



**Jewish Museum Berlin**

Two Millennia of German Jewish History

Annual Report 2005/2006

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Mirror of the times:  
a view into the exhibition "Home and Exile"





Happy  
Birthday,  
JMB!

Happy  
Birthday,  
JMB!

Happy  
Birthday,  
JMB!

Happy  
Birthday,  
JMB!





Happy  
Birthday,  
JMB!

Happy  
Birthday  
JMB!

Happy  
Birthday,  
JMB!

Happy Birthday, JMB!  
Well-wishers in a party mood at the Museum's fifth birthday





Captured by Roman Vishniac:  
a basement pub in Berlin-Charlottenburg, ca. 1930





Architecture with symbolic power: the axes on the lower ground floor













Building the glass courtyard:  
precision high up in the rafters

Worth the trip: a visit to the permanent exhibition









Finding your way through the central concepts  
of Freud's psychoanalysis: the labyrinth





# OPENING REMARKS

The Jewish Museum Berlin is one of our country's most significant exhibition venues. This is due in part to its thematic focus, the two-thousand-year history of Jews in Germany, so tragically overshadowed by the Holocaust, in part to the Museum's architecture, unique worldwide for the so very striking, symbolic form it finds for the rupture, the interconnections and fault lines of this history. The Jewish Museum has become an emblem of the capital, drawing three and a half million visitors in the first five years of its existence alone.

Jews settled on the Rhine as early as the fourth century, played a crucial role in the emergence of modern society in Germany and made significant artistic and scientific contributions; this is commemorated by the Museum alongside the disenfranchisement, persecution and annihilation of Germany's Jewish population in the Nazi period. In this respect, the Jewish Museum Berlin—along with the Memorial to the Murdered Jews of Europe, opened in 2005, and the Topography of Terror, for which a new building is under construction—is also an expression of Germany's responsibility to confront and learn from its past.

The Jewish Museum Berlin also has many young visitors, no small achievement for a historical museum. One in two tours are booked for school classes. This shows the extent of the desire to learn more about the history and present situation of German Jewry, and I find it especially gratifying given that we aim to sensitize the younger generation to solidarity and tolerance. At the Jewish Museum we can learn how important it is for different ethnic, cultural and religious groups to live together respectfully. In this way the Museum's daily work imparts the values that are indispensable for a modern society in today's globalized world.

I have great respect for Professor W. Michael Blumenthal, the Director of the Museum, whose vision, political skill and vigorous commitment has made it what it is today. As the Chairman of the Board of Trustees of the Stiftung Jüdisches Museum Berlin, I would like to thank him and his talented and committed team, as well as the members of the Board of Trustees who have lent the Museum their ongoing support.

**Bernd Neumann, Member of the Bundestag  
Minister of State to the Federal Chancellor  
Federal Government Commissioner  
for Culture and Media**





# A STRONG FOUNDATION FOR NEW GOALS



Close to 300,000 German Jews were expelled by the National Socialists, forced to flee to an uncertain future in foreign countries. With the exhibition “Home and Exile. Jewish Emigration from Germany since 1933” we collaborated with the Stiftung Haus der Geschichte in Bonn to present the first comprehensive exhibition on the German Jews’ forced emigration to over a hundred countries around the world. The plans for this major exhibition go back to the time before the opening of the Museum. Thus, its opening in September 2006 was a moving moment in the still-young history of the Jewish Museum Berlin.

The past two years brought further welcome developments. Attendance rose once again, enabling us to achieve record attendance in both 2005 and 2006. Over 3.7 million people from Germany and abroad have visited the Museum since its opening in 2001; the continually growing interest is a great achievement and a confirmation of our work.

We reached important milestones in the further development of the permanent exhibition with the restructuring of the chapter “German and Jewish at the Same Time” and the redesign of the section on present day Jewish life. And for younger visitors we created a Children’s Island with plenty of things for them to learn and discover.

Four out of ten visitors are under the age of thirty—for a historical museum, we have an exceptionally young audience. To our delight, the proportion of children, teenagers and young adults is actually continuing to grow. And when I meet young people at the museum and on visits to schools, over and over again I am met with a great thirst for knowledge and curiosity about Jewish life.

So should we just keep going as we are? Not at all! We have ambitious goals for the coming years as well. For example, we want to work even more closely with schools to ensure that every young person in Germany can visit our Museum. And we want to continue developing the Museum as a place of scholarship, research and teaching. After all, we are more than a Museum: we are one of the world’s largest centers of Jewish culture and history—and scholarship plays a major role in this. And finally, in the fall of 2007 we will open the glass courtyard designed by Daniel Libeskind, providing us with an additional space that allows us to expand our educational, cultural and scholarly activities. And Berlin will gain a new attraction.

The financing of the glass courtyard is made possible by the generous commitment of sponsors, donors and the German Federal Government, whom I would like to thank for their support. Indeed, all the Museum’s achievements have been possible solely due to active support from many quarters. Above all, I would like to emphasize the constructive cooperation with our Board of Trustees, for which I thank all the members, especially Minister of State Bernd Neumann as its new Chairman. Several members of the Board of Trustees left us in 2006, and I would like to extend my special thanks to them for their faithful support in the Museum’s founding years. In addition, I would like to thank the Friends of the Jewish Museum Berlin and the Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V., who have continually supported the Museum with their advice and generosity.

**Prof. Dr. W. Michael Blumenthal**  
Director

# THE MUSEUM PROGRAM— A BROAD SPECTRUM

Looking back on 2005 and 2006, we see two years of success and strong attendance. Alongside seven special exhibitions and two cabinet exhibitions, the Museum organized over 130 events for around 45,000 visitors. In other words, we are now in a phase of consolidation at a very high level of performance. Our goal for the coming years is to maintain this level.

From the very beginning we have regarded the permanent exhibition as a “work in progress.” Accordingly, we work to a large degree with items on loan, which are continually being returned and replaced. In addition, progress in historical research enriches us with new and interesting details that we integrate as far as possible into the exhibition. A third aspect is the results of our visitor research, which we draw on during reconceptualization. In 2005 and 2006 these considerations led us to redesign major parts of the permanent exhibition—a process that is being continued. Especially worthy of note is the end of the historical gallery tour: in the room “It Was as Simple as That,” Jews from Germany, Switzerland and Austria describe what it was like to be born and grow up in these countries after World War II.

Our special exhibition program covers a broad spectrum of topics and exhibition formats. It addresses historical issues, draws cultural and historical connections, compares religious points of view and experiments with new forms of presentation. In the past two years we have shown an architecture exhibition, analyzed the history of a company involved in the National Socialist machinery of genocide, presented a comparative exhibition on Hanukkah and Christmas, paid tribute to the inventor of psychoanalysis and opened an exhibition on the subject of exodus and exile. Two smaller exhibitions highlighted purchases of collections: photographs by Roman Vishniac and photographic works by students at the Universities of Bielefeld and Konstanz. The latter project continues our examination of current issues of Jewish life in Germany.

In Berlin’s cultural scene the Museum has long since established its position as a major event venue. The “Long Monday” with readings and opening hours extending to 10 p.m., like the Summer of Culture, has stood the test of time. The winter bazaar, first held in 2005 as a “Chris-mukkah Market” to accompany the special exhibition, was repeated in 2006 as a well-attended Hanukkah Market.

The Soccer World Cup in 2006 left its mark on the Jewish Museum, as well. A cabinet exhibition was dedicated to the Jewish sports movement in the Wilhelmine period and the Weimar Republic, an open-air installation paid tribute to Jewish soccer stars, and many of the events for the summer program 2006 revolved around Germany’s favorite sport.

Any description and appreciation of the past two years would be incomplete without mentioning the premature death of our New Zealand colleague Nigel Cox. In April 2005, after five years at the Jewish Museum, he returned home, where he was soon diagnosed with cancer. He died in July 2006. His novel “Responsibility,” published in 2006, is a reflection on his time in Berlin.

Cilly Kugelmann  
Program Director







Mazel tov! The wedding of Sigmund and Martha Freud  
atop the giant birthday cake in the exhibition "PSYCHOanalysis"

# THE EXHIBITIONS

## THE PERMANENT EXHIBITION—ALWAYS ON THE MOVE

Most of our visitors come in order to learn about German-Jewish history. Nineteen out of twenty museum guests visit our permanent exhibition covering two millennia of German-Jewish history. So that we can offer them something interesting every time, the exhibition is reworked on an ongoing basis: we update the technology, display new acquisitions and convey complicated topics even more lucidly. Entire sections of the exhibition are altered and “repackaged.” In the process, we stick to our tried-and-true combination of art and everyday objects, films, audio stations and interactive presentations.

Modernity and Urban Life, 1890-1933



## “German and Jewish at the Same Time”

Since April 2005 visitors encounter the new exhibition chapter “German and Jewish at the Same Time” on their tour of the galleries. It presents forms of Jewish identity that emerged in the 19<sup>th</sup> century against the background of emancipation and anti-Semitism. Jews in Germany did not receive equal rights as citizens until 1871, after decades of debate about the “Jewish question.” At an audio station we juxtapose arguments by opponents and supporters of emancipation.

Even as the debate about equal rights raged, Jews were adopting the culture and lifestyle of their surroundings. The majority of German Jews felt an allegiance toward Judaism as well as to the German nation and culture. A minority made efforts to achieve full assimilation and had themselves baptized, while adherents of the Zionist movement supported the Jewish settlement in Palestine. A glass wall is devoted to these modern German-Jewish identities.

The chapter concludes with Heinrich Heine, whose biography reflects the German-Jewish issues of the time. On a sofa in the guise of a rock, visitors can sit comfortably and listen to Heine’s poem “Loreley,” which made him world-famous as a German poet.

The new exhibition segment “German and Jewish at the Same Time”





### The Children's Island: Hands-On History

Since May 2006 we have also had something new to offer very young visitors: the Children's Island. In reach-in boxes children explore shapes and materials by touch and learn what boxing gloves and scouring pads are doing in a Jewish Museum. The heart of the Children's Island is a colorful museum cabinet filled with objects and stories. For example, about "trouser king" Levi Strauss and his invention—jeans—that made him rich and famous. Or about a holy book that is scrolled, not leafed through: the Torah. The best thing about the museum cabinet is that it allows children to try out their own curatorial talents. In workshops they choose their own personal favorites and arrange them in "their" display case.

### "It Was as Simple as That"

In January 2006 the permanent exhibition acquired a new finale: as the exhibition room "It Was as Simple as That" makes clear, it was anything but simple to grow up as the child of Jewish survivors, refugees and immigrants in Germany, Austria and Switzerland after 1945. For the exhibition, well known and unknown, religious and less religious Jews each selected a photograph reminding them of a key experience from their childhood or youth. Contradictory moments are captured: feelings of belonging or of being an outsider, little escapes from everyday life, dreams and hopes. At listening stations, the short stories, ranging from 1947 to the early 1990s, can be heard in their own words.



Eldorado for young Museum fans: the Children's Island



The green, green grass of home:  
"It Was as Simple as That"



Visitors examine Mario Botta's designs.  
(below) View of the space dedicated to the architecture of Zvi Hecker

## JEWISH IDENTITY IN CONTEMPORARY ARCHITECTURE

MARCH 4 TO MAY 29, 2005

For nearly 400 exhibition visitors every day, an exemplary selection of seventeen buildings provided an overview of international architectural projects for Jewish institutions at the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century. They included designs and buildings by architects such as Frank O. Gehry, Moshe Safdie, Mario Botta, Zvi Hecker and Daniel Libeskind, which created worldwide sensations.

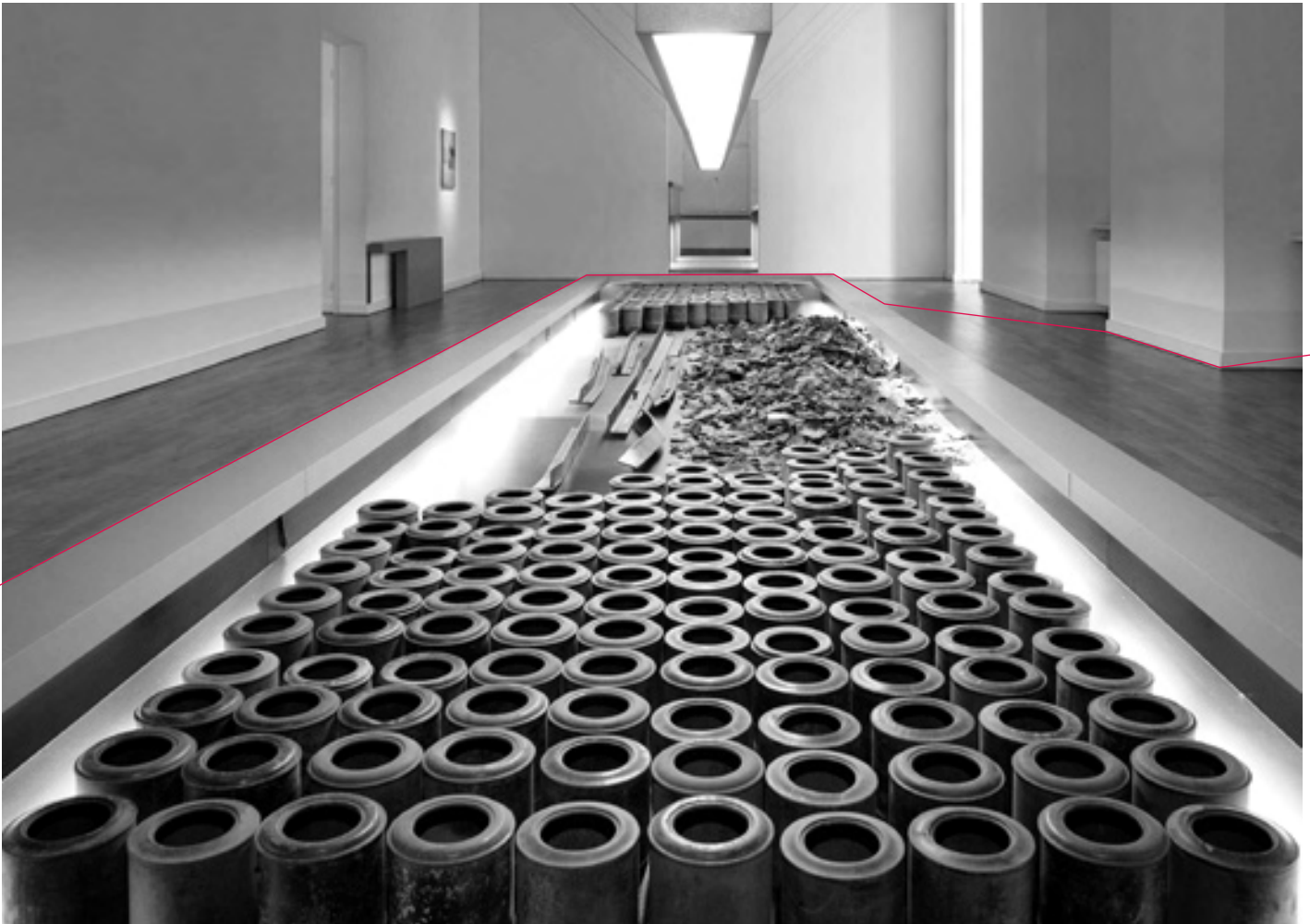
The focus was on museums, synagogues, community centers and schools in Europe, Israel and the USA. In addition, Libeskind's design for the glass roof of the courtyard of the Jewish Museum Berlin was presented for the first time. Models, sketches and photographs in colorfully designed rooms revealed the signs of Jewish identity in contemporary architecture. A time-line of the most significant historical buildings showed the historical models and sources from which contemporary architects draw their inspiration.

The buildings and designs on display are expressions of a Jewish identity in the process of transformation. The matter-of-factness with which clients and architects have publicized innovative construction projects in recent years speaks to the revival of Jewish self-confidence. Projects such as the Munich Jewish Center by architects Wandel, Hoefer and Lorch are conspicuous buildings at prominent locations in the city.

The exhibition was organized by the Jewish Historical Museum in Amsterdam and curated by Angeli Sachs and Edward van Voolen. It was also shown in Vienna, Munich, Warsaw and Osnabrück.







Urn installation in the exhibition "Technicians of the 'Final Solution'"  
(below) Builders of destruction

## TECHNICIANS OF THE "FINAL SOLUTION"

TOPF & SÖHNE—THE OVEN BUILDERS FOR AUSCHWITZ  
JUNE 19 TO SEPTEMBER 18, 2005

The company Topf & Söhne is presented here as an example of a perfectly normal medium-sized company which in the 1930s became market leader for malhouses, civilian crematoria and special oven constructions—and then established itself as a business partner of the SS. Beginning in 1939 the company developed special cremation ovens tailored to the needs of the SS, first for Buchenwald, then for other concentration camps. For the crematoria in Auschwitz the engineers of Topf & Söhne developed the ventilation systems for the gas chambers and took pains to offer the SS help and advice in constructing the death factories, where people were to be murdered, their corpses robbed and all evidence destroyed in assembly-line fashion. In 1942, at the concentration camp Auschwitz-Birkenau, the SS made the transformation from an internment camp to a place of systematically executed mass murder—with the support of the company from Erfurt.

