



Annotated Bibliography

Judaica Preservation and Jewish Museums and Collections

Balachandran, Sanchita and Kelly McHugh. *Respectful and responsible stewardship: maintaining and renewing the cultural relevance of museum collections*. Society for the Preservation of Natural History Collections, American Institute for Conservation of Historic and Artistic Works, Smithsonian Institution, and George Washington University.

2019. *Preventive Conservation: Collection Storage* First ed. New York, NY: Society for the Preservation of Natural History Collections.

“Our responsibility to a collection goes beyond “just making sure it still stands”. Instead, it requires that we recognize there is “life in the archive,” and this life could be excavated by someone obsessed with stories.” “What place does storytelling have in a volume dedicated to preventive conservation, where the emphasis lies on protecting collections from harm? Storytelling and the maintenance of stories, meanings, and values that museum objects contain is at the core of what museum professionals should strive to achieve. A fundamental responsibility of collection managers is to ensure that objects’ stories remain accessible through our care.”

“Embody layers of values, meanings and relationships”

“Values, meanings and relationships may be interconnected in intricate ways that are further complicated by the way objects are held, used, and displayed. Collecting institutions have historically held the authority to store, classify, interpret, and exhibit the objects they contain. Over the past 30 years, however, this authority has been challenged through federal legislation in the United States such as the Native American Graves Protections and Repatriation Act (National Park Service 1990)” – additional list here

“These documents assert the rights of communities to engage with and manage their cultural heritage. They further underscore the many meanings that cultural objects and sites embody, emphasizing that these meanings must be maintained and allowed to evolve in a preservation process that includes active participation of multiple stakeholders.through collaborative approaches to preservation can these objects or places once again become culturally relevant.” “While these laws and charters evidence important political and ethical shifts, the practical work of democratizing the preservation process remains to be instituted.”

Butnick, Stephanie, Liel Leibovitz, and Mark Oppenheimer. 2019. *The Newish Jewish Encyclopedia : From Abraham to Zabar's and Everything in Between*. New York, NY: Artisan, a division of Workman Publishing Co.

"Deeply knowing, highly entertaining, and just a little bit irreverent, this unputdownable encyclopedia of all things Jewish and Jew-ish covers culture, religion, history, habits, language, and more. Readers will refresh their knowledge of the Patriarchs and Matriarchs, the artistry of Barbra Streisand, the significance of the Oslo Accords, the meaning of words like *balaboosta*, *balagan*, *bashert*, and *bageling*. Understand all the major and minor holidays. Learn how the Jews invented Hollywood. Remind themselves why they need to read Hannah Arendt, watch *Seinfeld*, listen to Leonard Cohen. Even discover the secret of happiness (see “Latkes”). Includes hundreds of photos, charts, infographics, and illustrations. It’s a lot.”



Decter, Avi Y. 2017. *Interpreting American Jewish History at Museums and Historic Sites. Interpreting History.* Lanham: Rowman & Littlefield.

Jews are part and parcel of American history. From colonial port cities to frontier outposts, from commercial and manufacturing centers to rural villages, and from metropolitan regions to constructed communities, Jews are found everywhere and throughout four centuries of American history. From the early 17th century to the present, the story of American Jews has been one of immigration, adjustment, and accomplishment, sometimes in the face of prejudice and discrimination. This, then, is a narrative of minority-majority relations, of evolving norms and traditions, of ongoing conversations about community and culture, identity and meaning.

Interpreting American Jewish History at Museums and Historic Sites begins with a broad overview of American Jewish history in the context of a religious culture that extends back more than 3,000 years and which manifests itself in a variety of distinctive American forms. This is followed by five chapters, each looking at a major theme in American Jewish history: movement, home life, community, prejudice, and culture.

The book also describes and analyzes projects by history organizations, large and small, to interpret American Jewish life for public audiences. These case studies cover a wide range of themes, approaches, formats.

The book concludes with a history of Jewish collections and Jewish museums in North America and a chapter on “next practice” that promote adaptive thinking, continuous innovation, and programs that are responsive to ever-changing circumstances.

Eichler-Levine, Jodi. 2020. *Painted Pomegranates and Needlepoint Rabbis: How Jews Craft Resilience and Create Community. Where Religion Lives.* Chapel Hill: University of North Carolina Press.

