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Deliverable 4.6

Final report on developing an international community of experts in preserving, mapping, cataloguing and curating Holocaust collections and linked data

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Abstract (for dissemination)	Following up on Deliverable 4.3, this deliverable summarizes the activities of the Information and Reference Services Expert Group, and the Holocaust Photographs Expert Group between September 2022 and February 2025, and evaluates the expert group in regards to challenges in operating and maintaining the groups, membership participation, activities and group project output. In addition, it will briefly address the possible future of expert groups in EHRI-ERIC.
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1   Introduction

The development of international communities of experts has played a central role in EHRI since the start. EHRI made great advances in connecting international experts with regard to Holocaust documentation from a large range of areas: collection management, preservation, conservation, cataloguing, and access.

In Task 4.1, "*Develop an international community of experts in preserving, mapping, cataloguing and curating Holocaust collections and linked data*", two expert groups were established: the Information and Reference Services Expert Group and the Holocaust Photographs Expert Group. The methodology for establishing the expert groups, the composition of the groups, as well as the activities of the two groups between March and August 2022, were detailed in **Deliverable 4.3** (August 2022).

This deliverable summarizes the activities of the two groups between September 2022 and February 2025, and evaluates them in regards to challenges in operating and maintaining the groups, membership participation, activities and group project output. In addition, it briefly addresses the possible future of expert groups in EHRI-ERIC.

2   Activities of the Expert Groups

While the activities of the Expert Groups in much of 2022 were restricted to Zoom meetings and exchanges on EHRI's Basecamp platform due to the Covid pandemic, by the end of 2022, and in 2023 and 2024 we were able to organize in-person workshops as well.

2.1   Information and Reference Services Expert Group

2.1.1   Zoom Meetings

Following the summer break, we resumed our activities in September 2022 with a thought-provoking Zoom session that examined the contrasting realities of Holocaust archives with varying resources. Bettina Malka-Igelbusch, Director of the Reference and Information Services Department at Yad Vashem Archives, provided an in-depth presentation on the department's methodology and the extensive services it offers. In contrast, Alessandro Matta, Founder and Director of the Association Memoriale Sardo della Shoah in Cagliari, Italy, shared insights into the challenges and strategies of operating a smaller institution with limited resources. As a valuable contribution to the group, Alessandro also provided access to his institution's extensive database, which contains over 12,000 films related to the Holocaust and Jewish history.

Additional Zoom sessions were held during the reporting period, some featuring guest lectures and presentations. Two noteworthy talks focused on 1. genealogical research and legal perspectives and 2. researcher perspectives on archival use. The first interactive presentation was given by the lawyer and genealogist Rony Golan, known for integrating legal expertise with genealogical research. Through his work, Golan has successfully traced potential heirs and reunited families separated by the Holocaust. He led an engaging discussion on the intersection of Holocaust archival materials, privacy laws, and inheritance cases. Participants were invited to explore case studies and discuss ethical and legal dilemmas related to archival access. The second lecturer was Ewa Wiatr, a historian from the Center for Jewish Research

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at the University of Łódź, who shared her extensive research on the Łódź Ghetto and Holocaust-era Poland. In her lecture, *Journeys through Archives and Records – Reflections of a Researcher of the Łódź Ghetto*, she provided firsthand insight into how archives serve as critical tools for historical reconstruction, emphasizing the role of reference services in scholarly investigations.

Following up on the first in-person workshop the group held in Munich in 2023 (see below), group member Areti Makri, a Reference Archivist and Documentation Specialist at the General State Archives–Historical Archives of Macedonia in Greece, gave a detailed presentation on cataloguing methodologies and the various tools she utilizes. Her session sparked a productive discussion, leading to reflections and conclusions drawn from the Munich workshop.

These virtual sessions provided an essential platform for knowledge exchange, collaboration, and the continuous refinement of methodologies in archival research and reference services.

A final joint online meeting took place in February, 2025 – see below 2.2.1

2.1.2   In-person Workshops

2.1.2.1 Workshop in Munich 2023

Some 20 members of the EHRI Reference and Information Services Group, as well as the WPL and staff of the Leibniz Institute of Contemporary History (IfZ) , gathered for the group's first in-person workshop at the IfZ in Munich, Germany on 22-23 November, 2023. The intensive workshop focused on strengthening reference services, addressing challenges in archival accessibility, and fostering collaboration among Holocaust research institutions. The workshop brought together archivists, researchers, and information professionals from multiple institutions, all dedicated to improving access to Holocaust-related materials and enhancing methodologies in archival reference services. The workshop program was formulated based on a survey of group members regarding topics of interest.

EHRI's Mission and Challenges: The workshop opened with an introduction by WP4 leader Angel Chorapchiev from YV, who provided an overview of EHRI's mission and ongoing challenges in coordinating efforts across diverse institutions and datasets. Angel emphasized the necessity for the Reference and Information Services Group to take on a more proactive role within EHRI, ensuring that the expertise of reference professionals contributes directly to the organization's broader objectives.

Anna Ullrich, Research Associate, Center for Holocaust Studies, IfZ, and EHRI Program Manager and Work Package Leader, then presented key findings from EHRI's surveys on research trends and user needs. She highlighted the ongoing updates to the EHRI Portal and the importance of fellowship and training programs, not just for researchers but also for reference professionals. Her presentation identified significant gaps in Holocaust research, such as underexplored topics including post-Holocaust trials, displaced persons (DP) camps, and the broader consequences of the Holocaust. Other emerging areas of research include the intersection of Holocaust studies with colonial studies and genocide research, Jewish rescue efforts, the experiences of elderly people in ghettos, and the persecution of Roma and Sinti communities. The discussion also addressed the growing role of interdisciplinary approaches, integrating literature, art, and digital humanities. Despite these advancements, challenges such as the unavailability of key archival sources persist, underscoring the need for continuous updates and international cooperation.

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Archival Reference Services and Outreach: The second session delved into key issues in reference and archival services, focusing on outreach, accessibility, and challenges in engaging with diverse user groups.

Anna Hirsh from the Melbourne Holocaust Museum shared insights into the museum's transformation from a grassroots survivor-led initiative into a professional institution. The museum's collections span prewar, wartime, and postwar materials, incorporating both documentary and audiovisual resources. Hirsh highlighted the impact of the COVID-19 pandemic, noting that it led to a renewed interest in Holocaust history and an increase in personal item donations from survivors and their families. The museum now faces the challenge of uniting and consolidating this growing body of information while maximizing its historical and social value. A notable initiative involves engraving Stars of David with victims' and survivors' names to honour their memory. Additionally, the museum is working on a project documenting Jewish immigration restrictions to Australia, using archival research to reconstruct the experiences of those affected. Another area of focus is the use of artificial intelligence, particularly facial recognition technology, to assist in identifying individuals in archival photographs.

Hallel Yadin from the YIVO Institute for Jewish Research provided an overview of the institution's extensive collections, which include the largest archive on prewar Jewish life in Eastern Europe. YIVO has recently acquired a professional research archivist, which has strengthened its ability to support genealogical research. The institution's collections include unique items such as records of Nazi administration, historical antisemitism, and rare materials on the postwar institutional aftermath of the Holocaust. Yadin highlighted key challenges, including language barriers and the public's lack of familiarity with primary sources and archival methodologies. To address these issues, YIVO has engaged in educational initiatives, including workshops and online programs, to guide users in developing effective research questions. Efforts to digitize and index materials are also underway, with the aim of making the collections more accessible. However, manual indexing remains slow, necessitating innovative solutions such as collaborations with volunteers and the use of Landsmannschaften records to extract important data on Jewish communities.

The discussion expanded to consider broader outreach strategies. Participants suggested drawing inspiration from other institutions engaged in genealogical research, creating historical background workshops, and improving public-facing educational tools. The session concluded with a recognition of the need for standardized reference services and a network of institutions that could refer users to the most relevant sources.

GDPR and Privacy Regulations in Archival Work: A key concern in archival reference services is navigating privacy regulations while maintaining public access to historical records. Esther Julia Howell from IfZ provided an in-depth analysis of GDPR (General Data Protection Regulation) and its implications for private archives. She outlined the GDPR's six data protection principles[1] that institutions must adhere to when processing personal data. While GDPR is primarily designed for data protection, the German privacy law that implements the GDPR provides for exemptions for archiving in the public interest and historical research. However, questions remain about whether the exemption for archiving in the public interest extends to private archives.

One of the main challenges discussed was the difficulty of determining when personal data can be made publicly accessible. Howell explained the importance of conducting risk

[1] The six data protection principles are lawfulness; fairness and transparency; purpose limitation; data minimisation; accuracy; storage limitation; confidentiality and integrity

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assessments to weigh the legitimate interest of access against privacy concerns. Institutions must consider factors such as the sensitivity of the data, whether subjects were aware that their information might be publicly available, and whether the individuals in question were involved in legal or religious matters that might complicate disclosure. While data security measures do not require absolute protection, institutions must demonstrate reasonable efforts to safeguard personal information.