The exhibition was conceptualized by the Buchenwald and Mittelbau-Dora Memorials Foundation in cooperation with the Jewish Museum Berlin and the Auschwitz Museum and sponsored by the Federal Cultural Foundation. Designed by architect and set designer Hans Dieter Schaal, it presented the exhibits—artifacts of the company, remains of the ovens from Auschwitz, statements by the builders and mechanics, testimony by prisoners, documents of the SS and photos—with laconic sobriety, an approach which only underlined the horror.



**CHRISMUKKAH**  
STORIES OF CHRISTMAS  
AND HANUKKAH  
OCTOBER 28, 2005 TO  
JANUARY 29, 2006

The seasonal exhibition “Chrismukkah” took an in-depth look at the Jewish festival of Hanukkah and the Christian holiday of Christmas and challenged our visitors to think about their own holiday observance.

The exhibition was divided into six segments, which dealt with the origins of the festivals and the meaning and development of various rituals and customs over the centuries. One room was dedicated to an interactive “calendar” with 24 different doors, each answering a question relating to one of the festivals. Elsewhere, through the use of objects and stories, the theme was broached as to how festivals are used and reinterpreted at different times in history, or even manipulated for a political agenda. The final room addressed the title of the exhibition: the historical celebration of both holidays in one home and the “December dilemma” facing many families today as they decide which holiday to celebrate and in what form.

The exhibition design was based on a concept by Fred Berndt incorporating dramatic use of light and color and underscoring the serious yet sometimes playful exhibition approach. Strong architectural elements such as vitrines in the shape of Christmas trees, or a dreidel-shaped cinema, showcased objects and media stations.

Highlight loan objects included a varied selection of Hanukkah lamps dating from the 17<sup>th</sup> century to today, such as a magnificent 191 centimeters high brass standing lamp from the Altonaer Museum, Hamburg, and lamps that survived their owners in World War II, lent by Yad Vashem, Jerusalem. We also had the rare opportunity to show the 14<sup>th</sup> century Hammelburg Machzor manuscript, with an illumination showing the lighting of the Temple menorah, lent by the Universitäts- und Landesbibliothek Darmstadt. Early representations relating to the nativity story included an early 16<sup>th</sup> century wooden baby Jesus figure from Mecheln, as well as an unusual depiction of the circumcision of Jesus, which was lent by the Musée National du Moyen-Age, Paris. A rich and varied selection of German Christmas ornaments from the 19<sup>th</sup> century onwards were displayed, each group reflecting the time in which it was made, such as a field soldier ornament from 1914–18, lent by Ursula Kloiber.

The exhibition attracted great interest and was widely covered in the media, both in Germany and internationally, with over 180 media clippings, including 11 television reports. An astonishing 40 % of the media reports were explicitly positive. The exhibition website was rated the number one website by the Bremen agency “Art und Weise,” which evaluates new Internet sites.

We were delighted to welcome nearly 44,000 visitors to the exhibition and an audience survey showed that 93 % of the visitors rated the exhibition as either good or very good. When visitors were asked what they had learned from the exhibition, answers ranged from “The similarity of different religions” to “That the Christmas rush is all Luther’s fault!”



Art Spiegelman: “The Night before Hanukkah.”  
Illustration for the cover of “The New Yorker,”  
December 8, 2000

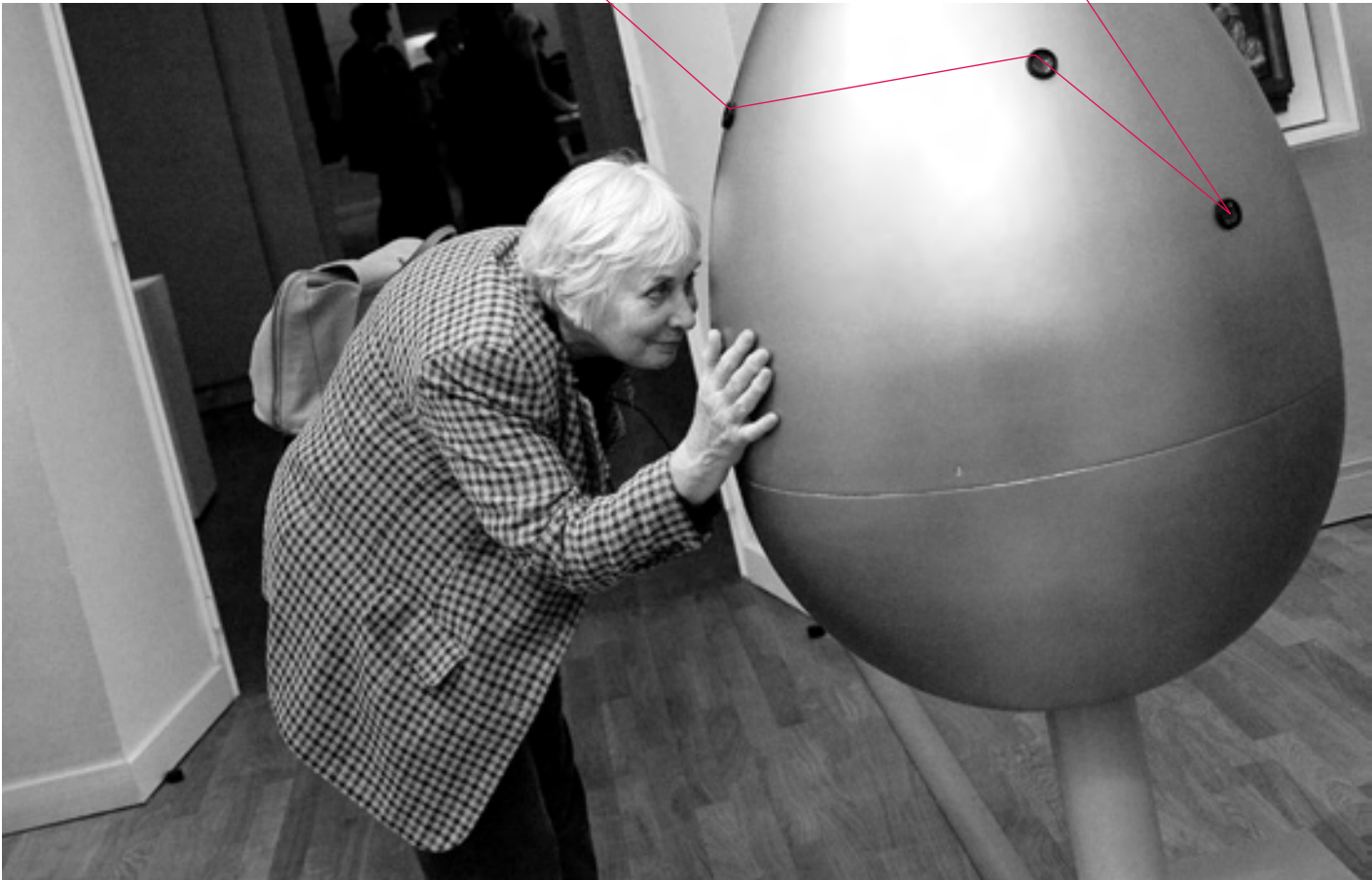




From kitsch to commerce: Hanukkah merchandise from the USA



Playful holidays



Insight into the origins



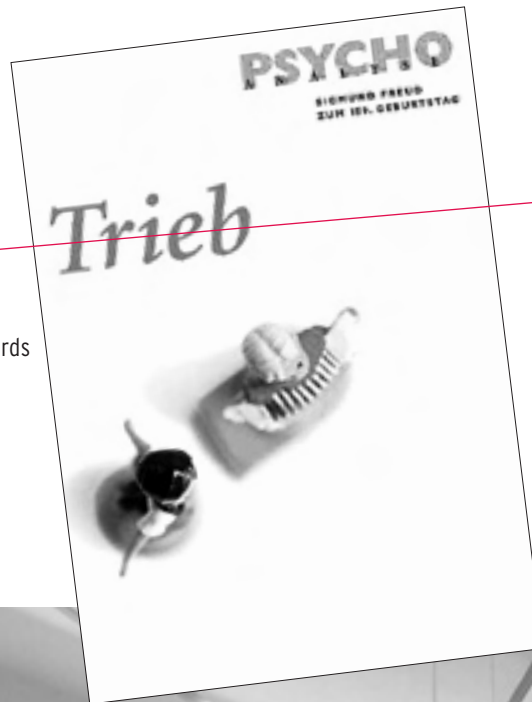
## PSYCHOANALYSIS

SIGMUND FREUD AT 150

APRIL 6 TO SEPTEMBER 22, 2006

May 6, 2006 marked the 150<sup>th</sup> anniversary of Sigmund Freud's birth. As a scholar and scientist, Freud doubtless would have preferred a tribute in a scientific institute—especially given his complicated and ambivalent relationship to Judaism. Religious rituals were foreign to his nature, and for him his Judaism was more a fate to be endured. Yet the Jewish Museum Berlin could not pass up the opportunity to honor the inventor of psychoanalysis in his anniversary year, providing an enormous birthday cake four meters in diameter. The cake was the surprise launch of an

Drive: one of the exhibition postcards



Free association in the exhibition

exhibition in three parts: the story of Sigmund Freud's life, the basic principles of his theories and the question of the practice and significance of psychoanalysis today.

Atop the cake, 24 scenes made of sugar icing depicted the life of the scientist who was born as Sigismund Schlomo Freud. An audio play illustrated important stations of his life, including the anti-Semitic hostilities that plagued Sigmund Freud all his life. His constant fear was that psychoanalysis would be denounced as a "Jewish" science. But the quotes in the audio play also demonstrate the capacity for sarcasm and self-irony, which enabled him to defend himself and comment on the times.

Next visitors entered a labyrinth where they were confronted with the central concepts of Freud's theories. The team of Hürlimann + Lepp Exhibitions designed this second part of the exhibition associatively, following the conversational dynamic of psychoanalytic therapy. The case histories of Sigmund Freud's six best-known patients are examples

reflecting the classification of psychological illness. In a playful touch, the exhibition linked the theoretical concepts with objects that played a role in the associations of Anna O., Dora or the Wolf Man. Interactive object boxes enabled visitors to discover the significance that everyday things such as a bouquet of flowers acquire in the individual clinical histories. When used, they produced an acoustic or visual surprise similar to what the psychoanalyst experiences when deciphering associations.

The third part of the exhibition was devoted to the classic setting of psychoanalysis: the patient on the couch and the analyst in a chair behind him, unseen. This has been a popular motif in films, of which visitors could view dozens of clips while reclining on a large zigzag couch. The actual space of psychoanalysis was surveyed by approximately 140 photographs Berlin analysts took of their practices. The place of the analyst was symbolized at the end of the exhibition within the unusual spatial situation of the large void in the Libeskind Building.

Due to popular demand, the exhibition, originally scheduled to end on August 27, was extended until September 22, 2006. 75,000 visitors came to "PSYCHOanalysis," an average of 440 a day. The media coverage was also quite gratifying, with over 300 reports and reviews. The anniversary show thus turned out to be one of the most successful exhibitions in the Museum's history.



The birthday-boy is the center of attention—crowd around the birthday cake  
(right) Where the soul is illuminated



**HOME AND EXILE**  
JEWISH EMIGRATION FROM  
GERMANY SINCE 1933  
SEPTEMBER 29, 2006 TO  
APRIL 9, 2007

*"Visitors should leave plenty of time for the approximately 1500 objects on display ... which tell not only of prominent émigrés, but above all of average citizens who were victimized overnight in their own homeland."*

BERLINER MORGENPOST,  
September 29, 2006

"Home and Exile" was the Jewish Museum's largest exhibition to date. It was the first comprehensive exhibition to show the German Jews' forced exodus to nearly a hundred countries and their new beginnings in an unfamiliar world. The idea came from museum director W. Michael Blumenthal; over sixty years after his own escape via Shanghai to the USA, he proposed an exhibition dealing with the difficult experiences of the approximately 280,000 Jewish émigrés.

Research began in 2003. The following year work on the exhibition was continued as a joint project with the Haus der Geschichte in Bonn. The cooperation extended to all aspects: concept, research, design, the use of media and financing. All operations were coordinated between Bonn and Berlin. For both museums it was a new and valuable experience.

"Home and Exile" compiled around 1500 objects from archives, museums and private collections in Europe and abroad as well as our own collection. The exhibition focused on the little-studied years in which the émigrés' found their footing in their host countries, illustrated by the examples of the USA, Palestine, Great Britain and South America, as well as the exotic havens of Shanghai and the Dominican Republic. The biographical perspective presenting well-documented life stories offered immediate accessibility for a broad audience. Architect and set designer Hans Dieter Schaal created a setting for the exhibition with his sophisticated lighting. A special attraction was the interactive world map allowing visitors to use laser beams to call up texts and visual information on nearly one hundred host countries. Developed especially for "Home and Exile," this extraordinary information terminal will be integrated into the permanent exhibition.

The result was a treasure trove of objects as well as contacts to many émigrés and their descendents, which will be of help for future research projects as well. The Museum also received several valuable donations. For the opening, featuring a speech by Avi Primor, the former Israeli ambassador to Germany, several of the émigrés traveled to Berlin and were much sought-after for press interviews. With over 170 reports in the first three months, the media coverage was quite extensive.

In Berlin over 60,000 people visited "Home and Exile." After the exhibition closes in the Jewish Museum, it will go on tour: from May to October 2007 it will be shown in the Haus der Geschichte in Bonn and from December 2007 to mid-April 2008 in the Zeitgeschichtliches Forum Leipzig.

Lender Kurt W. Roberg from New Jersey in front of "his" vitrine on opening day







(above) Prominent visitors: Museum Director W. Michael Blumenthal guides Federal Chancellor Angela Merkel through "Home and Exile."  
 (center) Fragments of family memories  
 (below) View into the room "Escape"



## ROMAN VISHNIAC'S BERLIN

NOVEMBER 4, 2005 TO FEBRUARY 5, 2006

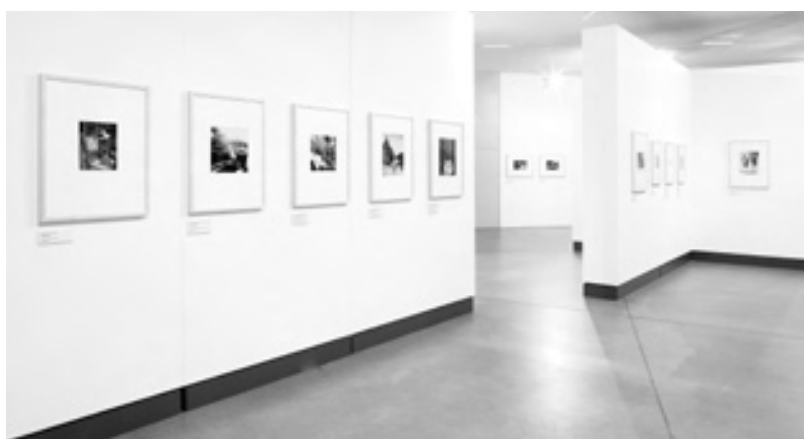
The biologist and photographer Roman Vishniac became famous chiefly for his images of life in Eastern European Jewish communities on the eve of World War II. His photographs of Berlin in the 1920s and 30s, however, were not discovered until his death in 1990. Thanks to the years of dedicated efforts by James Howard Fraser and Mara Vishniac Kohn, the photographer's daughter, they were presented for the first time at the Jewish Museum's exhibition.

Roman Vishniac was born in 1897 in Russia and spent nearly 20 years, from 1920 to 1939, in the German capital, where he devoted himself mainly to microphotography. He used Berlin as a base for his extended trips to Eastern Europe from 1935 to 1938. The 90 Berlin photographs on display included pictures of family and friends, everyday street scenes and Berlin characters, the countryside surrounding the capital and impressions of Jewish life in the late 1930s. Most of the photographs were taken in the time before National Socialism and show Roman Vishniac's benevolent view of the city and its inhabitants. By contrast, later photographs display greater distancing and depict the political realities of the time with great subtlety.

In the Eric F. Ross Gallery the exhibition provided a comprehensive overview of the early career of one of the great photographers of the 20<sup>th</sup> century and met with a strong and positive response from visitors and the media alike. In Spring 2007, Roman Vishniac's Berlin photographs are on view at the Goethe Institute New York and the Sixth and I Historic Synagogue in Washington, D.C.



(above) Schlossbrücke, Unter den Linden, ca. 1934.  
In the foreground, soldiers marching away after changing of the guard at the Neue Wache.  
(below) Mara Vishniac in front of election posters, Berlin, late 1933



(above) The donor Mara Vishniac Kohn points to a photo that her father took of her in late 1933.  
(left) The exhibition in the Eric F. Ross Gallery

## JEWISH—NOW

### PHOTOGRAPHS AND INTERVIEWS

NOVEMBER 30, 2006 TO FEBRUARY 25, 2007

The special exhibition “Jewish—Now” focused on contemporary Jewish life in Germany. Two student projects explored the issue intensively, presenting their impressions with photographs, an installation and interviews.

