.

There are three parts to ZikaronBaSalon:

1. ***Remember the past*** – Personal, recorded or written testimony of a Holocaust survivor or descendants.
2. ***Feel the moment*** – A time to share, absorb and process. Reading a poem, singing a song, playing music or lighting a candle.
3. ***Shape the future*** – Discuss what lessons we have learned as individuals and as a society and their significance in our lives today.

ZikaronBaSalon has three parts, but each Salon is unique and different, and part of its magic is the personal touch of each Salon.

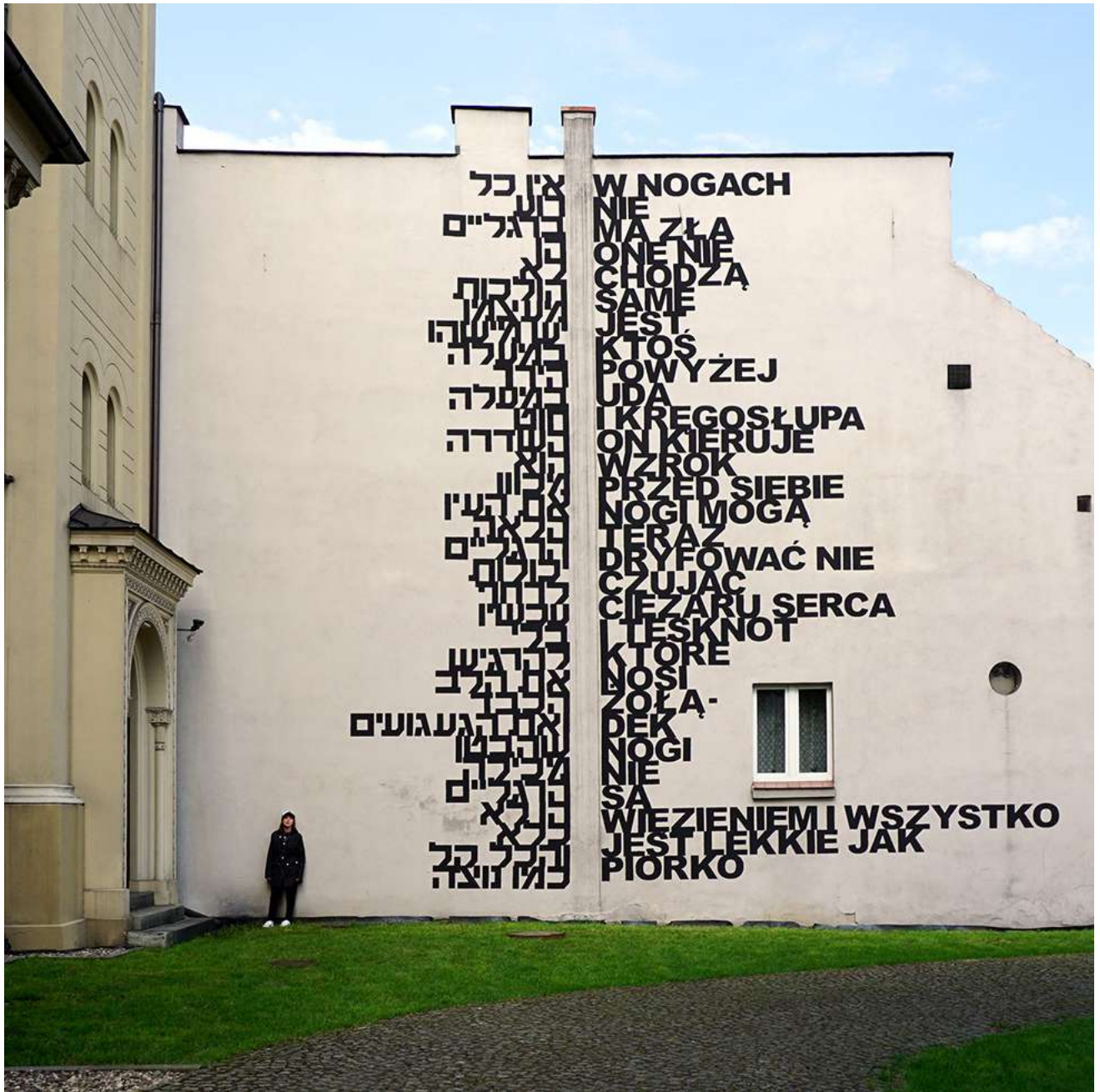
ZikaronBaSalon promotes Holocaust education, exposing participants to various narratives of the Holocaust with testimonies of survivors. It brings new meaning and supports people from all sectors and of all ages to take an active part and participate in the preservation of the Holocaust for future generations. By creating a space for discussions and conversations focusing on the lessons learnt from the Holocaust, we hope to combat antisemitism and encourage social action - Tikkun Olam, repairing the world.

