PRESERVING SURVIVORS' MEMORIES

Digital Testimony Collections about Nazi Persecution
History, Education and Media

ORGANIZERS:

Foundation "Remembrance, Responsibility and Future" (EVZ) and
Freie Universität Berlin in cooperation with the USC Shoah Foundation

DATE, PLACE:

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REPORT BY:

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With their well organized conference "Preserving Survivors' Memories" with top-flight speakers, the organizers – the Foundation EVZ, the Center für digitale Systeme (CeDiS) of the Freie Universität and the Institute for Visual History and Education of the USC Shoah Foundation – have made a key contribution to international and interdisciplinary networking of the theme "Survivor testimonies in the digitized world". The objective of the conference was to exchange experiences of dealing with (digital) testimonies between academics in the various disciplines (from film and media science through to didactics and history) and to ask how the change in media is affecting the various complexes of storing/archiving, reception and education work. The interdisciplinary and international composition of the participants proved to be both exciting and enriching.

Work focused on three thematic complexes. A. "Audio and Video Interviews as a Digital Source in the E-Humanities", B. "Education", and C. "Visual Media, Websites, TV and Film". The participants were able to explore the pressing questions in their specific fields in the respective parallel workshops held on Wednesday morning and afternoon and Thursday morning. Plenary sessions on Wednesday morning ("Introduction"), Wednesday afternoon ("Practical Examples in the Digital World") and Thursday noon ("Practical Examples in Museums") repeatedly joined up the sub-discussions on an interdisciplinary level.

In his remarkable opening address, **Geoffrey Hartman** succeeded in comprehensively setting out the problem area addressed by the conference and identifying the problems. With references to the efforts undertaken to date, above all by the Yale Fortunoff Archives, he approached the question of how remembrance and learning can be applied when testimonies are increasingly taking the place of survivors. Against the background of post-Shoah genocides, he drew attention in particular to the significance of teaching universal human rights through the concept of secondary testimony and the testimony projects that are devoted to archiving. In addition, he looked more closely at the challenges represented by testimonies as a separate source genre. He dealt intensively with questions of authenticity and the trauma ("the death camps are still in the survivors and the survivors are still in the death camps"), the Shoah as an event without witnesses ("none but the dead can be authentic witnesses" [Primo Levi]), the new mediality, the role of the interviewers ("testimonial alliance") and the role of the recipients ("reception honors the testimony"). He concluded with an implication for educational action – video testimonies give faces back to the victims, which is why the testimonies touch on the feelings of the listeners and viewers and can therefore have an educational and instructional effect. However, he warned against the risk of limiting secondary testimony to googling and interest in machines.

After this, **Stephen D. Smith** suggested in his brief but pregnant commentary on Geoffrey Hartman's lecture that "Remembrance, Responsibility and Future" should be seen not only as the name of the Foundation, but also as a guideline for the conference. He referred in this connection to the various transitions (analog to digital, communicative to cultural memory, etc.) and also wondered – especially with regard to the fast-approaching post-eyewitness era – whether we have asked all the really important questions and how we propose to handle interviews in future ("burden of responsibility"). One of the most exciting questions that he posed with regard to the digital change concerned "dedicated listening". How can school pupils and recipients in general actually deal with a testimony responsibly and take on secondary testimony themselves if they are still connecting on Facebook or answering their emails parallel with receiving the testimony? He suggested that video testimonies must be interpreted like literature and therefore called them "living literature".