Exploring a contemporary Judaism rich with the textures of family, memory, and fellowship, Jodi Eichler-Levine takes readers inside a flourishing American Jewish crafting movement. As she traveled across the country to homes, craft conventions, synagogue knitting circles, and craftivist actions, she joined in the making, asked questions, and contemplated her own family stories. Jewish Americans, many of them women, are creating ritual challah covers and prayer shawls, ink, clay, or wood pieces, and other articles for family, friends, or Jewish charities. But they are doing much more: armed with perhaps only a needle and thread, they are reckoning with Jewish identity in a fragile and dangerous world.

The work of these crafters embodies a vital Judaism that may lie outside traditional notions of Jewishness, but, Eichler-Levine argues, these crafters are as much engaged as any Jews in honoring and nurturing the fortitude, memory, and community of the Jewish people. Craft making is nothing less than an act of generative resilience that fosters survival. Whether taking place in such groups as the Pomegranate Guild of Judaic Needlework or the Jewish Hearts for Pittsburgh, or in a home studio, these everyday acts of creativity—yielding a needlepoint rabbi, say, or a handkerchief embroidered with the Hebrew words *tikkun olam*—are a crucial part of what makes a religious life.



Ehrenreich, Robert M. and Jane Klinger. "War in Context: Let the Artifacts Speak." In *Does War Belong in Museums? The Representation of Violence in Exhibitions*. Bielefeld: Transcript Verlag, 2013.

Friedman, Jen Taylor. *Caring for Your Sefer Torah: A Handbook for those who have charge of a Sefer Torah*. 2009:

Jen Taylor is Friedman is the first contemporary woman to have scribed a Sefer Torah. This guidebook is her attempt to provide some practical Torah care instructions for independent minyanim and other traveling Torahs. Topics include where to keep the Torah, how to behave near a Torah, use, handling, and transport, and considerations for what to do if a Torah is dropped. Planning for emergencies is also discussed.

Note on Halaka: "Readers of this booklet will agree that a sefer Torah is a spiritual focus in a community. They will not, however, necessarily agree as to the manner of its interpretation. For this reason, I have deliberately refrained from attempting to give comprehensive accounts of halakhic rulings, choosing instead to give minimal sources and highlight issues as starting-points for further study and communal discussion. Different communities will choose to approach the various issues in various ways, in the light of their existing practices and concerns."

Gillman, Neil. 1990. *Sacred Fragments: Recovering Theology for the Modern Jew*. 1st ed. Philadelphia: Jewish Publication Society.

In forthright, nontechnical language the author addresses the most difficult theological questions of our time and shows that there are still viable Jewish answers for even the greatest skeptics.

Greene, Virginia. *Accessories of Holiness": Defining Jewish Sacred Objects*. 1992. *Journal of the American Institute for Conservation*, Spring, 1992, Vol. 31, No. 1.

An attempt to apply current definitions of Native American sacred objects to material from another culture and religion reveals the inadequacy of broad-based definition as a guide to appropriate handling of sacred objects in a museum setting. These guidelines must be established individually for each culture, religion, or tribal group. Traditional Judaism divides ritual objects into two main categories: those that carry a quality of holiness; and those that are essential to the performance of a particular ritual or commandment but that have no intrinsic quality that can be defined as sacred or holy. Once they are no longer in ritual use, only some of the objects in the first category should be treated differently from the way other museum collections are treated. For these pieces, repairs or restoration done by a conservator is inappropriate. For almost all other objects, conservation, repair, or restoration can be carried out without restriction.

Gross, Rachel B. 2021. *Beyond the Synagogue: Jewish Nostalgia As Religious Practice*. North American Religions. New York: New York University Press.

Reveals nostalgia as a new way of maintaining Jewish continuity.

"In 2007, the Museum at Eldridge Street opened at the site of a restored nineteenth-century synagogue originally built by some of the first Eastern European Jewish immigrants in New York City. Visitors to the museum are invited to stand along indentations on the floor where footprints of congregants past have worn down the soft pinewood. Here, many feel a palpable connection to the history surrounding them.