Learn more about ZikaronBaSalon and how to organise a Salon at <https://www.zikaronbasalon.org>

Street Art and Holocaust Remembrance

By Dr. Vered Glickman

Former director of the "Israeli Cultural Institute in Budapest"



"If walls could talk" – such was the title of a mural contest in Berlin (Talenthouse, 2016), inviting socially conscious street artist to tell stories of what happened in the past and to convey political messages. No doubt was raised as to whether street art can contribute to the remembrance of a traumatic past. However, when it comes to street art representation of the Holocaust, questions may arise. Setting aside the more general dilemma of whether art can represent what is conceived as unrepresentable, or what may or should be the ethical boundaries of artistic representations of the Holocaust – involving street art with Holocaust remembrance may cause some unease. Could an independent artform, originated as defiant Graffiti, Guerilla Art, and even Vandalism, be serious enough, responsible enough, to not cross the boundaries and make positive, non-provocative contribution to Holocaust remembrance? Would street artists, the majority of which still prefer to remain anonymous, be willing to go beyond the ego-based Graffiti and use urban space for a

Holocaust related Street Art? Would they use urban intervention for raising historical awareness and inspiring Holocaust related Activism (Activism inspired by Art), bringing people to know more about the Holocaust and be active against current manifestations of neo-Nazi, antisemitic, racist, or anti-liberal ideology?

All these questions are given clear and unequivocal answers by the street artists themselves: numerous street walls in various cities in Germany, Austria, Poland, Croatia, Spain, Italy, France, and the USA, testify to the important contribution of street artists to Holocaust remembrance. Street artists with different personal and artistic backgrounds, using different art media and technics, in different cultural contexts, offered their art for the cause of remembering the victims, raising awareness to the history of the Holocaust, or actively engaged in promoting social responsibility among the young generation.

Furthermore, not only do Street artists contribute to Holocaust remembrance, they also do so in a very effective way – perhaps more effective than any other form of traditional art, displayed in galleries or by state founded monuments. Art in the streets is accessible to a much bigger number of people and from various walks of life, more than any artwork showcased in museums. It requires no previous intention to visit it, therefore even those with no initial inclination or interest in learning about the Holocaust are exposed to it. Nor does visiting the artwork require any kind of preparation – ticket purchasing, event invitation – it's simply there for us to discover, explore and engage with. And what's more important – it requires no intimate knowledge of art history or art education. In most cases, Holocaust related street art is straightforward, easy to understand and to respond to. It does not necessitate a professional introduction or a guide, you don't have



to be an art savvy to decipher the message of the artwork. Some artworks even include a QR Code with further information. Also, placed in midst of our surrounding as an integral part of our urban landscape, street art is less detached from our daily life, thus calls for more active response and involvement. It invites us to actively engage with the artist while they are painting or stenciling, perhaps even to take part in the art performance itself. Lastly, although street murals don't last, not as much as traditional art pieces or state monuments do, their temporality can nevertheless be regarded as an advantage – they demand our attention precisely because they come and go. People pay more attention, are more intrigued by what is new. And they don't disappear completely – they continue to exist virtually, documented on websites and social media. In conclusion – Street Art can definitely play an important role in Holocaust remembrance.

Suggested activities for the European Jewish Days program:

A mural artwork project: organize a mural installation on a topic related to Holocaust Remembrance. Secure a place for the installation (preferably, a one that is connected to the event depicted by the mural) and invite a local artist or submit a call-for-artist. Engaging art or school students in the project is recommended, in which case the project may include a study or research of the historical event depicted by the mural, carried out by the students. The project can be documented and shared on social media. For an inspiration, check out the EUROM project in Barcelona.

Street art workshops: organize a street art workshop on the topic of Holocaust remembrance, focusing on original ways to response to neo-Nazi graffiti. You can either invite or be inspired by artist such as Ibo Omari or VeredDror.

Graffiti Schablonen: invite street artists or graphic designers to create graffiti schablonen related to Holocaust remembrance. The schablonen can be used by various groups different places in as part of the European Jewish days program.