The Wednesday began with plenary lectures. First of all **Manfred Thaller** talked about "digital humanities" and possibilities of promoting them via the organization for science and research in Germany, Deutsche Forschungsgemeinschaft (DFG). He explained the various and diverse reasons why it is still difficult to obtain funding in this sector. After this, **Werner Dreier** reported on the situation in Austrian schools, and also presented DVDs and materials developed at Erinnern.at. In many instances the findings from Austria were similar to those from Germany – history lessons with just two hours of teaching a week provide a ridiculously short time of at most ten hours of schooling for covering the entire complex of National Socialism. Many teachers taking these classes are not specifically qualified (being actually teachers of social science or politics), and the composition of the pupils is becoming increasingly heterogeneous. The third lecturer, **Sylvie Lindeperg**, addressed the topic of "judicial testimony and cinematographic testimony in the courtroom" and showed clearly, taking the Eichmann trial as an example, how the "staging" of witnesses and filming of the proceedings were arranged. References to political (exploitation?) and use in subsequent years caused critical queries from the public.

In the first session of the parallel workshops, Section A "Audio and Video Interviews as a Digital Source in the E-Humanities" (Chair: **Nicolas Apostolopoulos**), first of all **Jan Hajic** and then **Jan Rietema** presented technical variants of access and implementation, such as automatically produced transcripts and online editing systems.

Section B of the parallel workshops was devoted to the issues of history didactics/Holocaust education in various national remembrance discourses. **Nadine Fink** presented her doctorate project completed in 2008, in which she researched the reception of video testimonies by schoolchildren in the exhibition in remembrance of World War II in Switzerland, "L'histoire c'est moi!". She was able to demonstrate that schoolchildren succeed with the aid of interviews in learning to think in historical terms or to develop a historical awareness, and draw up both declarative and fact-based narratives. *(Tip: the platform www.archimob.ch provides a good impression of the*

exhibition.) After this, **Anna Lenchovska** presented the work of the USC Shoah Foundation in Ukraine and described how, with the aid of materials from the Anne Frank House, the Holocaust is used as an entry topic for promoting tolerance and human rights. Justified queries from **Matthias Heyl** and **Edward Serotta** came here, asking whether a greater regional reference (why "import" material when Ukraine itself offers so many thematic linkage points?) and less "making use" of the topic of the Holocaust (why take the worst event in history in order to promote something positive like empathy and human rights?) might not perhaps be more appropriate. **Na'ama Shik** presented the work carried out by Yad Vashem in the field of Holocaust Education in various cultural contexts. She distinguished here most impressively between the modes of access to testimonies used by historians versus "educators". For historians it might be relevant whether Mengele was only in Auschwitz as of May 1943, but for teachers this "incorrect" part of the biographical narrative can also stand as a symbol and offer an occasion for discussions with the students. She also reported on the importance of Holocaust education in Israel, as children are confronted with the topic at a very early age (for example on 27 January every year) and ask questions. Starting from the questions posed by the children, the Educational Department of Yad Vashem also trains kindergarten teachers in this respect. This call to proceed from the actual questions raised by children should in my opinion also be considered in the German-speaking region. In his summarizing commentary, **Peter Gautschi** discussed in particular the question of age appropriateness and the complexity of learning from history. It was difficult to reach the goals of Jörn Rüsen, but schoolchildren could certainly learn to think in historical terms when they make value judgements and draw up their own narratives. In this connection he referred to the experiences of the pre-test of the joint research project in the working field Didactics of History (**Martin Lücke** and **Christina Brüning**) and of the Osteuropa-Institut (**Gertrud Pickhan** and **Alina Bothe**). *(More on this in the forthcoming publication: Peter Gautschi/Béatrice Ziegler/Meik Zülsdorf-Kersting [Eds.]: Die Shoa in Schule und Öffentlichkeit. Zurich 2012.)*

In Section C, the workshop "Montaged Conceptions of History" presented two more recent examples. **Florian Ebner**, Director of the photographic collection at the Folkwang Museum, presented the work of an Egyptian video collective in the first contribution entitled, "New Testimonies from an Ongoing Revolution. The Role of Testimonies in the Egyptian Uprising". Attacks on demonstrators on Tahrir Square recorded by activists with mobile telephone cameras were joined up with interviews conducted with the victims of these attacks and their families. The video products are understood as an intervention in the public sphere and were screened in public places in Cairo. In a commentary, **Wulf Kansteiner** characterized these video works as "instant documentaries" in which testimony represents a form of political self-empowerment. In the round of questions on the lecture, **Gertrud Koch** opened up another important dimension. She spoke of "symbolizing the mass", which goes hand in hand with filming such incidents. In a second contribution, the film scientist from the Université Sorbonne Nouvelle –