Beyond the Synagogue argues that nostalgic activities such as visiting the Museum at Eldridge Street or eating traditional Jewish foods should be understood as American Jewish religious practices. In making the case that these practices are not just cultural, but are actually religious, Rachel B. Gross asserts that many prominent sociologists and historians have mistakenly concluded that American Judaism is in decline, and she contends that they are looking in the wrong places for Jewish religious activity. If they looked outside of traditional institutions and practices, such as attendance at synagogue or membership in Jewish Community Centers, they would see that the embrace of nostalgia provides evidence of an alternative, under-appreciated way of being Jewish and of maintaining Jewish continuity.

Tracing American Jews' involvement in a broad array of ostensibly nonreligious activities, including conducting Jewish genealogical research, visiting Jewish historic sites, purchasing books and toys that teach Jewish nostalgia to children, and seeking out traditional Jewish foods, Gross argues that these practices illuminate how many American Jews are finding and making meaning within American Judaism today."

Heilman, Samuel C. 1995. *Portrait of American Jews: The Last Half of the 20th Century*. The Samuel and Althea Stroum Lectures in Jewish Studies. Seattle: University of Washington Press.

Has America been a place that has preserved and protected Jewish life? Is it a place in which a Jewish future is ensured? Samuel Heilman, long-time observer of American Jewish life, grapples with these questions from a sociologist's perspective. He argues that the same conditions that have allowed Jews to live in relative security since the 1950s have also presented them with a greater challenge than did the adversity and upheaval of earlier years.

The second half of the twentieth century has been a time when American Jews have experienced a minimum of prejudice and almost all domains of life have been accessible to them, but it has also been a time of assimilation, of swelling rates of intermarriage, and of large numbers ignoring their Jewishness completely. Jews have no trouble building synagogues, but they have all sorts of trouble filling them. The quality of Jewish education is perhaps higher than ever before, and the output of Jewish scholarship is overwhelming in its scope and quality, but most American Jews receive a minimum of religious education and can neither read nor comprehend the great corpus of Jewish literature in its Hebrew (or Aramaic) original. This is a time in America when there is no shame in being a Jew, and yet fewer American Jews seem to know what being a Jew means.

How did this come to be? What does it portend for the Jewish future? This book endeavors to answer these questions by examining data gleaned from numerous sociological surveys. Heilman first discusses the decade of the fifties and the American Jewish quest for normalcy and mobility. He then details the polarization of American Jewry into active and passive elements in the sixties and seventies. Finally he looks at the eighties and nineties and the issues of Jewish survival and identity and the question of a Jewish future in America. He also considers generational variation, residential and marital patterns, institutional development (especially with regard to Jewish education), and Jewish political power and influence.

This book is part of a stocktaking that has been occurring among Jews as the century in which their residence in America was firmly established comes to an end. Grounded in empirical detail, it provides a concise yet analytic evaluation of the meaning of the many studies and surveys of the last four and a half decades. Taking a long view of American Jewry, it is one of very few books that build on specific sociological data but get beyond its detail. All those who want to know what it means and has meant to be an American Jew will find this volume of interest.



Hoffman, Adina, Peter Cole, and S Schechter. 2011. *Sacred Trash : The Lost and Found World of the Cairo Geniza*. 1st ed. Jewish Encounters. New York: Nextbook.

“Sacred Trash tells the story of the Cairo Geniza—a synagogue repository for worn-out texts that turned out to contain the most vital cache of Jewish manuscripts ever discovered.

This tale of buried communal treasure weaves together unforgettable portraits of Solomon Schechter and the other modern heroes responsible for the collection’s rescue with explorations of the medieval documents themselves—letters and poems, wills and marriage contracts, Bibles, money orders, fiery dissenting religious tracts, fashion-conscious trousseaux lists, prescriptions, petitions, and mysterious magical charms. Presenting a panoramic view of almost a thousand years of vibrant Mediterranean Judaism, Adina Hoffman and Peter Cole bring contemporary readers into the heart of this little-known trove, whose contents have rightly been dubbed “the Living Sea Scrolls.” Part biography, part meditation on the supreme value the Jewish people has long placed in the written word, *Sacred Trash* is above all a gripping tale of adventure and redemption.”