Street infographics: invite an artist specialized in infographics to create a street installation that provide information on a Holocaust related subject through infographics. For an inspiration, check the website of Roni Levit for "[Spatial Diagram Interventions in public space](#)" (2017)

A Map of Holocaust related Street Art: create a map that points to all the various places where street artist painted Holocaust related street murals. The map should provide info about the artworks and the History they depict. It can be a printed or a virtual map.

A postcards series: initiate a series of postcards with Holocaust related street art. The postcards can include relevant info or quotes. They can be distributed to school students on the European Jewish Days to be sent by them to friends and relatives.

Street art guided tours: organize guided tours (in-person or online) during the European Jewish Days to visit places with Holocaust related street art. (This activity depends on whether there are murals at the time of the event). You may partner with the [Qesher.com](#) team and involve their guides at the relevant places.

A podcast: dedicate a podcast (or a series of podcasts) to the topic of Street Art and Holocaust Remembrance, inviting artists, academics, perhaps even 2nd, or 3rd generation of Holocaust survivors to discuss and comment of the topic.

An exhibition / screening performance: curate an exhibition in a museum/cultural center/school, showcasing various examples of Holocaust related street art. Alternatively you may screen the images on walls of a relevant site, as a kind of street performance.

Panel discussion: (in person or online, either as an opening event of the exhibition, or as an independent program.) The guest speakers can include artists, academics, educators, and Holocaust survivors. The above introductions may provide topics for the discussion.

Examples of Holocaust related Street Art:

Some artists respond to neo-Nazi Graffiti. **Ibo Omari** organized a team of street artists who transform neo-Nazi swastikas into colorful works of art (Berlin, Germany, 2015). While visiting Zagreb, the Israeli artist **VeredDror** drew the attention of passersby to neo-Nazi Graffiti by responding with Braille Graffiti, protesting their 'blindness' and indifference (Zagreb, Croatia, 2008).

Other artists commemorate the victims through their art. The Brooklyn based artist Falk Lehmann,

aka **AKUT**, followed Luigi Toscano's traveling exhibition of photographic portraits of Holocaust survivors, depicting three of them in brightly colored murals (Manheim and Schmalkalden, Germany, 2020). **Iris Andraschek** stenciled carpets on the pavement of Krems, dedicating them to the city's 100 Jewish women victims of the Holocaust (Krems, Austria, 2021). The highly acclaimed Italian artist **Eron** spray-painted an image of Anne Frank on a train used for deportation (Auschwitz-Birkenau, Poland, 2016), and Striped Pyjamas in Froli where Jews were murdered in 1944 (Froli, Italy, 2018).

Some artists convey a more general message. **Lacuna** painted red the yellow stars on the Deportation Mural (Düsseldorf, Germany, 2019). A EUROM project, led by the artist **Roc Blackblock**, incorporated students to create a mural inspired by the graphic novel "Maus" by Art Spiegelman. The mural also commemorated Catalan victims that took part in the anti-fascist resistance (Barcelona, Spain, 2018). The Israelis **Nitzan Mintz** and **Dede** covered the walls of the Jewish ghetto in Lodz and the old Synagogue in Ostrow with poems and bird images referring to the concepts of Home and Immigration (Lodz and Ostrow, Poland, 2016).

Ibo Omari:

https://www.youtube.com/watch?v=SghuUOPRi00&t=53s&ab_channel=LegacyBLN-GraffitiCulture%26ArtTools

Berlin street artist group cleverly undo swastika graffiti- BBC News - YouTube

AKUT:

<https://www.brooklynstreetart.com/2020/07/25/akut-remembers-with-two-portraits-in-mannheim-lest-we-forget/>

<https://www.akut1.com/portfolio/lest-we-forget-schmalkalden/>

Lacuna

About | lacuna street art (wordpress.com)

Lacuna — 40° Urban Art Düsseldorf (40grad-urbanart.de)

Iris Andraschek:

<https://www.kunstmeile.at/de/ausstellungen/67-ich-bin-hier>

Nitzan Mintz & Dede:

<https://www.nitzanmintz.com/street>

<https://www.dedebandaaid.com/>

Eron:

<https://eron.it/>

https://www.youtube.com/watch?v=HwDbQcaMWY4&ab_channel=ERON

https://www.youtube.com/watch?v=VjG284ONeCg&ab_channel=ERON

Nils Westergard:

<https://www.graffitistreet.com/nils-westergards-one-wall-mural-pays-tribute-to-walter-degen-a-victim-of-the-nazi-regime-berlin-2019/>

Artists 4 Israel / Ski

<https://www.facebook.com/artists4israel/>

<https://nypost.com/2022/12/17/nyc-graffiti-mural-from-queens-artist-to-honor-holocaust-hero/>

The gender perspective: rethinking memory to transform the present

By Anna Montraveta Riu



36
~
37

Did you know that during the Holocaust the ethnic hierarchy of groups of men was classified according to their permission to marry or have relations with German women? Did you know that women in the camps were arrested for having sex with non-Aryan men and forced to have abortions? And at the same time, were women convicted of the crime of violating the ban on abortion? Did you know that the first official transport of Jews to Auschwitz consisted of almost a thousand unmarried Jewish girls between the ages of sixteen and thirty-six from Slovakia on the pretext of going to work in the Polish government service?