Paris 3, **Sylvie Rollet**, looked at the Cambodian documentary film "S21 – The death machine of the Red Khmer" (2003) by Rithy Panh. Her talk focused on the confrontation between the accounts by the painter and former Tuol-Seng prisoner Vann Nath and those of his former warders and tormentors at the place where it happened. It concentrated in particular on the memories and self-reflections of the perpetrators, who re-enact their former activities before the camera. In his commentary on the workshop, **Wulf Kansteiner** stressed the ethical dilemmas of the film composition and the viewing. With reference to Claude Lanzmann's film "Shoah" and Lori Perlow's "Witnesses to the Holocaust, the Trial of Adolf Eichmann" (1987), he highlighted the ethical boundaries of the confrontation and queried Rithy Panh's form of "acting out" by the perpetrators as an "ethical failure". In the discussion, **Michael Renow** stressed the differences in the psychoanalytical categories of "working through" and "acting out".

In the afternoon a joint panel followed (Chair: **Albert Lichtblau**), that examined questions of teaching in school and out-of-school contexts. First of all **Kori Street** presented the platform IWitness Beta of the USC Shoah Foundation and its components used specifically in education work *(iwitness.usc.edu/)*. She illustrated her thesis that testimonies are a strong medium by showing that the average dwelling time of a user on the I Witness Platform is 6.5 minutes per testimony. This may appear incredibly short for reception of biographical testimonies, but in the internet age it is a very long time. Her team developed four steps for work in school projects. Along a row of four 'Cs' (Consider. Collect. Construct. Communicate.), the school pupils work with testimonies and edit their own short films. Here she stated "digital citizenship" and media competence as main learning goals, but through targeted queries from **Gertrud Koch** she was guided back to the content-specific learning goals, which she then located more in the area of comparative genocide research, human rights education and strengthening tolerance. After this, **Edward Serotta** presented his project "Centropa", which aims to allow survivors to tell their personal stories with the help of family photos. All these narrations and pictures can be viewed at *www.centropa.org*.

In Section A (Chair: **Joanne Rudof**) of the parallel workshops held in the afternoon, the speakers dealt with the theme of "Oral History as a Digital Source in the E-Humanities". **Doug Boyd**, who presented the archive of the University of Kentucky, Louie B. Nunn Center for Oral History, in his lecture, drew attention to the original problem that Oral History could only be accessed with difficulty (it was necessary to burrow through transcripts or listen to the entire interview). This has now changed, as the digital world is setting new standards. **Sigal Arie-Erez** divided her talk into three parts that corresponded to the successive epochs in the changing world of the archivist: 1. the pre-computer era in which storage and access were limited and indexes were created with the aid of cards in card catalogues; 2. the early computer age, when access and storage were improved; and 3. the advanced peak period of the digital age in which the internet

allows direct searching and further accessibility and connectiveness. She also warned against the risks of decontextualizing, fragmentizing and superficiality. Following the lectures, an exciting discussion developed between two poles: a) the "fundamentalists" (such as for example the Yale Fortunoff Archives), that deliberately do not produce any transcript, as this always represents an interpretation and contains faults. **Joanne Rudof** showed above all after the lecture by **Franciska de Jong** that it is not possible to produce good transcripts and that researchers should be guided to responsible and intensive use of the interviews. The users should not work with the text (the transcription) either, but instead concentrate on the interview as the actual source. A summary of the interview contents is fully sufficient as an aid for users. A separate development of the interview is not necessary either. b) The pragmatists (such as the speaker Boyd), for whom the transcripts represent an important aid in coming to terms with the interview. Above all they support the search, which frequently forms a basis for detailed development. Here too, transcripts are an interpretation of what has been said and therefore cannot replace the examination of the actual interview source. Indeed, interview segments can easily be ripped out of context and be presented falsely. However, this rests within the responsibility of the users and cannot be prevented. The archivist helps solely in finding sources and makes the materials available. The same applies for classic sources.