HURWITZ, SARAH. 2022. *Here All Along: Finding Meaning, Spirituality, and a Deeper Connection to Life--In Judaism (after Finally Choosing to Look There)*. NEW YORK: RANDOM HOUSE.

After a decade as a political speechwriter—serving as head speechwriter for First Lady Michelle Obama, a senior speechwriter for President Barack Obama, and chief speechwriter for Hillary Clinton on her 2008 presidential campaign—Sarah Hurwitz decided to apply her skills as a communicator to writing a book . . . about Judaism. And no one is more surprised than she is.

Hurwitz was the quintessential lapsed Jew—until, at age thirty-six, after a tough breakup, she happened upon an advertisement for an introductory class on Judaism. She attended on a whim but was blown away by what she found: beautiful rituals, helpful guidance on living an ethical life, conceptions of God beyond the judgy bearded man in the sky—none of which she had learned in Hebrew school or during the two synagogue services she grudgingly attended each year. That class led to a years-long journey during which Hurwitz visited the offices of rabbis, attended Jewish meditation retreats, sat at the Shabbat tables of Orthodox families, and read hundreds of books about Judaism—all in dogged pursuit of answers to her biggest questions. What she found transformed her life, and she wondered: How could there be such a gap between the richness of what Judaism offers and the way so many Jews like her understand and experience it?

Sarah Hurwitz is on a mission to close this gap by sharing the profound insights she discovered on everything from Jewish holidays, ethics, and prayer to Jewish conceptions of God, death, and social justice. In this entertaining and accessible book, she shows us why Judaism matters and how its message is more relevant than ever, and she inspires Jews to do the learning, questioning, and debating required to make this religion their own.



Jackson, Madison. 2020. "More than Memory: Jewish Museums in Eastern Europe." Accessed April 4, 2021. <https://www.europenowjournal.org/2020/01/15/more-than-memory-jewish-museums-in-eastern-europe/>.

For tourists and natives, Jews and non-Jews alike, Jewish museums are often a popular spot in Eastern Europe today. The fact that Jewish museums are popular is a paradox in the very place where most European Jews were murdered. Following the Holocaust, many people never thought any sense of Jewish life or Jewish history would return to the grounds of Europe, let alone that Europe would become host to Jewish institutions, which are common and widespread. In the twenty-first century, almost every East European capital has its own Jewish Museum, preserving and remembering Jewish history in each country in a different way, but all through the institutionalization of memory. Some memorialize the experience of Jews in the Holocaust, some memorialize the Jewish experience during Communism, but all relate the story of Jewish life in that country prior to tragedy, and many following. What distinguishes Eastern European Jewish museums from other Jewish museums around the world? What is so attractive about these memories, which draw crowds to the Jewish museums? In a continent where the number of Jews remaining is quite small, Jewish sites and indications of the vibrant communities that once lived there have a large and active presence. Who is the intended audience of these sites and why is there Jewish tourism in Eastern Europe today? Is the presence for the locals, the Jews who still remain in Eastern Europe? Or, is it for the non-Jewish locals, serving as a way for them to connect to a part of the lost history of their countries? Or, is Jewish tourism simply for the tourists, the foreigners who come from out of town wanting to learn about their ancestors?

"Jewish museums have become a staple of Jewish culture internationally in the post- World War II era, quickly evolving from an adventitious presence in Jewish public life to one of its most prominent fixtures."^[1] The establishment of so many new Jewish museums in Europe has developed a change in the function of Jewish museums; they are now "becoming a forum as much as a treasure box," allowing for dialogue rather than just a place to preserve items.^[2] The new Jewish museums in Europe provide opportunity for activity and a call to return to the museums again and again, instead of existing as places visitors walk into and look at only once. Twenty-first century Jewish museums in Eastern Europe matter because they educate other communities and allow them to reflect on their own experiences, they reopen a story which is untold outside of Europe, they explore the ways in which Jewish history is integral to European history, and they raise awareness of Jewish religion and Yiddish culture.

Like Jewish museums in Eastern Europe, Jewish museums around the world encounter their own parallel issues of how to represent certain pieces of history or culture specific to location. For Jewish museums in Eastern Europe, the challenge tacked on that Jewish museums in Western Europe, The United States, Israel and the rest of the world don't have to confront nearly, if at all, to the same extent, is the challenge of how to represent Yiddish culture within Eastern European society, in a museum. Yiddish brought more than a language to the people who spoke it, but a culture. Its significance during the mid-nineteenth century is a part of Eastern European Jewish history that can't be left out, and Jewish museums in Eastern Europe must find a way to tell the story accurately.