The discussion also touched on the acquisition of private collections and the necessity of clear legal agreements with donors. GDPR compliance requires institutions to limit data collection to what is necessary for archival purposes. Howell emphasized the importance of staff training to ensure proper data handling and the implementation of IT security measures to prevent breaches. In the event of a data breach, institutions must conduct risk assessments and notify authorities when necessary.

Participants acknowledged the dual role that many professionals play as both archivists and researchers, which can create ethical dilemmas in handling sensitive materials. A suggestion was made to publish a guide on GDPR issues from an archival perspective, offering practical solutions for navigating legal and ethical considerations.

Collection Development and Cataloguing Challenges: Felicia Williamson from the Dallas Holocaust and Human Rights Museum provided an overview of her institution's collection, which focuses on survivor and liberator testimonies from Texas and neighbouring states. The collection is built exclusively through private donations rather than institutional acquisitions, ensuring that it complements rather than competes with existing museum collections. A central theme in her presentation was the importance of storytelling – highlighting both survivor experiences and the perspectives of those who participated in liberation efforts.

Liviu Carare from USHMM addressed staffing challenges and the backlog in cataloguing, a common issue for many institutions. The discussion underscored the need for improved cataloguing efficiency to enhance discoverability and usability of archival materials.

Reflections and Conclusions: The workshop concluded with reflections from participants on the key themes discussed. Several critical points emerged:

- There is a need to prioritize collaboration and networking among institutions, allowing for greater resource-sharing and mutual assistance in archival searches. The EHRI Expert Lab was highlighted as a potential tool for connecting researchers with relevant databases, such as the Arolsen Archives.

- Standardization of reference services, including best practices for assisting researchers, was identified as an important goal. Participants suggested creating an FAQ document to address common challenges in archival reference work.

- Cataloguing practices vary widely across institutions, raising the question of how to balance deep cataloguing with the use of finding aids. Some institutions struggle with minimal metadata, making it difficult to locate documents efficiently.

- Ethical considerations around GDPR and privacy regulations continue to pose challenges, particularly regarding the online publication of materials containing personal data. A structured discussion within the group could help clarify best practices.

Overall, the workshop underscored the importance of collaboration, the need for ongoing training and resource development, and the critical role of archivists in ensuring access to Holocaust-related materials. The discussions set the stage for future initiatives, including the

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development of standardized reference services, enhanced digital accessibility, and strengthened ethical guidelines for handling sensitive archival materials.

(See Annex 1 for full workshop program.)

2.1.2.2 Joint Workshop in Amsterdam 2024
See 2.2.2.2 below

2.2 Holocaust Photographs Expert Group

2.2.1 Zoom Meetings and Activities

By the end of EHRI-3, the Holocaust Photographs Expert Group had (besides project representatives) 29 members.

In August and September 2022, the group focused, in discussion threads on the Basecamp site, on the issues of copyright and best practices. A concept regarding the latter topic (proposed by group member Christoph Kreutzmüller) spoke of four categories:

- *How to find (new) images* – Best practice strategies for tracing photos (from archives to attics)
- *How to keep the picture* – Best practice procedures for archiving and digitizing photos (from cracks to high res)
- *How to guide the gaze* – Best practice procedures for looking closely at photos (beyond Panofsky)
- *How to show pictures* – Best practice procedures for presenting photos (from exhibitions to power points).

On 6, 12 and 13 October, 2022, smaller ("breakout") Zoom meetings were held to increase the contacts, to inform, to allow for discussion, and to see how to move forward in the months leading up to the in-person workshop foreseen for the end of 2022.

On 19 October, 2022, the group members were asked to respond to six questions about the expert group. A collated response was prepared from 23 anonymized responses. It was shared with the group in early November. (See Annex 2 for the survey questions and collated responses.)

An online meeting on 14 November, 2022 discussed the survey and the upcoming workshop. On 18 January 2023 another Zoom meeting discussed the list of recommended repositories and questions relating to cataloguing Holocaust photographs. Both issues were first addressed by the first in-person workshop of the group in Budapest a month earlier (see 2.2.2.1). Additional discussion was held on the next steps in the group's activities in 2023. A planned meeting in February had to be cancelled due to health problems of the scheduled presenter.

Partly as an outcome of an online meeting on 25 May, 2023, the focus of the group shifted toward issues of cataloguing. In two online meetings in October, 2023 and on 1 February, 2024, four presentations and discussions took place under the rubric "Cataloguing Holocaust Photographs: Behind the Scenes." Representatives of four major repositories: YV (Maaty Frenkelzon, Photo Archives), NIOD (Harco Gijsbers, Image Collection Specialist and WWII Image Bank Manager), USHMM (Colleen McFarland Rademaker, chief archivist), and MS (Lior Lalieu, Photo Library Manager). Summary findings were shared in writing afterwards. Thereafter, the plan conceived earlier, to compose a 'best practices' document, was

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reconsidered and found to be too challenging for an expert group that could meet almost exclusively online.

In subsequent plenary group meetings online in April and June 2024, and in smaller online meetings with selected members, two other decisions took shape. The first was to hold an in-person meeting discussing specific sets of photographs and ongoing projects, convening in Amsterdam in September 2024. (Consequently, it was decided that this would be beneficial for the Information and Reference Services Group as well, and it took shape as a joint workshop.)

The second decision, implemented over the course of many months, became the online "EHRI Bibliography of Photography and the Holocaust." This new EHRI resource is the outcome of a group effort by a core team of five (chaired by Karel Berkhoff) plus seventeen contributors and advisors. In February, 2025, the bibliography became available in open access at Zotero | Groups > Photography and the Holocaust.

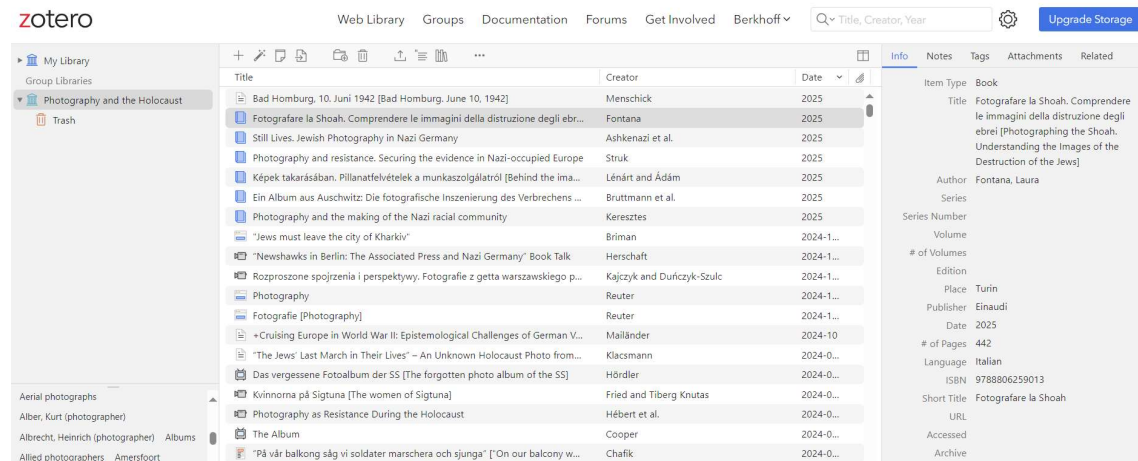*Image 1: Screen-print from the "EHRI Bibliography of Photography and the Holocaust", on the Zotero platform*

Featuring over 1,000 entries in multiple languages, it lists and annotates paper and digital materials, as well as (audio)visual recordings, that involve photographs related to the persecution and murder of the Jews in Europe from 1933 to 1945, including its aftermath. To a large degree, tags (keywords) enable searches by photographer, place, or theme. There is no question that this product (not foreseen in the DoA for EHRI-3) is the most comprehensive tool on the topic of Holocaust photographs ever made. The bibliography is expected to benefit researchers, teachers, students, and the general public. For example, users can start by watching a book or panel presentation.

On 20 February, 2025, a concluding Zoom meeting brought together members of both the Reference Services Expert Group and the Holocaust Photographs Expert Group. This collaborative discussion reinforced the importance of cross-disciplinary approaches in Holocaust research and archival work, fostering stronger networks among professionals dedicated to preserving and interpreting Holocaust history. The Holocaust Photographs Expert Group presented its online "EHRI Bibliography of Photography and the Holocaust" as a new EHRI resource.

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2.2.2   In-person Workshops

2.2.2.1 Workshop in Budapest 2022

On 7-8 December, 2022, a diverse group of nineteen scholars, educators, and archivists from ten different countries gathered in Budapest for an in-depth discussion on a complex and often challenging category of historical records: Holocaust photographs. While these images are widely recognized as crucial evidence of the atrocities committed during the Holocaust, a closer examination reveals the complexities surrounding their interpretation, use, and accessibility. The event aimed to address these challenges, fostering dialogue among experts from various disciplines.