Opening the Section B ("Education"), **Michele Baricelli** pointed out that history learning in Germany was for a long time linked not with emotions, but instead more with cognition and analysis. The workshop on "Video Testimonies and the Role of Emotions in Processes of Historical Learning" supplied interesting approaches for changing this. **Katharina Obens** linked emotions, history awareness and the concept of narration with the psychological method of "empathic mirroring" in her talk on her dissertation project. **Andrea Szőnyi** sought to illuminate the tightrope between emotions and reason in the use of video testimonies and addressed the changed roles of teachers and hierarchical structures in lessons. Containing emotions on the one hand and giving schoolchildren the necessary space for privacy on the other was one of the major tasks in teaching with the aid of testimonies. In her commentary, **Beth Meyerowitz** added a few findings from the field of psychology to the lectures – for example that it had been found out that learning can best be carried out at a medium level of emotional excitation and that each schoolchild is unique, so that every class situation is new and unique.

In the evening lecture, **Mikhail Tyagly** from the Ukrainian Center for Holocaust Studies in Kiev provided an overview of quantitative and qualitative features in the collection of interviews with Ukrainian Roma survivors in the USC Shoah Foundation's project. He emphasized the uniqueness of these testimonies that have a very special structure, and discussed a few aspects of the Roma remembrance of the Porajmos. He discussed, for example, why Michael Stewart's theory of "remembering without commemoration" could be used in evaluating

these testimonies. He also briefly presented the analysis of Roma survival strategies which he had conducted on the basis of interviews.

The morning of the third day began with further parallel workshops. In the Section A workshop "Audiovisual Testimony Presentations for Education and the Wider Public" of (Chair: **Kori Street**), three projects that integrate video interviews in education materials and exhibitions in different ways were presented. First of all **Anna Wylegała** provided an overview of the strategies of the Karta organization and the History Meeting House in Warsaw for publishing and providing oral history sources for education purposes. Using the bilingual online project "Krzyż – Kreuz im 20. Jahrhundert. Eine Stadt in der polnischen und deutschen Erinnerung" (Krzyż in the 20th century. A city in the Polish and German remembrance culture), she demonstrated how different audio interviews, linked with historical information about the site, can be used for school education. As second speaker, **Bernd Körte-Braun** presented the DVD edition "Witnesses of the Shoah" recently published by the Freie Universität Berlin and the German Federal Agency for Civic Education. The aim of the DVD edition is to cater to conditions in German school classes and thus establish an opportunity for integrating biographical video interviews into school lessons. The third speaker, **Bea Lewkowicz**, showed how she integrates interviews from the "Refugee Voices Archive" which she has built up herself for use in research and teaching, as well as into documentary films (e.g. "Continental Britons") and exhibitions (e.g. "Double Exposure" in Austria). The works presented at the workshop showed how oral history sources can be edited and presented for education work with different means and media.

In the workshop on "Education" (B), **Alicja Białecka** explained in her very convincing and practice-driven lecture why there are so many obstacles preventing the use of videographed testimonies at the Auschwitz Memorial site. Although the Museum has a substantial collection of 355 video and 1,800 audio testimonies, these are seldom received because the expectations of visitors are fundamentally different. They want to "grasp" the authentic site in the meaning of Thorsten Heese, falsify or confirm the iconic images consolidated in their minds, confront themselves with their expectations, commemorate the victims, communicate with God or simply tick off the symbolic site of Auschwitz on their sightseeing list. These time-intensive and also private moments generally prevent a visit to the room in which the collected testimonies are accessible. However, in the subsequent discussion the participants made practical suggestions as to how the testimonies could be integrated more easily (playable on a tablet PC at the specific site location, in other words as part of an "audio-/video-guided tour"). In the second talk in this workshop, **Aya Ben-Naftali** from the Massuah Institute in Israel spoke about the education approach pursued by her institute. The exhibition in Massuah is designed as an "active exhibition", so that the video testimonies can be received actively as part of a personal and emotional remembrance experience. It is exciting here that visitors select a testimony, ask a personal question, "research"