It was not until the 1980s that women's memories began to be integrated into the Holocaust narrative. And it was not until later that the memories of people of other gender identities were incorporated. It is remarkable to note that in these cases, moreover, the oppression was double, on the basis of gender and ethnicity. Historically, memory has been singularised to upper-class and important men, a situation that causes spaces of memory to be partial. "One of the most notable absences from hegemonic historical and memorial discourses are gender identities", says Paula Martos, PhD in history from the Complutense University of Madrid.

In this way, collective memory without a gender perspective is not complete. Historian Anna Reading also exemplifies this in the case of the Holocaust: "Integrating gender into our thinking about the Holocaust is about trying to understand as deeply as possible the meaning of the horrific experiences that people went through, and why and how the genocide against Europe's Jews and other ethnic and social groups happened". Therefore, including a gender perspective is not just

about listing the representations made by women or arguing that women and LGBTQ+ people were more strongly oppressed, but about trying to go deeper into the narrative we have, in order to have a more global view.

Anna Reading points out that: “Memory is the greatest obsession of this age.” We photograph everything with our mobile phones, including ordinary, conventional moments, and we do therapy to discover how our past affects us today. The capitalist system moves between the destruction of the old and the constant invention of the new, and memories allow us to remind ourselves that we exist in the present. Memory is part of our identity and reminds us of who we are.

Memory conditions the vision we have of the present, allows us to interpret the past and face the future. As a community, it gives meaning to identity and shapes social cohesion. And as a society, it can validate the existence of power relations, it can serve as an instrument of social control. In order for memory to remain current and continue to function as a symbolic representation, it is significant to remake constantly the relationship we have with the memory in order to prevent it from becoming fixed and stereotyped.

Along the same lines, Paula Martos writes: “It is important to reclaim a memory that is capable of questioning the facticity of the present and that takes into account the absent past, that pays attention to the unsuccessful and that questions the authority of the factual”. An example that illustrates Paula Martos’ words can be found in the memory of the Spanish Franco regime, because for many years the hegemonic memory was that of the victors, with the aim of silencing the vanquished. Following this example, Martos points out that it is important to vindicate the vanquished, because they also form part of the collective memory. Globally, rethinking memory by including a gender perspective is necessary to enrich our knowledge, to make memory more complete and to revise the perpetuation of current gender stereotypes.

In order to reconsider current gender stereotypes, it is also necessary to incorporate this perspective into our everyday life, to make it more inclusive. One example is to include the gender perspective in the events we prepare. That is why, below you will find a guide to organise gender sensitive activities that we hope you will find useful for the European Days of Jewish Culture.



How to organise a gender-sensitive event?

A practical guide to develop an inclusive activity considering the different gender identities

1. Has the activity been designed and implemented by people of different genders?
Example: If not, can we look for people with different gender identities to give their points of view?
2. Can people of different gender identities find reference people in your activity?
Example: If you talk about people who are key figures in the historical memory of the community, do women and people from the LGTBIQ+ community appear in your activity?
3. Does everyone have the same opportunity to access the content of the activity or the activity itself? *Example: Is the activity compatible if you have to take care of children?*
4. Will women and LGTBIQ+ people feel comfortable being part of the activity?
Example: Is there an option for non-binary people on the registration forms?
5. What is the role of women and what is the role of men in the activities and in their representation? *Example: Are gender roles perpetuated, such as women's association with domestic work or care work?*
6. Is the language used inclusive in the approach to the activity as well as during the activity?
Example: Is the language used sexist? A technique to have a language more inclusive is to use collective nouns instead of the masculine version (instead of he, use they).
7. Are the different gender identities represented in the audio-visual resources used?
Example: Are the photographs or videos used during the activity or to promote the activity showing LGTBIQ+ people and women?
8. Is a gender perspective introduced in collective issues to explain how it affects differently according to gender? *Example: In terms of collective memory, do you specify violations suffered only by women or the LGTBIQ+ collective?*
9. Are there any documents used for the activity produced by women and people of other gender identities? *Example: Is the amount of literature written by women and men evenly distributed?*
10. When evaluating the activity, are the different gender identities of the people who have participated taken into account? *Example: Separating by identities will allow us to check if the activity is fair and to make self-criticism.*

