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The Future of the Archive: Performing the Jewish Archive and Beyond

The British Library, London
14–16 January 2018



jewishmusicandtheatre.org



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Acknowledgements

Prof Michael Berkowitz, University College London
Rupert Ridgewell, Elias Mazzucco and their colleagues at the British Library
Emma Dolby, Performing the Jewish Archive Undergraduate Research Scholar
School of Music, University of Leeds

Performing the Jewish Archive

Performing the Jewish Archive is a three-and-a-half-year project led by the Universities of Leeds, York, Madison-Wisconsin (US), and Sydney (Australia), and funded by the Arts and Humanities Research Council.

The project's primary aims are to explore hidden or forgotten Jewish archives; uncover and perform lost works of Jewish music and theatre; stimulate new creativity based upon our archival findings; and develop a digital archival resource for the future.

The Future of the Archive conference is the culmination of several years' work which has included a wide variety of events undertaken by Performing the Jewish Archive, in partnership with some 26 partner organisations around the world. Activities have included five international festivals ('Out of the Shadows' in Madison-Wisconsin; Leeds and York; the Czech Republic; Sydney, Australia; and Cape Town & Stellenbosch, South Africa). In addition, public lectures, educational activities, a travelling exhibition, and engagement with the media complement our performance activities and invite the public at large to share in our discoveries.

www.ptja.leeds.ac.uk

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The Arts and Humanities Research Council (AHRC) funds world-class, independent researchers in a wide range of subjects: ancient history, modern dance, archaeology, digital content, philosophy, English literature, design, the creative and performing arts, and much more. This financial year the AHRC will spend approximately £98m to fund research and postgraduate training in collaboration with a number of partners. The quality and range of research supported by this investment of public funds not only provides social and cultural benefits but also contributes to the economic success of the UK. For further information on the AHRC, please visit www.ahrc.ac.uk

11:30–12:30 Registration and lunch

KNOWLEDGE CENTRE FOYER

12:30 ↓ 13:00	<h2>OFFICIAL OPENING</h2> <p>Stephen Muir, Principal Investigator, Performing the Jewish Archive</p>	<h2>ELIOT ROOM</h2>
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13:00 ↓ 14:40	<h2>SESSION 1</h2> <h3>Memorialization and Education</h3> <p>Joseph Toltz: ‘Dum veneris judicare’: Performance, resistance, redemption and empathy in <i>Defiant Requiem</i> and <i>Brundibár</i></p> <p>Racheli Galay Young musicians performing the Jewish archive in Israel</p> <p>Teryl Dobbs Josima Feldschuh, the ‘Prodigy of the Warsaw Ghetto’: Implications for critical pedagogy and music/Holocaust education</p> <p><i>Chair: David Fligg</i></p>	<h2>ELIOT ROOM</h2>
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14:40–15:00 Tea/coffee

KNOWLEDGE CENTRE FOYER

15:00 ↓ 16:40	<h2>SESSION 2</h2> <h3>Performers and Audiences</h3> <p>Lisa Peschel Presenting the historical background of plays from World War II and audience response: Is ‘co-textuality’ more effective?</p> <p>Nick Barraclough What do audience faces tell us about their experience of artistic performances?</p> <p>Zvi Semel Viktor Ullmann’s <i>Immer inmitten</i>: Archival search for meaning</p> <p>Arnold Mittelman The National Jewish Theater Foundation Holocaust Theater International Initiative: Research, education, production as a tool in Holocaust-related education</p> <p><i>Chair: Lisa Peschel</i></p>	<h2>ELIOT ROOM</h2>
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16:40–17:00 Tea/coffee

KNOWLEDGE CENTRE FOYER

17:00 ↓ 18:30	<h2>KEYNOTE LECTURE</h2> <p>Michael Berkowitz, University College London Leopold Godowsky’s Living Archives Project (1963): music, photography, film, preservation</p>	<h2>ELIOT ROOM</h2>
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	SESSION 3	ELIOT ROOM
09:30 ↓ 11:10	<p>Performers and Institutions</p> <p>Chad McDonald ‘Separate from and unrelated to’: Comparing how the Ben Uri Gallery and Wiener Library responded in the immediate aftermath of the Holocaust</p> <p>Clare George Political cabaret in the exile archive</p> <p>Gila Flam <i>Dan HaShomer</i> [Dan The Guard]: An opera at the crossroad between the Archive and the Stage of the National Library of Israel</p> <p>Ilana Cravitz & Susi Evans Access, approach, context and responsibility: performing the Jewish music archive</p> <p><i>Chair: Joseph Toltz</i></p>	

11:10–11:30 Tea/coffee

KNOWLEDGE CENTRE FOYER

	SESSION 4	ELIOT ROOM
11:30 ↓ 13:30	<p>Composers and their Archives</p> <p>Danielle Padley Jewish music for non-Jewish audiences: Charles Garland Verrinder’s <i>Kol Nidrei</i> and <i>Hear my cry O God</i></p> <p>Melanie Brown Musical echoes from a forgotten era of Ireland’s cultural history: the Rev. Leo Bryll Archive at the Royal Irish Academy of Music</p> <p>Edward Einhorn Food of Flowers: When is Art a human need?</p> <p><i>Chair: Teryl Dobbs</i></p>	

13:30–14:15 Lunch

KNOWLEDGE CENTRE FOYER

	PANEL 1	ELIOT ROOM
14:15 ↓ 15:45	<p>Performing the Jewish Archive</p> <p>Steve Muir About the <i>Performing the Jewish Archive</i> Project</p> <p>Simo Muir <i>Mother Rachel and her Children</i>: A curated collection of three contemporary stagings</p> <p>Joseph Toltz Jewish music and theatre down under: The Sydney Festival and the ethics of performance</p> <p>Teryl Dobbs Josima Feldschuh, ‘The prodigy of the ghetto’, and a critical pedagogy of music</p> <p>David Fligg Gideon Klein’s <i>Topol</i> [The Poplar Tree] as an interactive website case-study</p> <p><i>Moderator: Lisa Peschel</i></p>	

15:45–16:00 Tea/coffee

KNOWLEDGE CENTRE FOYER

16:00	PERFORMANCE	ELIOT ROOM
↓		
17:00	Body of Song: Digital archives and embodied research in the Judaica Laboratory Ben Spatz, Nazlıhan Eda Erçin, and Agnieszka Mendel	

	PANEL 2	ELIOT ROOM
	Mediating the archive Hannah Holtschneider Curating the Jewish archive ↓ Philip Alexander Performing the archive: Whither cantorial music in Scotland? Mia Spiro Translating the archive: From manuscript to published memoir: the role of the editor <i>Chair: Stephen Muir</i>	
17:00		
↓		
18:30		

18:30–19.00 Free Time

19:00–20.00 Supper

KNOWLEDGE CENTRE FOYER

	CONCERT	CONFERENCE AUDITORIUM
	The Cassia String Quartet Wolfgang Amadeus Mozart, String Quartet in D minor (K.421) Gideon Klein, Trio for Violin, Viola and Cello ↓ Pavel Fischer, String Quartet No.3 ‘Mad Piper’ A concert of chamber music including works by the Czech composer Gideon Klein, who was persecuted by the Nazis and deported to the Terezín concentration camp during World War II, alongside Mozart’s <i>String Quartet in D Minor</i> (the manuscript for which is held by the British Library) and <i>String Quartet no. 3</i> by Pavel Fischer. See separate concert programme booklet for further details of the programme and performers.	
20:00		
↓		
21:00		

	PANEL 3	ELIOT ROOM
	Jewish music, cultural revival, and the archive: Towards a sustainable future	
09:30	Miranda Crowds From archive to practice: Ethics, challenges, and emergent ontologies in Jewish music revival(s)	
↓		
11:00	Martha Stellmacher ‘Worthless’ items and the archive: Strategies for raising awareness of the cultural value of Jewish music-objects	
	Sarah Ross Jewish liturgical music database: Applying the concept of cultural sustainability in Jewish music studies	
	<i>Chair: Stephen Muir</i>	

11:00–11:20 Tea/coffee

KNOWLEDGE CENTRE FOYER

	PAPER; VIDEO DOCUMENTARY	ELIOT ROOM
11:20	Tanya Ury Personal affects: Going into the archive	
↓		
12:40	Archive burn out A video documentation of a performance	

12:40–13:20 Lunch

KNOWLEDGE CENTRE FOYER

	PANEL 4	ELIOT ROOM
	The ‘Testifying to the Truth’ project: Rethinking online access to Holocaust testimony	
13:20	Christine Schmidt ‘We are all witnesses’: The creation of the Wiener Library’s testimonies collection	
↓		
14:50	Tobias Simpson Testifying to the truth: Why is online access to The Wiener Library’s testimony collections important?	
	Jessica Green No more digital islands: An integrated approach to Holocaust digital resources	
	<i>Chair: Simo Muir</i>	

14:50	CLOSING REMARKS	ELIOT ROOM
↓		
15:30	Plenary discussion, publication plans <i>Moderator: Stephen Muir</i>	