this with the video material, draw up a presentation and send this digitally into the plenary room, where it is possible to discuss and reflect on this with other visitors. This social interaction lends relevance to the testimonies. Matthias Heyl provided an idea that greatly stimulated reflection in his commentary on Białecka and Ben-Naftali. He pointed out the danger of (German) memorial sites and remembrance discourses focusing on the victims and empathy with them, which could also easily become a trap, as one identified with the victims instead of also talking about the perpetrators, their fault, and thus one's own links with the Holocaust.

Section C was concerned with "Biographical Narrative Forms". In his lecture "The Facial Close-up in Audiovisual Testimony. The Power of Embodied Memory", **Michael Renov** examined film-specific ideas such as "Why close-ups?" Film-maker **Loretta Walz** found this lecture ground-breaking. She had been waiting for a long time for such considerations. **Régine-Mihal Friedman** pointed out that one should not "drown" the recipients of video images in emotions. Admittedly the full potential of the film medium should be used, but the film alone could not perform the entire work.

Diana Gring opened the following plenary section, addressing interviews in the exhibition at the Bergen-Belsen memorial site. She pointed out that video testimonies could only be one source among others – as already stated so often in this conference – and that they therefore had to be integrated into other sources or considered jointly with them. She also raised the question again as to how far this genre of sources was a representative narrative, when one considered all the persons who could no longer tell their story because they had been murdered or became victims of bomb attacks etc. Following this, **Suzanne Bardgett** pleaded for the use of video testimonies as one source genre among many others, as was done for example at the exhibition in the Imperial War Museum London, and consequently for their integration into other sources. In this sector it was also particularly stimulating to consider the genocide in Rwanda and education work at the Kigali Memorial Center there. **Freddy Mutanguha** reported on his work and the traumatic consequences of the genocide, with which society was struggling greatly at the present time. For example, 70% of the surviving women had been victims of rape. The task of the Kigali Memorial Center established in 2004 is therefore also to reconcile and to offer the possibility of discussions about suffering experienced and perpetrated. The Holocaust memorial centre in Nottinghamshire was taken as an example here. The exhibitions at the Kigali Memorial Center are characterized by focused avenues of access especially to the topic "Children and childhood", as the fates of the children are typical for the genocide in Rwanda. The silence prevailing in families and schools about this topic is to be broken by the Genocide Education Programme. However, there is still much to do – 90% of the team are survivors who not seldom have to struggle with flashbacks during their guided tours (*www.genocidearchiverwanda.org.rw*).

The very work-intensive days were finally rounded off with summaries of the various workshop teams by experts from the respective fields. In her summary of Section A, **Eva Pfanzelter** pointed out in particular that the options presented by the digital age should be used for example by linking different didactic materials and sources in the web. After this, **Karen Polak** summarized Section B ("Education") and Gertrud Koch Section C. Gertrud Koch discussed above all the new era and the associated new "digital" generation. Today, all testimonies are disseminated via technologies and the questions of emotionalizing and fictionalizing thus gain more relevance. Karen Polak focused on the level of teaching and stressed the high importance of teacher training. She would like to see clearer differentiation in classes, above all in the analysis and definition of remembrance and/versus history. She said that in history lessons, which always contain more questions than answers, it is important to give the learners space and freedom of selection, to deploy emotions specifically but also to be able to control them, and to promote critical thinking. Societies can only develop and support not just collective but also pluralistic discourses on remembrance with these objectives, namely by concentrating on the core competencies of literacy in history and politics.