Recommended articles and books to learn more about Holocaust remembrance from a gender perspective

- Marlene E. Heinemann. *Gender and Destiny: Women Writers and the Holocaust*.
- Anna Reading (2002) *The Social Inheritance of the Holocaust Gender, Culture and Memory*.
- Judith Doneson's (1978) *The Jew as a female figure in Holocaust Film*.
- Barbie Zelizer's (2001) *Gender and Atrocity: Women in Holocaust Photographs*.
- Paula Martos Ardid (2020) *Memoria e identidad de género. Experiencias y narraciones desde Auschwitz*.

Culture and accessibility: without people there is no heritage

By Miquel Zuzama, Architect

Programming Director of the 48h Open House Barcelona Architecture Festival

Do you know that leisure is an absolute social phenomenon recognized in the Universal Declaration of Human Rights (UDHR)? As an integral human experience, it represents a potential source of well-being and satisfaction, and is considered a fundamental element for the development of a dignified life. It allows us to enjoy life as protagonists of pleasant moments that make us feel free and joyful. Thanks to leisure, we increase the meaning of existence, and this qualifies and empowers us to face the difficulties of everyday life.

Another fundamental pillar of our personal development is culture. Known as the set of ways of life and customs, knowledge and degree of artistic, scientific, industrial development, in a time or social group. It is what allows us to develop our critical judgment, a framework with which to understand our environment.

Leisure and culture form a tandem that allows society to know itself.

Leisure and culture form a tandem that allows society to know itself, and to be able to develop in community. The problem is that not all citizens can access the cultural or leisure activities that are generally offered to the population. Elder people, people with functional diversity, babies with strollers, people with temporary injuries, etc. We live in a diverse society that needs to be recognized, with activities designed for everyone. We don't walk the same, or listen the same, or look the same, they may be temporary or permanent circumstances, but all of us, throughout our lives, will all have a moment when the city will no longer be accessible to us.

How can we guarantee the population's access to culture and leisure? With activities designed for and by people with diversity.



© Antonio Navarro Wijkmark

“Nothing about us without us”

The first point to take into account is the importance of having the participation of people with disabilities in the process of designing and conceiving the activities, “Nothing about us without us.” The collaboration of diverse people is essential to have a global vision and guarantee that the content and form of the activities is appropriate.

The key is to understand that there are many forms of communication: tactile, sound, visual,

emotional, cognitive, etc. It is not about seeking support to make an activity accessible, but designing the activity to take advantage of the forms of communication and thus reach the maximum possible audience.

Let's analyze this with an example, let's imagine that we are going to hold an exhibition on the architectural heritage of synagogues in a civic center and we want to make it accessible for people with visual disabilities. We could make a tactile model of the buildings, and put the information on the exhibition panels in braille.

These would be ways of making the exhibition accessible, but if we had consulted with a visually impaired person beforehand, they would have told us that it is very difficult for a person blind from birth to understand architecture in a volumetric way. A more concrete explanation of the proportion will be needed, adding the human scale to facilitate understanding, for example. You also have to take into account the time needed to analyze a tactile model, how to move from one model to another, or walk through the exhibition.

In summary, it is necessary to fully understand the person to whom the activity is directed, since the content itself may not be appropriate.

How to design accessible activities?

In order to design inclusive activities, it is necessary to cover a very broad dimension and take into account everything that is involved in carrying out or participating in the activity. This means that accessibility must begin at the moment we announce the activity, the registration process if it exists, how to get to the place where it will take place, etc. until reaching the end of it and how this person will return home.

Making all steps of the activity accessible is called respecting the chain of accessibility, essential to guarantee inclusion. We must put ourselves in the shoes of the visitor and anticipate possible difficulties when accessing the event, and also assess whether once all the adaptations have been made "it will be worth it" to attend.

It is essential to respect the chain of accessibility

Let's go back to the synagogues exhibit case study for a moment. We are going to assume that we have obtained two tactile models and a raised plane of the exhibition to facilitate orientation. The key value to understand if our exhibition will be attractive to people with visual disabilities will be which two models are tactile. Are they the most representative of the exhibition? Are they the ones that allow you to create an explanatory thread?