The project “jüdisches” by the University of Applied Sciences Bielefeld showed different aspects of Jewish life such as synagogues, holidays and traditions. It addressed the difficulties Jews and non-Jews have in approaching each other as well as the desire for “normality.” For the project “Jewish Youth in Germany Today” by the University of Konstanz, students took photographic portraits of Jewish young people and asked them about their personal background, their relationship to Judaism and their relationship to Germany.

The works in both projects are characterized by great openness and curiosity as well as sensitivity. Questions such as “What is Judaism?” or “Who is Jewish?” were answered in very different ways, creating a multi-faceted picture which effectively counteracts stereotypes. Though without historical amnesia, the focus is on the present day and everyday life. The approach to the material, which visitors characterized as “refreshing,” was reflected in the accessible design: colorful, almost jazzy photographs were hung on the walls in a non-classical arrangement, interview texts were presented on mobile pillars and portrait photographs were arranged as a wall collage.

From its kick-off with a DJ onwards, we were happy to see that the exhibition appealed to a strikingly young audience throughout its run.



(above) From the series “Nissuin, a Jewish wedding” by Stephan Sasek, Berlin 2005

(below) Zeljko Dragic in front of “his” portrait



Portrait gallery  
“Jewish Youth in  
Germany Today”



# VISITOR ORIENTATION

## VISITOR SERVICE—SERVING OUR GUESTS' NEEDS

“Not what you expect”—the concrete meaning of the motto of the Jewish Museum’s successful advertising campaign becomes clear when visitors interact with the members of the Visitor Service team. Since the Museum’s opening, the intensive visitor service has been one of the outstanding features of our house: the visitors become guests, greeted by “hosts” who initiate conversations, familiarize them with the Museum’s service facilities and provide information about the architecture and the conception and content of the exhibitions.

The Museum’s host concept remains unique in Berlin’s museum community. In Summer 2006 it inspired an rbb TV team to frame their portrait of the Jewish Museum partly from the perspective of two young hosts who play the role of “communicators” (the title of the TV documentary), imparting not only the history of Jews in Germany, but that of the Museum itself.

By now the team, headed by five senior hosts, consists of over 180 hosts, most of them still students or trainees. They include students of Jewish studies, law, the social sciences and Arab studies—a colorful, polyglot team with a wide range of interests is part of our concept. To continue maintaining the high quality of our visitor service, trainings are held on a regular basis, usually conducted in cooperation with the Education Department and the museum guides. In Summer 2006, for the first time since the Museum’s opening, around 60 hosts took part in external training workshops, covering new approaches to explaining art objects. In 2007 the focus will be on dealing with anti-Semitism.

The Jewish Museum’s host concept is already inspiring others: in 2005/06 members of the visitor service team were repeatedly invited to Frankfurt am Main and Wiesbaden to train the service staff of the Deutsche Lufthansa AG as part of their “Service Excellence” initiative.

Other museums and memorials also asked us to train their service staff in 2006. Especially noteworthy is our tandem with the Sachsenhausen Memorial; not only did its staff experience a training at the JMB, they returned the favor by inviting the entire host team to Sachsenhausen. Additional trainings were conducted with colleagues from the Kleist House in Frankfurt/Oder and the Film Museum on Potsdamer Platz.



Visitors on a tour of discovery



On the trail of the Museum



"The communicators" at work



It flows and flows: our stream of visitors

## VISITOR RESEARCH—FOR THE VISITORS' BENEFIT

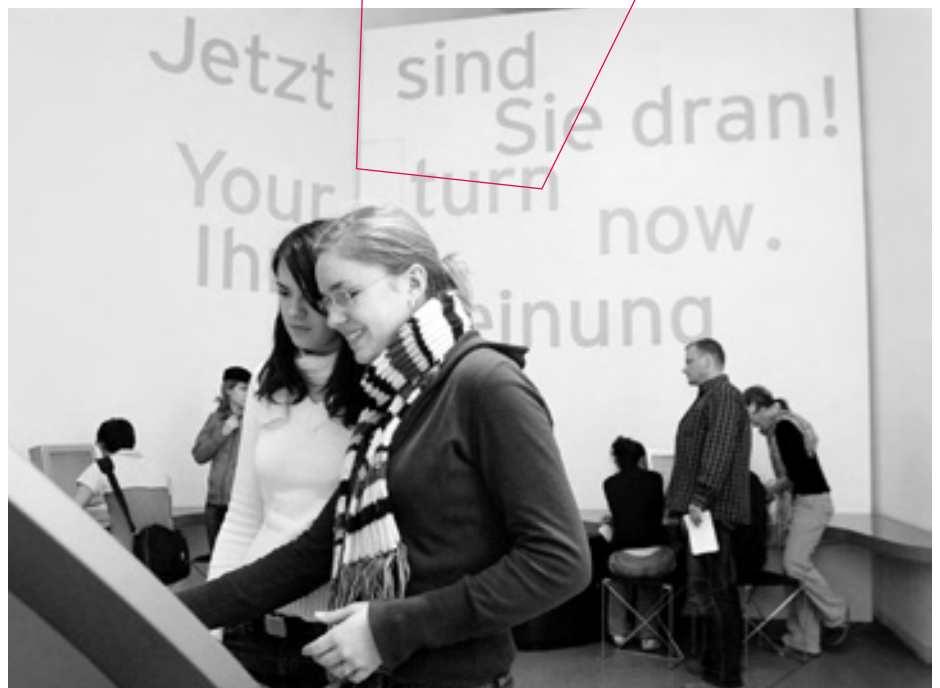
What actually happens with the Jewish Museum's guest books? Who reads them? How is the information interpreted? How reliable and representative are the reactions conveyed by a guest book? If there are five entries saying "There are too few places to sit!" is that reason enough to add more seats? And what does "more" mean: two sofas or three stools? And where do the visitors need more seats? In the exhibition or in the foyer? Are the existing seats actually being used?

It is soon clear that visitors' comments raise many new questions the guest book unfortunately does not answer. The visitors really need be questioned more thoroughly—which is exactly what is done by Visitor Research at the Jewish Museum Berlin. In the foyer visitors are regularly asked about their experiences in the museum: what was good about the exhibition (content and presentation) and the service offerings (friendliness of staff, activities for children, number of seats, wayfinding, signage and maps) and what was less good or lacking? In addition, the Museum also learns a great deal about its visitors: what drew their attention to the Museum, what motivated and initiated their visit, where they come from, how old they are, their educational background, how long their visit to the Museum lasted, which areas of the exhibition they visited in this time and what they "came away with."

Alongside these surveys of visitor satisfaction and structure—probably the best-known instrument of visitor research—the Jewish Museum Berlin also conducts additional visitor studies. These studies can be done at different times within an exhibition project: in advance, before the detailed concept planning begins; accompanying the project, while texts are being written and the exhibition design is planned; and finally after the completion of the exhibition. The findings that are relevant for the exhibition team and museum management are collected using various methods—interviews, trying out installations with test users and observing visitor behavior in the exhibitions.

The Jewish Museum Berlin has long since established itself as one of Germany's most visitor-friendly museums. Our visitor research will continue to contribute toward making our visitors feel welcome at the Museum in the future.

And, by the way: in the permanent exhibition our visitors have a total of 84 movable stools and 99 fixed seats to choose from.



Visitors give us a piece of their mind.



This is the best museum  
that I saw (I visited the museums  
in Paris, Wien and Istanbul, Berlin).  
Because it was not boring. The visitors  
did not just walk and look, also they  
were interactive. We learned our  
names in Hebrews, . . . .

It is good that it closes later than  
others (20:00).

Thanks for the organization  
and administration

Hilal from Istanbul and  
Süd Deutschland

7. Juny. 2006

(My last day in Berlin)

9.1.06 Tim Oates - Australien

- the museum was very interesting and it will be  
very important for my future. It is much better  
than the Brandenburger Tor!!



Ein tolles Erlebnis  
Zeitum, das zu Berlin passt  
Danke - aus Wien: E. H. H.

## VISITOR STATISTICS—INTEREST CONTINUES TO GROW

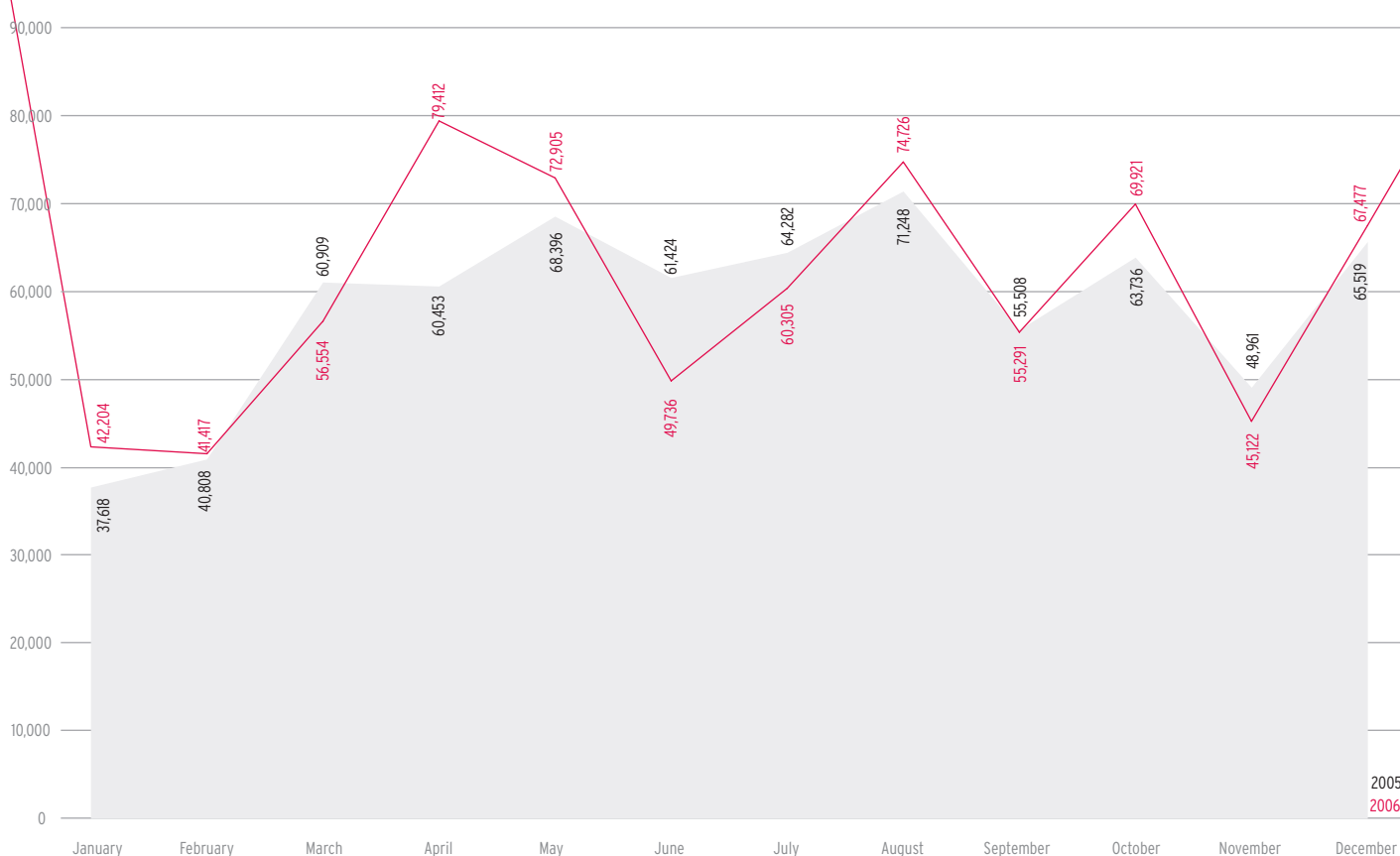
Since it opened on September 9, 2001 a total of 3,713,540 people have visited the Jewish Museum Berlin. With a total of 707,000 visitors in the years 2005/06, it is one of the most popular museums in Germany.

In 2006 the Museum experienced a marked increase of 16,208 visitors over the previous year. Especially in the months of April and October the Museum welcomed significantly more visitors than in the previous year. For visitors from all over Germany and abroad, the Jewish Museum has long since attained the status of one of Berlin's "must see" attractions.

Total daily attendance was 1,986 visitors in 2006, as opposed to 1,941 the previous year.

2001	278,737 visits
2002	658,798 visits
2003	658,878 visits
2004	703,195 visits
2005	698,862 visits
2006	715,070 visits
Total	3,713,540 visits

### TOTAL ATTENDANCE 2005 AND 2006



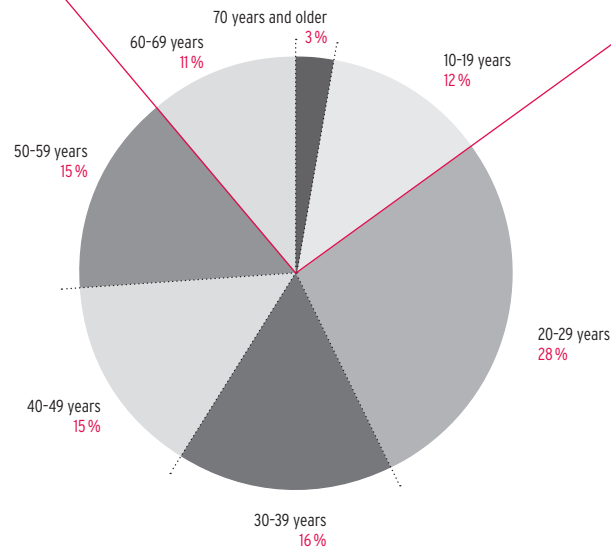
### Group Visitors

The proportion of registered groups in total attendance was 14 % in 2006, as in the previous years. A total of 6,953 groups were accompanied by a guide during their visit to the Museum (6,933 in the previous year). In 2006 103,538 persons took part in a tour as opposed to 104,452 in the previous year.

At nearly 65 %, schools represented the largest proportion of all guided tours. In May 2006 alone, schoolclasses booked 600 tours. One reason for the many visits by school classes is no doubt the attractiveness of school excursions to Berlin. 58 % of the school classes that visit the Museum come from areas of Germany outside Berlin.

### Visitor Structure

Between January 2005 and December 2006 a total of 1,937 visitors were questioned at the end of their Museum tour. Of these visitors, 56 % were female and 44 % male. The age of the interviewees ranged from 10 to 85 years. At 28 %, the 20- to 29-year-old demographic was the most heavily represented in 2005/06 as well.



AGE STRUCTURE OF VISITORS TO THE JMB  
2005 AND 2006

### Where do our visitors come from?

In 2006, 9 % of visitors came from Berlin. Almost one in two Berliner visitors was already paying a repeat visit to the Jewish Museum. Brandenburg accounted for 2 % of visitors, with 32 % coming from the other German states.

Over half the visitors (57 %) came from abroad. We welcomed people from a total of 40 different countries. A large number of international visitors came from the USA (9 %), Great Britain (8 %), the Netherlands (6 %), Denmark (3 %), Australia (3 %), Switzerland (2 %), Belgium (2 %) and Israel (2 %). Overall, the proportion of foreign guests rose by 9 % in 2006 from 48 % in 2005.

### How many people pay repeat visits to the Jewish Museum Berlin?

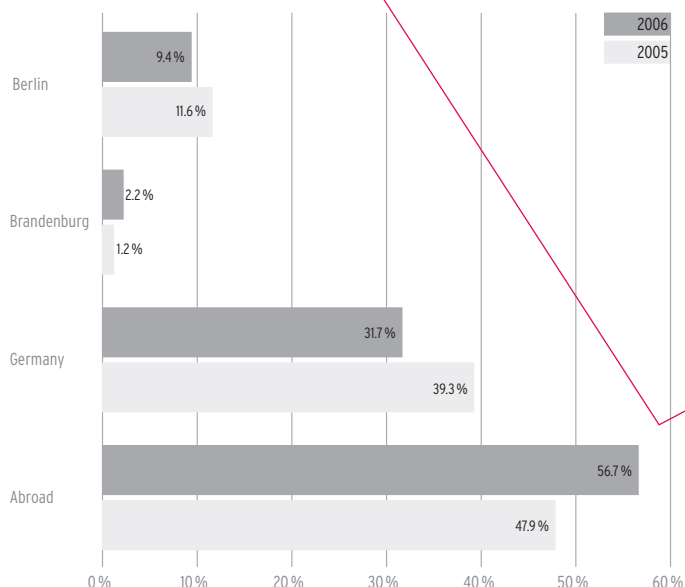
Most people questioned (86 %) were visiting the Jewish Museum Berlin for the first time. However, one visitor in seven (14 %) was paying a repeat visit to the Jewish Museum.