In her summary of the practical examples in the digital world, **Stef Scagliola** drew on her own experiences as curator and reported that colleagues had not been interested in her collections of interviews, as they had thought that oral and visual history testimonies could not answer the specific questions they were examining. Consequently, she had to bring producers and recipients together and handle the academic wishes and enquiries specifically. And finally, Alicja Białecka summarized the plenary session "Practical Examples in Museums".

FURTHER QUESTIONS:

In my opinion, questions that could certainly sustain more intensive examination in the coming years are above all those set out below. Countless other questions arising from the perspectives of further disciplines too are conceivable. As a didactics specialist, I view matters through relatively specific glasses.

1. What roles do film-specific findings (e.g. regarding close-ups) play for the reception of the videos? Psychological reception studies would certainly be of great interest here.

2. How can the concept of "dedicated listening" be implemented in learning groups made up of the "digital natives" generation and does this really apply for every school type form and every level? And what (different) characteristics and forms of secondary testimony result concretely in the listen-see situations in quasi-dialogue form?

3. Is there perhaps a danger that in teaching and learning processes the interviews and hence the interviewees are abused as learning "wallpaper" or mere material simply for acquiring media competence? How can we do justice to our responsibility vis-à-vis the interviewees?

4. What role should/may/can interviews with perpetrators play? Should they be made accessible at all, and if so, how? And related to the teaching – if and when schoolchildren acquire past realities in learning about history, what actually happens when such narratives are used?

CONFERENCE OVERVIEW:

DAY 1

■ **OPENING**

Günter Saathoff *(Co-Director, Foundation EVZ, Berlin, Germany)* und **Prof. Nicolas Apostolopoulos** *(Director, CeDiS, Freie Universität Berlin, Germany):* Words of welcome

Prof. Dr. Geoffrey Hartman *(Sterling Professor emeritus of English and Comparative Literature, Yale University, New Haven, U.S.A.):* Opening lecture: A Future Memory – Holocaust Testimony and Media Witness in an Era of Genocide, **Dr. Stephen D. Smith** *(Executive Director, USC Shoah Foundation, L.A., U.S.A.):* Commentary

DAY 2

■ **PLENARY SESSION I: INTRODUCTION**

Prof. Dr. Manfred Thaller *(Computer Science for the Humanities, Universität zu Köln, Germany):*
Oral History – a Challenge for the E-Humanities
Dr. Werner Dreier *(Executive Director, Erinnern.at, Salzburg Austria):* Testimonies of Holocaust Survivors in School Education – Experiences, Challenges, Open Questions from an Austrian Perspective
Prof. Dr. Sylvie Lindeperg *(Université de Paris I, Panthéon Sorbonne, France):* Judicial Truth and Cinematographic Truth: Filmed Courtroom Testimonies

■ **PARALLEL WORKSHOPS, PART 1**

A: AUDIO AND VIDEO INTERVIEWS AS A DIGITAL SOURCE IN THE E-HUMANITIES
Workshop: Testimony, Biography, Transcript: From Interview to Digital Archival Content
Prof. Dr. Jan Hajic *(Institute of Formal and Applied Linguistics, Charles University, Prague, Czech Republic):* Language Technology Research Serving E-Humanities: New Ways of Accessing the USC Shoah Foundation Archive
Jan Rietema *(Software Architect, CeDiS, Freie Universität Berlin, Germany):* Forced Labor 1939–1945. Transcription and Indexing for Nonlinear Access of Audiovisual Testimonies on the Web
Dr. Stef Scagliola *(Erasmus University Rotterdam, The Netherlands):* The Doorbell and the Dog. The Importance of Documenting Context to Anticipate the Needs of Future Listeners from Different Disciplines