Levitt, Laura. 2020. *The Objects That Remain*. Dimyonot: Jews and the Cultural Imagination. University Park, Pennsylvania: Pennsylvania State University Press.

"A personal memoir and examination of the ways in which the material **remains** of violent crimes, from rape to genocide, inform our experience of, and thinking about, trauma and loss."

Author makes a beautiful connection between the collection of the United States Holocaust Memorial Museum and the contents of police evidence lockers as similar holdings of trauma objects. She compares the two in terms of collecting goals, storage and collection techniques, and accessibility.



Author also explores the term “evidence,” which can be both a charged term and a valuable tool in defending justice.

Ochs, Vanessa L. 2007. *Inventing Jewish Ritual* (version 1st ed.). 1st ed. Philadelphia: Jewish Publication Society

Vanessa Ochs invites her readers to explore how Jewish practice can be more meaningful through renewing, reshaping, and even creating new rituals, such as naming ceremonies for welcoming baby girls, healing services, Miriam’s cup, mitzvah days, egalitarian wedding practices, and commitment ceremonies. We think of rituals—the patterned ways of doing things that have shared and often multiple meanings— as being steeped in tradition and therefore unalterable. But rituals have always been reinvented. When we perform ancient rituals in a particular place and time they are no longer quite the same rituals they once were. Each is a debut, an innovation: this Sabbath meal, this Passover seder, this wedding—firsts in their own unique ways. In the last 30 years there has been a surge of interest in reinventing ritual, in what is called *minhag America*. Ochs describes the range and diversity of interest in this Jewish American experience and examines how it reflects tradition as it revives Jewish culture and faith. And she shows us how to create our own ritual objects, sacred spaces, ceremonies, and liturgies that can be paths to greater personal connection with history and with holiness: baby-naming ceremonies for girls, divorce rituals, Shabbat practices, homemade *haggadot*, ritual baths, healing services. Through these and more, we see that American Judaism is a dynamic cultural process very much open to change and a source of great personal and communal meaning.

Ochs, Vanessa L. 1999. “What Makes a Jewish Home Jewish?” *Crosscurrents* 49 (4): 491–510.

Sztyma T.; JEWISH MUSEUMS IN EUROPE: GENESIS AND PROFILE. *Muz.*, 2019(60): 55-63

In the last decades of the 20th c. and following 2000, a real 'boom' in founding Jewish museums throughout Europe could be observed. A lot of new institutions were established, and old ones were modernized. All this resulting from the growing urge to overcome silence over the Holocaust, to square up with the past, and to open the debate on the multiethnicity of the history of Europe. This, in turn, was favored by the occurring phenomena: Europe’s integration, the fall of the Iron Curtain, and the development of democratic civil societies.

New Jewish museums established in Europe, though inevitably making a reference to the Shoah, are not Holocaust museums as such, and they do not tell the story of the genocide. Their goal is mainly to restore the memory of the centuries of the Jewish presence in a given country, region, and town: they tell this story as part of the history of the given place, and aim at having it incorporated into the social national history. Moreover, their mission is to show the presence and importance of the Jewish heritage in today’s world, as well as to ask questions related to Jewish identity in contemporary Europe. The civilizational conflicts that arose after the relatively peaceful 1990s, outlined a new framework for the activity of Jewish museums which, interestingly, gradually go beyond the peculiar Jewish experience to reach a universal level. With such activities they try to promote pluralism and multicultural experience, shape inclusive attitudes, give voice to minorities, speak out against all the manifestations of discrimination and exclusion. Since these museums deal with such sensitive challenging issues, they have to well master the structure of their message on every level: that of architecture, script, exhibition layout, and accompanying programs, thanks to which they unquestionably contribute to creating new standards and marking out new trends in today’s museology as well as in museum learning.