This gathering marked the first in-person meeting of the international Holocaust Photographs Expert Group. The event was co-organized and co-sponsored by the Holocaust Memorial Center (HMC) in Budapest, Hungary, which provided a platform for meaningful discussion and exchange of expertise.

The first day of the meeting featured a public conference titled *Reflections on Images of the Holocaust in Central and Eastern Europe*. The conference opened with a compelling keynote speech by veteran researcher Janina Struk, who has extensively studied the role of photographs in Holocaust historiography. Struk emphasized how, for decades, Holocaust images were often regarded merely as illustrative material rather than being critically analysed as historical sources in their own right. Her address set the tone for the discussions that followed, highlighting the need for a more nuanced and responsible approach to these powerful yet sensitive visual records.

The conference continued with a series of thought-provoking presentations by esteemed scholars, including Maaty Frenkelzon, Tom Haward, András Lénárt, Adrian Cioflâncă, Christoph Kreutzmüller, Tal Bruttmann, and Ramona Bechauf. Each speaker brought a unique perspective to the table, addressing various aspects of Holocaust photography, such as its historical context, ethical considerations, and implications for public memory. The sessions sparked lively and insightful discussions, reflecting the participants' shared commitment to advancing research and promoting responsible use of these images. All presentations, in English with live translation into Hungarian, were streamed live on Zoom and Facebook, and the audio-visual recording was made later available on YouTube.

On the second day, the expert group convened for a closed workshop, allowing for a more focused and collaborative exchange. The discussions centred on identifying concrete steps to enhance access to Holocaust photographs while ensuring adherence to ethical guidelines and historical accuracy. Participants explored strategies for improving archival practices, fostering international cooperation, and developing best practices for researchers, educators, and the broader public. The workshop marked a significant milestone in the group's efforts to create a framework that balances accessibility with the sensitive nature of these historical records.

The two-day event in Budapest not only strengthened professional networks among experts in the field but also laid the groundwork for future initiatives aimed at preserving and responsibly utilizing Holocaust photographs. By bringing together specialists from multiple disciplines and fostering cross-border collaboration, the meeting underscored the importance of a collective approach in addressing the challenges posed by this crucial yet complex historical material.

(See Annex 3 for the full conference and workshop program.)

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2.2.2.2 Joint Workshop in Amsterdam 2024

The joint workshop for both EHRI Expert Groups (Reference Services experts and experts in Holocaust photographs) took place in Amsterdam on September 23-24, and was hosted by NIOD and the Royal Netherlands Academy of Arts and Sciences. As Holocaust-related photographs and photograph collections are a common interest of both groups, this topic was chosen as the focus of the workshop. It brought together about forty reference archivists, photo archivists, and photo researchers, who discussed concrete sets of images under the expert guidance of group members Professors Hilary Earl (Nipissing University, Canada) and Simone Gigliotti (Royal Holloway, University of London), who were also instrumental in planning the event. The discussions focused on challenges related to Holocaust-era photographs, archival accessibility, and the ethical considerations of historical research.

The first day opened with a presentation by Felicia Williams from the Dallas Holocaust and Human Rights Museum, who highlighted the difficulties in verifying the authenticity and provenance of mass-reproduced photographs. She discussed cases where donors insisted on the authenticity of images despite conflicting research findings and the challenges in dealing with second-generation donations, where descendants have limited knowledge of the materials they inherit. She also addressed the dilemma of engaging with Holocaust deniers when photographic evidence is uncertain. One example concerned a photograph allegedly depicting a massacre in Italy, which was eventually traced back to Yugoslavia. This case sparked a broader discussion on methods for analyzing Holocaust photographs, including examining uniforms, insignia, weather conditions, and photographic formats.

The morning session continued with Karel Berkhoff's presentation on Holocaust-era photographs, including a lesser-known image of Babyn Yar. He introduced a series of photographs showing SS and police units with victims arriving at the execution site and discussed an unknown photograph of perpetrators. Participants debated the significance of details in these images, such as the presence of Ukrainian women who may have been seeking looted belongings from Jewish victims.

A Lightning Talks session followed, featuring several case studies. Lior Inbar from Ghetto Fighters' Museum shared two complex research inquiries, one involving an individual known as "Mr. Pelzig," whose real name was later revealed as Oskar Rendler, and another case involving a prolonged request for research that tested the limits of archivists' responsibilities. Aliki Arouh from the Archives of the Jewish community of Thessaloniki presented examples from her work in genealogy research, including a case where a man believed his grandfather had been a chief rabbi, only to discover he had been a lemon seller. Another inquiry involved an Israeli woman named Dorit, who believed she was named after her father's twin sister, only to learn that the sister's name had actually been Daisy.

Dora Pataricza from Åbo Akademi University in Finland presented the digitization project of the Szeged Jewish Community Archives, aiming to reconstruct deportation lists and catalogue thousands of documents. Lukasz Myszala from the University of Haifa provided insights into Polish regulations on public access to archival materials, particularly concerning copyright restrictions. Elliott Wrenn from USHMM introduced the museum's new self-service download system for researchers.

Felicia Williamson explored the complexities of researching donor family histories, emphasizing the emotional weight of historical materials. She recounted a case where a donor, reluctant to discuss his uncle's past, simply handed over a family album and walked away. This highlighted the personal struggles often intertwined with archival donations. Similarly, she presented an instance where a woman identified her uncle in a Holocaust-era photograph, only to later confirm that the man in the image was someone else.

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The day concluded with an online presentation by Jürgen Matthäus from the USHMM on efforts to verify the infamous "Last Jew in Vinnitsa" photograph, using war diaries and Luftwaffe albums to cross-reference details. Foeke Postma from Bellingcat discussed open-source investigative methods for analyzing historical photographs.

The second day of the workshop began with a lecture focused on Jewish children who survived the Holocaust under false identities. Greta Barak from the Ghetto fighters' museum presented case studies from different countries, illustrating how children were hidden by non-Jewish families and later struggled with identity issues. One example was Anita Wachs, who survived as a Christian child and was forced to hide her true origins, even among people who meant well. Another case involved Maurice Glueck, a Belgian child hidden by a family friend, whose father survived Auschwitz and reclaimed him after the war. A third case examined Simone Wijler from the Netherlands, who was hidden and later adopted by a Dutch resistance member's widow. The psychological impact of these experiences, including struggles with belonging and memory, was a recurring theme.

Silvia Antonucci from the Archives of the Jewish community of Rome provided an overview of archival photographs from the Rome Ghetto round-up, noting the challenges of identifying individuals in deportation records and the lack of direct photographic documentation of victims. She discussed the Fondo Salvatore Fornari collection, which captures images of Jewish life in Rome before and after the Holocaust.

A second Lightning Talks session featured a range of projects. Angela Shapiro introduced the "Gathering the Voices" initiative in Scotland, which collects survivor testimonies and incorporates innovative educational tools such as computer games and comics. Alina Bothe presented the "#LastSeen" project, which aims to collect and analyze images of deportations across Nazi-occupied Europe. Anna Hirsh from the Melbourne Holocaust Museum explored the potential of AI in identifying Holocaust-era photographs.

András Lenárt from the Holocaust Memorial Center in Budapest examined photographs from Hungary's Forced Labor Service, noting that many victims' albums depict life before deportation in an effort to maintain a sense of normalcy. László Csősz from the Hungarian Jewish Museum and Archives analyzed the Budapest Album by Yevgeny Khaldei, highlighting ethical questions about displaying unidentified photographs of Holocaust victims.

The EHRI Expert Groups workshop in Amsterdam was a valuable and successful event that fostered meaningful discussions and collaborations among archivists, historians, and researchers working with Holocaust-related materials. Participants from both expert groups highlighted the importance of in-person exchanges, which significantly complemented previous virtual meetings and enhanced professional relationships.

The workshop concluded with a reflection on the future of EHRI's work. While the EHRI-3 project is ending, participants expressed a desire for maintaining collaboration and continuing discussions on Holocaust research, archival challenges, and historical photography analysis. This workshop reinforced the importance of combining historical expertise with technological advancements while navigating ethical dilemmas in Holocaust archival research. Future efforts will require sustained cooperation, digital innovation, and sensitivity to the personal and historical weight of Holocaust documentation.

(See Annex 4 for full workshop program.)

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3 Evaluation

3.1 Challenges in Operating and Maintaining the Expert Groups

Maintaining a group of people, broadly dispersed geographically (Europe, Israel, N. America, Australia), all who have full agendas and schedules, is a particularly challenging endeavor. Additionally, factors such as the inability to meet in-person early on in the formation of the groups due to the Covid pandemic, and a certain degree of "Zoom fatigue" (also due to Covid) contributed to the challenge of maintaining cohesion and stimulating the active, ongoing participation of large numbers of the group members.

Notwithstanding, both groups held successful in-person workshops with the core, active group members, and several stimulating Zoom sessions. Both groups considered and later abandoned the idea of composing a best practices document, as it proved too challenging given the schedules of group members. However, the Holocaust photographs group did compile the "EHRI Bibliography of Photography and the Holocaust", a very impressive contribution from this volunteer group.

