

## **AEJM Advanced Curatorial Education Programme 2014 in Berlin**

*Report by Anna-Carolin Augustin, Jewish Museum Berlin*

As I only began working at the Jewish Museum Berlin four months ago, I felt particularly lucky to have the chance to participate in the Advanced Curatorial Education Programme of the AEJM. As a young professional, it was a great opportunity to make personal contact to colleagues from all over Europe, gain insight into different collections and to benefit from lectures and workshops based on the expertise of the other participants.

The introductory session began with presentations by the participants on their various museum's collections and collection policies. The presentations provided a thorough overview of the manifold strategies and concepts of each museum. Cilly Kugelmann's lecture paid special attention to the history and role of the host institution, the Jewish Museum Berlin. This lecture was followed by a guided tour at the Centrum Judaicum, providing insight on historical and contemporary Jewish life in Berlin.

Eight workshops trained us in the handling and evaluation of several types of museum objects. For example, a workshop on printed images led by Inka Bertz informed the participants about different printing techniques, productions and use, on the basis of objects from the JMB collection. At the Jewish cemetery in Schönhauser Allee, Felicitas Heimann-Jelinek spoke about Hebrew inscriptions, including often difficult to deciphering Hebrew abbreviations, which are frequent in our work. This knowledge will be of immediate benefit to my daily work in the Judaica department. Together with Michal Friedlander, I had the honour of presenting some of my initial research findings in a workshop on Judaica curiosities and misunderstandings.

The focus of the lectures was on silver Judaica. Reinhard Sanger and Michal Friedlander presented interesting surveys of German silversmith craftsmanship in general and industrial production of Judaica in the 20<sup>th</sup> century. The theory was linked to practice by a workshop on silver objects that followed.

In addition to the museum's collection we learned about provenance research and the use of digital archives and databases. We also discussed the controversies about whether and in which ways objects from museum shops can be included in museum collections and if and how personal testimonies should play a role in exhibitions.

Overall, the five days advanced training offered us a diverse programme, with a finely struck balance of theory and practice. Thanks to Felicitas Heimann-Jelinek's versed moderation the presentations, lectures and workshops were embedded in a central thread.

The A-CEP was a great experience for me. I acquired a great deal of knowledge and tools for my everyday work, and met very nice and cooperative colleagues. I now know where to look up special information and whom to consult in other institutions.