Taube Foundation for Jewish Life & Culture, United Jewish Appeal, and Center for Jewish Peoplehood Education. 2016. *Jewish Peoplehood and Jewish Museums*. Edited by Shana Penn and Tressa Lynn Berman. *The Peoplehood Papers*, 18, December 2016, Kislev 5777. New York: UJA Federation of New York.

Jewish museums are arbiters of notions of peoplehood: civic-minded and secular at heart, they portray Jewish life as a culture with an enduring legacy that in myriad ways has shaped the societies of which it is a part. Particularly since the end of World War II, Jewish museums have become successful public cultural institutions engaged in the formation, strengthening, and shaping of Jewish identities for Jews and non-Jews alike. Since the end of the Cold War, scholars and curators have reimagined and theorized anew the purposes and possibilities of Jewish museums as they explore the communal experience and offer narratives about the past that illuminate contemporary themes.

In this collection of essays, museum professionals in Europe, Israel, and the United States address themes of peoplehood, identity, nationalism, oppression, and inclusion. The authors discuss the history, religion, culture, customs, and society of which they are a part. They recognize the educational role of the museum and its interpretative responsibility. They are comfortable with new technologies and challenged to attract diverse and young audiences. Some of the museums own collections. Some are history museums; others focus on cultural themes; one is an art museum; another is a heritage museum. Two are in the midst of redesigning their permanent exhibitions. One was founded by a public-private partnership, another owes its origin to an Orthodox religious organization. Several are truly 21st-century museums, having opened only in the last 16 years in symbolically powerful buildings designed by award-winning architects. Two are in renovated buildings — a former mansion and a warehouse. For most, the site on which they're located is a meaningful part of their story. Despite their diversity, each seeks to engage their visitors, Jewish or not, in participatory experiences of cultural and spiritual learning that traverse the boundaries of time and space.

Robinson, George. 2000. *Essential Judaism: A Complete Guide to Beliefs, Customs, and Rituals*. New York: Pocket Books.

"A landmark reference, here is an indispensable one-volume guide to the religious traditions, everyday practices, philosophical beliefs, and historical foundations of Judaism -- everything you need to know about being Jewish. In *Essential Judaism*, George Robinson has created the accessible compendium that he sought when he rediscovered his Jewish roots as an adult. Robinson illuminates the Jewish life cycle at every stage, and lays out many fascinating aspects of Judaism -- the Kabbalah, Jewish mysticism, the evolution of Hasidism, and much more -- while keeping a firm focus on the different paths to living a good Jewish life in today's world."

Roth, Cecil, and Bezalel Narkiss, eds. 1971. *Jewish Art: An Illustrated History* Rev. ed. ed. London: Vallentine, Mitchell.



"A comprehensive history of Jewish art, from antiquity to the present, a volume still considered definitive. The first edition includes 457 plates, many are in color. Written by Cecil Roth (Bezael; 1899-1970), Jewish historian; editor in chief of the first edition of the Encyclopaedia Judaica. "Roth's edited volume appeared in Hebrew in 1956/57 (Tel Aviv: Masadah) and in English in 1961 (New York, McGraw-Hill), and was slightly revised by Bezalel Narkiss in 1971 (London: Vallentine, Mitchell). This impressive collection of twenty essays includes articles by such greats as Roth himself, M. Avi-Yonah, Rachel Wischnitzer, L. A. Mayer, A. M. Haberman, Alfred Werner, and Franz Landsberger. Covering what was known of Jewish artistic creation in the late 1950's, this volume was a landmark, each author setting his or her distinctive specialty and tone to each article. Collectively, this volume was intended to tell the story of the art of a nation, from its Biblical origins through the most contemporary of art by Jews or about Judaism. Even the circular plan of the Galilean village of Nahalal is included in this volume, together with Canaanite goddesses, ancient synagogues, glass from Islamic lands, printed Hebrew books, and the paintings of Raphael and Moses Soyer. Just as Italians, Britons, and Americans have national art forms, so too, argues this volume, do the Jews. This is despite the widely-held notion that Jews don't do art owing to their religion, a conception that this volume comes to set aside. In fact, Roth opens his volume with an apologia: The conception of Jewish Art may appear to some to be a contradiction in terms (p.11). The normalization of the Jews, particularly their national normalization, required that they have a national art, like all of the nations. Roth's book is in many ways the Jewish counterpart to the well-known introduction to the history of art (now multi-authored), Gardner's Art Through The Ages. It is the one-volume statement of the Jewish contribution to the world of art." (Review by Steven Fine)