B: EDUCATION
Workshop: Teaching with Video Testimonies in Different National Memory Cultures
Nadine Fink *(University of Geneva, Switzerland):* History Education with Video Testimony: a Swiss Case Study about Pupils' Historical Thinking
Anna Lenchovska *(Regional Consultant in the Ukraine, USC Shoah Foundation & Congress of National Minority Groups in Ukraine, Kiev, Ukraine):* Education with Video Testimonies in a Post-Traumatic Society: Ukraine
Dr. Na'ama Shik *(Director, Internet Department at the International School for Holocaust Studies, Yad Vashem, Jerusalem, Israel):* Teaching the Holocaust Using Video Testimony: Educational Challenges
Prof. Dr. Peter Gautschi *(Pädagogische Hochschule Zentralschweiz, Lucerne, Switzerland):* Commentary

C: VISUAL MEDIA, WEBSITES, TV AND FILM
Workshop: Montaged Conceptions of History
Florian Ebner *(Director, Museum of Photography, Brunswick, Germany):* New Testimonies from an Ongoing Revolution. The Role of Video Testimonies in the Egyptian Uprising
Dr. Sylvie Rollet *(Habilitated Lecturer [MCF HDR], Département Cinéma & Audiovisuel, Université Sorbonne Nouvelle – Paris 3, France):* Embodied Archives: the Torturers' Testimony in Rithy Panh's "S21"
Dr. Wulf Kansteiner *(Ass. Professor, Department of History, Binghamton University, Vestal, U.S.A.):* Commentary

■ PLENARY SESSION II: PRACTICAL EXAMPLES IN THE DIGITAL WORLD

Dr. Kori Street *(Director of Programs, USC Shoah Foundation, L.A., U.S.A.):* Didactics, Diligence and Depth: Online Testimony-Based Education
Edward Serotta *(Director, Centropa, Vienna, Austria):* Preserving Jewish Memory, Bringing Jewish Stories to Life: Bringing Together New Technologies, Family Pictures, and the Old-Fashioned Art of Story Telling

■ PARALLEL WORKSHOPS, PART 2

A: AUDIO AND VIDEO INTERVIEWS AS A DIGITAL SOURCE IN THE E-HUMANITIES
Workshop: Oral History in the E-Humanities Landscape
Dr. Doug Boyd *(Director, Louie B. Nunn Center for Oral History, University of Kentucky, Lexington, U.S.A.):* Search, Explore, Connect: Enhancing Access to Oral History in the Digital Age
Sigal Arie-Erez *(Director, Registration Department, Archives Division, Yad Vashem, Jerusalem, Israel):* How Does the Digital Era and Use of Internet Accessibility Influence Best Practices for Cataloguing and Describing Testimony Collections?
Prof. Dr. Franciska de Jong *(Professor of Language Technology, University of Twente, The Netherlands):* Technology Between Sound and Meaning. The Potential Impact of Audio and Text Mining for the Accessibility of Oral History

B: EDUCATION
Workshop: Video Testimonies and the Role of Emotions in Processes of Historical Learning
Katharina Obens *(Psychologist, Visitor Research, Jewish Museum Berlin, Germany):* Learning with Survivors' Testimonies by Empathic Mirroring
Andrea Szőnyi *(Senior International Training Consultant and Regional Representative in Hungary, USC Shoah Foundation, Budapest, Hungary):* The Impact of Video Testimonies – the Balance of Reason and Emotion
Prof. Dr. Beth Meyerowitz *(Professor of Psychology and Preventive Medicine, University of Southern California, L.A., U.S.A.):* Commentary

C: VISUAL MEDIA, WEBSITES, TV AND FILM
Workshop: Excitation and Addressing
Dr. Paul Frosh *(Ass. Professor, Department of Communication and Journalism, The Hebrew University of Jerusalem, Israel):* The Attention Structures of Digital Media: Ethics and Kinesthetics
Dr. Judith Keilbach *(Ass. Professor, Utrecht University, The Netherlands):* Televising and Digitizing Witness
Dr. Tobias Ebbrecht *(Postdoctoral Research Fellow, The International Institute for Holocaust Research Yad Vashem, Jerusalem, Israel):* Whose Emotion? Feelings of Uncertainty and Disturbance in Encountering Holocaust Survivors' Testimonies