We must understand that moving around the city takes more time for people with disabilities, even a greater economic effort if they have to request a taxi or a means of transport on demand. With these two models, is enough information obtained to make the journey to the civic center where the exhibition is installed?

Although it is a great challenge to respect the chain of accessibility, is not enough. Not only must we guarantee the inclusion and diversity of the public, eliminating barriers and discrimination, but the content of the activities itself should promote accessibility and that this is also the protagonist in some way.

This great dimension can be arranged in different sections:

- Accessibility's content
- Contents in accessibility

Finally, recovering the motto of the start “nothing about us without us”, we should add people with disabilities in as many positions as possible of organizations, such as cultural managers, content creators, volunteering, etc.



© Jordi Vinuesa

Diversity is a way of adding value and richness to culture. Accessibility is not only a fundamental right, but a way to broaden our gaze and give value to the world.

Guidelines and procedures

Ours is a festival that celebrates the cultural heritage of Jewish people in Europe. Every year, events and activities are organized in various European countries to showcase Jewish culture, history, and traditions. To ensure the success of these events, it is essential to follow a set of guidelines and procedures to guarantee a smooth implementation.

Firstly, it is crucial to have a unified image that represents the festival. The official poster of the EDJC should be used as a visual identity to promote the festival across Europe. This poster should be displayed prominently in all marketing materials, such as flyers, brochures, and social media posts, to create a consistent and recognizable brand. By following this guideline, the festival can be marketed effectively, and potential participants will know what to expect from the events.

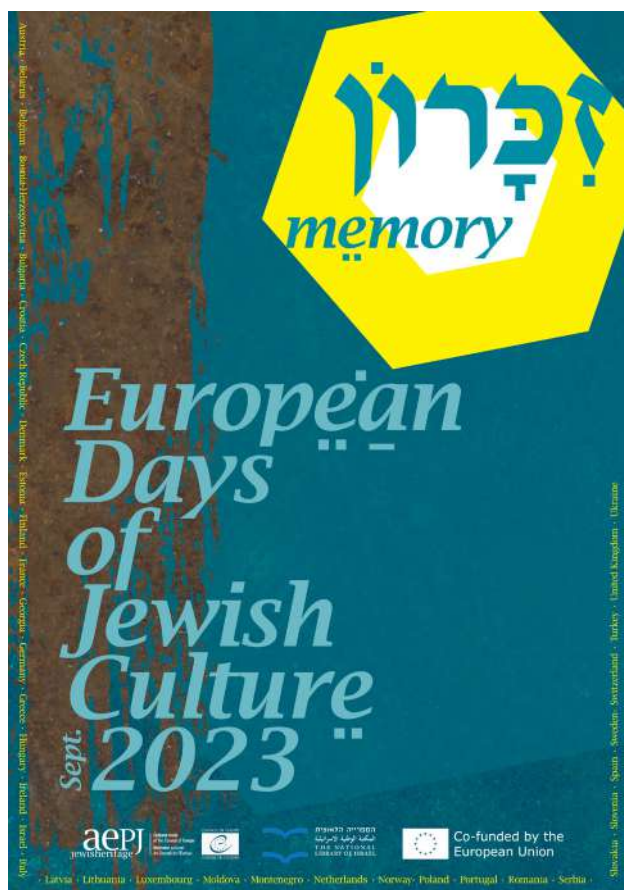
Secondly, communication is key in organizing any event. It is important to communicate with national coordinators, local organizers, and participants throughout the planning and implementation stages. Regular updates should be shared on the festival's website and social media platforms to keep everyone informed of any changes or updates. Clear communication channels ensure that everyone involved in the festival is working towards the same goal.

Another important guideline is the proper submission of events to the official program. It is important to follow the guidelines and procedures for submitting events to the official program to ensure that all events are included and that they are scheduled appropriately. The official program is the primary source of information for the festival, and it is essential that all events are listed accurately.

Finally, it is important to report on the success of the events after they have been completed. This helps to evaluate the effectiveness of the festival and identify areas for improvement. Reporting can include feedback from participants, attendance numbers, and social media engagement. By sharing these reports, organizers can learn from their experiences and improve their events in the future.

To ensure that these guidelines and procedures are followed, it is important to work in collaboration with the national coordinator or point of contact for each country. This ensures that everyone involved in the festival is on the same page and working towards the same goals. By working together, the festival can be implemented successfully, and the European Jewish cultural heritage can be celebrated and shared with others.