Sion, Brigitte *A Survey of Jewish Museums in Europe*. Rothschild Foundation (Hanadiv) Europe. 2016: <https://archive.jpr.org.uk/object-eur134>

The goals of the Foundation in conducting this survey were manifold: we aimed to generate a comprehensive picture of the Jewish Museum landscape across Europe, and to identify the most pressing issues, challenges and needs faced by these institutions. We wanted to learn about the mission, philosophy, and methodology of Jewish museums, and better understand their role and position in the cultural and educational realm at large. We were also interested in the level of professionalization of Jewish museums, both in staff training, collection preservation and cataloguing, management, and the ways in which Jewish museums communicate and arrange partnerships with one another. With a better understanding of these issues, we want now to assess the resources needed and the funding priorities for the next five to ten years.

The questionnaire was sent to 120 institutions in 34 countries and received 64 completed forms from 30 countries. The questions addressed eleven broad topics: organization, collections, permanent and temporary exhibitions, facility, visitor services, public programs, visitor demographics, marketing and PR, finances, future plans and needs.

This diverse sample enabled us to get, for the first time, a quasicomprehensive picture of the Jewish museum landscape in Europe, from small community museums to landmarks of "starchitecture;" from institutions boasting thousands of rare objects to others mostly text panels- or technology-based; from museums employing scores of professional staff and interns to synagogues-turned-exhibition halls run by volunteers for a few hours a month. That was precisely the challenge: the large and numerous discrepancies between institutions, depending on their location, their financial and human resources, their political and economic context, the type of visitors they receive, and other contextual considerations.



The results point to four major findings:

1. Transition from museums to multi-purpose hubs;
2. Lack of collaboration and partnerships;
3. Tension between particularistic and universalistic missions;
4. Increasing need to serve a diverse audience.

Wijesuriya, Gamini, ed. 2017. *Asian Buddhist Heritage: Conserving the Sacred*. ICCROM-CHA, Conservation Forum Series 1. Rome, Italy: ICCROM.

https://www.iccrom.org/sites/default/files/2017-11/asianbuddhist_web.pdf

This volume contains the collection of papers presented at the First Annual Forum - Asian Buddhist Heritage: Conserving the Sacred held in Seoul, Republic of Korea in December 2013. The Forum was a result of a collaborative effort between the Cultural Heritage Administration (CHA) of Korea and ICCROM. It is a new thematic program for developing contextual heritage policy guidance and/or principles for the Asian region. While focusing on Asia in particular and contributing to regional capacity building processes, the program aimed at providing benefits on a global scale.

1. to explore, research and debate key themes emerging from the Asian region that have implications for effective conservation and management of heritage; (this focus is most relevant to me)
2. to formulate policy guidance notes and/or principles related to the above themes for improved and effective conservation and management of heritage; and
3. to contribute to capacity building efforts in the region.

While not directly Jewish content, the ideas of sacred art and objects run through this volume.

Zenner, Walter P. 1988. *Persistence and Flexibility : Anthropological Perspectives on the American Jewish Experience*. Suny Series in Anthropology and Judaic Studies. Albany: State University of New York Press.

Using a variety of anthropological approaches, the authors illustrate how the Jewish identity has persisted in the United States despite great subcultural variation and a wide range of adaptations. Within the various essays, attention is given to both mainstream Jews and to the Hasidim, Yemenites, Indian Sephardim, Soviet Emigres, and "Jews for Jesus." Institutions such as the family, the school, and the synagogue, are considered through techniques of participation, observation and in archeological research. *Persistence and Flexibility* provides a means of viewing the Jewish community through the prism of key events, or rituals, and symbols.



Antisemitism and “antisemitica” in collections

“500 Years of Antisemitic Propaganda.” United States Holocaust Memorial Museum.

[//www.ushmm.org/collections/the-museums-collections/collections-highlights/500-years-of-antisemitic-propaganda-the-katz-ehrental-collection](https://www.ushmm.org/collections/the-museums-collections/collections-highlights/500-years-of-antisemitic-propaganda-the-katz-ehrental-collection).