### What drew our visitors' attention to the Museum?

When asked "What drew your attention to the Jewish Museum Berlin?" almost a third of the visitors (32 %) mentioned recommendations by friends, acquaintances and family. For nearly a quarter of the visitors (23 %), these recommendations initiated their visit the Museum. For nearly a fifth of the visitors (19 %), articles in newspapers and magazines were an important source of information. 19 % of visitors learned about the Museum from sightseeing guides. 6 % of the visitors stated that they "just knew about" the Museum: "It's general knowledge" and "people just know about it" (multiple answers were permitted).



## VISITORS' PLACES OF ORIGIN 2005 AND 2006



## How do our visitors like the Museum?

Most visitors liked the Jewish Museum Berlin on the whole “very well” (59%) or “well” (35%). 5% assessed the Museum “partly good/partly not so good.” Only 1% liked it “less well” or “not at all” (0.2%).

Visitors found the permanent exhibition “very informative,” “very interesting,” “comprehensive” and “detailed”—it provides a “broad overview of German-Jewish history.” Many visitors appreciated the “wealth of material,” the “many pictures, films and other offerings” which make the “Museum very diverse.”

The visitors had a very positive response to the biographical approach of the exhibitions, which “uses individuals” and “little, personal stories to make history vivid and tangible” and offer “a diverse range of insights into and impressions of Jewish life.”

One visitor in four especially like the fact that “you can touch lots of things and try them out”: “many interactive stations” made the museum visit “vivid and never boring,” “multi-faceted and incredibly interesting.”

For many visitors, though, it is also “a lot at once”: “One visit is not enough!,” “it’s impossible to cover everything in one day!”

Our visitors described the building’s architecture as “extraordinary,” “impressive,” “unique” and “fascinating.” For many of the interviewees the “architecture was a new experience” because it “conveys emotions.”

For many visitors, however, the architecture is also a challenge: in part “you didn’t know where to go,” “it’s hard to find your way,” “routes through the exhibitions are hard to follow—they should be made clearer.” The red markings on the floor are “helpful” but “sometimes a bit unclear.”

Parents and grandparents praised the “educationally- and entertainingly-designed” features of the exhibition where “children can try things out.” However, some visitors felt that there were too few offerings “for smaller children,” and specifically wished that there were “even more for children under twelve.”

## What motivated our visitors?

Nearly one in three visitors (30%) had already heard a great deal about the Jewish Museum Berlin and wanted to experience it first-hand. For 48% of interviewees, an important reason was the desire to learn about German-Jewish history. 22% came to gain insight into Jewish religion and traditions.

The architecture of the Libeskind Building continues to represent a major attraction; 36% of visitors came for its sake (multiple answers were permitted).

## How long do our guests stay?

The majority of visitors (72%) spent two hours or longer in the Museum. The average stay is two hours and 16 minutes. More than one in four visitors (27%) stayed for three hours or longer.

## WHAT DID YOU TAKE AWAY FROM YOUR VISIT TO THE JEWISH MUSEUM BERLIN?

“Thought the exhibition was really interesting.”

“Well done—very imaginative and interesting! More seats would make the whole thing more pleasant! Thanks a lot.”

“The wealth of different facets and the creative presentation make this Museum stand out in Germany’s crowded museum scene. Congratulations! And thank you! I especially liked the section about the Frankfurt Trial.”

“I don’t like Germany! But the Jewish Museum is an exception! Museums are usually boring.”

“The pictures, letters and objects are overwhelming. The architecture and the Holocaust Tower and the Garden of Exile make a strong impression.”

“It’s nice to finally learn a lot about Judaism without starting with the words ‘Hitler’ and ‘World War II.’ An absolutely important institution. Thank you.”

“On our second visit to Berlin we headed for the Jewish Museum again and discovered more interesting exhibits. We saw many things we didn’t notice on our last visit. Especially the interactive programs on the PCs provide many new insights into Jewish life.”

“Not just informative and impressive. I’m grateful for the aha effects.”

“An unforgettable, gripping experience that opens the eyes and the heart. Thank you!”

“I was on my fourth visit with a school class. Most of the tours are very interesting, and especially everyone at the Museum is extremely helpful, competent and very friendly.”

“A wonderful museum! Unsurpassed! ... just a bit much.”

“Very creatively and lovingly designed, the interactive elements are well done, and there’s something interesting in every text. Very, very exciting.”

“The Museum is really great, I learned and experienced a lot of new things I didn’t know much about before. I liked it very much, and I’m very glad that there are museums like that.”

“An exhibition where you feel the history.”

“Really a great museum! Provides food for thought!”

“I don’t really like going to museums, but I liked this museum a lot. Everything I saw was done in a very interesting way. I didn’t want to leave.”

“I found it very interesting and informative. I learned a lot and would recommend it to others.”

# THE COLLECTIONS

## THE ART COLLECTION—FROM THE RAILWAY KING TO THE “MIRROR OF THE NIGHT”

In the past two years the Art Collection has been successfully expanded to include around a hundred works that are important documents of German-Jewish cultural history. However, rising prices in the art market and our limited acquisitions budget permit only few purchases of works by prominent artists. This makes targeted research and personal contacts in the course of exhibition projects all the more important for acquisitions.

In this respect the exhibition “Striking Poses. Family Portraits from Jewish Society” proved especially fruitful. The most important purchase of a family-owned work for this exhibition was the group portrait of the Plesch family by Max Slevogt (1928). It was followed by Carl Steffek’s portrait of “railway king” Bethel Henry Strousberg on horseback. Other artworks in the exhibition were acquired on permanent loan: the portraits of Rudolf and Emilie Mosse from the District Office Wilmersdorf, the portraits of Moritz and Therese Manheimer from the family’s collection, and the portrait of the mother of paterfamilias Moritz Manheimer, which is visible as a “picture within a picture” in the Manheimer’s family portrait and was lent to us by the Old National Gallery in Berlin.

Two lone wolves of classical modernism are now represented in the Collection: the Breslau painter and architect Heinrich Tischler and the sculptor Kurt Kroner. The painting “The Alley,” from 1925, complements the Museum’s existing works by Tischler. The daughter of Kurt Kroner donated two of his small sculptures and a graphic work as well as extensive documentary materials.

Another family donation to our collections of visual and applied arts was an extensive collection of ceramics and drawings by Margarete Heymann-Loebenstein.

The most important acquisition in the area of contemporary art was the installation “Mirror of the Night” by Rebecca Horn, conceived in 1998 for the Synagogue in Stommeln. Thanks to this generous donation by a private collector, the Jewish Museum is now able to show a central work of this important artist.

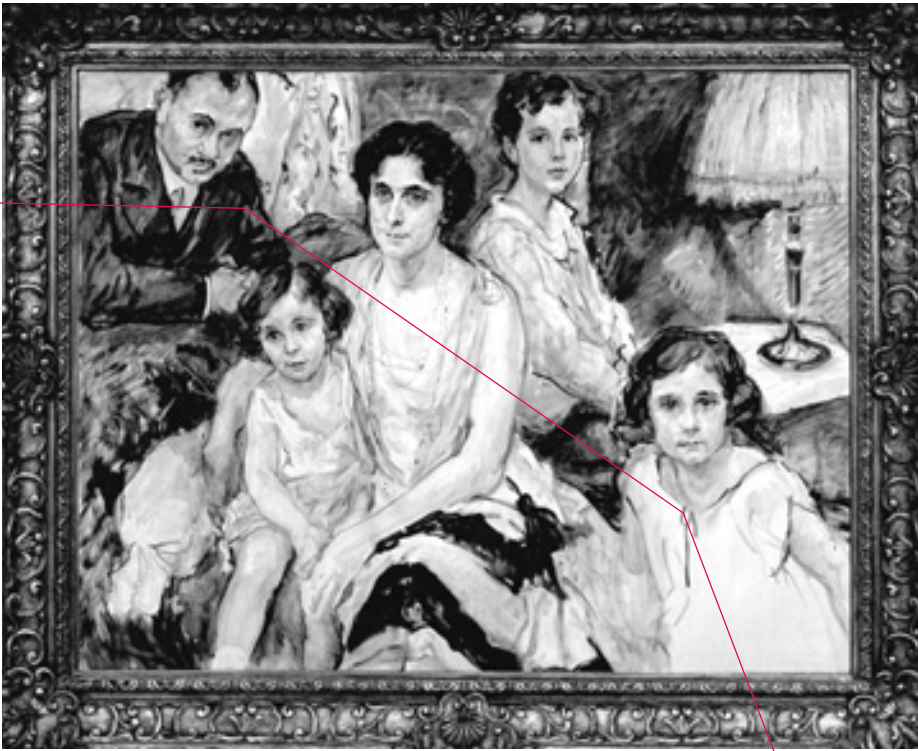
In collection research, the review of the sculpture collection has now been completed, which has uncovered valuable new information on many pieces. Unfortunately, however, the identification of Karl Moll’s female bust from 1935 did not hold up to scrutiny—it is not the physicist Lise Meitner.

As a next step, we began reviewing the graphic collection in 2006, to be completed by the end of 2007. It will then be possible to call up all objects in a database providing images and confirmed basic information.



Kurt Kroner, “Schwebender,” Berlin 1919, bronze





Max Slevogt, Portrait of the Plesch family, Berlin 1928, oil on canvas

## JUDAICA AND DECORATIVE ARTS— “CHRISMUKKAH” ABUNDANCE AND OTHER NEW ACQUISITIONS

Judaica acquisitions in 2005 were dominated by items to be used in the “Chrismukkah” exhibition. Over 100 items were acquired to this end, creating a rich and unique material culture collection.

Where possible, the Museum tries to acquire pieces that can be shown directly in the permanent exhibition. A new display of synagogue ceremonial items will be enhanced by a recently purchased basin used for ritual hand-washing in the synagogue. The dedicatory inscription indicates that it was donated to the congregation of the Israelitische Religionsgesellschaft in Frankfurt am Main in 1896. A Berlin Torah pointer from ca. 1770, now the earliest pointer in our collection, will also be exhibited.

Significant Judaica acquisitions from 2006 will be shown elsewhere in the permanent exhibition, such as a Havdalah plate by Hamburg artist Edith Marcus, who was born in 1888 and deported to Riga in 1941. Decorated by Edith Marcus in 1936, the plate includes the motif of a seven-branched candelabrum from the façade of the Israelitischer Tempel in the Oberstrasse, Hamburg.



(above) Edith Marcus, Havdalah Plate, Altona 1936  
(below) Torah-pointer, Berlin, ca. 1770, Silver



## THE PHOTOGRAPHY COLLECTION— HISTORY IN IMAGES

The Photography Collection includes photographs from family collections, art photography, documentary photographs on various subjects and large collections of prominent individual photographers such as Herbert Sonnenfeld and Roman Vishniac. In addition, photographic reproductions from all the areas of the collection are archived, along with architectural and event photography. One of the goals is to develop the photographic documentation of post-war and contemporary Jewish life in Germany and Europe as a focus of collecting activities.

The most noteworthy new acquisitions in the years 2005/06 are:

*Ilse Bing*: Self-portrait with camera and mirror, 1931;  
*A. Nathan*: 58 photographs of the dedication of the synagogue in Cologne, Roonstraße, 1959;

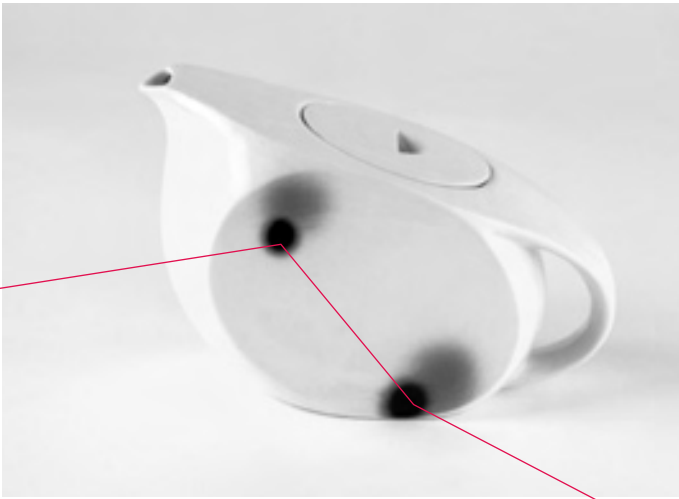
*Lotte Jacobi*: Portrait photographs of Walter Mehring, Theodor Wolff, Käthe Kollwitz, George Grosz, Ernst Busch, Albert Einstein, Anna Seghers, Alfred Kerr and others;

*Yva*: Amor Shin, 1925–1930.

“Amor Shin” is an early work by the photographer Yva (Else Ernestine Neuländer), who launched a highly successful photo studio in Berlin in 1925 and is known, among other things, as Helmut Newton’s teacher. Yva, who grew up in an assimilated Jewish family, was forced to close her studio in 1938. She became an x-ray assistant at the Jewish Hospital in Berlin before being arrested, deported and murdered along with her husband in 1942. “Amor Shin” is the only one of Yva’s works known to date that has a connection to Judaism. The composition alludes to the shape of the Hebrew letter Shin, which has a plethora of meanings in Jewish mysticism.

The Simon family’s collection of documents, pictures, objects and photographs was donated to the Museum in 1997. The approximately 500 photographs from the years 1887 to 1990 were inventoried in 2006. They provide a striking look at the life of a family that went into exile in Chile in 1939 and returned to Germany in 1963.

Simon family in the mountains,  
Mittelberg, Austria, July 20, 1932



Tea-pot made by the Haël-Werkstätten, Marwitz, ca. 1929

The collection has been the fortunate beneficiary of various donations. A major decorative arts gift is a large group of ceramics made by Margarete Heymann-Loebenstein (1899–1990) and donated by her daughter, Frances Marks. In 1923, her mother had founded the “Haël” ceramics workshop north of Berlin. The workshop was sold below its market price in 1934 and taken over by Hedwig Bollhagen. Margarete Heymann-Loebenstein was able to emigrate to England in 1936. A selection of her works will be shown in the “Modernity” section of the permanent exhibition from 2007 on.







Yva, Amor Shin, Berlin 1925-1930



## COLLECTION MANAGEMENT— KID GLOVES FOR ART

Loan requests from prestigious museums in Germany and abroad have continued to increase in the past two years, underlining the growing significance of the collections of the Jewish Museum Berlin. Items from our collections were exhibited by the following institutions, among others: the Skirball Cultural Center (Los Angeles), The Jewish Museum (New York), the US Holocaust Memorial Museum (Washington, D.C.), Historisches Museum (Bern), Muzeum W Gliwicach (Gliwicach), Cité de la Musique—Musée de la Musique (Paris), Haus der Brandenburgisch-Preußischen Geschichte (Potsdam), Felix-Nussbaum-Haus (Osnabrück), Landesmuseum für Technik und Arbeit (Mannheim), Kölner Stadtmuseum, Jüdisches Museum (Frankfurt am Main), Deutsches Hygiene Museum (Dresden), Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (Bonn), as well as numerous Berlin museums such as the Old National Gallery and the German Historical Museum.

In turn, in 2005/06 nearly 350 prominent museums and private lenders provided us with over 2,300 loans for exhibitions—an impressive testimony to their trust. Further proof is offered by the over 600 additional permanent loans to the Jewish Museum Berlin.

We fulfill our responsibility toward these loans and collection objects with expert conservational treatment that lives up to the highest international museum standards. Registrars and restorers work hand in hand during object handling, storing in climate-controlled art depots, presenting in exhibitions, monitoring, packing and art shipping. The top priority is damage prevention and preventative conservation. This includes all measures to improve ambient conditions (climate, light and contaminants) as well as preventing theft and vandalism. External experts and consultants assist us in assessing risks and developing preventative measures.

When necessary, minor or major restorations are conducted. For example, two paintings could only be presented to the public after extensive restoration. The painting “Jewish Scouts” (1932) by Erwin Singer spent many years in our museum depot without a stretcher frame and suffered numerous deformations and paint loss. After its restoration it was given a place in the permanent collection. The portrait “Dr. Georg Bondi” (1910) by Joseph Oppenheimer was also stored for several years in the museum depot. Due to severe warping of the painting’s surface and numerous flaws in the paint, it would have been unthinkable to present it in the exhibition. However, after the successful restoration we were able to show our visitors this work as well.

Erwin Singer, Jewish Scouts, Berlin 1932, oil on canvas





(above right) Joseph Oppenheimer,  
Portrait of Dr. Georg Bondi, 1910,  
oil on canvas (before restoration)  
(left and below) after restoration



Many of the recently-acquired documents, photographs and objects have already been displayed in the Museum's permanent and special exhibitions. Additional items have been loaned to other museums and can be seen, for instance, in the new permanent exhibition of the House of the Wannsee Conference and in an exhibition on the history of the Jewish Hospital in Berlin. The Archive collection is also put to intensive use by numerous researchers in the reading room as well as in the Museum's archive education program.

Thanks to the ongoing support of the foundation "Remembrance, Responsibility and Future," we were able to continue holding workshops with Museum donors in the past two years. More than 30 encounters with witnesses of the Nazi era from Germany, the USA, Great Britain, Israel, Sweden, Canada and Brazil were held with ninth to 13<sup>th</sup> graders from different German states. Workshops were also held with students of vocational schools, student teachers, university and technical college students as well as police officers and chaplains. The significance of these encounters is underlined by the positive feedback from all involved, as well as the continued strong demand, and in the coming years they will continue to make up a permanent feature of our archival work.

The Museum's archive education program was also the focus of the Archive Education Conference 2005, held at the Museum with the participation of educators and archivists from throughout Germany.

## THE ARCHIVES— PROVIDING A PLACE FOR MEMORIES

Thanks to numerous donations in the years 2005/06, the Archive continued to exhibit impressive growth. The diversity of the donated materials is especially striking. They include the original will of Veitel Heine Ephraim, court jeweler and head of Berlin's Jewish community, from the year 1774, 19<sup>th</sup>-century documents and photographs on the cloth manufacturing family Gumpert from Parchim, two kosher butchering knives from the small rural Hessian community of Werra, the educational and professional documents of the Rabbi Fritz Pinkuss, who held his office in Heidelberg until 1936, historic film footage of the well-known Berlin linen shop F.V. Grünfeld, and equipment from a chicken farm in New Jersey founded by German-Jewish émigrés—to name just a few. One of the most recent acquisitions is a kippah made for the Pope's visit to Cologne in February 2006. The largest and most outstanding donations include the Berlin photographs by renowned photographer Roman Vishniac, the estate of the archaeologist Otto Rubensohn, who from 1901 to 1907 led excavations in Egypt on behalf of the Royal Museums in Berlin, and the estate of Lilly Wust documenting her relationship with the Jewish Felice Schragenheim during World War II, a love story made famous by the book and the feature film "Aimée und Jaguar."



(above) Lilly Wust and Felice Schragenheim on the banks of the Havel, August 21, 1944. Felice was arrested three hours later.  
(left) Kippah made for the visit of Pope Benedikt XVI in Cologne, August 19, 2005  
(right) Archive workshop with eyewitness Tom Agnress



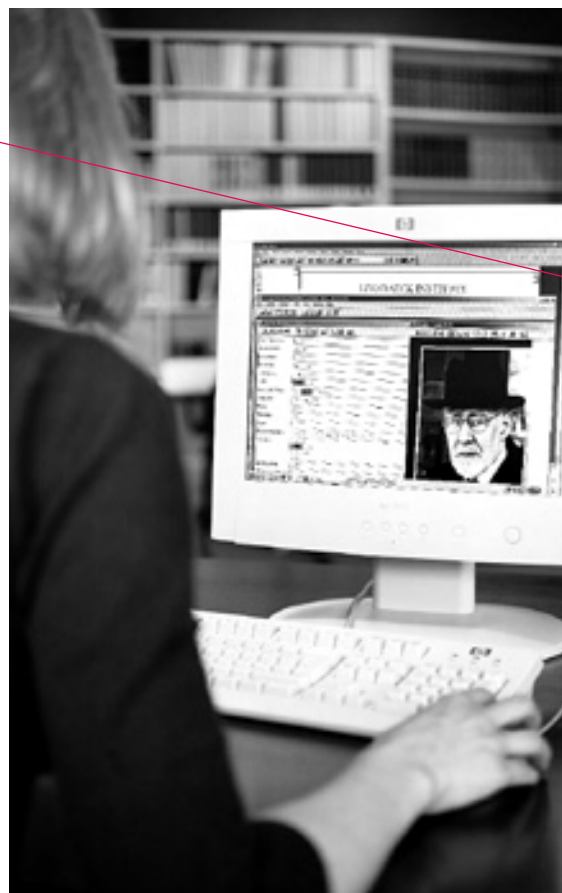


## THE ARCHIVE OF THE LEO BAECK INSTITUTE NEW YORK— AN ONGOING DIALOGUE FOR SCHOLARSHIP

Over the past two years the branch of the Archive of the Leo Baeck Institute New York at the Museum saw a gratifying increase in its microfilm holdings. This was accompanied by an increase in users, with researchers using the full spectrum of its holdings. With more than 2,500 rolls of film, about a third of the original materials from the New York Archive are now available in Berlin.

Thanks to two generous grants, the microfilming of additional holdings in New York is progressing rapidly. Since the end of 2005 the Fund “Remembrance and Future” has been financing a three-year project to record the bequests of German Rabbis on microfilm, along with materials on Jewish life in Austria and Bohemia/Moravia and collections reflecting women’s lives. In late 2006, the Deutsche Forschungsgemeinschaft approved an additional funding application. These funds are used mainly to film collections on family, community and company history, politics, science and art.

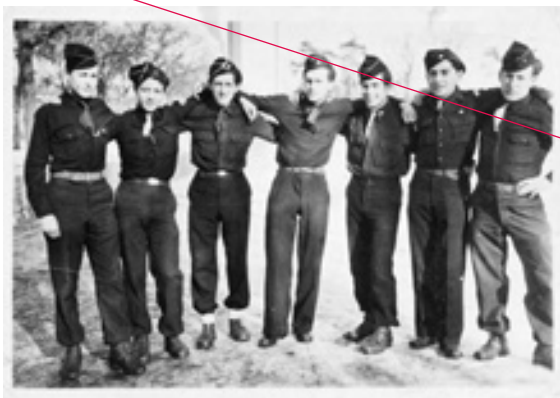
In 2005/06 the Berlin branch of the Leo Baeck Archive also held scholarly symposiums and conferences at the Jewish Museum Berlin. In February 2005, in cooperation with the Hamburg Institute for the History of German Jews, the honorary publication “Jüdische Welten. Juden in Deutschland vom 18. Jahrhundert bis in die Gegenwart” for the historian Monika Richarz was presented. A three-day conference on Jewish literary culture in National Socialist Germany was held at the Museum in October 2006 in cooperation with the Free University Berlin. That same month the symposium “Observations on the History of German Rabbis” marked the conclusion of the first filming focus sponsored by the Fund “Remembrance and Future.”



Research in the Photograph Collection of the  
Leo Baeck Archive



Archive director Aubrey Pomerance (left) in conversation  
with his colleague Frank Mecklenburg from the Leo Baeck  
Archive in New York



(above) Cabinet exhibition "... on the accursed German soil"

(above left) Willy Katz at the circumcision of a new-born boy, Berlin, ca. 1945

(below) German-Jewish police officers in the displaced persons camp  
Düppel-Center, Berlin 1946/47

## THE CABINET EXHIBITIONS

Two cabinet exhibitions in the Museum's Learning Center were conceptualized and realized by Archive staff in 2005/06. From July 2005 to January 2006 the exhibition "... on the accursed German soil. Jewish survivors after liberation" examined the period immediately after the war, when there were over a quarter million Jews in the area of the vanquished German Reich. The exhibition showed the efforts of American army Rabbi Abraham Klausner to help the Jewish "displaced persons" in Bavaria, the first post-war Passover observances, celebrated as an expression of liberation from Nazi terror, and the new beginnings of Jewish life in Berlin.

"Faster, higher, stronger ...," from June to November 2006, offered insights into the development of the Jewish sports movement in Germany from 1898 to 1938, from the establishment of the first Jewish athletic club Bar Kochba in Berlin to the disbandment of all Jewish athletic clubs after the pogroms of November 1938. Built around the biographies of four Jewish athletes and popular sports of the time such as gymnastics, track and field and boxing, the exhibition concentrated on the "golden age" of the 1920s and the role of sports during the Nazi persecutions. At the same time, materials on Zionist tendencies and the first Makkabi World Games illustrate the international significance of the German-Jewish sports movement.

Both exhibitions presented for the most part documents, photographs and objects from our own collections, including many newly-donated items that first found their way to the Museum through the research for the exhibition.



(above) Finish line in the 100-meter men's sprint at the track meet of the Bar Kochba-Hakoah on the track and field grounds Grunewald, Berlin 1936  
(below) Herbert Sonnenfeld, high jump competition of the Bar Kochba-Hakoah on the track and field grounds Grunewald. This picture was published in "Der Makkabi," May 29, 1936.



The donor and former boxer Manfred Joachim in front of "his" vitrine in the Learning Center



# MEDIA

## INNOVATIVE LEARNING THROUGH MULTIMEDIA

The Media Department performs a number of functions. It uses state-of-the-art databases to organize the Museum's in-house documentation, object information and address lists, as well as clarifying copyright issues. Material is researched and produced in multimedia form for the Rafael Roth Learning Center. The Media Department continually maintains and develops the Museum website, and is also in charge of the library and publications.

In 2006 the Thesaurus on German-Jewish history underwent a comprehensive overhaul with the support of the Andrew W. Mellon Foundation. It was integrated into a user interface that also offers external users a simple way of researching the Museum's collections. After an evaluation phase, this Thesaurus will also be made available to other institutions.

The externally-funded project EMIKA, a cooperation with the FHTW—Berlin University of Applied Sciences, will develop mobile museum information systems by mid-2008 and is overseen by the media department.

Four of these areas we would like to present in more detail below.



The Learning Center story about Heinrich Heine

## THE RAFAEL ROTH LEARNING CENTER— HISTORY AT THE CLICK OF A MOUSE

The Rafael Roth Learning Center's 17 computer stations use a range of media to present information on German-Jewish history and culture. The Learning Center was made possible by a generous donation from entrepreneur Rafael Roth. The first three years of production were supported in large part by the Alfried Krupp von Bohlen and Halbach Foundation.

The three layers of content—stories, lexicon and catalogue—are constantly growing, reflecting the wishes of our visitors. For instance, in response to visitor feedback the search function and the lexicon were revised and made even more visitor-friendly in 2005/06.

18 multimedia stories are currently available in the Learning Center; over the past two years, three new stories have been created:

### Heinrich Heine

This story, completed in 2005, is devoted to writer and poet Heinrich Heine (1797–1856). Over 300 images, documents, quotes, animations and musical settings of his work make for a lively portrait of this sophisticated poet and caustic observer of his times.

The Learning Center examines his life and work, with such issues as his conflicted stance toward Judaism, his relationship to Ludwig Börne and the veneration and vilification of the émigré after his death.

### Eastern European Jews in Germany

Between 1880 and 1924 Eastern European Jews came to Germany to flee poverty and persecution. Since April 2006 this story uses over 250 images, documents, animated maps and samples of music to illustrate the ups and downs of fate for the Jewish immigrants from Russia, Poland and Galicia who managed to build a new life for themselves in Germany in the face of great difficulties. Alongside illustrative biographies, the Learning Center provides glimpses of the quarters occupied by Eastern European Jews in Berlin, Frankfurt am Main and Essen.



Our "hero" Sansavi and his park

### "Sansavi's Park": Jewish Culture for Children

Since May 2005 the Learning Center has offered the interactive computer game "Sansavi's Park" for children six years and up. Sansavi, a figure from the tradition of Jewish mysticism, shows young Museum visitors around his virtual park. The game draws on children's modern life experience to explain facets of contemporary Jewish life, also addressing the differences from and commonalities with Christianity and Islam.

In 2006 "Sansavis Park" won the prestigious German educational software prize "digita" in the category "Private Learning" for children under 10. The "digita" is awarded annually by the Stiftung Lesen, the magazine "bild der wissenschaft" and the Institut für Bildung in der Informationsgesellschaft (IBI) at the Technical University Berlin.



With multimedia into the past

### Inspiration for Further Development

Over 40 % of Museum visitors use the facilities of the Rafael Roth Learning Center. To maintain our leading role in this field and to further develop our multimedia offerings for visitors, in 2005 we invited experts to review the Learning Center. In the process, around 50 international experts were questioned about potential developments in the media, educational and museum fields, evaluations of various aspects of the applications were solicited and a visitor survey was conducted. The results were discussed by experts from a wide range of fields at a two-day workshop at the Museum.

The Jewish Museum's valuable and innovative contribution toward making the museum a place of learning—with the Rafael Roth Learning Center—was acknowledged. At the same time, the discussion provided valuable inspiration for future developments.

### THE MUSEUM WEBSITE—MULTIFACETED INFORMATION

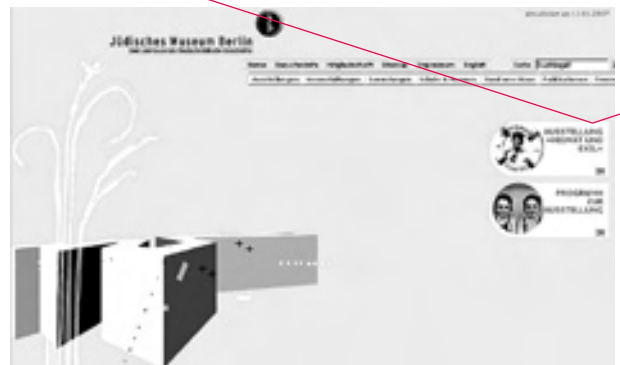
The website of the Jewish Museum Berlin ([www.jmberlin.de](http://www.jmberlin.de)) greets visitors with a warm spring-green background and a light-blue motif based on the Libeskind Building. The website has an average of 40,000 visitors per month, nearly 1,300 every day. Regular hit analysis indicates that the total number of pages accessed is around 140,000 per month.

Users are presented with a wide range of information and features. The website offers information for various target groups on the Museum's exhibitions, events, collections, publications and "About the Museum." Since 2006 the website has reflected the Museum's educational mission with the section "Schools," with offerings for children, adolescents and teachers. For the past several years the website has featured special sections for the press and for friends and supporters of the Museum. Since 2005 new

additions to the collections are presented regularly under their own heading.

The website content is updated on a daily basis and is constantly undergoing development in keeping with the Museum's technical and thematic aims. In addition, the homepage is completely bilingual in German and English. Important information is also presented in brief in French, Italian and Spanish.

In addition to the Museum's homepage, special independent websites have been produced for the last three major special exhibitions. Of these, the websites on the exhibitions "Chiasmukkah" and "Home and Exile" won the Relaunch Award, awarded monthly by poll in an Internet forum.





(right) Microfilm workplaces in the Reading Room  
(below) Stuff worth knowing, page by page



## THE LIBRARY—KNOWLEDGE TANGIBLE AND VIRTUAL

Interest in our special scholarly library has been growing constantly since 2004, when it became possible to research its holdings online using the library portal of the Berlin-Brandenburg libraries' association, Kooperativer Bibliotheksverbund Berlin-Brandenburg (KOBV), the virtual "Special Catalogue Judaica" and the Museum website.

All but a small fraction of the approximately 45,000 printed materials, CDs, CD-ROMs, DVDs and MCs are listed in our online catalogue. The content analysis and subject indexing of the holdings is supported by the integration of the JMB Thesaurus into the library database. In addition, we supplement our catalogue entries with abstracts and tables of contents—to the extent permitted by copyright—which facilitates the selection process for researchers.

Since establishing a media station last year, we have also been making digital recordings of thematically-relevant television and radio broadcasts and in-house events for internal use.

Sadly, the developments of the past two years include the loss of a colleague. In early 2005 Frank Salemann succumbed far too young to a severe illness. He had worked for the Museum since 1986. We cherish the memory of his humor, his amiability, and his love of photography, music and art.

## Looking Forward

Our library is becoming more and more virtual. Several of the rarest printed works will be digitized in the years to come. Not only does digitization make it possible to use rare and valuable books without restrictions, it also aids collection maintenance and stock security.

To obtain a better picture of the needs and expectations of the reading room's users, we have begun a visitor survey in June 2006. This analysis will enable us to tailor our services to the needs of our users even better in future.

## THE PUBLICATIONS— A PAGE FROM OUR BOOK

The books of the Jewish Museum Berlin are special: they are companions to our exhibitions, yet they also stand on their own, presenting stories and material that go above and beyond the exhibitions. We look for the right publisher for every book project—in the past two years the publishers Nicolai Verlag, Jüdischer Verlag (a division of Suhrkamp Verlag) and Jovis Verlag have proven themselves to be trustworthy and professional partners.

All our books have one thing in common: they are individually and lovingly designed with the help of designers such as Groothuis, Lohfert, Consorten in Hamburg or Atelier Frank, Eggers & Diaper and Sans-serif in Berlin.

In 2005/06 the program included our “bestsellers” **Chrimukkah** and **PSY-CHOanalysis**, two entertaining and accessible examinations of cultural-historical phenomena. We presented a special portrait of photographer **Roman Vishniac**, which included Mara Vishniac Kohn’s touching reminiscences of her father and her childhood in Berlin. For the 80<sup>th</sup> birthday of Director **W. Michael Blumenthal**—a true cosmopolitan who has experienced life on three continents—our Society of Friends presented him with an honorary publication. The Museum’s most ambitious publication project to date was the catalogue **Home and Exile**; to accompany the exhibition we not only compiled essays related to the experience of exile all over the world, we undertook extensive research on the nearly 100 countries in which the German-Jewish émigrés sought refuge.



Program Director Cilly Kugelmann presents the catalogue “Home and Exile.”



### Chrimukkah.

#### Stories of Christmas and Hanukkah

Edited by Cilly Kugelman

Hardcover, 132 pages, four-color throughout with over 80 illustrations (German edition only)

October 2005

Nicolai Verlag, Berlin

*"We recommend the book that accompanies the exhibition ... Fascinating and well-researched articles not only illustrate the exhibits, they provide insights into the 'third culture' that emerged from Christmas and Hanukkah."*

KONFERENZ LANDESCRISTLICHER ARBEITSKREISE



### Roman Vishniac's Berlin

Edited by James H. Fraser, Mara Vishniac Kohn and Aubrey Pomerance for the Jewish Museum Berlin

Hardcover, 120 pages with over 90 duotone illustrations

(German and English editions)

November 2005

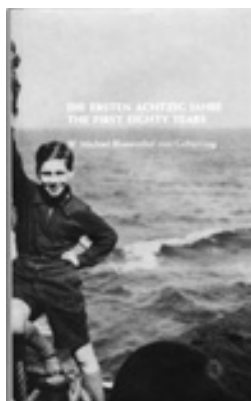
Nicolai Verlag, Berlin

*"A lovingly designed photography book."*

FRANKFURTER ALLGEMEINE ZEITUNG

*"A catalogue well worth reading ... We shall have to begin looking at these photos carefully. Roman Vishniac wanted to observe and capture. We should try to follow his lead."*

PERLENTAUCHER



### Die ersten achtzig Jahre /

#### The first eighty years:

#### W. Michael Blumenthal on His Birthday

Published by the Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V.,

Hardcover, 224 pages in duotone with over 70 illustrations

(German and English in one edition)

January 2006

Jovis Verlag, Berlin

*"The book is endearingly, and with the wink of an eye, entitled The First Eighty Years. ... It is a lovely book filled with stories, anecdotes, reminiscences ... bringing together relatives, comrades-in-arms and trailblazers."*

DER TAGESSPIEGEL



### PSYCHOanalysis.

#### Sigmund Freud at 150

Edited by Cilly Kugelman, Nicola Lepp and Daniel Tyradellis

Hardcover, 168 pages, four-color throughout with transparent pages and over 100 illustrations

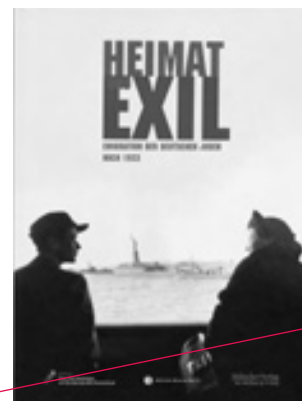
(German edition only)

April 2006

Nicolai Verlag, Berlin

*"Charming ... an inspiring, lavishly designed catalogue with a wealth of illustrations."*

FRANKFURTER ALLGEMEINE ZEITUNG



### Home and Exile. Jewish Emigration from Germany Since 1933

Edited by the Jewish Museum Berlin and the Stiftung Haus der Geschichte, Bonn  
Hardcover, 252 pages with numerous illustrations

(German edition only)

September 2006

Jüdischer Verlag, a division of Suhrkamp Verlag, Frankfurt am Main

*"With respect to both, the book and the exhibition, one can only hope that people will ... confront this comprehensive exhibition of the exodus of Germany's Jews to over one hundred countries, rather than avoiding it; that they will wake up for one long moment ... —to linger before testimony to the stolen lives of thousands of our countrymen. And to reflect."*

FRITZ J. RADDATZ, WELT AM SONNTAG





# EDUCATION

## LEARNING AND TEACHING

Each year about 100,000 visitors find themselves well guided through German-Jewish history when they receive a tour through the permanent or a special exhibition from one of our nearly 50 competent museum guides. We were particularly pleased by the continued strong interest on the part of schools: at 65%, they represented the majority of all guided groups in 2005/06. Tenth-graders come to the Museum more than any other grade: in 2005 nearly 4% of all tenth-graders in Germany paid us a visit. Of tenth-graders from Berlin, one in four came to see us; of those from Brandenburg, one in nine.

In light of the great demand, we have expanded our offering of tours, workshops and day-long events. We now offer 18 different tour themes for visitors from age five to 99. These include the more classic historical themes, such as “The Emergence of Modern Judaism—from the Empire to the Weimar Republic,” as well as more narratively oriented tours for young visitors, such as introductions to the Hebrew language and the architecture of the Museum. We make special note of the newly developed tours “Isn’t it like that in Islam, too?” and “Judaism—Christianity—Islam,” which approach their subjects from the perspective of comparative cultural history. We offer these tours as a matter of course in Turkish as well as in German, and thus emphasize the role of the Museum as a place of communication and encounter.

With approximately 7,000 tours per year, the tour guides of the Jewish Museum are constantly confronted with new challenges. In addition to endurance and tough nerves, they need to have a good deal of emotional sensitivity and flexibility, in order to draw the various visitor groups actively into the tour and respond to the most diverse expectations. For instance, the many Italian visitors are usually most interested in the history of National Socialism and its reflection in Daniel Libeskind’s architecture. Danish visitor groups, which in terms of numbers occupy a leading place among our foreign visitors, often prefer to learn about the history of the Empire, the Weimar Republic and the consequences of losing the rights of citizens during the National-Socialist regime.



## OF DREIDELS AND LITTLE HANS— EDUCATIONAL PROGRAMS TO ACCOMPANY OUR SPECIAL EXHIBITIONS

The Education Department develops educational programs for children, high school students and adults to accompany our special exhibitions. In connection with the exhibition “Jewish Identity in Contemporary Architecture,” museum guides investigated the question of whether and to what extent architecture can lend shape to Jewish identity. Together with the visitors, we interpreted models, drawings and photographs and questioned their value as an expression of a “Jewish self-awareness.”

The program we developed to accompany the exhibition “Chismukkah. Stories of Christmas and Hanukkah” attracted a lot of attention. It offered all age groups a way of seeing connections to their own lives. School groups used the pre-Christmas and pre-Hanukkah period to supplement their lessons: after our young visitors had discovered all the various dreidels and Hanukkah lamps in the exhibition, they were given the opportunity to make one of the traditional Jewish toys or lamps themselves. Learning is easiest at play, after all. We rounded off our colorful family program with various readings and a puppet show based on the Hanukkah story “Judith and the Miracle of Lights.”

In Spring 2006, in connection with the special exhibition “PSYCHOanalysis. Sigmund Freud at 150,” we faced the challenge of creating an appropriate didactic program dealing with the complex theme of psychoanalysis. What is psychoanalysis, and what is it not? Besides introductory exhibition discussions for high school students and adults, we offered an intensive encounter with the psychoanalysis of Sigmund Freud in workshops. Drawing on the case studies of the Rat Man, Dora, Little Hans or Anna O., we addressed concepts central to psychoanalysis, which were explained with reference to the exhibits and installations. Despite—or perhaps because of—the complex material and the vivid, more accessible manner in which we presented it didactically, we appealed to schoolchildren from a perspective distinct from the traditional approaches to history and religion. In particular, they received an insight into psychology and mental health care. In over 200 tours, more than 1,500 students and trainees deepened their knowledge about the birth of psychoanalysis and its continued relevance to our lives.

The exhibition “Home and Exile. Jewish Emigration from Germany since 1933” has been the focus and highlight of our educational work since Fall 2006. On school tours, the young people learned about the various paths that donors followed into exile in various countries. The schoolchildren selected a few objects from the exhibition, photographed them and wrote short texts about them. They then explained to their fellow classmates why they had chosen these particular objects. With the theater workshop “Driven into Exile,” they had a chance to depict on stage the individual fates of exiles.



Admiring kings at the Hanukkah shadow-play “Judith and the Miracle of Lights”



Flight, exile and the question of what “home” means are by no means things of the past. How does the global map of forced emigration patterns look today? When do immigrants into our own society feel they have arrived, and begin to view Germany as their home? In cooperation with the non-profit Hertie Foundation, the Jewish Museum Berlin sponsored a three-day workshop, in which young people intensively confronted today’s most relevant topics in the fields of migration, integration and identity in conversation with journalists, asylum experts and artists. They discussed the results of their work with Museum Director W. Michael Blumenthal, Christoph Bergner, State Secretary in the Ministry of the Interior and Maria Böhmer, Federal Commissioner of Immigration, Integration and Asylum. Moreover, intensive archive-workshops with donors and lenders offered a very personal access to the Museum’s subjects. Eyewitnesses of the Nazi regime and their descendants were, as always, uniquely valuable discussion partners for the schoolchildren.



A home for your dreams: “The Crazy Crooked House: Daniel Libeskind for Children”



(above) Great curiosity about the  
Passover haggadah  
(below) Lively history:  
a guide in the exhibition



Berlin students at the final discussion of the competition “Youth Debating: Home and Exile”



Highly concentrated: making masks in the children's tour "Happy Purim!"



In school yesterday and today

## HOW FLORIAN BECAME MORDECAI— VACATION AND HOLIDAY EVENTS IN THE MUSEUM

Games, fun and excitement—we don't leave these out, when it comes to teaching Jewish traditions through a diverse offering of workshops, tours and day-long events during vacations and Jewish holidays.

One of the loudest and most colorful holidays in the Jewish calendar is the festival of Purim. In 2005 children and youths played out the story of Esther in melodramas in which Florian turned into Mordecai, Kevin into Ahasuerus and Mareike into Queen Esther. Others—the noise-makers—made the tribulations and threats that Esther and her people faced in the Persian court audible. In the following year colorful fabric and fat pillows created an oriental atmosphere—the appropriate ambience in which to follow Esther's story.

"In the beginning was the word" was the motto of our vacation program 2005, which was devoted to the biblical stories. Younger children staged the building of the tower of Babel, or tested their creativity by making prints of King David. Older children dramatized how the commandments etched in stone are relevant here and now, or produced a feature on Moses Mendelssohn. The vacation program 2006 offered a "voyage in time" oriented around the permanent exhibition. In "Eureka, I've got it!" participants could test their ingenuity—and the German Federal Patent Office issued the certificates for our young inventors.

The Children's Island in the permanent exhibition aims to make children of primary-school age aware that a single museum object can relate things about history and current events while also being subject to conflicting in-

terpretations. In workshops or during the "Happy Hanukkah" tours in 2006, the exhibition cases in the Children's Island were opened so that children could sort through, admire and feel what otherwise can only be seen behind thick glass panes. As an additional offering for families, there was a treasure hunt through the permanent exhibition, in which twelve questions had to be answered. A good nose and spirit of inquiry was required to reach the goal at the Children's Island.



(above) Your own commandment:  
summer vacation workshop  
"Write like in the times of Moses"  
(below) Baker, baker, bake a mazzah:  
children's program at Passover



## SCHOOL AND MUSEUM— IN DIALOGUE WITH TEACHERS AND STUDENTS

Our close cooperation with teachers and schools is particularly important to us and underscores our mission as a national and international learning institution. Continuing education programs for teachers and the preparation of learning materials for schoolwork contribute to our growing interaction with schools. “Annotated Sources on the World of Jewish Life” is the title of the second volume in our “Resources for Schools” series, which appeared in 2006. The sumptuously designed and richly illustrated workbook contains testimonies to Jewish life in the past and present. It serves teachers of all school types as an aid in introducing their students to Jewish culture and religious traditions.

In five chapters, the workbook’s more than 100 pages focus on these main themes: “Teaching and Scholarship,” “From Head to Toe,” “The Jewish Cycle of Life,” “Shabbat” and “Eating Jewish.” Illustrations, documents, contemporary photographs and interviews with young people specially conducted for the publication provide individual insights into daily life. The Jewish Museum Berlin hopes with this volume to follow up on the success of the first volume of the series, which addressed the history of the Jews under National Socialism. This first volume was honored as “one of the most beautiful books of 2005” by the Stiftung Buchkunst, and was nominated for the Red Dot Award.

Continuing education for teachers points up the Museum’s potential as a place of learning and encourages the exchange of experience between schools and the Museum. Was Glikl of Hameln, a businesswoman in early modern times, a “modern woman?” And what does kosher mean? On our homepage we offer further materials for download by students and teachers.



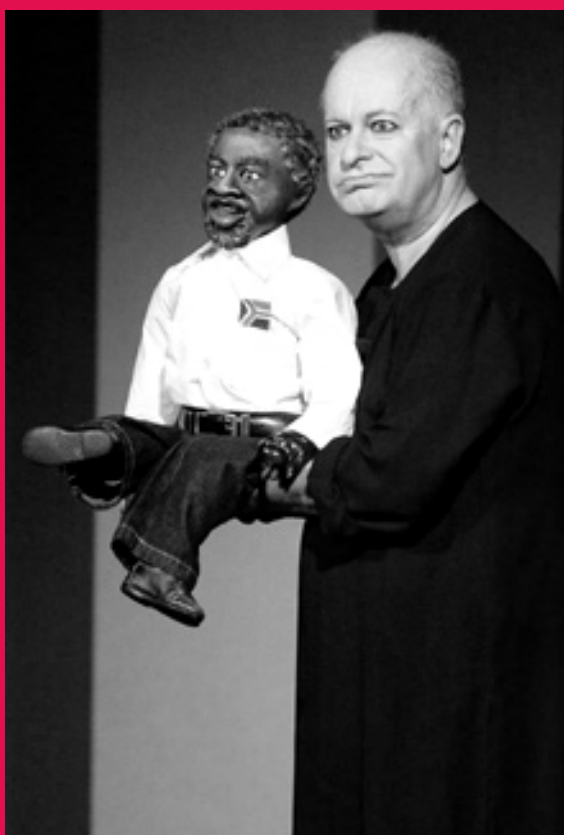
# EVENTS

## MORE THAN A MUSEUM

Approximately 45,000 visitors at over 130 public events in the years 2005/06 speak in clear language<sup>1</sup>: events at the Jewish Museum Berlin have long since acquired a prominent place in the cultural landscape of Berlin.

In the past two years we have continued and expanded successful program elements from previous years—these include, besides the programs accompanying our special exhibitions, the Summer of Culture, which has taken place in the Museum garden every year since 2003, the festivities celebrating the Museum's birthday on September 13, the "Long Night of Museums" and readings in cooperation with the Literaturhandlung Berlin.

Besides these now established cultural events, the Museum succeeded in creating a new trademark: at the end of 2005 the first "Chrismukkah Market" took place as an event accompanying the exhibition "Chrismukkah. Stories of Christmas and Hanukkah." It was a big hit with the public right from the start—opening day, on November 27, brought 4,255 visitors to the Museum, more than on any other day in 2005. Success brings its duties—and so it was that the Hanukkah Market opened its gates and huts in the Museum's plane-tree grove again in November/December 2006.

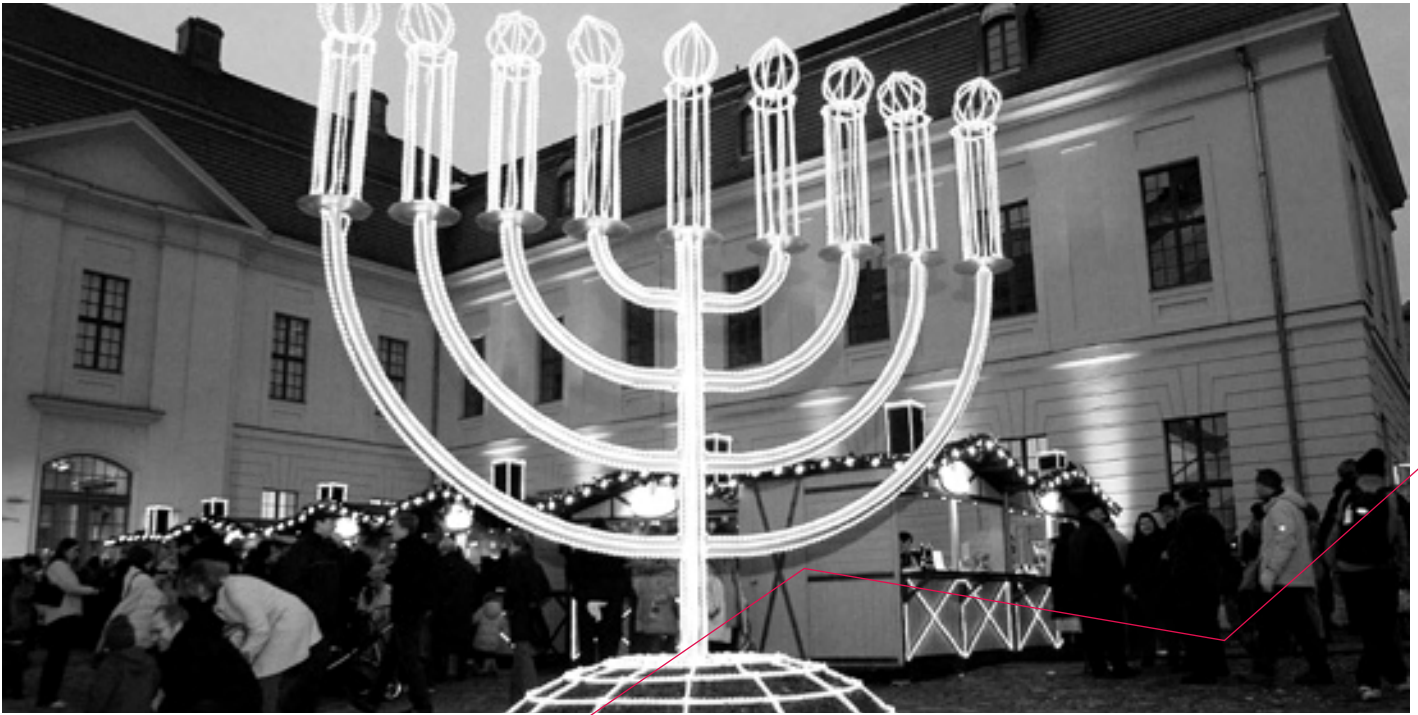


Pieter-Dirk Uys, South Africa's most famous satirist



Opening of the "Chrismukkah Market" with Governing Mayor of Berlin Klaus Wowereit, 2005

<sup>1</sup> This number does not include visitors to the education programs or visitors to events that were not initiated or carried out by the Museum (rentals, etc.).