Regarding EHRI services, many attendees highlighted how EHRI has expanded their professional networks and provided crucial resources for their institutions.

3.2 Toward the Future

Looking ahead, there is strong interest in maintaining connections beyond the conclusion of EHRI-3 in February 2025. This interest was shared also by the participants in the joint workshop in Amsterdam in September 2024. In response to a short questionnaire distributed to the experts from both groups, most respondents expressed a desire for continued collaboration through online groups or forums for knowledge sharing, regular virtual meetings, mailing lists or directories to facilitate direct communication among members, continued professional collaboration on archival and research projects, and future annual or bi-annual in-person workshops and conferences. Several group members emphasized the importance of ongoing knowledge exchange, as their institutions continue to receive and process Holocaust-related materials. Therefore, such possibilities and the forms under which they can be implemented could be further explored in the framework of EHRI-ERIC through the already existing and future National Nodes, working groups and training programs.

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Annex 1

EHRI REFERENCE AND INFORMATION SERVICES GROUP WORKSHOP

21-22 November 2023

Leibniz Institute of Contemporary History (IfZ), Munich

- PROGRAM -

Tuesday | 21 November 2023

09:00- 09:10   **Welcome and Introductions**

Naama Leibman Shilo, Director, Cataloguing and Accessibility Department, Archive Division, Yad Vashem; EHRI Reference and Information Services Group Coordinator

09:10- 09:30   **Presentation/Update on EHRI**

Angel Chorapchiev, Head of Archival Acquisitions in Eastern Europe, Archives Division, Yad Vashem; EHRI Work Package Leader
Hillel Solomon, Projects, Archives and Museums Divisions, Yad Vashem; EHRI Reference and Information Services Group Coordinator

09:30-10:30   *Research Trends and User Needs - Results from EHRI Surveys on the Present and Future of Holocaust Research*

Dr. Anna Ulrich, Research Associate, Center for Holocaust Studies, Leibniz Institute for Contemporary History; EHRI Program Manager and Work Package Leader

10:30-10:40   **Coffee Break**

10:40-12:00   *Issues in Archival Reference and Information Services: Target Audiences and Outreach*

Johannes Beermann-Schön, Head of Archives, Fritz Bauer Institute, Germany
Anna Hirsh, Manager of Collections and Research, Melbourne Holocaust Museum, Australia
Hallel Yadin, Archivist, Yivo Institute for Jewish Research, USA

12:00-13:00   **Lunch – IfZ**

13:00-13:50   *Issues in Archival Reference and Information Services: Technical Issues and Thematic and Chronological Boundaries of Holocaust Archives*

Tereza Meizels, Archive Manager and Curator, Beit Theresienstadt, Israel
Lior Inbar, Archives and Research, Ghetto Fighters' House, Israel

13:50-14:30   **Departure for Jewish Museum Munich**

14:30-16:00   *"Munich Displaced: The Surviving Remnant" – A Guided Tour at the Jewish Museum Munich*

19:00   **Dinner in the Einstein Restaurant (Sankt Jakobs Platz 18, adjacent to the Jewish Museum)**

Wednesday | 22 November 2023

08:50-09:30 **Departure from hotel to White Rose Memorial Monument**

09:30-10:30 **Guided Tour at White Rose Memorial Monument**

11:00-12:00 **Fear Not! Applying the European General Data Protection Regulation (GDPR) in Private Archives**

Dr. Esther Julia Howell, Deputy Head of the Archives, Leibniz Institute for Contemporary History

12:00-12:10 **Coffee Break**

12:10-13.40 **Issues in Archival Reference and Information Services: Collection Sources, Cataloguing, Originals vs. Copies, Accessibility, Challenges and Dilemmas**

Bettina Malka Igelbusch, Director, Reference and Information Services Department, Archives Division, Yad Vashem, Israel
Felicia Williamson, Director of Library and Archives, Dallas Holocaust and Human Rights Museum, USA
Liviu Carare, Reference Librarian, US Holocaust Memorial Museum, USA
Areti Makri, Reference Archivist-Documentation Specialist, General State Archives-Historical Archives of Macedonia, Greece

13.40-14:40 **Lunch - IFZ institution**

14:40-15:30 **Reflection and Conclusio**n

Survey of members of the Holocaust Photographs Expert Group

Distributed via Basecamp and email from October 19, 2022
Collated response based on 23(24) respondents (of 27 members) as of November 4, 2022

1/ What do you think about the expert group setting out to define *Holocaust photographs*?

1/ We should make no such attempt
Selected by **5** respondents. Comments:

-*the scope of what can be an Holocaust photo is wide – from an empty store owned by a Jew to people leaving a town, from individual photos to various daily life photos, and not only violence photos which are usually seen as "Holocaust photographs".*

-*I think it's not the same point of view and same process, if you are historian or if you are generalist expert in Shoah iconography (That I am) So it's interesting to compare and discuss.*

-*it is an interesting academic question but can't see the relevance for the expert group - but having said that it is not clear what the expert group wants to achieve!*

-*This is a thankless and difficult task. We would need to define what makes a Holocaust photograph: is it the presence of Jewish victims in the photograph? Do the perpetrators need to be in the photograph? Does it matter who took the photograph—perpetrator, resistance, witness, liberator, or victim (concentration camp or ghetto inmate? What about propaganda photographs, such as images taken by Jews of Jewish life but which have been recaptioned by Nazi propagandists, such as those working for Der Stürmer? Are photographs of Jews presented in German "race hygiene" texts, even in pre-war publications, Holocaust photographs? Most Holocaust institutions and archives probably have much broader collecting mandates that might include pre-war Jewish life, propaganda imagery, liberator photography, as well as photographs of killings.*

-*this question needs to be rethought in the light of renewed epistemological and methodological considerations specific to this archival documentation. In the same time, the group can combine it with 4*

2/ We should rather refer to IHRA's Guidelines for Identifying Relevant Documentation for Holocaust Research, Education and Remembrance, https://www.holocaustremembrance.com/resources/reports/guidelines-archival-documentation

Selected by **4** respondents. Comment by one:
-and discuss how it applies (or might need to get modified to apply) to photographs
Additional comment (by fifth respondent): *I need to read/know more about these guidelines before answering*

3/ We should rather start with analyzing the photographs that most group members will likely consider *Holocaust photographs* – and there make distinctions, for example *authorship known* vs. *authorship unknown*
Selected by **7** respondents. Comments:

-I think we have so many good people from the field, let us start there – in the field

-Yes, a good starting point. But maybe starting here, bearing the IHRA guidelines in mind, we could later try to define "holocaust photos"

-And I would also include examples of different types of photographs that are under discussion (individual, photo albums), perspectives (perpetrator, Jewish victim/witness), unknown data photography (place, time, perspective, intention).

Additional comment (from 8th respondent): *Sorry I don't understand this statement. There are thousands of photographs in hundreds of archives!!*

4/ We should rather start with checking which definitions major repositories of Holocaust photographs have been using, be it explicitly or implicitly
Selected by **8** respondents. Comments:

-I think it would be an idea to collect any current usage guidelines from museums, scholars, archive centres, into a repository and review them before we begin our thought work. What has already been done? Is the work of the experts group to develop best practices for historians only, or for broader stakeholder groups? Are 'best practices' universally applicable or dependent on user/intended usage?

-yes, and then decide on a working definition building on already existing models.
Additional comment (by 8th respondent): *Sorry, I do not understand what this statement means.*

5/ I already have other ideas:
- We should eventually define the difference to other categories, such as war photography. And does only the subject define a photograph as a Holocaust photograph? For an archivist the important information is :
source 1 who took the photo: German? Soldier? Resistance? Press? Amateur?
Source 2 : what was the intention of the author : propaganda? Information?
Source 3 : How was the photo taken: authorized or not? Clandestine?
Source 3 : Identified location, date and persons.
It will be interesting to make a cartography of the Iconography of the Shoah. We think about that, and we have classified our photos in 10 categories.

- I suggest to assemble the different subgenres of Holocaust photography. This includes discussing the limits, but it should not be too much of the focus of the group, we have more pressing issues to discuss.

- I think we should include all three (nos. 2,3 and 4) as considerations. Maybe start with number 3 and then compare with 2 and 4 and refine accordingly.

- In my opinion, however interesting or self-evident a photo may be, it is difficult to separate the image and the narrative (meaning, explanation) that goes with it. In this sense, I do not consider as Holocaust photos only those that depict an atrocity, a discriminatory situation, etc. from the perspective of the perpetrator or victim. Nor do I consider as relevant only those pictures taken during the period of the systematic genocide in the narrow sense (1941-45). […] I consider the period between the two world wars, but certainly from 1933 onwards, any image associated with discrimination, stigmatisation, violence against minority groups, as belonging here. And likewise, "neutral" family pictures or portraits, ID photos that have little or no connection to the Holocaust, but were cherished by the families of the victims, are also considered relevant. I am thinking of photographs on the back of which the place or date of their violent deaths is recorded. The photos had an important commemorative function after the war, thus links the 'innocent' photos with the Holocaust. This is my personal opinion, but from a practical point of view, I think we should start from the definitions of large collections, and refine and complement them.