***Confronting Antisemitism: Activating Archives, Libraries, and Museums in the Fight Against Antisemitism.* Conference Presented by Center for Jewish History. October 17, 2021.**

https://www.youtube.com/playlist?list=PLdXJlaq_fr1afz_Juj6V8MI4fbh1q2aQa

***Museum Intensive: New Perspectives on Collecting Antisemitism.* 2022. Workshop Series Presented by Council for American Jewish Museums.**

Antisemitism Education Initiative at UC Berkeley - puts forth many issues that are part of contemporary dialogue around antisemitism

<https://jewishstudies.berkeley.edu/antisemitism-education/antisemitism-antisemitism-training-film/>

American Jewish Historical Society. 1978. “American Jewish History.” Volume 105, Number 3, July 2021.

<https://muse.jhu.edu/issue/46098>

January/April 2021 issue of the Journal American Jewish History, devoted to the topic of American antisemitism (see esp. essays by Kranson and Tevis)

Grinspan, Jon, and Peter Manseau. 2022. “Opinion | It’s 2086. This Is What American History Could Look Like.” *The New York Times*, January 6, 2022, sec. Opinion.

<https://www.nytimes.com/2022/01/06/opinion/jan-6-shaman-past-future.html>.

Lipstadt, Deborah E. 2019. *Antisemitism : Here and Now* First ed. New York: Schocken.

<https://www.penguinrandomhouse.com/books/533182/antisemitism-by-deborah-e-lipstadt/>

“Over the last decade there has been a noticeable uptick in antisemitic rhetoric and incidents by left-wing groups targeting Jewish students and Jewish organizations on American college campuses. And the reemergence of the white nationalist movement in America, complete with Nazi slogans and imagery, has been reminiscent of the horrific fascist displays of the 1930s. Throughout Europe, Jews have been attacked by terrorists, and some have been murdered.

Where is all this hatred coming from? Is there any significant difference between left-wing and right-wing antisemitism? What role has the anti-Zionist movement played? And what can be done to combat the latest manifestations of an ancient hatred? In a series of letters to an imagined college student and imagined colleague, both of whom are perplexed by this resurgence, acclaimed historian Deborah Lipstadt gives us her own superbly reasoned, brilliantly argued, and certain to be controversial responses to these troubling questions.”



McCarroll, J. E, A. S Blank, and K Hill. 1995. "Working with Traumatic Material: Effects on Holocaust Memorial Museum Staff." *American Journal of Orthopsychiatry* 65 (1): 66–66.

<https://psycnet.apa.org/doiLanding?doi=10.1037%2Fh0079595>

Preparation for the opening of the United States Holocaust Memorial Museum in Washington, D.C., in April 1993, exposed workers to potentially disturbing personal artifacts of Holocaust victims and other reminders of the horrors of the Holocaust. The process of psychological consultation is described, and the resultant approaches to interventions designed to lower distress among museum workers and volunteers are discussed.

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September 8, 2021. <https://jewishreviewofbooks.com/american-jewry/11584/from-pittsburgh-to-the-holocaust/>.

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"let's recap some lessons from this. So first, if you are the type, like the shirtless dancing guy that is standing alone, remember the importance of nurturing your first few followers as equals so it's clearly about the movement, not you. The biggest lesson, if you noticed -- did you catch it? -- is that leadership is over-glorified. Yes, it was the shirtless guy who was first, and he'll get all the credit, but it was really the first follower that transformed the lone nut into a leader. So, as we're told that we should all be leaders, that would be really ineffective. If you really care about starting a movement, have the courage to follow and show others how to follow. And when you find a lone nut doing something great, have the guts to be the first one to stand up and join in."

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“In this issue we bring a wide-ranging collection of voices. From award-winning author Yossi Klein Halevi to Avi Baran Munro, a day school head in Pittsburgh; from social activist Sara Liss to psychologist Michaela Ambrosius and, of course, educators—veterans and newcomers, formal and informal, and from those dealing with students of all ages. As always, we hope that this journal issue brings not only insights and ideas, but questions with which to grapple and content to process in that grappling. Together, we can help our students grow more resilient, more capable of dealing—as Jews—with the uncertain world in which they live.”

On definitions:

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