The EDJC 2023 poster



The European Days of Jewish Culture is proud to announce the winner of the second poster contest, **Nikola Radic Lucati**, Founder of the **Center for Holocaust Research and Education** in Belgrade, Serbia. The winning poster design features the Hebrew language as a clear and understandable symbol, avoiding the overt use of Jewish symbols such as the Magen David, menorah, and talit. The design includes the current and/or Jewish calendar year, emphasizing the theme of Memory, and the use of color and rust brushstrokes are balanced, yet suggestive enough to support both cultural and memorial events.

Using a single poster and visual identity system for all EDJC events helps to create a homogeneous festival and facilitate communication between organizers and participants. The editable poster and template files for banners and social media are provided with the instructions for use in a PDF file, so that organizers can adapt and translate it according to their local needs.

The AEPJ board selected the winning design from among many submissions, as they were impressed with Nikola's thoughtful and creative approach to the theme of Memory. With the poster now available, we look forward to promoting the EDJC 2023 festival across Europe and celebrating the rich Jewish culture and heritage of our continent.

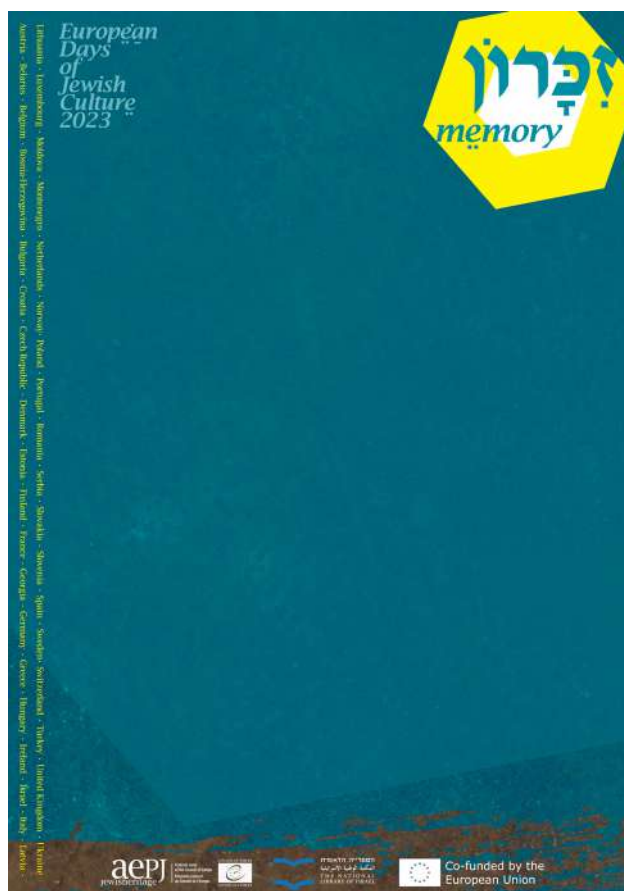
EDJC team and the author are available to support the partners as the campaigns enter production.

Link to download the Poster, banners and identity system files PDF:

<https://jewisheritage.org/edjc/2023-memory/2023-memory-organisers-coordinators/edjc-2023-poster>

Edit the poster in Canva:

<https://www.canva.com>



Including your activities in the official EDJC programme

Submitting your activities for the official program of the European Days of Jewish Culture (EDJC) is an excellent way to promote and highlight your events on a European level. If you have a national contact point or national coordinator, we suggest that you work together to ensure a smooth and efficient process.

The recommended period for submitting activities to be included in the official programme is between May and July. This will ensure that we can offer you a sufficiently wide dissemination at European level. However, the form will be available until September for last minute activities to be included.

This year, we are implementing a new system for uploading activities, and we will inform you of the exact procedure as soon as it is ready. However, in the meantime, we can provide some preliminary information:

Activities can be submitted individually as usual, but for coordinators with more than 15 activities, bulk uploading will be available through a CSV document. If you require this option, please contact Federico Szarfer at edjc@jewishheritage.org to arrange a bulk upload. Finally, for those coordinators who have their programme only available in PDF format, this option can also be included as a method of uploading activities.

Once your activities are uploaded to the official program, we will promote them on a European level. However, we encourage you to also promote your activities on a local and national level using the guidelines provided in the following article.

Please note that activities must align with the theme of the year, which for 2023 is “Memory.” We encourage organizers to think outside the box and explore innovative ways to remember and commemorate. The EDJC is an excellent opportunity to showcase Jewish culture and heritage in your country and to connect with a broader European audience.

Communication and dissemination guidelines

April-June 2023

We encourage you to take several communications steps from now up until the events of the 2023 edition of the European Days of Jewish Culture. As event organizers and coordinators, you play a leading role in promoting your own events at the local and national levels, while also raising awareness of the AEPJ and building up excitement for the European Days of Jewish Culture.