■ EVENING LECTURES

Luke Holland *(Director Final Account – Third Reich Testimonies):* "Project Presentation"
Mikhal Tyagly *(Ukrainian Center for Holocaust Studies in Kiev):* Project Presentation "Ukrainian Romany Testimonies"

DAY 3

■ PARALLELE WORKSHOPS, PART 3

A: AUDIO AND VIDEO INTERVIEWS AS A DIGITAL SOURCE IN THE E-HUMANITIES
Workshop: Audiovisual Testimony Presentations for Education and the Wider Public
Anna Wylegała *(History Meeting House, Warsaw, Poland):* How to Use Oral History? The History Meeting House's Online Collections and Multimedia Presentations
Bernd Körte-Braun *(CeDiS, Freie Universität Berlin, Germany):* Video Testimonies as a Digital Source in School Education
Dr. Bea Lewkowicz *(Institute of Germanic and Romance Studies, University of London and Co-Director, Refugee Voices: The Association of Jewish Refugees Audio-Visual Testimony Archive, London, U.K.):* The Refugee Voices Archive: A Recourse for Scholarship and Learning

B: EDUCATION
Workshop: Video Testimonies in Museum and Memorial Site Pedagogy
Alicja Białecka *(Program Section Director, ICEAH, Auschwitz-Birkenau State Museum, Oświęcim, Poland):* Integration of Audiovisual Testimonies in the Narrative Presented at the Authentic Memorial Sites – a Challenge to Museum Educators
Aya Ben-Naftali *(General Director & Chief Curator, Massuah Institute for the Study of the Holocaust, Tel Yitzhak, Israel):* I Witness. The Educational Aspect of Testimonies in the Exhibition "Six Million Accusers"
Dr. Matthias Heyl *(Director, Ravensbrück International Youth Meeting Center, Fürstenberg, Germany):* Commentary

C: VISUAL MEDIA, WEBSITES, TV AND FILM
Workshop: Biographical Narrative Forms
Prof. Dr. Régine-Mihal Friedman *(Professor emerita, Department of Cinema and Television, Tel Aviv University, Israel):* Revisiting "The Ghetto" (May 1942) and Finishing "A Film Unfinished" (2010)
Prof. Dr. Michael Renov *(School of Cinematic Arts, University of Southern California, L.A., U.S.A.):* The Facial Close-up in Audio-Visual Testimony: The Power of Embodied Memory

■ PLENARY SESSION III: PRACTICAL EXAMPLES IN MUSEUMS

Diana Gring *(Curator, Bergen-Belsen Memorial, Lohheide, Germany):* Historical Source versus Illustration: Integrating Eyewitness Interviews into the Permanent Exhibition of the Bergen-Belsen Memorial

Suzanne Bardgett *(Head of Research, Imperial War Museum, London, U.K.):* Reflections on the Use of Oral History in the Imperial War Museum's Holocaust Exhibition

Freddy Mutanguha *(Director, Kigali Memorial Center, Rwanda):* Peacebuilding through Education: Rwanda and the Kigali Genocide Memorial

■ PLENARY SESSION IV: SUMMARIES

Dr. Eva Pfanzelter *(Ass. Professor, University of Innsbruck, Institute of Contemporary History, Austria):* Summary of Section A

Karen Polak *(Anne Frank Stichting, Amsterdam, The Netherlands):* Summary of Section B

Prof. Dr. Gertrud Koch *(Institute of Theater Studies, Freie Universität Berlin, Germany):* Summary of Section C

Dr. Stef Scagliola *(Erasmus University Rotterdam, The Netherlands):* Summary of Plenary Session II "Practical Examples in the Digital World"

Alicja Białecka *(Program Section Director, ICEAH, Auschwitz-Birkenau State Museum, Oświęcim, Poland):* Summary of Plenary Session III "Practical Examples in Museums"

Günter Saathoff *(Co-Director, Foundation EVZ, Berlin, Germany):* Concluding address