- I have a few suggestions: one concerns guidelines for archives or Holocaust institutions.

Are there standard cataloging procedures at all the EHRI-affiliated institutions? Should the photo archive include in the notes field the original captions and who and when they were written down? Sometimes the captions change along with attributions. Did the photographer add the caption or a curator or donor?

Should there be standards indicating whether an image has been cropped, manipulated (either digitally or in the darkroom), or appeared in publications of the time period (i.e. did the image circulate in the press or public sphere) the function and audience of the photographs.

Should archives accept digital copies of photographs from private donors?

Should the original dimensions of the photograph be documented in the record along with the holder of the original negative or print? If the negatives exist should they be shown along with prints or digital copies of the image. The negatives, if the strips survive, might indicate the movements of the photographer, what else he or she may have photographed, and the type of film used (35mm. 120 medium format, 127, or glass plates). All this information would be useful to researchers, curators, and exhibition designers.

***

2/ What are the top 5-10 repositories of Holocaust photographs in your country of residence and/or country of specialization? Please include both traditional (hard copy) and online resources

1/ NIOD
2/ Jewish Cultural Quarter
3/ Warmuseum Overloon
4/ Spaarnestad Photoarchive / Dutch National Archives
5/ The three memorial sites Amersfoort, Westerbork and Vught
6/ Maria Austria Institute
7/ Dutch Photomuseum

1/ Bundesarchiv
2/ bpk Bildagentur

1/Yad Vashem photo archive
2/Ghetto fighters' home
3/ Yad Mordecahi
4 Massuah Museum
5/GARF (Russia)

1/ United States Holocaust Memorial Museum, Washington DC
2/ Bundesarchiv Koblenz, Germany
3/ Yad Vashem, Jerusalem
4/ Imperial War Museum, London
5/ Library of Congress, Washington DC

1/ Memorial de la Shoah
2/ BHVP (Bibliothèque de l'hôtel de ville Paris)
3/ Bibliothèque nationale (National library)
4/ Musée de la Resistance nationale de Champigny
5/ Musée de la Résistance et de la Déportation de Besançon
6/ Various local Résistance museums (Lyon, Grenoble, Toulouse…) usually owning small photos collections

1/ Hungarian National Museum
2/ Hungarian Jewish Museum and Archives
3/ Fortepan
4/ Centropa
5/ Local museums

1/ German Federal Archives Berlin/Koblenz/Ludwigsburg
https://www.bundesarchiv.de/EN/Navigation/Home/home.html

2/ Bildarchiv/Bildagentur Preußischer Kulturbesitz (bpk)
https://www.bpk-bildagentur.de/?LCID=3
3/ Institute of National Remembrance Warsaw, Lubin etc.
https://ipn.gov.pl/en/about-the-institute
https://ipn.gov.pl/en/brief-history-of-poland/collected-content/4284,COLLECTED-CONTENT-The-Holocaust-in-occupied-Poland.html
4/ US Holocaust Memorial Museum, Washington DC
https://www.ushmm.org/collections/the-museums-collections/about/photo-archives
5/ Yad Vashem Archives, Jerusalem
https://photos.yadvashem.org/

1/ The Imperial War Museum, London
2/ The Wiener Holocaust Library, London

1/ Bundesarchiv Bild (national archives)   analog and digital
2/ Archives of the Concentration camps' Memorial sites   most only analog, Buchenwald and Mitielbau-Dora are digital
3/ picture agencies, such as Ullstein Bild, bpk Bildagentur etc.   analog and digital
4/ Deutsches Historisches Museum   only a selection is digital
5/ Local and regional archives
6. Photo collection of the USHMM
7. Photo collection of Yad Vashem
8. Photo collection of Lohamei Ha'Getaot

1/ USHMM Photo Archive
2/ Bundesarchiv Koblenz (Bildarchiv)
3/ Bundesarchiv Militärarchiv Freiburg
4/ Yad Vashem Archive
5/ Archive of Modern Conflict

1/ Mémorial de la Shoah
2/ Archives Nationales
3/ Archives départementales
4/ Bibliothèque Nationale

1/ Yad Vashem
2/ Ghetto Fighters' House
3/ Moreshet Holocaust & Research Center
4/ Shem Olam - Faith & the Holocaust Institute for Education & Research
5/ Kiddush Hashem Archive

1/ DÖW
2/ Nationalbibliothek
3/ neun Landesarchive

4/ Sammlungen der KZ-Gedenkstätte Mauthausen
5/ Filmmuseum

1/ Federal Archiv in Berlin and Ludwigshafen
2/ State Archives all over the country
3/ Jewish community Archives
4/ international repositories like YV, USHMM, etc
5/ private sources not yet in the Archives

1/ Holocaust Memorial Museum
2/ Jewish Museum and Archives
3/ Hungarian National Museum
4/ Fortepan.hu
5/ holokausztfoto.hu

1/ Jewish Historical Institute
2/ The Institute of National Memory (IPN)
3/ Auschwitz-Birkenau Museum
4/ State Museum Majdanek
5/ the state archives and its local departments

1/ Austria: Mauthausen Memorial
2/ Austria: Documentation Centre of Austrian Resistance (DÖW)
3/ Austria: Picture Archives and Graphics Department at the Austrian National Library
4/ Israel: Yad Vashem
5/ Israel: Ghetto Fighters' House

1/ United States Holocaust Memorial Museum
2/ State archive of the Russian Federation
3/ State archive of Stavropol oblast
4/ State archive of Krasnodar oblast
5/ State archive of Brest oblast
1/ The Wiener Holocaust Library
2/ The Imperial War Museum
3/ The National Archives

1/United States Holocaust Memorial Museum
2/National Archives and Records Administration (NARA)
3/Library of Congress
4/YIVO
5/Leo Baeck Institute

1/ Mémorial de la Shoah in Paris

2/ RGAKFD (Archives of Film and Photo documents, Russia)
3/ Tolerance Center (Moscow)
4/Moscow city museum
5/Archive-Museum "Jews in Latvia"

-This information is easily available, including on the EHRI site. But why do we need to state this? It come back to the question what is the aim of the 'expert' group? To help researchers? (as this question suggests as does point 3) To issue guideline to users of images? Or something else? This really needs to be addressed in order to move forward.

-the growing number of news/press photos archives which become available. E.g. the Nazi press within the "Third Reich", press in the countries occupied by the Germans and also all other Newspaper Archives, in the USA, GB, South America, South East Asia…

<div align="center">***</div>

3/ What is your opinion about this expert group gathering, possibly with outside help, of information about user fees and conditions of use?

1/ I (mainly) have reservations
Selected by **3** respondents
*   - I think it is unrealistic to create a database on fees/conditions which can be quite different even in the same country and may vary depending on time and special conditions. It will probably remain a matter individual scholars and teams have to deal with.*
*   - the terms may vary from country to country. Probably there already exist overviews and introductions by the national archives, to which reference could be made. Maybe it is useful just to define the different fees and rights.*
*   - it could be an interesting academic exercise but not sure what it would achieve? If an archive 'owns' the material (and by that I do not mean own the copyright - that is something different) they can charge whatever they want.*

2/ I am neutral / undecided
Selected by **6** respondents

3/ I am (mainly) positive, because
Selected by **14** respondents
*   -for users it is important to know about specific copyrights, privacy and/or portrait rights of the photographs. Outside help is essential. An European joint*

discussion on the use of these photographs is needed / open domain is necessary (no financial gain with the exception of copyright).

> *- It is a pressing issue*

> *-The term "condition of use" should be revisited, is mainly irrelevant today, it's a part of an old attitude to information, the term which should appear instead is "sharing"*

> *-this is a major point, as photos (and more widely images) are documents, but are basically the only documents where historians have to deal with such questions as fees… And on another note, accessing HD of those photos (meaning being able to analyze them properly) is not easy, and usually is costly…*

> *- the aspect can facilitate future research and use of photos.*

> *- but not as a priority objective. I think that it would be good for a subgroup to investigate the diversity of practices around fees/charges/reproductions and associated charges. There is immense variation depending on publication type, global market (if a book), and copies in print or e-book, and the publisher. The issue also relates to the dissemination of Holocaust photography across multiple formats for research projects, exhibitions, publications, or film productions. The transition to open access publication*

> *- this is an important issue that impacts use and publication of photographic material for academics. Goal: facilitate open access for researchers*

> *- The use of photos is complex and depends of the law of your countries, the decision of the institution and the person in charge of photos department. It would be interesting to discuss certain use made of photos of the holocaust: art project, genealogy project (photos of victims), cover of book with antisemitic drawing*

> *- each institute has its own way of "how to do" - based on the institution's experience and cultural inclinations. As much as the experts will be exposed to things that are done in other places, it can widen their perspective.*

> *- it repeatedly plays an important role in day-to-day work. It may also be sufficient to compare the conditions of the current EHRI members.*

> *- the fees and conditions of use are different in every institution.*

> *- as a PhD student, especially in the early stages of my project, an overview of fees and conditions of use would have been very helpful. Foremost, because the whole field of working with visual sources are in general not in the center of academic studies and I had to learn most knowledge on the way rather than having it provided by my academic institutions.*

> *- this would be really helpful for researchers/authors/teachers as this information can often be opaque and hard to ascertain. It will, however, require quite considerable work and so it may be worth putting limits around which/how many photographs are included in this.*

> *- we all, whether institutions or individual researchers run into issues concerning copyright, user fees, and conditions of use. This is particularly an issue with work online, which often requires more larger fees for usage. It may useful to discuss the issue of private photo houses, such as Getty Images, which claim to hold the rights to photographs which are in the public domain.*

4/ What is your opinion about the idea to have this expert group work towards a set of written *best practices* (methods, approaches, or techniques that the expert group proposes as superior) with regard to Holocaust photographs?

1/ I (mainly) have reservations
Selected by **2** respondents
 - this quickly becomes too theoretical. This way you can endlessly describe what is meant. All those notes are not used anyway, certainly not by photo researchers. Let's take a practical approach.
 - in my opinion you only can make proposals for working with photographs. There is no one method, it depends from case to case. Maybe this could be shown with case studies.

2/ I am neutral / undecided
Selected by **3** respondents
 - don't know if there is a way to decide what would be the best practices…
 - I do not have much experience to have a solid opinion on this issue
 - I think it's a good idea to formulate a guideline, which might be useful for general use of photos and for users who are new to the practice. However, the recommendation should not go into too much detail, but rather illustrate through examples what can go wrong, how the meaning is skewed by mechanical and rapid copies and transfers, what is a careless and bad faith use of photos.

3/ I am (mainly) positive
Selected by **16** respondents
 - even though it might take some time – it would be the work of experts in the field!
 - it's a good idea to create a common language between holocaust photographs scholars, and maybe , one day, between archives
 - a definition is always a good thing IF it is understood as something temporary, not "eternal"
 - photographs figure in and speak to a range of disciplines. A minimum common baseline practice would promote cross-disciplinary research and collaboration.
 - it would fill a gap in Holocaust research and education alike
 - such experience and tips can facilitate future research in the field.
 - I believe that is one of the important, but not only, functions of the group. It may also be good to develop a set of benchmarking practices around 'best practices'

and distortive, and misused, practices, too (this type of pathway using the same series of photos could be suggestive for how scholars of different disciplinary backgrounds interpret the same photograph. The difficulty here, too, is that are we defining best practices as historians for historians. What about artists, philosophers, filmmakers, psychologists, philosophers, etc? Having more transparent parameters about the definitions, conceptions, and audience of our best practices is advisable.

- it seems useful. Requires clarity on goals and priorities, based on practical issues relevant to a broad spectrum of researchers, to avoid discussion getting too unfocused.

- some basic standards would probably be useful, but I wouldn't describe it as superior, but rather as target-oriented. Also, there will be different image types that require different methods.

- this is a good deliverable.

- good idea! But we first have to decide who the 'set' is for.

- for reasons similar to my answer to question 3. My impression is that there is a difference between what experts who work already for years on the subject of visual history need from the group and researchers who are relatively new to the field e.g. PhD students and postdocs.

- I believe these best practices could have broader implications for how to treat/use photographic documentation for other cases of mass violence, especially in education.

- I think this is an excellent idea. I think I might have suggested it in an earlier meeting. At the moment, in the UK at least, such guidance doesn't exist, unless it's through an interpretation of IHRA guidelines. As I work in education I can say that this is something that would be really helpful and useful for Holocaust educators.

- this could be very useful if the scope includes best practices for researchers, institutions, educators, etc. Since young people often gain their first, and perhaps most lasting, impressions from Holocaust photographs and films, it would be useful to create some guidelines for how educators can best use photographs in the classroom. This would be useful for institutions developing educational or online programs using photographs as well. I see broad applications for such work.

- research practices in the field of visual documents on the Shoah remain disparate, following the boundaries of each discipline and each type of document. It is time to create a set of transversal and transdisciplinary methodologies.

<u>4/ I already have a few ideas</u>

- the best practices of what: description of an image in our catalog? use an image for many projects? Share images between Shoah institutions? Practices for education, museum…. ?

- the question of methodology, theoretical approaches from different social sciences (visual sociology, anthropology, visual studies, gender studies, forensic turn/forensic aesthetics, visual history etc.) considering the types of the Holocaust photographs (according to the author and his/her point of view: perpetrator's photographs, victims' photographs, witnesses' photographs; place: ghettos, camps,

fields/"Holocaust by bullets", time: photographs taken during the Holocaust period and after as a part of the investigative and forensic procedures)

- As above [under 3/ positive], this could include considerations in using Holocaust photograph in education that are Ethical / Pedagogical / Critical / Epistemic

<center>***</center>

5/ What is your opinion about the idea to have this expert group jointly compose a text about ethics and Holocaust photographs?

For your information: The principles and ethics in The *International Memorial Museums Charter* (2012) and its addendum (2016); https://www.holocaustremembrance.com/resources/working-definitions-charters/international-memorial-museums-charter *;*
the *Code of Ethics* of the International Council of Archives (1996); https://www.ica.org/en/ica-code-ethics ; and
the proposed code of ethics for historians drafted by Antoon De Baets (2009); https://www.concernedhistorians.org/content/ethichist_print.html

1/ I (mainly) have reservations
Selected by **5** respondents

- it might become too theoretical. Of course it would be wise (and great) to have a good text about the ethical approach of these collections, but the danger is that we have to put large parts of the holocaust footage offline only because of ethics. We [writer + other member] don't think we will help the user of Holocaust photographs with a text about the ethics.

- any ethics text about historical documentation is kind of censorship. In my opinion historians, as any other scientists, should not consider ethics arguments in their work (or to is as less as possible), ethics issues are not scientific, it depends too much on the time in which they appear.

- How is this different from ethical considerations around using any other kind of source? Why compose ethical guidelines around photographs but not diaries or personal letters? Might we unduly constrain the use of photographs with such a document?

- I think we should rather compose a text about guidelines (the most obvious regarding documents, such as date, place, author are often totally forgotten including in museums or books when it comes to photos) and such guidelines should include ethics questions.

- one would first have to agree on a common ethic in relation to Holocaust photos.

2/ I am neutral / undecided

<center>11</center>

Selected by **4** respondents

    - Ties in with best practices; might require discussion whether the ethics recommendations linked [see above, KB] are applicable to photographs and their usage, and whether this isn't too complex and evolving an issue for this group to address.

    - I do not have much experience to have a solid opinion on this issue

    - I'd be more interested in an information platform where data, historical questions and issues related to photographs and photographers could be discussed (and resolved)

    - I have the impression it would be necessary to first define what Holocaust photographs are/can be for us as a group and then move on from there.

3/ I am (mainly) positive
Selected by **11** respondents

    - Why not?

    - misuse/abuse and misinterpretation/lack of knowledge are commonplace regarding images on the Holocaust and other genocides. I have certain doubts, however, what global impact our expert group can actually have, but we should give it a try

    - a joint text on this could help to promote a desirable awareness in academia and the public regarding the use of photos on the Holocaust. Of course, it is taken into account that specific scientific questions cannot always follow such ethical recommendations.

    - ethics in relation to the re-use and display of different types of photographs (liberation images: atrocity, naked women and men, camp victims), needs to be thought about in relation to the Holocaust as a private, amateur, clandestine, or still family-held canon of visual images.

    - this is a difficult topic together with the question of displaying, showing Holocaust photographs with dead bodies

    - it will help us a lot

    - good idea, but this is surely a 'best practice'.

    - there are still many pitfalls concerning the uses of Holocaust – mostly victims' – images in the public sphere. I think the good idea is to discuss the gender perspective and the traumatization through the camera's eye –in the Nazi's photographs and in the Soviet ones as well. Our experience and knowledge as the experts and researches could bring very interesting conclusions based on the critical approaches.

    - I believe such a text could be extremely useful if readily available. The logistics of joint authorship among such a large group seem like they could easily become challenging, however.

    - such a document could be useful in addressing how images of the Holocaust and the Third Reich are used and misused in the media today. It could be useful to Museum professionals in determining whether to display particular images and for whether such a display requires specific labeling or captioning.

<u>4/ I already have a few ideas</u>
  - We tried a few things out in Last Seen, we could share later!
  - I would always try to differentiate between news/press photos which were published during the Holocaust (or shortly after the war in 1945/1946) and all those private photos that were not available publicly, e.g. those taken by Wehrmacht soldiers or SS members
  - I would suggest to discuss the use of face recognition software, image searches, etc. The colleagues over at the Visual History [https://www.vhh-project.eu/] have some good starting points. How do we use photos showing the perpetrators gaze? Atrocities? Sexualized violence? These questions come up again and again, some jointly composed ideas can be helpful for many people in the field.
  - As above, I think this would be particularly helpful for educators as to my knowledge there are currently limited sources of accessible guidance that are clearly and practically written specifically around the use of Holocaust photography
  - I consider that this would require a larger meeting / or workshop with other visual document specialists as well as other specialists in the history of genocide (Rwanda, for example)

<p style="text-align:center">***</p>

6/ What is your opinion about this expert group seeking pro bono legal aid from a globally operating legal firm?

<u>1/ I (mainly) have reservations</u>
Selected by **3** respondents
  - similar to my answer to question 5, inviting legal opinions may then produce unforeseen restrictions on the use and reproduction of images. I am apprehensive about placing photographs in a category unto themselves, separate from the range of primary source materials we already use in academic research. Professional standards and ethics already apply to our research methods – I'm not sure what there is to gain by pursuing additional (and potentially more complicated) guidelines for photographs.
  - it depends of the law in your country
  - As a general enquiry it will serve no purpose. A law firm could only provide an outline of Copyright Law as it already exists in respective countries - and these are easily accessible to read online. A law firm could only be of use for specific individual case(s) - all copyright cases are dealt with on a case-by-case basis. That is my experience as a photographer in the National Union of Journalists UK, that does employ copyright lawyers but to deal with individual cases as they arise.

2/ I am neutral / undecided

Selected by **8** respondents

    - it mostly depends on the outcome of such a research. If it means we can't show our collections anymore because of copyright (which is a possible outcome) I am definitely not positive.

    - It probably depends on the problem?

    - It would be worth trying. However, archival laws and copyright laws will not be uniform everywhere and will therefore vary from country to country.

    - I'm not clear what this would be specifically used for. Could you elaborate? I have no objection if it's need.

3/ I am (mainly) positive

Selected by **11** respondents

    - Yes (if it is really pro bono)

    - it is a major point we have to deal with. And we have to also solve some questions such as private societies claiming ownership/selling Holocaust photos. For instance Getty image is selling the "Auschwitz album" photos – which are free of use by the way – with absurd captions (last year an historical magazine published one Auschwitz album photo with a caption stating "French Jews in an internment camp")… The consequence being press or editors (including school books) relying on those are publishing year after year false information. This question, which could be seen as outside our scope, should be discussed: as historians don't we have the role to at least warn users about such problems?

    - it is certainly helpful to be able to legally record basic questions about image rights and scientific publication rights and make them available to colleagues.

    - If this Photo Experts group has operational phases and milestones: (1) Preparatory, Discovery and workshops, and then (2) Interpretive and Practical recommendations and applications and produces a handbook or series of recommendations and workshops, then it might be useful to engage legal counsel in the second stage.

    - it could help clarifying and addressing/resolving access and fees issues. Goal: facilitate open access

    -when there isn't any unequivocal information we use to write a disclaimer, but as I am not absolutely convinced that it will stand in court, every assistance in this matter will be appreciated.

    - it might be helpful to get an overview before issuing a policy recommendation to international political institutions.

    - Free (scientific) access and the right to information are often hampered by privacy and GDPR provisions, so I would be cautious about imposing new legislation, as I fear it will further reduce the range of photos that can be accessed and used. However, I have a legal problem that seems insoluble, and that's why I support the initiative. At the end of the USC Shoah Foundation video interviews, family documents, including photographs, are presented by the interviewees.

However, these photos are not freely available for use and the collection does not provide the contact details of the interviewees or their descendants. This creates a stalemate and the videotaped photos remain inaccessible. I assume that most of them are still at families and have not been donated to archives.

- I had some issues with gaining permission to use photographs from certain archives and a guideline in what the broad legal framework is would have been helpful to me.

- I am eager to pursue avenues for including Russian archival materials as part of this group's public-facing work, and suspect that the more official/international the nature of the request, the better the prospects of success.

- I would be supportive of getting some pro bono legal opinions. I asked our lawyers in the legal office, but they were unable to do it, though they were supportive of the idea. I wonder about the rights to photographs taken by German photographers of particular events or persons, such as the collection of Hugo Jaeger, which he sold to Time Life; if he was commissioned by the German government in the Nazi era, or the Nazi Party, one would think the current German government would hold the rights to the images rather than the photographer. It is tricky with photographers or artists regarding rights, but the same doesn't hold true for graphic artists who produced Nazi Party or German propaganda during the Third Reich.

KB, Nov 4, 2022

Reflections on Images of the Holocaust in Central and Eastern Europe Budapest - December 7, 2022

"I was taken to Auschwitz from the ghetto of Beregszász. Our arrival was very sad, because I was separated from my husband and relatives. They took away all my belongings in the bath, including a photo of my two sons."
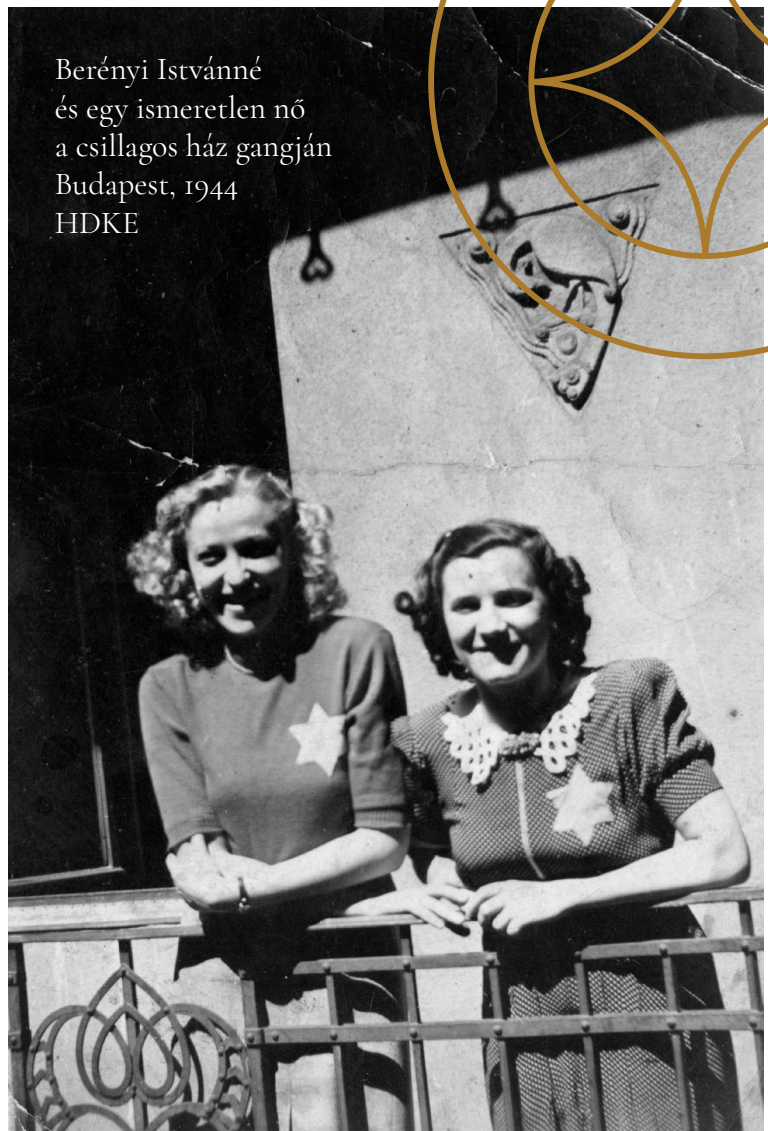*(Interview of Klára Vincze Budapest July 5, 1945)*

Berényi Istvánné
és egy ismeretlen nő
a csillagos ház gangján
Budapest, 1944
HDKE

Photographs have an immediate emotional impact and can be seen as windows into past realities. They are important historical sources and priceless possessions of those who lost their families and other loved ones. Yet they are also all too often only seen as *illustrations*, as somehow less significant than textual and other materials. In co-operation with the *European Holocaust Research Infrastructure*, EHRI, the Holocaust Memorial Center in Budapest is organizing a conference to reflect on the significance of photographs of the Holocaust in Central and Eastern Europe.

Members of the EHRI Holocaust Photographs expert group of historians, researchers, museum curators, archivists and educators and several other specialists will discuss and examine methods of looking at and working with photographs from the Holocaust period – taken by perpetrators, onlookers/bystanders, Jews, resistance movements and Allied forces at the end of the war. Presentations and discussions will reflect on key questions about these images: What were the circumstances in which the photos were taken? Who took them? Why were they taken? How were the images used at the time? What was their intended use? How have they been used and contextualized since?

The presentations, in English with live translation into Hungarian, will be streamed live on Zoom and Facebook. All persons interested in the live stream are welcome to register at:
https://forms.gle/9uAyfQFyuKp4RS6QA

PROGRAMME
(time is Central European Time)

9:00 – 9:15	Registration
9:15 – 9:25	**Welcome:** András Zima (Holocaust Memorial Center, Director)
9:25 - 9:30	**Opening remarks:** Karel Berkhoff (Co-director, European Holocaust Research Infrastructure and Senior Researcher, NIOD Institute for War, Holocaust and Genocide Studies)

9:30 – 10:10	**Keynote:** Janina Struk (Independent scholar)
	Reflections and Interpretations on photographs taken during the Holocaust
10:10 – 10:20	Questions and discussion

PANEL I. TRADITIONS & NARRATIVES: PHOTOGRAPHING THE HOLOCAUST.
Chair: László Csősz

10:20-10:40	Maaty Frenkelzon (Yad Vashem, Jerusalem)
	Between Photography and Ideology: Soviet Photography on the Eastern Front during World War II
10:40-11:00	András Lénárt (Holocaust Memorial Center, Budapest)
	Photos of the forced labour service in Hungary
11:00 - 11:20	Questions and discussion

11:20 – 11:40	*Coffee break*

PANEL II. PRESENTATIONS & DISCUSSIONS: USING HOLOCAUST PHOTOS.
Chair: Christoph Kreutzmüller

11:40 - 12:00	Tom Haward (University College London)
	To see or not to see? The ethics of viewing Holocaust photography
12:00 - 12:20	Hedvig Turai (International Business School, Budapest)
	Holocaust photos: Uses, misuses, hijacking in exhibition contexts
12:20 - 12:40	Adrian Cioflâncă (Wilhelm Filderman Center for the Study of Jewish History in Romania, Bucharest)
	Exhibiting mass-killings: The public use of atrocity photos in Romania during and after WWII
12:40 - 13:00	Questions and discussion

13:00 – 14:20	*Lunch break*

PANEL III. DECONSTRUCTION & RECONSTRUCTIONS: PROBING NARRATIVES.
Chair: András Lénárt

14:20 - 14:40	Christoph Kreutzmüller (Project #Last Seen)
	Traces of the Deportations from the West in the East
14:40 - 15:00	Tal Bruttmann (Fondation pour la mémoire de la Shoah)
	Warsaw 1943: An SS narrative for a Jewish uprising
15:00 - 15:20	Ramona Bechauf (Göttingen University)
	Handling the Sonderkommando Photographs. A Praxeological Approach to Historical Photographs
15:20 - 15:40	Questions and discussion

15:40 – 15:50	**Closing remarks:** András Lénárt and Christoph Kreutzmüller

Workshop EHRI Holocaust Photograph Expert Group
Thursday, December 8, 2022
Agenda, version Dec 2

Sessions will include brief coffee/tea breaks. Within sessions, there may also be breakout moments (multiple smaller groups). Other adjustments will also be possible

9:10-9:20, Főnix Room
Arrival

9:30-10:00, Főnix
Opening
Goals: (re-)introductions; looking back at the survey with the six questions; finetuning the agenda; determining chairpersons and record keeping

10:00-12:30, Főnix
Session 1
How to find (new) images – tracing photos (from archives to attics)
Goal: working toward transparency / recommendations / best practices for accessing photos
Discussion of examples of Holocaust photographs and issues such as
-the problems faced by experts in finding and getting access to photos;
-the issue of underexplored or hard-to-access collections;
-the policies and legal claims of private or commercial photo collections (Getty, etc.);
-the do-it-yourself situation for new users in identifying user fees and user conditions;
-the idea of soliciting outside legal advice

13:00-14:30, Paletta Bistro
Lunch

14:30-15:45, Főnix and Club Rooms
Session 2a
How to keep the picture – archiving and digitizing photos (from cracks to high res) (room tbc)
Goal: working toward best practice procedures
Sharing of observations and documentation about repositories as related to:
-current practices at (publicly) funded institutions (such as provision of information online, and conservation);
-classifications in catalogues that you encounter, and the extent to which they differ from those that you would prefer (such as possibly, *official/press agency* photograph vs. *clandestine/amateur* photograph; and *ground* photograph vs. *aerial* photograph)

Session 2b
How to guide the gaze – looking closely at photos (beyond Panofsky) (room tbc)
Goal: facing the absence among historians and other researchers of a specified study method
Questions that must be asked when looking closely at Holocaust photographs are shared

16:00-17:15, Főnix
Session 3
How to show pictures – presenting photos (from exhibitions to power points)
Possible goals: working toward practical and ethical recommendations; Facing also the lack of expert narratives about the Holocaust that fully integrate printed text and photographs – in contrast to picture research or photo books
Discussion of examples of commendable / top-standard presentations (articles, books, exhibitions, or power point presentations) of one or more Holocaust photographs (providing careful captions and context, etc.); and of the reasons why these examples work, and for which audience(s)

17:15-18:15, Főnix
Conclusion

EHRI EXPERT GROUPS WORKSHOP
REFERENCE ARCHIVISTS, PHOTO RESEARCHERS,
AND THE STUDY OF THE HOLOCAUST

PROGRAM | 23-24 September 2024

Trippenhuis complex of the Royal Netherlands Academy of Arts and Sciences
Kloveniersburgwal 29, 1011 JV Amsterdam

MONDAY | 23 SEPTEMBER 2024

09:00 - 09:30	**Reception**	*Rembrandtzaal*
09:30 - 09:45	**Welcome and Introductions**	*Johan Huizingazaal*

Karel Berkhoff, EHRI-3 Project director
Angel Chorapchiev, EHRI-3 Work Package Leader
Naama Leibman Shilo, EHRI-3 Task leader

09:45 - 11:15   **Photographs Session I**   *Johan Huizingazaal*
Moderators: **Hilary Earl,** Nipissing University, Canada &
Simone Gigliotti, Royal Holloway, University of London, UK
Photo Focus: **Felicia Williamson,** Dallas Holocaust and Human Rights Museum, USA
(Eastern Europe)

11:15 - 11:30   **Coffee/Tea Break**   *Rembrandtzaal*

11:30 - 13:00   **Photographs Session II**   *Johan Huizingazaal*
Moderators: **Hilary Earl & Simone Gigliotti**
Photo Focus: **Karel Berkhoff** (Babyn Yar)

13:00 - 14:00   **Lunch**   *Rembrandtzaal*

14:00 - 15:00   **Lightning Talks Session I**   *Johan Huizingazaal*
Moderator: **Bettina Malka- Igelbusch**, Yad Vashem Archive, Israel
Lior Inbar, Ghetto Fighters' House Museum, Israel
Aliki Arouh, Historical Archive of the Jewish Community of Thessaloniki, Greece
Dora Pataricza, Åbo Akademi University, Finland
Elliott Wrenn, USHMM, USA
Łukasz Myszala, State Museum at Majdanek, Poland
Felicia Williamson, Dallas Holocaust and Human Rights Museum, USA

15:00 - 15:15   **Coffee/Tea Break**   *Rembrandtzaal*

15:15 - 16:45   **Photographs Session III (hybrid)**   *Johan Huizingazaal*
Moderator: **Karel Berkhoff**
Jürgen Matthäus, USHMM, USA (attending via Zoom)
Foeke Postma, Researcher and trainer, Bellingcat

16:45 - 18:00   **Free time**

18:00 - 20:30   **Buffet Dinner**   *Hugo de Grootzaal*

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REFERENCE ARCHIVISTS, PHOTO RESEARCHERS,
AND THE STUDY OF THE HOLOCAUST

PROGRAM | 23-24 September 2024

Trippenhuis complex of the Royal Netherlands Academy of Arts and Sciences
Kloveniersburgwal 29, 1011 JV Amsterdam

TUESDAY | 24 SEPTEMBER 2024

09:00 - 9:30   **Reception**   *Rembrandtzaal*

09:30 - 11:00   **Photographs Session IV**   *Johan Huizingazaal*
Moderators: **Hilary Earl & Simone Gigliotti**
Photo Focus: **Greta Barak,** Ghetto Fighters' House Museum, Israel (Children living under false identities in various locations)

11:00 - 11:15   **Coffee/Tea Break**   *Rembrandtzaal*

11:15 - 12:45   **Photographs Session V**   *Johan Huizingzaal*
Moderators: **Hilary Earl & Simone Gigliotti**
Photo Focus: **Silvia Antonucci,** Historical Archives of the Jewish Community of Rome, Italy (Rome Ghetto round up)

12:45 - 14:00   **Lunch**   *Rembrandtzaal*

14:00 - 15:00   **Lightning talks session II**   *Johan Huizingazaal*
Moderator: **Karel Berkhoff**
Angela Shapiro, Gathering the Voices, Scotland, UK
Alina Bothe, Freie Universität Berlin, Germany
Anna Hirsh, Melbourne Holocaust Museum, Australia
András Lenárt, Holocaust Memorial Center, Budapest, Hungary
László Csősz, Hungarian Jewish Museum and Archives, Budapest, Hungary

15:00 - 15:30   **Reflection and Conclusion**   *Johan Huizingazaal*

15:30   **Coffee / Tea available**   *Rembrandtzaal*