During the spring of 2023, we encourage you to repost and share content focused on the theme of this year's edition, "Memory," which will be posted as news items on the AEPJ website, <https://jewishheritage.org/news>, and relayed across the various social media channels of the AEPJ, as follows:

- Facebook: @AEPJ
- Twitter: @jewishheritage
- LinkedIn: @AEPJ
- Instagram: @jewishheritage

Beginning in **July**, we encourage you to begin communicating your own activities to be planned in the context of the European Days of Jewish Culture. We invite you to please refer to the **poster designed by Nikola RadicLucati**, Founder of the Center for Holocaust Research and Education in Belgrade, Serbia, winner of the second EDJC poster contest, for communications of your activities. Using a single poster for all EDJC events helps to facilitate communication between organizers and participants and to organize a uniform strategy for communications at the European-wide level.

When planning communications of your activities, there are several key elements to keep in mind:

- 1) The **poster** is formatted in an **editable version** in order for you **to translate information** according to your local and national needs.
- 2) #EDJC2023 — We encourage you to include the **hashtag** chosen by the AEPJ team **for this year's edition** of the European Days of Jewish Culture. **#EDJC2023**



Co-funded by the
European Union

- 3) Logos - For the sake of homogeneity, we also strongly encourage you to make visible the **European Union logo** in your event communications.

September 3, 2023, the date of the EDJC 2023 Kick-off event, will be an important day for communications. On this specific day, we ask that you repost AEPJ communications content across your social media channels to create excitement and raise awareness of the European-wide scale of the European Days of Jewish Culture. In case you organise an activity on the opening day of the EDJC, the first Sunday of September, which this year is the 3rd of September, please write us a short summary of how it went and send us some pictures on the 3rd or the following day so that your activity is reflected in official EDJC communications. You can contact Judith Teboul for this purpose at communication@jewishheritage.org

Post-Communications are also essential to the success of this year's EDJC edition and to gauge satisfaction levels with the events. We encourage you to designate a representative to take pictures and share images of your EDJC activities following the events to maintain a national communications strategy. We also encourage you to look out for AEPJ social media communications and repost content in order to strengthen European-level communications as well.

Best Practices

Reporting for EDJC Activities

To ensure the activities are well documented, evaluated, and reported, it is essential to follow certain guidelines and procedures.

The first step is to get in touch with the national coordinator or point of contact to discuss the guidelines and requirements for reporting activities in your country. This will help in creating a unified and comprehensive report that captures all the relevant details and highlights the impact of the activities.

When documenting the activities, it is important to capture the essence of the event through high-quality photographs that show action and people, rather than just spaces. These photos should be accompanied by the logos of the participating institutions in PNG format with a transparent background.

To gather accurate participation data, it is important to keep a record of the number of participants in each activity, segregated by gender identity (male, female, non-binary) and country of residence. A template for recording participant data is available and can be customized to meet the specific needs of each country. Of course you can always use your own measuring methods according to your needs.

Link to the template: https://docs.google.com/document/d/1iCYCGe7_-95iYi2qdFWNaNEOuYjwdLZk/edit?usp=sharing&ouid=115250008025822044751&rtpof=true&sd=true

Evaluating the success and impact of the activities is also crucial. For this purpose, coordinators can use the EU Survey tool to gather feedback from participants. Furthermore, by using this tool, we can achieve more visibility at the European institutional level and draw attention to the impact our festival generates. To do so, coordinators should provide participants with a link to the survey, along with the following details:

Link to participate: https://ec.europa.eu/eusurvey/runner/CERV_2021-2027

1.1 Reference of the project: 101091102

1.2 Type of activity: Training, Mutual Learning or Awareness-raising (specify one)

1.3 Title of the event: (indicate title)

1.4 Date of the event: (indicate starting date)

1.5 Duration of the event in days: (indicate duration)

1.6 Did the event take place physically or was it online? (indicate)

1.7 Place of the event: (indicate city and country)

To obtain the results and responses of the participants, coordinators and organisers can contact Federico Szarfer at edjc@jewishheritage.org, providing the relevant data, and an Excel document with the information will be sent to them.

In conclusion, following these guidelines and procedures will help in creating a comprehensive report that accurately reflects the quality and impact of the activities organized for the EDJC. A successful and well-documented festival will not only contribute to the promotion of Jewish culture and heritage but also pave the way for future editions of the EDJC.



aepj
jewishheritage

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe