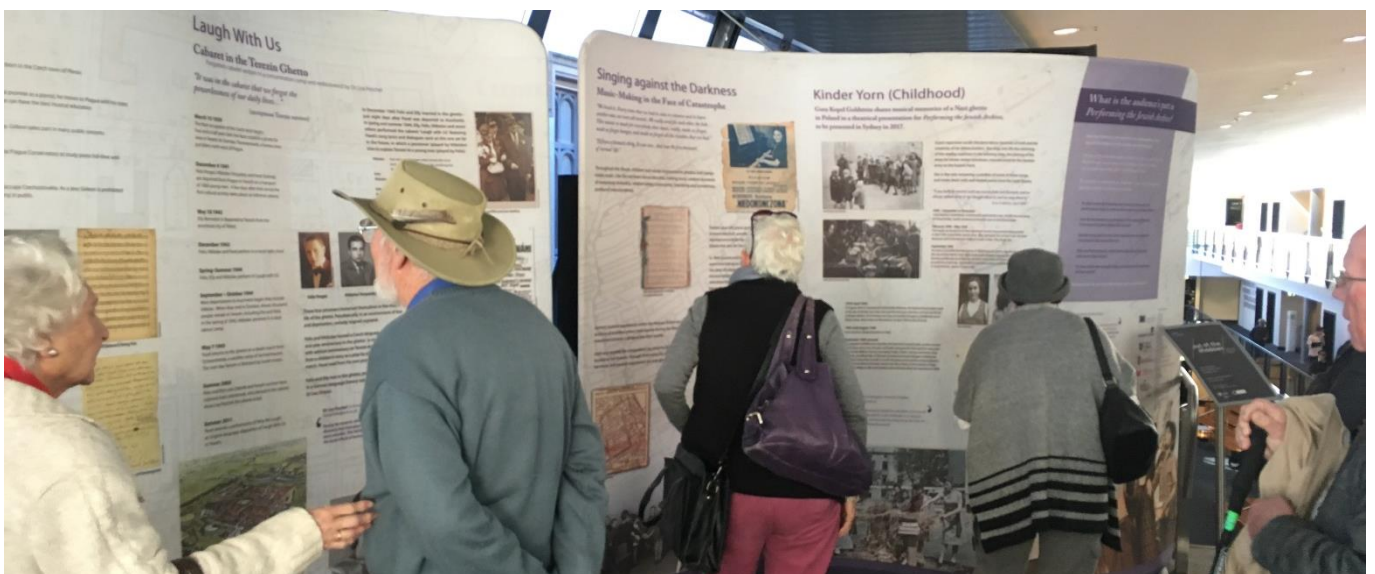
The exhibition on display at the Prague Conservatory, September 2016

Our exhibition has accompanied the PtJA team around the world, and has been on display at all but a handful of events, including at the five ‘Out of the Shadows’ festivals. It provides an insight into the work of the research team, and tells the stories of Jewish artists and their works of art brought out of the shadows of the archive.

By engaging with the exhibition, our audiences become part of those stories and contribute to a new archive. We challenge individuals to think through the questions that we have asked ourselves:

- How does reading stories and seeing performances help us understand the musicians and writers who created them?
- How does knowing these stories affect our experiences?
- Can we understand them more through performance?
- What about stories never completed, artworks lost forever?
- How can we honour fragmented stories, mourn such human and artistic losses?
- Can empathy help us understand these artists’ experiences?

We look forward to hearing your responses!



Sydney Conservatorium of Music, August 2017

Abstracts & biographies index

SESSION 1	7
SESSION 2	10
KEYNOTE LECTURE.....	14
SESSION 3	15
SESSION 4	19
PANEL 1	22
PERFORMANCE	25
PANEL 2.....	26
PANEL 3.....	29
PAPER; VIDEO DOCUMENTARY.....	32
PANEL 4.....	34

Joseph Toltz (Sydney Conservatorium, the University of Sydney)

‘Dum veneris iudicare’: Performance, resistance, redemption and empathy in *Defiant Requiem* and *Brundibár*

In the English-speaking world, two works have risen to prominence when discussing the nature and meaning of performance in the Nazi-administered Terezín ghetto: Verdi’s *Requiem* and Krása’s *Brundibár*. The latter, a small children’s opera performed fifty-five times in the ghetto, disappeared after the war, and was ‘rediscovered’ in the early 1970s by a Polish-Czech violinist in the USA. Since then, *Brundibár* been performed thousands of times, often in didactic approaches that link the work to its original place of performance. Rafael Schächter, an important musical director in Terezín, staged the *Requiem* in the ghetto sixteen times, despite objections from the Jewish Council of Elders.

In 2002, the American conductor Murry Sidlin devised a specific concert-drama to tell the tale of Schächter’s project, named *Defiant Requiem*. The *Defiant Requiem* website describes the work as telling ‘[...] the story of the courageous Jewish prisoners in the Theresienstadt concentration camp (Terezín) during World War II who performed Verdi’s *Requiem* while experiencing the depths of human degradation.’ As well as receiving over forty live performances worldwide, Sidlin’s work was documented in a 2012 film.

These cultural objects (both created pre-war) have come to embody what Shirli Gilbert describes as a redemptive narrative of cultural resistance. An empathic imperative often frames such productions, driving the impetus of commemoration in performing such works in these specific contexts.

This article will examine my own attempted resistance to the redemptive reading in the presentation of *Brundibár* in Sydney in August 2014, and compare it to supportive and critical discourse surrounding *Defiant Requiem*. How does an empathic imperative to present these works influence the way in which such representations emerge? Can a redemptive reading of a work be resisted? Can works of this nature be presented in an ethical manner that allows a multiplicity of perspectives?



Joseph Toltz is a Research Fellow at the Sydney Conservatorium of Music, The University of Sydney, and a Co-Investigator for *Performing the Jewish Archive*, a project funded by the Arts & Humanities Research Council. In August 2017 Toltz curated and directed ‘Out of the Shadows: Rediscovering Jewish music and theatre’ in Sydney. The festival brought over 2000 audience members to fifteen events, featuring some of Australia’s finest musicians including the Goldner String Quartet and Sydney Symphony Orchestra Fellows.

Toltz’s current research interests include working with the musical estate of the Austrian refugee composer Wilhelm Grosz, and co-authoring a book on the first collection of Holocaust songs. Recent publications appear in *Southerly* (2016), *Music’s Immanent Future* (Routledge, 2016) and *Perspectives in Artistic Research in Music* (Lexington, 2017). He has forthcoming articles appearing in the journals *East European Jewish Affairs* and *Polin*.

Racheli Galay (Givat Washington Academic College, Music Department)

Young musicians performing the Jewish archive in Israel

How do we engage students in performing Jewish music from the archive and beyond? Or engage teachers to perform Jewish music from the archive and from other sources? What tools can we give to young teachers that will help them revive Jewish music with their own students?

As I returned to Israel from a period of studies and work in the U.S., I wanted to share with new audiences my passion for hidden gems of Jewish music. Together with the Music and Education Departments of the National Library of Israel, we launched the ‘Jewish Music Now’ educational project. The project connected young conservatory groups, singers, orchestra, and choirs with the gems hidden in the Library’s archives. As there were different types of groups involved, there were different challenges and solutions.

The project included performances of chamber works, new arrangements of traditional tunes, songs in Hebrew, Yiddish and Ladino, and new works based on old Hassidic tunes. A series of packed concerts was given at the National Library in Jerusalem. Now, at the Music Department of Givat Washington College for Education, I train new generations of music teachers to perform Jewish music with their future music pupils.



Racheli Galay is a cellist, educator, and researcher specializing in Jewish music. She earned her doctoral degree in ‘cello from Northwestern University with Hans Jensen, Masters from Indiana University in Bloomington with Janos Starker and Tsuyoshi Tsutsumi, and a B.A. in Musicology magna cum laude from the University of Tel Aviv. She is Visiting Researcher at the Jewish Music Research Center at the Hebrew University Jerusalem and music faculty at the Washington Hill College for Education.

Galay wrote her dissertation on the life and music of cellist-composer Joachim Stutschewsky. Awarded grants from the Stutschewsky Foundation, the City of Tel Aviv, and YIVO’s Heifetz Fellowship. She has performed as soloist with orchestras such as the Zagreb and Lublin Philharmonics and has given workshops for cellists, orchestras and music educators in the U.S. and in Israel. She has presented at the AJS Conference, the Association of Jewish Libraries Convention, The College Music Society, Northwestern University Musicology Colloquium, The University of Chicago, The National Library of Israel, Yiddish Summer Weimar 2016, 16th World Congress of Jewish Studies, the Israeli Musicology Society conferences, and at the University of Tel Aviv. Galay is the cellist of *Quartetoukan*—a Jewish–Arab group—and *Trio Abibar*, which performs Hebrew, Ladino, Yiddish, Klezmer music.

Teryl Dobbs (University of Wisconsin-Madison)

Josima Feldschuh, the ‘Prodigy of the Warsaw Ghetto’: Implications for critical pedagogy and music/Holocaust education

Josima Feldschuh’s musical life is inscribed in a notebook of 17 handwritten piano miniatures that she composed during her incarceration within the Warsaw Ghetto (1940–43). The daughter of Revisionist Zionist Dr. Reuven Feldschuh (Ben-Shem) and cousin to the diarist Rachel Auerbach, Josima’s extraordinary performances earned her the title, ‘Prodigy of the Ghetto.’ Grounded in recent scholarship as a significant component of the AHRC Large Grant, *Performing the Jewish Archive*, this paper proposes a theoretical framework for investigating:

1. How might *musicking* during the Shoah assert one’s right to exist?
2. How might Josima’s musical compositions and their subsequent teaching and performances foster a critical pedagogy of music and education?

To this end, this paper problematizes the redemptive tropes that surround resistance, defiance, empathy, and sustenance, and which drive typical utilizations of music in Holocaust education. Framed by the theories of Agamben (2002), Buber (1971), Levinas (1995), and Latané (1981), the paper presents the Feldschuh family’s circumstances within the Warsaw Ghetto and Josima’s experiences as a musical *other*, re-constructed through testimonies, diaries, and personal interviews with family members. Specific performances of Josima’s compositions serve to elucidate an educative stance grounded in critical pedagogy that requires mediations of discursive spaces, resisting stock tropes and conventions typically encountered in such types of endeavors. Such a ‘hopeful practice of critical learning’ (Simon, et al., 2000) intends to better comprehend ‘how it is each of us listens, learns, and responds to those whose identities, bodies, and memories have been fundamentally impacted by such violences’ (Simon, et al.).



Teryl Dobbs, PhD, is Associate Professor and Chair of Music Education at the Mead Witter School of Music, with affiliations in the Department of Curriculum and Instruction, the Mosse/Weinstein Center for Jewish Studies, and Dis/Ability Studies at the University of Wisconsin-Madison, U.S.A. Prof. Dobbs theorizes and investigates the musical experience during the Shoah via survivor interviews, archival survivor oral histories, texts, and artifacts, conceptualizing a critical pedagogy of music remembrance and exploring how it might promote culturally relevant music education that honors equity, diversity, and reconstructionist social justice.

Further research interests include theorizing disability, trauma, and creativity in music learning and teaching. Dobbs is an international Co-Investigator with the AHRC Large Grant (UK), *Performing the Jewish Archive*, and publishes in journals that include the *Philosophy of Music Education Review*, *The Bulletin of the Council for Research in Music Education*, and *The Music Educators Journal*. She presents her scholarship at conferences both across the United States and internationally, including the *Association for Slavic, East European, and Eurasian Studies*; *International Society for Music Education*; *European Association for Music in Schools*; *National Association for Music Education (U.S.)*; *Research in Music Education (U.K.)*; and the *College Music Society (U.S.)*.

Lisa Peschel (University of York)

Presenting the historical background of plays from World War II and audience response: Is ‘co-textuality’ more effective?

In the grant application for the *Performing the Jewish Archive* project, we proposed that a certain type of performance, which we called *co-textual* performance, would generate more intense audience engagement. That is, for scripts written by Jewish authors during World War II, the context in which the scripts were written is one of the most important aspects of the plays. We argued that present-day spectators would be more engaged if they knew the historical background, but how best to present it? We proposed that performed scenes regarding the history, which would be presented as ‘co-texts’—that is, incorporated into, and just as important as, the script itself—would be more effective than more traditional pre-show talks or programme notes that treat the historical information as context.

But how to test that proposal? We developed some performances that were presented in two versions: one version with programme notes (contextual), and one with performed scenes regarding the history (co-textual). We measured audiences’ emotional response to the performances using a two-pronged approach: questionnaires that asked them to indicate the types and intensities of emotions experienced during the performance, and analysis of their facial expressions from videos of the audience taken during the performance. My colleague Nick Barraclough will discuss our facial expression data. I will focus on the question: does co-textuality generate greater audience engagement? I will compare spectators’ emotional response to our contextual versus co-textual performances to address the question: does the extra effort required to develop co-textual performances generate more intense audience engagement, or are more traditional programme notes just as, or more, effective?



Dr Lisa Peschel is a Senior Lecturer in the Department of Theatre, Film and Television at the University of York, England. She has been researching theatrical performance in the Terezín/Theresienstadt ghetto since 1998. Her articles on survivor testimony and scripts written in the ghetto have appeared in journals such as *Theatre Survey*, *Theatre Topics* and *Holocaust and Genocide Studies*, and in Czech, German and Israeli publications. She has been invited to lecture and conduct performance workshops at institutions in the US and Europe including Oxford University, University College London and Dartmouth College.

Her anthology of recently rediscovered scripts, *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto*, was published in 2014 (Czech- and German-language edition 2008) and the edited volume *Performing (for) Survival: Theatre, Crisis, Extremity* (with Dr Patrick Duggan) appeared in 2016. Awards include a Fulbright grant in the Czech Republic and fellowships at the US Holocaust Memorial Museum, the Center for Jewish Studies at Harvard University and the Jewish Museum in Prague. She is currently a Co-Investigator on the £1.8 million project *Performing the Jewish Archive*, funded by the UK Arts and Humanities Research Council.

Nick Barraclough (University of York)

What do audience faces tell us about their experience of artistic performances?

Gaining an understanding of audience members' experiences of artistic performances is difficult, and few notable breakthroughs have been made in this area to date. Audience experience evaluation often involves self-report that can be problematic in various ways; whilst physiological measures are usually invasive and detract from the performance itself. Individuals' experiences of artistic performances are multifaceted, and include affective, cognitive and social elements.

Emotions that individuals are currently experiencing are reflected in changes in their facial expressions; we explored whether these movements could provide a non-invasive source of information about audience emotional experience of artistic performances. During 16 different theatrical and cabaret performances we filmed the faces of audience members. Using questionnaires administered before and after performances we assessed audience member cognitive and affective empathy and asked them to report their emotional experiences. Machine learning was used to derive seven different emotional expressions from specific changes in muscle activity in each face during the entirety of each performance.

In my paper I will discuss the following results and their possible meaning. In general, facial expressions during performances did not predict specific reports of emotional experiences, although some emotions were linked in these two separate measures. Audience member empathy was related to reports of anger and sadness and movements of the face during sad expressions. During each performance, happy, sad and angry expressions were typically synchronized across the whole audience. In contrast, more complex emotions (e.g. surprise, disgust, contempt) were asynchronous and expressed independently in different audience members. In conclusion, I will discuss the potential for audience evaluation in the future using these types of measures.



Nick Barraclough graduated from Edinburgh in neuroscience and then moved to UCL as a Wellcome Prize Student to study Visual Neurophysiology. He was awarded a PhD from the Department of Psychology at the University of Nottingham before taking up a position as a post-doctoral research fellow at the University of St Andrews.

In 2006 he took a lectureship in Psychology at the University of Hull before moving to the University of York in July 2011. Current research investigates the brain mechanisms underlying perception of motion, human actions and social stimuli.

Zvi Semel (The Jerusalem Academy for Music and Dance & The Hebrew University of Jerusalem)

Viktor Ullmann's *Immer inmitten*: Archival search for meaning

Most research on the Holocaust, and especially on the music that was performed and/or created in the camps and ghettos, is based predominantly on diaries and testimonies. The cantata *Immer inmitten* [Ever in the Midst] was composed by Viktor Ullmann, with texts written by H. G. Adler, during their imprisonment in the Terezín Ghetto in 1943. Excluding the date of its premiere in the Ghetto, we have no knowledge concerning the circumstances of its creation, its performance or its acceptance by audience in the Ghetto. How can we approach musical works that were created during the Holocaust and are lacking such important evidence?

In my lecture I will demonstrate, through Ullmann's cantata, how archival documents can offer us another way to analyze a piece that lacks any details regarding its creation and performance. Based on documents such as Ullmann's pre-war letters and his writings from the Terezín Ghetto period, I will put forward an additional way to understand meanings that might be hidden in the piece and reveal messages that Ullmann may have aimed to convey through it.



Zvi Semel is a pianist and vocal-coach. He holds a Masters degree in Musicology and Culture Studies from the Hebrew University, Jerusalem, Israel. He is currently writing his PhD thesis at the Musicology Department there.

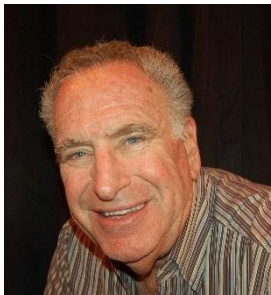
Zvi has been a member of the teaching staff at the Music Academy for Music and Dance in Jerusalem for the past 29 years, and served as the head of the Vocal Department from 2009 to 2013. He is the Artistic Director of the programme for young outstanding singers at the Jerusalem Music Centre.

Arnold Mittelman

The National Jewish Theater Foundation Holocaust Theater International Initiative: Research, education, production as a tool in Holocaust-related education

The session will review the format, organization and content of the on-line *Holocaust Theater Catalog* (HTC) created by the National Jewish Theater Foundation Holocaust International Theater Initiative (HITI) and hosted by the Sue and Leonard Miller Center for Contemporary Judaic Studies at the University of Miami. The presentation will include a demonstration of the catalog and how this catalog, with currently over 700 works, can be used by scholars, teachers, and theatre artists.

In addition, there will be a discussion of other activities developed by the HITI, including the development of Remembrance Readings, a nationwide play-reading event on Yom Hashoah (Holocaust Remembrance Day), and instructional materials for the teaching of Holocaust drama and theater.



Arnold Mittelman is a Producer, Director and Educator with a distinguished career of artistic and educational achievement. He has created over 300 diverse productions of plays, musicals and special events. He helped found and/or lead five major not-for-profit theaters, as well as producing numerous commercial theatrical productions.

In 2007 he was named President and Producing Artistic Director of the not-for-profit National Jewish Theater Foundation (NJTF) (NJTFoundation.org). He directed its critically acclaimed NJTF/NYC production of *The Soap Myth* and co-directed its filmed version that is streamed internationally via Digital Theatre of London and broadcast nationally on PBS in America. Prior to his leading the NJTF, Mr. Mittelman was for over two decades (1985–2006) the Producing Artistic Director of the renowned Coconut Grove Playhouse in Miami, Florida. Forty of the more than 200 productions he created at the Playhouse, starring some of the industry's greatest theatrical talents, were world premieres that transferred directly to Broadway, Off-Broadway, toured, or moved to or from the West End.

Among the numerous resident theatrical artists that have collaborated with Mr. Mittelman are composers Charles Strouse, Cy Coleman, John Kander and Fred Ebb, Anthony Newley, Jimmiy Buffet, Jerry Bock and Sheldon Harnick and authors Herman Wouk, Arthur Miller, Edward Albee, Alfred Uhry and Mario Vargas Llosa. Before arriving at the Playhouse and for more than a decade (1973–1984), Mr. Mittelman was Producing Director of the nationally acclaimed Whole Theatre Company, which he founded with other artists, including Oscar-winner Olympia Dukakis. Prior to the Whole Theatre he was a founder and director of the innovative New York Free Theatre, where he created, for six years (1966–1972), original plays and musicals with relevant social themes. In 1984/5 he was lead producer and directed *Alone Together* at Broadway's Music Box Theatre. He was also the sole producer of the Off-Broadway hit *Visiting Mr. Green* (1997/8), first starring Eli Wallach and then Hal Linden, which has had 300 productions worldwide in 22 languages.

Michael Berkowitz (University College London)

Leopold Godowsky's Living Archives Project (1963): music, photography, film, preservation

Leopold Godowsky Jr. (1899–1981) is one of the most significant and least recognized creative and impactful geniuses of the twentieth-century. He was the son of composer and pianist Leopold Godowsky (1870–1938), who was both an immensely respected performer and a controversial interpreter of Chopin and Schubert. With his life-long friend, Leopold Mannes—also the son of a classical musician and leading figure in the musical world, David Mannes—Leo Godowsky (Jr.) invented what became Kodachrome film. Kodachrome itself, and its constituent processes, fundamentally improved the quality of colour slides, prints, and even motion picture films beginning in the late 1920s and 1930s, after Mannes and Godowsky worked expressly under the auspices of the Eastman Kodak Company in Rochester, New York.

Around the build-up to the New York World's Fair of 1964–65, Godowsky attempted to realize an idea that he had long been contemplating, but largely had kept to himself: a vast archive of sight and sound to record human history as it was happening. He wished to do this in three dimensions, which was possibly the trickiest part of his plan. Sadly for Godowsky and the world, his efforts fizzled out. In revisiting this laudable and far-sighted archival project, we can see how specific Jewish concerns were intertwined with Godowsky's audacious proposal to construct a comprehensive archive of sight and sound that still has yet to be realized or even conceived with the same breadth and depth of historical vision and humanitarian compassion. While he shared his ideas, with great candour, to a vast number of friends and colleagues, perhaps it is not surprising that a particularly compelling explanation of his plan was related to his brother-in-law, Ira Gershwin.

This presentation is based on research at the archives of the George Eastman Museum, Rochester, New York.



Photo: Frank Dabba Smith

Michael Berkowitz, a native of Rochester, New York, is Professor of Modern Jewish History at University College London, and Editor of *Jewish Historical Studies: Transactions of the Jewish Historical Society of England*. He received his PhD from the University of Wisconsin and taught previously at the University of Chicago and Ohio State University.

He is co-editor, with Martin Deppner, of *The Jewish Engagement with Photography* (2017) and author of *Jews and Photography in Britain* (2015). His recent research has been supported by Yad Vashem, the United States Holocaust Memorial Museum, the Center for Creative Photography (Arizona), the Ransom Center (Texas), the University of London, and the British Society for the History of Science. Previous monographs include *The Crime of My Very Existence: Nazism and the Myth of Jewish Criminality* (2007), *The Jewish Self-Image* (2000), *Western Jewry and the Zionist Project, 1914-1933* (1997), and *Zionist Culture and West European Jewry before the First World War* (1993 and 1997). Last academic year he was a Fellow of the Remarque Institute of New York University and a Lowenberg Fellow at the Center for Advanced Holocaust Studies of the United States Holocaust Memorial Museum.

Chad McDonald (University of Bristol & University of Southampton)

‘Separate from and unrelated to’: Comparing how the Ben Uri Gallery and Wiener Library responded in the immediate aftermath of the Holocaust

Since the 1970s, projects attempting to commemorate the Holocaust have proliferated rapidly, with recent scholarly attention particularly concentrating on national and increasingly transnational trends. Yet David Cesarani reminded us of the importance of focusing on the inverse of this debate by highlighting the need to consider how the Holocaust has been remembered at the local level, for example by specific sections of society. This paper heeds Cesarani’s advice by turning to examine the responses of two institutions in the immediate aftermath of the Holocaust: the Ben Uri Gallery and the Wiener Library. Both organisations have refugee roots. The Wiener Library’s collections transferred to London in 1939, as the Wiener family fled from Amsterdam. The Ben Uri Gallery was founded in London by the Russian émigré artist Lazar Berson in 1915.

Yet the aims of the two organisations have been different. The Wiener Library was devised by Alfred Wiener to document the rise of anti-Semitism in Germany, whilst the Ben Uri Gallery was set up to provide an art venue for Jewish immigrants who were unable to gain access to mainstream galleries at the time. Whilst Wiener acted as a long-term director to the library that bore his name, Berson left the gallery for America in 1916. This paper examines how the different functions of these institutions influenced their early post-war responses to the Holocaust. The paper utilises the institutional archives of both organisations, which have until recently been inaccessible. It will show how these files intersect with larger archives, particularly The National Archives and the press coverage available at the British Library. By bringing together these materials the paper will demonstrate that a plethora of commemorative activities took place during this period related to the Holocaust, which challenges the assumption that there was a period of silence.



Chad McDonald is a third-year PhD candidate funded by the South, West and Wales Doctoral Training Partnership (AHRC). He is co-supervised by Professor Tim Cole (University of Bristol) and Professor Tony Kushner (University of Southampton). Chad’s PhD research explores how individuals have shaped Holocaust remembrance and commemoration in London from 1945 until the present day. He is a co-Director of the SWWDTP Memory Studies Research Cluster, which seeks to explore how (and why) events are remembered and memorialised.

Clare George (Institute of Modern Languages/Senate House Library, University of London)

Political cabaret in the exile archive

Papers in the Martin Miller Archive at the Institute of Modern Languages Research illustrate the role of the archive in witnessing resistance to the Holocaust through performance. For Miller, an Austrian-Jewish actor, the best means of giving a voice to the exiles was via the theatre. His archive traces his activities as artistic director of the Austrian exile theatre in London from 1939 to 1942, and points to the theatre's role in creating a sense of belonging amongst the exile community, whose identity in official archives was recorded often only as 'enemy aliens'.

Amongst the most frequent performances at the exile theatre were the sketches for Viennese political cabaret by the young Jewish socialist Jura Soyfer, who had died in Buchenwald in 1939. Cabaret had been one of the few public arenas in which criticism of the Austrofascist and Nazi German regimes could be expressed in 1937. As a semi-underground art form, it provided a direct and powerful means of communicating a critical message.

Its very characteristic of liveness unfortunately also heightened cabaret's vulnerability to oblivion, even before such a destiny became official policy in 1938. The attempt to erase all traces of resistance was only overcome by Soyfer's friends smuggling his scripts out of Austria and mainly to London, where they were re-performed by Miller. These re-enactments were considered amongst the most powerful of all the theatre's productions.

That traces of the acts of writing, performing, smuggling, and re-performing in exile of these works have survived in these circumstances and made it into the archive is remarkable. Using audio recordings of a live public performance of the songs, this paper will show how the University of London highlighted and celebrated this archive in 2013.



After completing a PhD in German Studies at Swansea University in 2003 I taught modern languages in schools and worked for the National Trust before beginning to train as an archivist in 2009. I qualified with a Postgraduate Diploma in Archives and Records Management in 2012 and worked for the Royal Mail Archive for three years, before joining the Institute of Modern Languages at the University of London in 2012.

I am responsible for cataloguing and promoting the Institute's archives of German-speaking exiles from Nazi-occupied Europe, a position funded by the Miller Trust.

Gila Flam (National Library of Israel)

Dan HaShomer [Dan The Guard]: An opera at the crossroad between the archive and the stage of the National Library of Israel

The opera *Dan the Guard* was composed by Marc Lavry in Palestine during the years 1940–1943. The libretto was written by the writer–composer Max Brod and was based on a novel by Sh. Shalom *Shooting at the Kibbutz*. The opera tells the story of a young Kibbutz and the conflicts among its members, interwoven with a love triangle between two men and a woman. The opera was performed by the Palestine Opera in Tel Aviv in 1945 about ten times, but was never performed again.

The piano–vocal score and a full orchestra score in the composer’s handwriting (with marks and several versions) survived, but a modern printed score has never been constructed. The manuscripts were kept by the Lavry family in Haifa, until Efrat Lavry-Zaklad, the daughter of the composer, and a musician herself, decided to donate the composer’s collection to the Music Department of the National Library of Israel, Jerusalem, in 1999.

The collection was catalogued and available onsite and online. From time to time, musicians have showed interest in the opera, but alas no-one has invested in preparing a modern orchestral score of the entire work. A complete recording of the opera has been unavailable, except for a few arias and duets recorded by *Kol Yisrael*, the Broadcasting Authority, during the 1950s, so that potential performers would be able to listen to the opera.

It took several more years until the Music Director of the Youth Orchestra of the Jerusalem Academy of Music and Dance searched for an opera to perform with his orchestra. As an archivist, I suggested to him to revive *Dan the Guard*, and thus 70 years after its first performance, in 2015, the opera was performed at the National Library of Israel.

The presentation will discuss the role of our archive in reviving performances of Israeli and Jewish music today and tomorrow.



Gila Flam was born in Israel. She studied Musicology (BA and MA) at the Hebrew University of Jerusalem, receiving her PhD in Music from the University of California, Los Angeles, in 1988.

She was the founder of the music department of the Holocaust Memorial Museum in Washington DC.

Since her return to Israel, in 1994 she has served as the Director of the Music Department of the National Library of Israel. In this position she has built the largest collection of Jewish and Israeli music in print, manuscripts and recordings, and produced concerts based on the collection for 20 years. She is the author of many articles and books on Israeli music and Yiddish song. Her book *Singing for Survival*, published by the University of Illinois Press in 1992, is a paramount work on music in the Holocaust.

Ilana Cravitz & Susi Evans (Klezmer musicians)

Access, approach, context and responsibility: performing the Jewish music archive

Drawing on their interactions with material from the Beregovski Archive in Kiev, the Melngailis Archive in Riga, and the YIVO Archive in New York, alongside the body of historic sound recordings available, the authors present instrumental performers' perspectives on the relationship between archives and memorialization, and the ethics and practicalities of performing rediscovered works.



Ilana Cravitz plays klezmer and baroque violin. Previously Artistic Director for Klezfest London and KlezNorth, and a faculty member for Yiddish Summer Weimar, Ilana is also co-founder of the London Klezmer Quartet, and her book, *Klezmer Fiddle: A how-to guide*, is published by Oxford University Press.



Susi Evans (clarinet) is a klezmer and Balkan music specialist. Co-founder of two internationally acclaimed bands, *She 'Koyokh* and the London Klezmer Quartet, Susi is on the faculty for klezmer festivals and co-ordinates a music programme for Harrow schools. She was in the original production of *War Horse* and works regularly with composer Jocelyn Pook.

Danielle Padley (University of Cambridge)

Jewish music for non-Jewish audiences: Charles Garland Verrinder's *Kol Nidrei* and *Hear my cry O God*

Charles Verrinder (1834–1904) is best known as the first organist of the West London Synagogue of British Jews, a role he undertook for forty-five years despite his musical training as a church organist. While perhaps not the most familiar name to come out of the Victorian Anglo-Jewish era, Verrinder left a significant output of Jewish liturgical repertoire in his six-volume collection, *The Music used in the Services of the West London Synagogue* (compiled in part with Charles Salaman). A complete edition of these volumes is held in the British Library, along with several examples of Verrinder's church and secular writing.

Perhaps Verrinder's most intriguing publications held at the British Library are his two pieces printed with both Hebrew and English text settings. The first, a setting of Psalm 61, *Hear my cry O God* (written for soprano or tenor solo, choir, and organ), was published in September 1887, having been composed for Queen Victoria's Diamond Jubilee and first performed at the West London Synagogue for the occasion. The second, Verrinder's arrangement of the traditional *Kol Nidrei* melody (written for soprano or tenor solo and piano), was published in 1891 'at the request of [...] Musical Directors of the Principal London Synagogues'. The fact that these pieces place equal weight on the Hebrew and the English texts inspires questions regarding their position within the Jewish and non-Jewish musical canon.

This paper will explore the musical and practical reasons behind the publication of these two works outside the West London Synagogue sphere. Using the Novello editions available at the British Library, I will discuss Verrinder's possible motivations for engaging a wider audience in Jewish liturgical music, as well as the implications—both positive and negative—for challenging Victorian ideas of Jewish musical identity.



Danielle Padley is a PhD candidate at Jesus College, Cambridge. Her research, supervised by Benjamin Walton, investigates the impact of religious collaborations on Anglo-Jewish liturgical music during the nineteenth century. As a case study, she is using Anglican musician Dr Charles Garland Verrinder (1834–1904), the first organist of the West London Synagogue of British Jews. Her preliminary analysis of Verrinder's musical output for the synagogue is published in *Ad Parnassum Studies*. She has also presented her work at the Woolf Institute in Cambridge, Birmingham and Canterbury Universities, and for the Jewish Historical Society of England (giving the inaugural lecture of the Cambridge branch). Danielle's research is complemented by her experience as a choral

conductor at Edgware and Hendon Reform Synagogue, and as Musical Director of *Kol Echad*, the only Jewish choir in Cambridge.

Melanie Brown (Trinity College Dublin)

Musical echoes from a forgotten era of Ireland's cultural history: the Rev. Leo Bryll Archive at the Royal Irish Academy of Music

The Orthodox synagogue at Dolphin's Barn on Dublin's South Circular Road, named the United Hebrew Congregation, opened in 1924, and was destined to function until 1983. In 1925, a male-voice choir was formed within the synagogue, and a young cantor from Romania named Leo (Leib) Bryll was engaged as choirmaster. Rev Bryll proved to be a talented and enthusiastic musician; most of his later career was spent teaching *nusach* at Jews' College, London.

While in Dublin, he studied singing, piano and harmony at the Royal Irish Academy of Music. Also at the RIAM was a Jewish pianist named Dina Copeman, and they formed a lasting friendship. Upon Rev Bryll's death in the early 1980s, Miss Copeman, at his bequest, received several boxes filled with miscellaneous music books. In turn, she left these to the RIAM. This material was stored in the RIAM library, untouched for over thirty years, until a chance remark from the librarian led me to them in 2014.

Rev Bryll's huge musical archive was revealed. Student harmony exercises and large-scale liturgical compositions jostle with choral realisations of popular synagogue music and virtuoso secular works for piano. My paper focuses mainly on his output from the time he spent in Dublin. I include manuscripts of pieces dedicated 'To My Friend Dina Copeman', and transcriptions of 'Melodies sung at home by my father, by his son,' along with cantorial and choral works, all presented for the first time in nearly a century. The value of Rev Bryll's archive lies in how it serves to chart his scholarly learning, his creative abilities, and the cultural and aesthetic influences on his work. It is quite unique in the field of Irish music archives, in that there is no comparable corpus of original Jewish liturgical music to be found elsewhere in Ireland.



Dr Melanie Brown was formerly Composer-in-Residence with the National Chamber Choir of Ireland. She is currently a Research Fellow at Trinity College Dublin, where she lectures in Irish Jewish history, culture and identity. She is also a Local Centre Examiner at the Royal Irish Academy of Music, Dublin, and sings with the Radio T elif is Eireann Philharmonic Choir (which will be performing at both the Edinburgh Festival and the BBC Proms in 2018). Her principal research interests include the relationship between liturgical music and religious identity in Ireland, and both oral and documented Irish Jewish history from 1660 to the present. Melanie represents

the Jewish community on the Dublin City Interfaith Forum.

Edward Einhorn (Artistic Director, Untitled Theater Company No. 61)

Food of Flowers: When is Art a human need?

I was in a taxi, not long ago, and the driver turned to me and asked: ‘What are you doing to help mankind?’ I told him that I am a theater maker, and I believed that in its way, making theater was helping. He scoffed at this, saying, ‘If you are starving, what would you prefer, food or flowers?’ This made me think about the work I have been doing compiling, producing, and directing work found in Terezín. Over the last six years, I have worked on a number of projects based on Terezín, and I find them, despite their underlying sadness, to be some of the most life-affirming work I have done.

What does it say about us that we choose to make art in difficult circumstances? What does doing that art do for those who have the privilege of directing and performing it, years later? I will show clips of the work and discuss the impact it has had on me and all the artists involved. And I will talk about why I think, in an internment camp where everyone was desperate for food, the inmates chose to grow (metaphorical) flowers.



Edward Einhorn is a playwright, director, translator, librettist, and novelist. He is the Artistic Director of Untitled Theater Company #61: A Theater of Ideas, which has been performing in New York City for over 20 years.

Over the last six years he has worked on a number of projects in the Jewish Archive. Every year, he directs a performance—*Cabaret in Captivity*—comprising songs and sketches from Terezín, performed in New York at Pangea Cabaret, The Center for Jewish History, the York Theatre, and The Bohemian National Hall; in Washington, DC at the Czech Embassy; and this month at Goodenough College in London. He also directed *The Last Cyclist*, a reconstructed version of the play written by Karel Švenk in Terezín. It was performed at the West End Theater and La MaMa and is being made into a movie, which is currently being edited. He is also the former Executive Director for The Association of Jewish Theaters.

The New York Times has called his work ‘exquisitely ingenious’, ‘dramatically shrewd,’ and ‘almost unbearably funny’; *Time Out* has called it ‘challenging, thought-provoking,’ ‘mesmerizing,’ and ‘startlingly intense’; and *The Village Voice* has called it ‘hilarious, provocative,’ and ‘Inspired absurdist comedy.’

Performing the Jewish Archive

The 'Future of the Archive' conference brings to a close the main period of activity for the £1.8 million AHRC-funded project Performing the Jewish Archive (PtJA). The project's scholars have rediscovered works of music and theatre by Jewish artists who were creating in conditions of displacement (exile, emigration, internment) during the long 20th century and have re-staged them for today's audiences. In this panel, several of the project's Co-Investigators and our Post-Doctoral Research Fellow will discuss performances that we have presented at our five international 'Out of the Shadows' festivals, and demonstrate the use of our new interactive website, Jewish Music and Theatre Online, as a resource for researchers, educators and the public.

Stephen Muir (The University of Leeds)

About the Performing the Jewish Archive Project

'Performing the Jewish Archive' (PtJA) has brought dozens of works created by Jewish artists back to the stage: works ranging from cabarets and musical compositions created in the Terezín/Theresienstadt ghetto, to a tableau on the history of the Jewish people written in postwar Helsinki, to stunning short compositions by a young victim of the Warsaw Ghetto, to Jewish liturgical music preserved by a cantor who emigrated to Cape Town (some of the composers of these works subsequently perished in the Holocaust). Our new website, Jewish Music and Theatre Online, now makes recordings, images, commentary and much more available to the public.



Dr Stephen Muir is a Senior Lecturer at the School of Music, University of Leeds, and is the Principal Investigator for the Performing the Jewish Archive project. Activities within the PtJA project include developing an exhibition about the project with the South African Holocaust and Genocide Foundation, liaising with Opera North and the Nash Ensemble over a performance in the Howard Assembly Room in Leeds, and developing a musical composition project with the Royal Northern College of Music inspired by artefacts from the Holocaust.

His own research focuses on Jewish liturgical music, and during the five PtJA festivals he has edited, reconstructed, and conducted choral and cantorial compositions that he discovered during field trips in the Jewish community of Cape Town, South Africa.

Simo Muir (University College London)

Mother Rachel and her Children: A curated collection of three contemporary stagings

After World War II, the Finnish–Jewish community sought and found many ways to commemorate the victims of the Holocaust. A post-war tableau titled *Mother Rachel and her Children* by Helsinki-born Jac Weinstein (1883–1976) serves as a unique testament to these early years of Holocaust commemoration. The tableau was performed at three of PtJA’s international ‘Out of the shadows’ festivals,—in the US, the UK and the Czech Republic.

As I will demonstrate, the browsing functions on the new *Jewish Music and Theatre Online* website allow scholars to explore the remarkably different artistic interpretations and audience responses to *Mother Rachel* at each festival.



Dr Simo Muir is an Honorary Research Fellow at the Department of Hebrew and Jewish Studies, UCL. Between 2015 and 2017 he was Postdoctoral Research Fellow at University of Leeds for the AHRC-funded project *Performing the Jewish Archive*. He received his PhD in Yiddish Linguistics at the University of Helsinki in 2004, and has published widely on Jewish history in Finland.

Muir is a contributing co-editor of *Finland’s Holocaust: Silences of History* (Palgrave Macmillan, 2013). His latest articles include ‘The Plan to Rescue Finnish Jews in 1944’ (*Holocaust and Genocide Studies*, 2016) and ‘“Not on the Jewish Migration Route”: Finland and Polish Holocaust Survivors’

(*Yad Vashem Studies*, 2016).

Joseph Toltz (The University of Sydney)

Jewish music and theatre down under: The Sydney Festival and the ethics of performance



At the academic symposium that immediately followed the PtJA performance festival in Sydney, scholars engaged with complex ethical questions regarding empathy, trauma, historical authenticity and the archive. During the festival itself, these questions played out vividly from the very beginning of programming, through the rehearsal period, in introductions to performances, the performances themselves, and through audience reception. Responses from knowledge-keepers (survivors, respected performers who knew the exiled composers, and a surviving composer) brought valuable alternative perspectives to the interpretations made by artists. Our new website *Jewish Music and Theatre Online* gives the opportunity to witness these interactions during and after performance.

A biography for Joseph Toltz can be found on p. 7.

Teryl Dobbs (University of Wisconsin-Madison)

Josima Feldschuh, ‘The prodigy of the ghetto’, and a critical pedagogy of music



Josima Feldschuh’s brief life is inscribed in a notebook of 17 handwritten piano miniatures that she composed during her incarceration within the Warsaw Ghetto, 1940 – 1943. How might Josima’s musical compositions and their subsequent teaching and performances foster a critical pedagogy of music within Holocaust education?

This presentation discusses the performances of Josima’s work during the PtJA project, resources available on the new interactive website, and the pedagogical potential of the performances and those resources to inspire a ‘hopeful practice of critical learning’ (Simon, et al., 2000).

A biography for Teryl Dobbs can be found on p. 9.

David Fligg (University of Leeds; Royal Northern College of Music)

Gideon Klein’s *Topol* [The Poplar Tree] as an interactive website case-study

This short presentation will show how research outcomes can be accessed on PtJA’s new website *Jewish Music and Theatre Online*. Taking as a case study the Czech–Jewish composer Gideon Klein, the presentation will demonstrate how one of Klein’s works is curated on the website: his unpublished pre-war melodrama, *Topol* [The Poplar Tree] for narrator and piano, the manuscript of which is located in the archives of the Jewish Museum in Prague. The website also documents the work’s world premiere in the Czech Republic (September 2016) and its UK premiere at London’s Wigmore Hall (January 2017).



Dr David Fligg is Project Consultant for *Performing the Jewish Archive*. He is also a lecturer in academic studies at Manchester’s Royal Northern College of Music, where he teaches musicology, historical and contextual studies, and he is Visiting Professor at the University of Chester.

Dr Fligg’s biography of Gideon Klein will be published in 2019, and his chapter on the composer will appear in the forthcoming *Routledge Companion to Music under German Occupation*.

Ben Spatz, Nazlıhan Eda Erçin, and Agnieszka Mendel

Body of Song: Digital archives and embodied research in the Judaica Laboratory

This multimedia presentation showcases a set of discursive–musical–theatrical techniques developed over the past two years through interdisciplinary research at the borders of experimental theatre, performance-as-research, and ethnomusicology. It demonstrates how a reconceptualized ‘theatre laboratory’ can contribute to contemporary conversations about identity, embodiment, and archives.

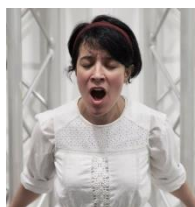
For six months in 2017, three embodied researchers worked systematically through a set of sound recordings selected from the Smithsonian Folkways label, using experimental performance techniques to explore and unfold each song as a complex foundation for experimental embodied practice. The sound recordings, all marked as Jewish, were radically diverse in their geographic and cultural origin and included songs in Hebrew, Yiddish, Ladino, Turkish, Arabic, Russian, Greek, Luganda, and other languages. The embodied researchers likewise brought distinct national, linguistic, religious, professional, and disciplinary backgrounds to the laboratory space. Beyond its technical dimensions—such as extended vocal technique, spatiality, action and interaction—the embodied research was framed by critical approaches to Jewish studies, critical race studies, and new materialist philosophy. It tested the premise that critical embodied practice can be reframed as a methodology for investigating the performativity of songwork.

The research process was comprehensively documented through writing, photography, and audiovisual recording. Live research presentations were made at academic, artistic, and Jewish community venues in the United Kingdom (London, Manchester, Canterbury, Exeter), United States (New York City, Boston, Middletown), and Poland (Krakow, Lublin, Wroclaw). To capture and disseminate the new techniques developed during this process, an online Songwork Catalogue was produced, collecting more than 100 video clips of experimental song-based practice. This publicly available catalogue is linked in turn to a series of video essays currently in development.

urbanresearchtheater.com/Judaica ♦ urbanresearchtheater.com/judaica-calendar ♦ urbanresearchtheater.com/songwork



Ben Spatz is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield; author of *What a Body Can Do: Technique as Knowledge, Practice as Research* (Routledge 2015) and numerous articles; convener of the Embodied Research Working Group within the International Federation for Theatre Research; and editor of the new videographic *Journal of Embodied Research* published by Open Library of Humanities.



Nazlıhan Eda Erçin is a performer, researcher and educator pursuing a practice-based PhD degree in Drama at the University of Exeter. Her background is in Sociology (METU, Turkey) and Performance Studies (SIUC, USA). Her current research and teaching practice focus on body-centred research, physical/auto-biographical performance, gender, and identity.



Agnieszka Mendel is a singer, actress, ethnologist, voice and theatre teacher. For 15 years she was a core performer with the Gardzienice Centre for Theatre Practices in Poland where she played leading roles in several performances and conducted workshops for actors and singers from around the world

Mediating the archive

This panel addresses three interlinked aspects of archival work. Firstly, we address the relationship between constituent parts of any research conducted in archives, namely that between the archive (and the archivist), the donor, and the researcher. Secondly, we investigate the relationship between that which is deposited in an archive and the living, in this case musical, tradition of Jewish communities in the present. Finally, we broaden our view of the archive to include persons and their memories and reflect on the ethical implications of editing memoirs of Holocaust survivors for publication.

The theme of mediation connects our presentations thematically by suggesting that engagement with archival sources involves a number of mediating moves between researchers, sources, and communities and audiences. In addition, a shared aim of all three papers here is a strong engagement with the work of the researcher as communicator who is accountable to sources, custodians of knowledge and their communities, and wider audiences in making the research accessible and relevant. Our reflections move from the initial relationship between donor, repository, and researcher, to consider researchers as translators. By addressing a range of different sources (private family papers, musical repertoires, personal memories) we hope to contribute to wider discussions on the nature, relevance, and ethics of archival work.

Hannah Holtschneider (University of Edinburgh)

Curating the Jewish archive

This paper seeks to explore the relationship between three essential actors in the production of the history of everyday life in the wake of the Holocaust: the archive, the donor, and the historian. I will use the example of my own research on the Dorrith Sim Collection (DMSC)—deposited in full in the Scottish Jewish Archives Centre in 2016—to explore the varying agendas and purposes governing the interaction with such collections.

Dorrith Marianne Sim, née Oppenheim, an only child, was a refugee who came to Scotland on a *Kindertransport* in the summer of 1939, aged seven. The collection comprises more than 3,000 documents and artefacts related to the family of Dorrith Sim, notably her parents, grandparents, uncle and aunt, as well as her foster parents. Post-World War II, the collection extends into the present, and chronicles much of Dorrith's post-war life and engagement with the Holocaust. The DMSC is but one example in a growing number of collections of personal papers of survivors that are being brought to the attention of archives and researchers. The purpose of this paper is to further the understanding of the production of history which relies on the interplay of documents, repositories, and interpreters to bring historical narratives to the attention of different audiences.



Hannah Holtschneider is Senior Lecturer in Jewish Studies at the University of Edinburgh and PI of the AHRC-funded project *Jewish Lives, Scottish Spaces: Jewish Migration to Scotland, 1880–1950*. A cultural historian who has mainly worked on the Holocaust, she has recently dipped her toes into early twentieth century migration history and is currently finishing a monograph on the impact of continental rabbis on the relationship between the Chief Rabbi, the London Beth Din and the ‘provinces’. Working on the Dorrith Sim Collection returns to Hannah’s research interests in the cultural history of the Holocaust and its aftermath.

Phil Alexander (University of Glasgow)

Performing the archive: Whither cantorial music in Scotland?

There have been no full-time cantors in Scotland for several decades. However, musical and documentary materials in the Scottish Jewish Archives Centre offer a partial window onto the life and work of Isaac Hirshow (1883–1956) and Meyer Fomin (1884–1960), and significant archival repertoire of Ernest Levy (1925–2009) is to be found in Edinburgh Central Library. As yet, no scholarly research exists on these musicians or their place in the stories of Scotland's Jews.

This paper therefore addresses the influence of these key historical figures and their archives on synagogue music in Scotland. I will explore the ways in which they represent the particular European traditions of their training, but also the dialogue between these traditions and the varied identities of their Scottish congregations. More generally, I will also consider how we might understand the symbolic influence of these men, as mediators between the developing social/religious patterns of their adopted city and the changing representations of Jewish Eastern Europe. Given the diminished role of the cantor in Scotland today, how far have their musical materials moved into history and what broader conclusions might we draw about the relationship between archival resources and contemporary performance?



Phil Alexander is Research Associate on the AHRC-funded project Jewish Lives/Scottish Spaces. His PhD focussed on contemporary klezmer and Yiddish music in Berlin, and his current research looks at Scottish cantors of the early 20th century.

He is also a busy musician, leading the world/folk band Moishe's Bagel and playing regularly with a diverse crop of Scottish-based jazz and folk musicians.

Mia Spiro (University of Glasgow)

Translating the archive: From manuscript to published memoir: the role of the editor

‘In telling these stories, the writers have liberated themselves,’ writes David Azrieli, in the printed preface of the Azrieli Series of Holocaust Survivor Memoirs. With these words, Azrieli, a Holocaust survivor and founder of the Azrieli Foundation, expressed what many memoirs have similarly noted: The urgency to pass on the stories—and to publish them—so that they continue to provide witness to the events as the survivor population dwindles. Memoir publication has increased in the past two decades; likewise, there has been an upsurge in self-published narratives sold over the internet by survivors and their children. Many of the authors nevertheless have little experience writing for a mass market; for many, English is not their first language.

This paper will examine the role of the editor in the process of memoir publication. An editor is sometimes a spouse, a child, a volunteer or a paid professional. As link between testimony, unpublished manuscript, and finished product, the editor of the Holocaust memoir has the ethically complicated role of writing coach, fact-checker, translator, sometimes ghost writer, assisting survivors to tell a story that is inexpressible. And while published memoirs are often analyzed and examined by students and scholars as finished literary products, what is left out of the published work—repetition, slippages, voids, and historical obscurities—often contain valuable articulations of traumatic memory. Using three examples of memoirs from archived manuscripts to published product, this paper will examine how scholars might account for what is changed or left out of published works, and raise questions about the ethical processes of translating fragments of traumatic memory into narrative form.



Mia Spiro is Lecturer in Jewish Studies at the School of Critical Studies, University of Glasgow. She is the author of *Anti-Nazi Modernism: The Challenges of Resistance in 1930s Fiction* (Northwestern UP, 2013) and has published articles on Jewish representation in literature and film in the period leading up to WWII and the Holocaust. She is currently working on a book titled *Monsters and Migration: Golems, Vampires, and the Ghosts of War*, which examines how elements of the supernatural have been used by modern writers and artists to grapple with issues of migration and antisemitism. She is also Co-Investigator of the AHRC project *Jewish Lives/Scottish Spaces: Jewish Migration to Scotland, 1880–1950*.

jewishmigrationtoscotland.is.ed.ac.uk

Jewish music, cultural revival, and the archive: Towards a sustainable future

This panel explores strategies for bringing together (again) the archive (enduring materials) and the repertoire (embodied practice/knowledge). The European Centre for Jewish Music (Hanover, Germany) has recently begun the process of reviving and reconstructing works of Jewish music, using diverse materials both within and beyond the archive. This process of musical revival has been closely linked to the concept of cultural sustainability stemming from discourses on cultural heritage, emphasizing the discursive and dynamic processes of the preservation and transmission of cultural expressions. This panel critically addresses the importance of cultural sustainability in the context of the revival of Jewish musical works from the archive, moving towards the development of new impulses for strategies for successful practice.

The process of collection, preservation and revival of Jewish music is multi-faceted; the performance results are often as much a new composition or creative act as the ‘original’ from where they are inspired. The first paper draws on ethnographic fieldwork to address ethical and practical challenges in the transition process from archival material to living performance. The next paper deals with challenges in the research process such as hierarchies in the archiving process and how to cope with ‘gaps’ in documentation. The final paper maps the concept of cultural sustainability onto the EZJM’s multimedia database as an archive. Overall, it is hoped that this examination of the revival of Jewish music from the archive will act as a broader template for overcoming issues inherent in the revival of both oral and written music of minorities, a growing concern in today’s society, characterized by migration and the transnational movements of peoples and cultures.

Miranda Crowdus (European Centre for Jewish Music)

From archive to practice: Ethics, challenges, and emergent ontologies in Jewish music revival(s)

The revival of Jewish music from the archive has necessitated the negotiation of ethical and practical issues relating to the transition from archive to performance. Such transitions cannot always be enacted in a direct way (e.g. from sheet music to performance); many reconstructions must be pieced together through research and analysis of sources in several collections in transnational locations, a global constellation of archives, the contents of which are largely shaped by the dispersion and migration.

Using case studies from ‘the field’ such as my current research on the music of Romaniote Jewry and the revival of the Chasidic nigun with non-Jewish German youth, this paper suggests ways of overcoming challenges and ethical debates involved in the transition from archive to performance. This paper also highlights the usefulness of the archive as a multi-faceted receptacle for preservation, but also as a catalyst for the possibility of sustainable musical practice.



Dr Miranda Crowdus is a Research Associate at the European Centre for Jewish Music at the Hanover University of Music, Drama and Media. Her role at the EZJM includes working on original research, expanding the teaching programme in Jewish Music Studies, supervising the Jewish Music Studies Ensemble, and acting as international liaison for English and French-speaking institutions and communities. The common thread driving her academic work in musicology and ethnomusicology is an engagement with Jewish identity and culture, inter-religious dialogue, and artistic expression.

Dr Crowdus completed her MPhil in 2011 at the University of Cambridge, and her PhD at City University London, which focused on music and cross-cultural encounters in the complex urban environment of South Tel Aviv, Israel. She is currently researching the distinctive musical-liturgical practices of Romaniote Jewry.

Martha Stellmacher (European Centre for Jewish Music, Hannover)

'Worthless' items and the archive: Strategies for raising awareness of the cultural value of Jewish music-objects

Throughout my research on Jewish liturgical music I have repeatedly encountered the phenomenon that written music, prayer books, etc, that are no longer used in religious practice are considered worthless (e.g. 19th-century prayer books in the German language located in today's Jewish community in Prague; choir music in a community without choir). Sheet music, in particular, is often not considered worthy of being archived. Indeed, music artefacts no longer associated with a living community are typically kept in storage and eventually discarded.

The awareness and maintenance of the archive is an important step in the process of bringing together archive (enduring materials) and repertoire (embodied practice/knowledge) (Taylor 2003) for a sustainable musical practice. This paper addresses challenges in the research process such as hierarchies in the archiving process and how to cope with 'gaps' in documentation. Moving forward, how can people and institutions be sensitized to the importance of the preservation of Jewish music? And how can the communication between communities, associations, archives and research institutions be enhanced? This paper explores possible strategies for raising awareness of the value of Jewish heritage as a basis for further use in practice, education and research.



Martha Stellmacher is a Research Associate at the European Centre for Jewish Music at the Hanover University of Music, Drama and Media. She studied Musicology, Jewish Studies and East European Studies in Halle, Leipzig and Brno (Czech Republic).

Since the completion of her MA in 2010, her main field of research has been Jewish liturgical music and she has been involved in several projects to create inventories of music collections in the possession of Jewish communities in Paris and Prague. She is currently writing a PhD on music practice in Prague synagogues at the turn of the 20th century.

Sarah Ross (European Centre for Jewish Music)

Jewish liturgical music database: Applying the concept of cultural sustainability in Jewish music studies

In this paper, the concept of cultural sustainability will be applied to *Soundscape Synagogue*, a database project on Jewish liturgical music. Apart from being a storage and access point for historical records of synagogue music, the database is the simultaneous provision of ethnomusicological data. As such, it serves not only researchers, but also (and primarily) people practically involved in the creation, performance and dissemination of Jewish music (e.g. individuals, communities who encounter Jewish music in everyday life).

The interactive archival interface of the database allows for the collecting, documenting, and sharing of knowledge on Jewish liturgical music in all its manifestations. Within this framework, a dialogue between academic researchers and practitioners of Jewish music can be established, which, in turn, brings about an informed public awareness on the topic.



Sarah Ross is Professor of Jewish Music Studies and Director of the European Centre for Jewish Music at the Hannover University of Music, Drama, and Media, Germany. She obtained her PhD in 2010 at the University of Music and Theatre in Rostock, Germany. She is author of *A Season of Singing: Creating Feminist Jewish Music in the United States* (Brandeis University Press, 2016) and co-editor of *Judaism and Emotion: Texts, Performance, Experience* (Peter Lang, 2013) as well as editor of the book series *Jewish Music Studies* (Peter Lang). Her main fields of research are Jewish music, ethnomusicological gender studies, and music and sustainability.

Tanya Ury (Artist/Writer)

Personal affects: Going into the archive

With the destruction of the Cologne Archive, a thousand years of German history was projected into the rain and mud; but it also included the legacy of my Jewish family that had previously already been marked by exclusion, during the Nazi regime—for in spite of having lived through persecution and exile, my family had been fortunate enough to possess archived material, over and above our oral history.

Eberhard Illner, who until 2008 had been responsible for the departments Collections, Photography and Estates at the Historical Archives in Cologne, had expressed an interest in collecting our legacy because my British-German-Jewish family had been culturally active in Germany before and after the Second World War. I quote Illner, who since 2008 has been the Director of the Historical Centre in Wuppertal, speaking about our legacy in a German radio interview broadcast in January 2015:

You have to be aware that in Germany, not much has survived from this era, so that the deceased, suppressed cultural life in Germany was, or is actually only reconstructable by those creative artists in exile, who have emigrated - you will only find authentic material there.

‘Personal affects: Going into the archive’ is a short paper (2015) about some of my art and written work, but in particular about the history of the bequest that my siblings and I entrusted to the Archive in 1998, following the death of our mother in London.



Born 1951 in London, **Tanya Ury** is a British–German artist and writer. She studied for a Bachelor in Fine Art at Exeter College of Art and Design (1985–88) and one semester at the Institute for Theatre, Film and Television Studies, Cologne University in 1989. In 1990, she graduated from Reading University with a Masters in Fine Arts. In 1991–1992 she was Guest Lecturer at Sheffield Hallam University, with the Colin Walker Fellowship in Fine Art, and from 2014 to 2017, Ury was a jury member for the Hans and Lea Grundig Prize, with the Rosa Luxemburg Foundation, Berlin.

As a writer, activist, and in her photography, installations, performance, video art, poems and improvised poetry, Tanya Ury deals with questions of Judeo-German identity, the handling of German society with its history, the role of the subaltern women against a background of migration and racism.

Ury has been living and working in Cologne, Germany, since 1993. Most of her family lived here before being murdered or having to flee into exile because of their Jewish origins.

Archive burn out

Documentation: 46:06 minutes: <https://vimeo.com/112831445>

Trailer: 6:51 minutes: <https://vimeo.com/112828403>

Tanya Ury's *Archive burn out* is a spoken text (English and German) presented together with the improvising musicians of *Suspended Beliefs*: Gernot Bogumil (trumpet), Kasander Nilist (double bass), Hans Salz (percussion). The four parts—The Gatherers, The Library, Anti Gone, Burn Out—depict various stages in the development and eventual collapse of an archive. The inclusion of a video clip from 1983 about Wilhelm Unger (Tanya Ury's great uncle), and the 1933 book burnings by the Nazis that references the collapse of the Historical Archive of the City of Cologne in 2009, is a further reference to archival collapse and destruction.

Within the mind and body, a person carries a covert, personal library that includes genetic memory and the subconscious. An archive likewise may be more than the sum of its collected parts when between the lines (the walls of shelves), the subordinate's voice is somehow incorporated into the museum's body, as oral history, for instance—not walled in and forgotten (anti gone). Tanya Ury's piece *Archive burn out* makes a case for the reinstatement of the hidden or excluded.

Integrated into the text are quotations from the following (among others):

Wir bauen eine Stadt, Kinderoper, Paul Hindemith 1930

The Story of General Dann and Mara's Daughter, Griot and the Snow Dog, Doris Lessing, 2005

The Post Card—From Socrates to Freud and Beyond, Jacques Derrida 1987

Archive Fever: A Freudian Impression, Jacques Derrida 1995

Fahrenheit 451, Ray Bradbury 1953, and the film by François Truffaut in 1966

The Emigrants, W.G. Sebald, 1992

Elfriede Jelinek's email correspondence with Joachim Lux, in the programme notes for *Das Werk* [The Works], Burgtheater, 2002/2003.



The 'Testifying to the Truth' project: Rethinking online access to Holocaust testimony

In their panel presentation, Christine Schmidt, Toby Simpson and Jessica Green will introduce The Wiener Library's 'Testifying to the Truth' project, which aims to shine new light on the valuable and underutilised testimonies of persecuted minorities during the Holocaust. Their panel will cover the initial gathering of testimonies by former Wiener Library Director of Research Dr Eva Reichmann in the mid-1950s as well as the Library's ongoing project to translate all 1,500 testimonies into English and publish them online for the first time. The panel will conclude with a performative reading of excerpts from some of the testimonies performed by members of Performing the Jewish Archives, combined with elements from their Terezín (Theresienstadt) production.

Christine Schmidt (The Wiener Library for the Study of the Holocaust & Genocide)

'We are all witnesses': The creation of the Wiener Library's testimonies collection

In the mid-1950s, when Jewish historical research commissions and centres in Europe had already begun to wind down their important work in collecting Holocaust survivor testimonies and other records, Dr Eva Reichmann launched an initiative to gather as many eyewitness accounts as possible. Over a period of approximately five years and with financial support from the Claims Conference, the project succeeded in collecting some 1500 testimonies from refugees and survivors in Britain and elsewhere, who recounted their experiences of events from 1933 through the end of the war and post-war period. Calls for interviewees were issued in British and continental European presses, and trained interviewers (often themselves survivors or spouses of survivors) recorded, transcribed and extensively indexed the accounts.

In many ways Reichmann's initiative exhibited important continuities with the work that Library founder Alfred Wiener and his colleagues had been carrying out since Hitler's rise to power, collecting documentation on Nazism and its dangers and disseminating information that would counter its insidious rise. Reichmann's project, on the other hand, turned away from a 'perpetrator-driven' narrative specifically to the victims and their responses to and record of persecution, amassing a variety of forms of testimony, including letters, personal accounts and documents donated by interviewees.

This paper will provide historical background on the testimonies project. It will explore the justification for and methodology employed in Reichmann's initiative as well as the potential influence of her extensive scholarship on German Jewry and experiences as a German Jewish refugee in shaping and implementing the project. Finally, it will also begin to examine how Reichmann's initiative extended—or differed from—the work of similar commissions and research centres that had collected accounts in the aftermath of the war by building upon the important scholarship of Laura Jockusch and others.



Christine Schmidt is the Deputy Director and Head of Research at the Wiener Library. She earned her PhD in History from Clark University, her BA in History from the University of Michigan-Dearborn, and a Graduate Certificate in Museum Studies from The George Washington University. Her research interests include rescue, resistance and collaboration in France and Hungary during the Holocaust.

Schmidt has held two post-doctoral fellowships in Budapest, one from the Hungarian Ministry of Education and the other as a U.S. Fulbright Scholar. She has worked as an applied researcher for the U.S. Holocaust Memorial Museum (USHMM) and as Director of Education at the Jewish Foundation for the

Righteous in New York. At the USHMM, she conducted extensive research for and contributed dozens of entries to the first volume of *The Encyclopedia of Camps and Ghettos, 1933–45*.

Her most recent study on Hungarian Jewish women in the subcamps of Buchenwald was published in the 2015 ITS Yearbook, *Freilegungen: Spiegelungen der NS-Verfolgung und ihrer Konsequenzen* (Wallstein Verlag). She is currently conducting a study of early Holocaust testimonies gathered by Dr Eva Reichmann in the Wiener Library archive.

Tobias Simpson (The Wiener Library for the Study of the Holocaust & Genocide)

Testifying to the truth: Why is online access to The Wiener Library's testimony collections important?

In November 2015, The Wiener Library published new English translations of approximately 350 eyewitness testimonies gathered shortly after the November Pogrom of 1938 ('Kristallnacht') in a book and companion website. Building on the success of this project, the Library was granted £300,000 to preserve, translate, and make accessible a larger collection of more than 1,300 early eyewitness testimonies. This paper will examine the significance of the Library's efforts to make this particular collection more accessible and its decision to translate them into English and publish them with as wide access as possible. The distinctive and highly varied nature of this testimony collection has presented not only technical questions of how to obtain accurate translations, and ethical questions about how to respect the copyright and sensitive data of the original interviewees; it also raises the question of why this material deserves such effort to be expended on making it accessible.

This question will be answered in the context of current trends in Holocaust research and education, and in particular in light of the findings of the Centre for Holocaust Education at the UCL Institute of Education regarding the present state of student knowledge about the Holocaust. Given that the medium of presentation has such an influence on the use of testimony, can the voices of survivors who committed their experiences to the record prior to the widespread use of film and audio recording be heard and understood more widely? What could be the benefits of bringing testimonies dating from earlier periods more into the foreground? In what ways might such a resource intersect with other projects which are currently being developed at the Library and elsewhere? In answering some of these questions, this paper aims to set out clearly how future researchers and educators will be able to make greater use of The Wiener Library's eyewitness testimony collections through enhanced access.



Dr Toby Simpson is Head of Digital at The Wiener Library for the Study of the Holocaust and Genocide. He completed his PhD in History at the University of Cambridge, and his undergraduate degree in History at the University of Edinburgh. Following the completion of his studies, he worked on a project led by The National Archives and the Commission for Looted Art in Europe to increase access to British government records relating to the theft of artworks and other cultural property stolen from European Jews by the Nazi regime. From there he joined The Wiener Library to work on a major Heritage Lottery Fund project entitled 'Keeping Truth Alive: Making The Wiener Library's Collections

Accessible to All'. Currently he is working as Head of Digital at the Library on a project to create a digital resource based on a major collection of Holocaust survivor testimony. This project will significantly develop several important strands of the Library's work, including the growth of online audiences, enrichment of web content, catalogue integration, volunteer translation, and digitisation.

Jessica Green (The Wiener Library for the Study of the Holocaust & Genocide)

No more digital islands: An integrated approach to Holocaust digital resources

The Wiener Library is creating a rich digital resource that will allow anybody with internet access to browse, search, and read a collection of early Holocaust eyewitness testimonies in full, opening up this valuable collection for the very first time. Although the website will function in a similar way to our earlier *Pogrom: November 1938* website, the Library has decided to take a dramatically different approach to its development. Rather than uploading each of the testimonies and their associated metadata to a bespoke website, the Library has opted for an integrated approach that sees each of these testimonies and their metadata catalogued first within the context of our Collections Catalogue. Each of the testimonies are given ISAD(g) compliant item-level descriptions, including titles, descriptions, and Wiener Library person, place, and subject keywords. We will then use the catalogue's API dynamically to pull out these testimonies and display them alongside additional contextual information on a separate website with a distinct look and feel, while leaving all of the digital files and metadata in a central repository.

In this way, the Library will allow users to engage with the content in two areas simultaneously: a bespoke website specifically designed around the collection and its unique historical content; and a central catalogue that allows users to stumble upon items from this collection as they browse and search through the rest of our Library's holdings. In addition, the testimonies website will contain search and browsing tools specific to this collection, allowing the user to search for testimonies by keyword, full-text, location on a Google map, and more. This paper will discuss the process the Library went through to move from a series of 'digital islands' to an integrated approach to digital resources, including some of the challenges and roadblocks they faced along the way.



Jessica Green has been working at The Wiener Library since October 2013, first as a Library Intern and then in a series of short-term digital roles, including her current role as Digital Asset and Web Manager. Before moving to the UK, she completed her MSc in Library and Information Science at Simmons College, and gained work experience at a number of libraries and archives in the Boston area, including WGBH Media Library and Archives, the Harvard Theatre Collection, and the JFK Presidential Library and Museum, where she happily worked as an assistant to the Ernest Hemingway Curator. She also served on the Steering Committee for the American Theatre Archive Project, and started a Boston team to reach out to local theatres, conduct archival assessments, and assist them in preserving and sharing their valuable collections.

Sunday 14 January 2018

11:30–12:30	Registration and lunch.....	KNOWLEDGE CENTRE FOYER
12:30–13:00	Official opening.....	ELIOT ROOM
13:00–14:40	Session 1.....	ELIOT ROOM
14:40–15:00	Tea / coffee break.....	KNOWLEDGE CENTRE FOYER
15:00–16:40	Session 2.....	ELIOT ROOM
16:40–17:00	Tea / coffee break.....	KNOWLEDGE CENTRE FOYER
17:00–18:30	Keynote lecture.....	ELIOT ROOM

Monday 15 January 2018

09:30–11:10	Session 3.....	ELIOT ROOM
11:10–11:30	Tea / coffee break.....	KNOWLEDGE CENTRE FOYER
11:30–13:30	Session 4.....	ELIOT ROOM
13:30–14:15	Lunch.....	KNOWLEDGE CENTRE FOYER
14:15–15:45	Panel 1.....	ELIOT ROOM
15:45–16:00	Tea / coffee break.....	KNOWLEDGE CENTRE FOYER
16:00–17:00	Performance.....	ELIOT ROOM
17:00–18:30	Panel 2.....	ELIOT ROOM
19:00–20:00	Supper.....	KNOWLEDGE CENTRE FOYER
20:00–21:30	Concert: The Cassia String Quartet.....	CONFERENCE AUDITORIUM

Tuesday 16 January 2018

09:30–11:00	Panel 3.....	ELIOT ROOM
11:00–11:20	Tea / coffee break.....	KNOWLEDGE CENTRE FOYER
11:20–12:40	Paper & video documentary.....	ELIOT ROOM
12:40–13:20	Lunch.....	KNOWLEDGE CENTRE FOYER
13:20–14:50	Panel 4.....	ELIOT ROOM
14:50–15:30	Closing remarks & conference end.....	ELIOT ROOM