The “Chrimukkah Market” in the courtyard of the historic building, 2005

## PROGRAMS ACCOMPANYING THE SPECIAL EXHIBITIONS

The events we design to accompany our special exhibitions explore different aspects of the exhibition in greater depth. They approach their subject matter and topics at times playfully, with a view to entertaining, and at other times from a more scholarly perspective, with a view to questioning assumptions. While academic lectures and panel discussions address an audience of informed specialists, theme weekends, readings and concerts attract a broader public.

The ancillary exhibition events ultimately serve also as the Museum’s showcase for the public and ensure a continued presence in the media for the exhibition. This is a significant aspect, when you consider that large exhibitions run over a period of several months.

In the program accompanying the exhibition “Jewish Identity in Contemporary Architecture,” we invited as guest speakers two architects who were also represented in the exhibition: Zvi Hecker and Moshe Safdie. They contributed to the debate with their lectures “The Significance of Symbolic Forms” and “Memory and Identity” in architecture. In a podium discussion the panelists debated “Hallowed Halls—Sacred Buildings in Germany.”

In the program accompanying the exhibition “Technicians of the ‘Final Solution.’ Topf & Söhne—The Oven-builders of Auschwitz,” film-maker Malte Ludin and journalist Hartmut Topf exchanged their experiences as descendants of “perpetrators.” Beate Klarsfeld reported on her work in prosecuting the crimes of National Socialism.

Sigmund Freud’s birthday was the occasion for a more playful event: on the 150<sup>th</sup> anniversary of the birth of the inventor of psychoanalysis, visitors tucked into a giant birthday cake in the form of a Freudian couch. A lecture on the significance of the couch in psychoanalytic practice satisfied curiosity with knowledge worth having—and thus rounded out a very successful event.

Our program to accompany the Museum’s largest-ever special exhibition, “Home and Exile. Jewish Emigration from Germany since 1933,” was launched in November 2006 with a highlight: 180 rapt visitors heard Shanghai emigrants W. Michael Blumenthal and Horst Eisfelder paint a vivid picture of those years.



Soccer-pro Michael Rummenigge trains tomorrow's players.



Strategists vie with one another: chess weekend in the Museum garden

## THE SUMMER OF CULTURE IN THE MUSEUM GARDEN— RELAXATION WITH WIT AND FLAIR

The Development and Marketing Department first organized a cultural summer program for the Museum's extensive garden in Summer 2003—from June to the middle of September, the garden became the theater for a cultural and culinary fest. In the summers of 2005 and 2006 the successful program items of previous years were taken up again and enhanced with newly conceived events. Our goal here has been to establish the Summer of Culture as one of the Museum's trademarks, with a diverse and selective cultural program, and to see it win a firm place in the annual calendar of the capital city.

The Jewish Museum Berlin was not left out of the widespread euphoria accompanying the Soccer World Cup held in Germany in 2006: the summer program kicked off in May with klezmer music and dancing for the opening of our open-air installation "Forgotten Men of Merit. Eleven Jews in German Soccer." On a soccer field in the Museum garden, an "eleven-man team" of players, coaches and forerunners reminded us of the contribution Jews made to German soccer. Many visitors enthusiastically greeted the extensive ancillary program "Round about the ball," with discussions devoted to Willy Meisl, the king of sports journalists, the successful coach Béla Guttmann and Jewish identity in sports cultures. The evenings in honor of Berlin-born journalist, entertainer and soccer enthusiast Hans Rosenthal and the German-Jewish soccer pioneer Walther Bensemann, founder of the sports magazine "Kicker," were moving and unforgettable highlights of the summer program, as was the three-day-long soccer "tournament of cultures" with Michael Rummenigge, in which 60 primary schools from all over Berlin took part.

As in earlier years, jazz fans met with picnic baskets on the first Sunday of every month in 2005/06 for "Jazz in the Garden." There they enjoyed the relaxed atmosphere in lawn chairs, on benches or on blankets on the lawn. The annual summer concert of the legendary Coco Schumann Quartett, too, delighted many swing enthusiasts all over again in the Museum garden. The reliably successful chess weekend was expanded: in cooperation with the Berliner Schachverband e.V. and the Emanuel-Lasker-Gesellschaft, the Museum garden thus became once again a meeting place for chess lovers—both laymen and professionals. From the very start, the readings of well-known German actresses have been especially popular events. In 2005/06 our guests were Iris Berben, Cornelia Froboess and Brigitte Grothum. The theme weekend in honor of Albert Einstein during the summer program 2005, and that in honor of Sigmund Freud in the following year, were exciting and interesting events. For the "Long Night of Museums" in August 2006, Christoph Stölzl, former



Sweet five: the Museum celebrates its birthday.





The master listens: the well-known German sports journalist Marcel Reif reads from the sports columns of Willy Meisl.

Berlin Senator for Culture, and journalist and author Christine Eichel enchanted visitors with popular music of the 1920s and 30s—a unique mixture of Berlin humor, Jewish wit and ironic sentimentality.

The Summer of Culture received support in the last two years, as in the past, from numerous media and cooperation partners as well as sponsors. The Berliner Morgenpost and Die Welt once again included a special supplement of several pages on the summer program in their newspapers. Radio Eins, as official media partner, advertised the summer program regularly and auctioned off tickets to the events.

The visitor counts at our summer program supply evidence of their success: in 2005/06 our guests totaled approximately 18,500.

#### CONFERENCES AND SYMPOSIUMS— GATHERING KNOWLEDGE

Academic conferences and symposiums have a solid place in the events program of the Museum. In October 2006 an international conference called “Between Racial Hatred and the Search for Identity: Germany-Jewish literary culture in National-Socialist Germany” attracted particularly broad interest. This event was the product of a joint venture among the Free University of Berlin, the Leo Baeck Institute and the Jewish Museum Berlin. Historians, archivists and scholars of literature, theater and cultural history from Germany, the USA, Israel, the Netherlands and New Zealand gathered here to explore for the first time the literary production of authors of Jewish heritage in Nazi Germany. They thereby provided a long overdue complement to the research conducted over the past few decades on the literature of anti-fascist authors living in exile abroad.

In the Fall of 2006, moreover, there was a double occasion to celebrate: the fifth anniversary of the founding of a branch of the Archive of the Leo Baeck Institute at the Jewish Museum Berlin and the completion of the filming of the entire collection of bequests by rabbis in the New York archive for use by the Berlin branch. Both events were honored by the symposium “Observations on the History of German Rabbis,” which addressed three themes: sources for the history of the rabbinate in the 19<sup>th</sup> century, the contemporary German-Jewish discourse on World War I and spiritual resistance during the Nazi period on the examples of Berlin Rabbis Leo Baeck and Joachim Prinz.

## READINGS— FAMOUS AUTHORS AS GUESTS OF THE MUSEUM

In the diverse cultural program of the Museum, readings and book presentations organized in cooperation with the Literaturhandlung Berlin, among others, play an important role. The offering extends to many different book genres and includes book presentations on historical and contemporary political topics for a select audience of specialists as well as newly released fiction by internationally renowned authors, who attract a broad public.

Since commencement of the reading series in 2003, more than 5,000 guests have attended events in our diverse literary program. Among the highlights of the past two years was the book presentation of historian and journalist Tom Segev in 2005. Mr. Segev presented his book “One Palestine, Complete,” which won the National Jewish Book Award. In the same year we were honored to greet Israeli author Zeruya Shalev—the actress Martina Gedeck read excerpts from Shalev’s hotly anticipated novel “Late Family” in its German translation.

In 2006 we sponsored a very moving reading from the journal of Breslau-born historian Willy Cohn, who documented the disenfranchisement and humiliation of the Jews in Breslau day for day from 1933 to 1941. Several of his descendants met in Berlin to attend the presentation of his journal, published under the title “No Justice, No-where!” In addition, Lily Brett enchanted her audience last year in the sold-out auditorium. Her heart-warming novel “You Gotta Have Balls” tells of fathers, daughters, Polish food and New York neuroses with a great deal of humor, warmth and insight. Finally, Louise Jacobs, granddaughter of the coffee magnate Walther Jacobs, painted a rich and many-layered family portrait with her book “Café Heimat,” and attracted a great deal of media attention with her reading in the Jewish Museum.



(above) New York author Lily Brett  
(right) Daniel Libeskind presents his  
autobiography “Breaking Ground.”



Martina Gedeck and Zeruya Shalev  
at their reading in the Concert Hall





# MARKETING AND DEVELOPMENT

## MARKETING—IN TRIBUTE TO GOOD PARTNERSHIPS

### **Exhibition marketing with nation-wide reach**

Good exhibition marketing means nurturing relationships—with visitors no less than with cooperation and media partners of the Museum. Old ties are strengthened and new ones formed. For years, Wall AG and Ströer Out of Home Media have been the Museum's most important partners in connection with advertising in public spaces. Through the generous support of Wall AG, the Museum was able to advertise all its special exhibitions in 2005/06 with Citylight-Posters—on advertising spaces worth a total of one million Euro. And the great success of our image campaign “Not what you expect” should be credited to—besides the creative input of the advertising agency Scholz & Friends—the Ströer firm, which made advertising space available nation-wide to the Jewish Museum.

The Museum has continued proven product lines such as the image campaign and expanded existing cooperations. In addition, we have pursued some new paths towards reaching visitors in the past two years: every exhibition needs a specially tailored marketing strategy, which can capture its unique characteristics in text and image and convey them to the public. The themes of the poster campaign for “PSYCHOanalysis. Sigmund Freud at 150” took up concepts from psychoanalysis that had made their way into our daily speech to serve as catch-words for emotions and fantasies: hysteria, neurosis, drives. For this exhibition we also advertised for the first time with cinema trailers. The Yorck Group generously sponsored broadcasting of the trailer by showing it daily over a period of four weeks in ten program cinemas belonging to the Yorck Group.



“Home and Exile” banners at the Museum's main entrance

### Tourism Marketing: participating in Berlin's tourism

Approximately 88 % of the Museum's visitors are tourists, with the majority coming from a foreign country. Thus, the Jewish Museum Berlin participates to a great extent in the steadily growing tourist industry in Berlin. In order to take full advantage of this trend and reach new target groups both nationally and internationally, the Museum develops visitor-oriented offers that can extend beyond the core substance of the Museum.

For instance, the Museum can attract visitors not only with its permanent exhibition and architecture, but caters to its visitors' needs for relaxation. With its lawn chairs for resting in, its enjoyable Summer of Culture program, and its trees casting shade for picnics on the lawn, the Museum garden together with the gastronomical offerings of our Restaurant Liebermanns make an attractive complement to a day in the museum galleries. With the additional attraction of the Hanukkah Market in winter, the Museum offers tourism companies like DERTOUR, AIRTOURS and TUI a seasonally varied program that is published in travel catalogues with a distribution of up to a million copies.



A new poster for the Museum's advertising campaign "Not What You Expect"

Whether it is the Einstein Year, the Soccer World Cup or the International Broadcasting Fair: cooperations with the organizers of mega-events in the Berlin area also present opportunities for winning new visitors. In 2005 the Museum acted as partner to the International German Gymnastics Competition and counted close to 3,000 sports enthusiasts who visited the Museum on free tickets in the space of four days. And during the Soccer World Cup in 2006 the Museum offered soccer fans a discounted entry to the exhibition including afternoon tea in the Museum garden.



Full of anticipation: on the way to the Hanukkah Market, 2006

## DEVELOPMENT— ACHIEVING MORE WITH THE HELP OF FRIENDS

The work of the past few years has borne fruit: on the one hand, the circle of the Friends of the Jewish Museum Berlin has continued to grow with committed and active new members in 2005 and 2006; on the other, we have succeeded in expanding cooperations and partnerships with existing friends. Their loyalty and support has created a solid basis for the Museum's activities and goals.

### Well covered—the new glass courtyard

With Daniel Libeskind's design for a glass roof covering the Museum's interior courtyard, the Museum not only opened up a new dimension in its architectural environment, it posed a great challenge to the Development Department, as well. The task that we faced was to inspire the Museum's friends and patrons with a determined call for donations and raise the approximately 8 million Euro needed to finance this ambitious building project. This action was to prove the value of the international network of relationships and the loyal commitment of our friends, patrons and sponsors: not one of the benefactors we approached wanted to be left out of the group making a financial contribution towards construction of the glass courtyard. With this support, and with a generous grant from the Federal Government, we succeeded in raising the necessary funds in just twelve months. We are especially proud of our reliable friends and patrons, who with united resources enabled us so quickly to achieve our fund-raising goals and start building the new space that the Museum urgently needed to host its diverse cultural and education programs.

### Our American friends

Since 2003 the main staircase leading to the permanent exhibition has been named "The Sackler Staircase" as an expression of gratitude towards the Sackler family, who have been exceedingly generous to the Jewish Museum. And we consider ourselves very fortunate to have another strong, devoted friend at our side: Eric F. Ross, an American entrepreneur of German heritage and a great philanthropist in the Jewish tradition, made a significant donation to the Museum in June 2006. With W. Michael Blumenthal and Minister of State Bernd Neumann in attendance, the exhibition gallery on the ground floor of the Libeskind building was re-named the "Eric F. Ross Gallery" in honor of this modern Maecenas. Eric F. Ross and his wife Lore themselves traveled here from the USA to participate in the ceremony. Mr. Ross dedicated the gallery to the memory of his parents Regina and Albert Rosenberg, who were murdered in Auschwitz in 1942.



(above) Architect Daniel Libeskind and Museum Director W. Michael Blumenthal present the plans for the glass courtyard.  
(below) The philanthropist Eric F. Ross in "his" gallery







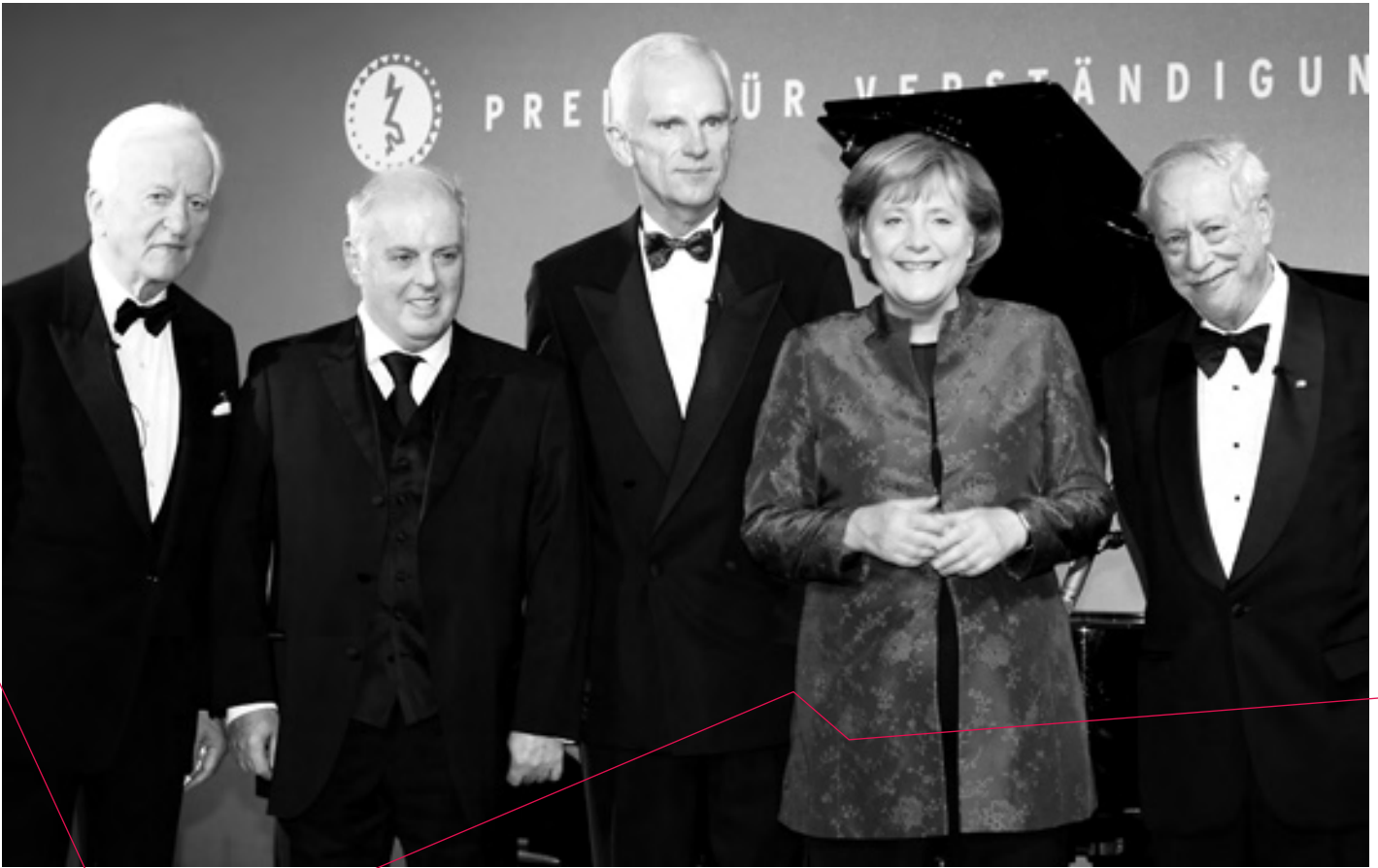
(above) Glamorous: the gala dinner in the festively decorated concert hall

(center) Nikolaus Count Lambsdorff accepted the Prize for his father, Otto Count Lambsdorff, in 2005. On the right, laudator Salomon Korn, on the left, Museum Director W. Michael Blumenthal.

(below) Together with laudator Michael Naumann, W. Michael Blumenthal presents the 2005 Prize to Heinz Berggruen.

### A class all of their own

The annual ceremony celebrating the Prize for Understanding and Tolerance, with its accompanying gala dinner, has become a permanent institution. Like their fore-runners, the fourth and fifth prize ceremonies were highlights in the social life of the capital. On November 19, 2005, the Museum honored collector and philanthropist Heinz Berggruen and Otto Count Lambsdorff, former Federal Minister. Michael Naumann, former Minister of State, and Salomon Korn, Vice President of the Central Council of Jews in Germany, spoke the laudations. Salomon Korn praised Count Lambsdorff particularly for his role in the negotiations for compensation of slave and forced laborers under the Nazi regime. Among those offering their congratulations to the prize winners were—to name just a few—Friede Springer, publisher and herself prize winner in 2003, business consultant Roland Berger, Federal Minister of Economics Wolfgang Clement, Klaus Mangold, Vice-Chairman of the Rothschild Bank, Gunter Thielen, Chairman of the Executive Board of Bertelsmann AG, Hans Wall, Chairman of the Executive Board of Wall AG, Klaus Zumwinkel, Chairman of the Executive Board of Deutsche Post Worldnet, Minister of State Christina Weiss, television moderator Sabine Christiansen and many others. Museum Director W. Michael Blumenthal expressed himself particularly delighted over the high total of contributions towards the Museum's education programs.



Prize winners for 2006, Daniel Barenboim and Helmut Panke (center), with Federal Chancellor Angela Merkel, former Federal President Richard von Weizsäcker and Museum Director W. Michael Blumenthal

On November 18, 2006, the prize ceremony drew friends and patrons into the Museum for the fifth time. The prize winners were star-conductor Daniel Barenboim and the former BMW executive Helmut Panke. Federal Chancellor Angela Merkel praised the social commitment of Helmut Panke, while former Federal President Richard von Weizsäcker found warm and personal words to laud his friend Daniel Barenboim. Among those in attendance were, from the realm of politics, Federal Minister of Justice Brigitte Zypries, Minister of State Bernd Neumann and former Minister President of Saxony Kurt Biedenkopf. Several top executives from the German business world were also once again present: Gerhard Cromme, Chairman of the Supervisory Board of ThyssenKrupp AG, Mathias Döpfner, Chairman of the Executive Board of Axel Springer AG, Heinrich von Pierer, Chairman of the Supervisory Board of Siemens AG and prize winner in 2002, Norbert Reithofer, Chairman of the Executive Board of BMW AG, and Jürgen Walker, Chairman of the Executive Board of DaimlerChrysler Financial Services AG. At the anniversary prize ceremony, a new record for donations was set. The funds thus raised were ear-marked once again for the Museum's educational work.



Daniel Barenboim played Max Bruch's "Kol Nidrei" with Nabil Shehata on the double-bass

### The way is the goal

The staff of the Development Department act as contact persons for the Friends of the Jewish Museum Berlin, and organize and coordinate all activities for our patrons. The continuous commitment of the Friends has made it possible for the Museum to realize several important projects. For instance, the Friends financed the second volume of teaching materials for schools, as they had the first. The Friends' support also enabled us to conduct tours, education training programs and anti-Semitism workshops for teachers and schoolchildren. Further, the Friends contributed to the success of the special exhibition "PSYCHOanalysis. Sigmund Freud at 150" by covering the cost of the giant birthday cake portraying scenes from Freud's life and work. As part of the festivities at the conclusion of the exhibition, the 24 installations made of sugar icing were auctioned off by the ~~auction-house~~ Christie's to benefit the educational campaign "on.tour—the Jewish Museum Berlin goes to school": in Summer 2007 a Jewish Museum Berlin van will travel all across Germany to invite schoolchildren and teachers to take advantage of the Museum's education programs. The Friends topped off the revenues of the benefit auction, so that the Museum can present itself nationwide as an extra-curricular place of learning.



(above) on.tour: the JMB van will bring the Museum to schools throughout Germany in Summer 2007.  
(below) Friends and sponsors of the Jewish Museum Berlin preview the exhibition "PSYCHOanalysis."





# PRESS AND PUBLIC RELATIONS

## CUTTING A GOOD FIGURE IN THE MEDIA

### **A positive image in the press**

The media are reporting more and more frequently on the Jewish Museum Berlin—and they are presenting the Museum in a more and more favorable light. In 2006 nearly one third (31%) of the media reports appraised the Museum's work positively, while in 2005 about one fourth, and in 2004 one sixth, did so. Such positive resonance in the press is a small sensation and shows that the Museum was able to improve on the good image it had developed in previous years—not least with the help of our presence in the media. Only a small fraction of media reports were negative or ambivalent: in 2006 the number was one in 25, in 2004/05 just one in 50. The rest of the reports were purely descriptive and neutral.

### **In the news eleven times a day**

Whether it is on the radio, television, in newspapers or online media, an average of eleven reports a day discuss the Museum. With approximately 4,000 media reports per year, press coverage of the Museum has increased significantly in the past two years: by 40% compared to 2004. This is attributable to the fact that more and more media pick up our press releases—it does not mean we are sending out more of them. On the contrary, we sent out 84 press releases in 2006, while in 2004 we sent out over a hundred.

The press reported most of all on the special exhibition “PSYCHOanalysis,” which was discussed in over 300 reports. The special exhibitions “Chrismukkah,” “Home and Exile” and “Technicians of the ‘Final Solution’” also found wide resonance in the press. The ceremony celebrating the Prize for Understanding and Tolerance is also a great media event every year. In 2006 it precipitated 250 media reports, including a broadcast on the documentary reporting channel Phoenix. Other top media themes in 2006 included the 80<sup>th</sup> birthday of Museum Director W. Michael Blumenthal, which was appraised in 177 reports, and the fifth anniversary of the Museum's opening. In 2005 top themes were the “Chrismukkah Market” and the announcement of our cooperation with AOL.

### From Brazil to the Philippines: the Museum in film

In his 30-minute TV-documentary “The Communicators” (“Die Vermittler”), renowned film-maker Günter B. Ginzel cast a glance behind the scenes into Museum operations. He followed the Museum Director, two hosts and guides through their daily work at the Museum. As key to the Museum’s success, the author identified an atmosphere of openness and a friendly spirit, which he found no less present in the Museum than remembrance and reflection. The film was broadcast in Fall 2006 on rbb and Phoenix. Besides this team, nearly 150 other television reporters filmed in the Museum during 2005/06. In the World Cup year, 26 of the teams came from abroad, so that television reports on the Museum were broadcast in places as far away as Brazil, Ecuador, Korea and the Philippines.



### Communication goals were reached

The press team succeeded in placing media reports on all aspects of the Museum’s program, and thus in getting across the diversity of the Museum’s activities. Moreover, the Museum was well covered by the Berlin media and the boulevard press, so that we reached a broad public.



Our analysis of media reporting patterns reveals that in 2005 a remarkable 73 % of the media reports on the Museum (not counting listings) were initiated by the Museum’s press department (data for 2006 are not yet available). In the PR world a value of 60 to 70 % is considered very good—so we can be pleased with our work. And in 2005 the Museum was nominated as one of three finalists for the German PR Prize in Gold in the category “Media and Press Relations” for its evaluation of media reporting.



(above) In focus: press photographers surround the benefactor from the USA at the dedication of the Eric F. Ross Gallery.  
(center) The Museum as television studio: filming of the 3sat-program “Delta” with moderator Gert Scobel and guests  
(below) On the Air! Cilly Kugelmann is interviewed by rbb-reporter Ulli Zelle.

# ADMINISTRATION



First stop for school classes: the new group entrance

Managing Director Ulrich Klopsch with architect  
Matthias Reese in front of the new group entrance



## ADMINISTRATION—A SOLID BASE TO BUILD ON

The attractive architecture of the Jewish Museum Berlin, its interesting exhibitions and events and its visitor-friendly atmosphere are recognized and praised all around. To achieve this effect on the outside, however, a lot of preparation and support of many different kinds is required behind the scenes.

This is the job of Administration: without it, nothing works—from the management of personnel (tenured employees and project-specific contractors), to settlement of bank transactions, to the supervision of data processing and logistical coordination of the many external firms providing services to the Museum. The need to coordinate all these capacities makes Administration the department that ties together each of the Museum's various projects. We are the daily contacts of everyone else in the Museum—and yet we remain always aware of our function as service-providers.

Fortunately, the Museum was able to complete the urgently needed enlargement of the group entrance using the financial resources available under its regular annual budget, with the approval of the Board of Trustees and the Federal Government Commissioner for Culture and Media. With respect to the glass courtyard, two thirds of its financing came from the generous donations of our friends and patrons, while the Federal Government contributed one third. We shall report on this in greater detail in the next annual report.

At the beginning of 2005 Administration and several other Museum departments moved into the federally owned German Federal Patent Office building. This move gave the Museum employees better and more pleasant workspace and created more efficient work-flow parameters. At the same time, the move was coordinated in the administration department with our transition to the new book-keeping program MACH, which has already proven effective on the federal level.

The audit of our budget and financial management practices performed by the Federal Office of Administration (Bundesverwaltungsamt, BVA) produced no serious complaints in the last two years, as in the past. In response to the BVA's recommendations, we strengthened our procedures, even Europe-wide, for soliciting and evaluating bids on contract work and new acquisitions.

One important part of our work in 2005/06 was the process, initiated by the BVA, of assigning all our employees to a compensation class in keeping with federal standards. With a tremendous effort involving the constructive engagement of all affected parties, the Administration Department helped to achieve a solution acceptable to the affected employees, the personnel representatives and the BVA.

In light of the difficult training and employment market in Germany, the Museum decided to increase the number of traineeships it offers from two to four. By allowing trainees to gain new skills and gather insights into work-life and museum operations, we hope to improve their career opportunities. At the same time, we benefit from the next generation's commitment and thirst for knowledge.

The ensemble of Libeskind building, the historic building and the new glass courtyard under construction



## TECHNICAL SERVICES—BUILDING THE FUTURE

The various services previously performed by the Building Management Department have been reorganized in a new structure that aims better to meet the Museum's needs. Technical Services now includes, in addition to building management, the core competencies of security, technical services for special exhibitions, event services and information technology. The restructuring of the department makes it possible to plan, coordinate and carry out all necessary services, not excluding custodial services, in keeping with the high standard of the Museum's world-renowned architecture, with its complex technical apparatus.

In 2005/06 the work of the Technical Services Department was determined to a significant extent by a series of large, extraordinary construction projects: construction of the new **group entrance**, designed by architect Matthias Reese in consultation with Daniel Libeskind, began in late Fall 2004. The new entrance was opened in Spring 2005. It fully meets expectations in terms of both aesthetics and functionality. One of its beneficial side effects is to have made the restaurant separately accessible, as also the Museum garden, which—protected as a garden landmark—now assumes a more salient role in the Museum ensemble and requires, accordingly, more extensive care.

The aim of the construction project "**basement of the historic building**" was to connect several isolated rooms in the basement of the historic building with the new building. Moreover, we strove to make some long overdue improvements to the building substance. The project was handled by architect Markus B. Müller and carried out between Fall 2005 and May 2006. In connection therewith, the elevator between the historic and new buildings was expanded—with the result that the vertical integration of the historical and new buildings was optimized, and the glass courtyard currently being built is connected to the rest of the Museum's infrastructure.

The largest, most intense project we are currently working on is the construction of the new **glass courtyard**. Work began in December 2005, and the opening is scheduled for September 2007. The project provides for enclosure of the historic building's courtyard with a roof and fourth exterior wall. The space so created is to be used as an expansion of the Museum entrance area and a space for events. Daniel Libeskind's unique and highly complex design poses a great many exciting challenges to those involved in its realization. In order to ensure coordination and approval of all aspects of this complex project with the closely cooperating Federal Ministry of Transport, Building and Urban Affairs and the Federal Office for Building and Regional Planning, the Technical Services Department, representing the Museum as contracting party, has engaged the support of a project manager.

At the same time as construction began on the glass courtyard, we began work on the project "**air-conditioning of the historic building**," which affects the special exhibition rooms on the first upper floor of that building. Air conditioning was urgently required in the changing exhibition areas, as international standards in the lending of museum objects demand air-conditioning as a mandatory precondition to borrowing. The Technical Services Department represented the Museum as contracting party and project manager on this project, too. The breaches in the walls of the historic building necessitated by this project brought to light a number of previously undetected areas of damage stemming from the building's reconstruction after the war. The damaged areas were all repaired in the course of completing the air conditioning work by August 2006.



The glass courtyard:  
discussion of construction progress



Completing the foundation of the courtyard



Welding work on steel beams





# OUR PARTNERS



## RESTAURANT LIEBERMANNS— CULINARY PLEASURES FROM THE ORIENT

In the baroque historic building, the restaurant Liebermanns offers taste experiences of an extraordinary kind. In this restaurant, which belongs to the portfolio of the corporate group Albeck & Zehden, chef Roman Albrecht builds a culinary bridge between modern Israeli cooking and the traditional cuisine of the Orient. Tahina, Persian jewelled rice, Moroccan chicken with almonds and dates—these are just a few of the culinary delights that await Museum visitors and other guests.

In accordance with Jewish dietary law (kashrut), we use no pork, shellfish or crustaceans in our food. We do not, however, cook strictly kosher.

The oriental buffet, offered every Monday evening to willing gourmands, features live klezmer music and has established itself as a lively tradition over the years.

Further, we highly recommend the chef and his team for any and all large and small events in the Museum's halls or extensive gardens. Since June 2006 Roman Albrecht has been included among the team of six top chefs in the gourmet catering service "Berlin's Best." This "cooking club" was formed with a view to pampering, with culinary pleasures, up to 5,000 people in unusual places in the capital. Thus, Liebermanns was represented at the Federal Journalists' Ball in November 2006 with a live cooking show, and won the applause of the many high-flying guests in attendance.



Restaurant Liebermanns and  
barbecue in the atmospheric Museum garden

## CEDON MUSEUM SHOP—MUSEUM TO GO

The CEDON Museum Shop has taken active part in the success story of the Jewish Museum Berlin ever since its opening. We constantly adjust our offering to respond to the Museum's special exhibitions and to meet the needs of the public. We orient ourselves in making our selections toward the visitors' needs for information and enable them to deepen the impressions they have received in the Museum about German-Jewish history and Judaism. Our large selection of children's books and literature for young people responds to the Museum's exceptional appeal to younger visitors.

We put together a special assortment of products for each special exhibition. Thus, during the exhibition "Chris-mukkah. Stories of Christmas and Hanukkah," we offered various Hanukkah lamps as well as paper and plush accessories associated with both holidays. Our many Freud-products—from mugs to Freud puppets to "after-therapy mints"—displayed throughout the course of the exhibition "PSYCHOanalysis" also sold extremely well. As an accompaniment to the exhibition "Home and Exile," we stocked our shelves with a broad array of relevant literature.

Besides literature, our shop displays a broad spectrum of Judaica items, from postcards, souvenirs and devotional objects to jewelry. To a large extent, we have these products specially made for us. Foreign visitors to the Museum respond particularly well to these offerings.

We look forward to continuing our good, exciting and agreeable cooperation with the Jewish Museum Berlin.

An invitation to browse: the Museum Shop



## APPENDIX





The sky above the Garden of Exile

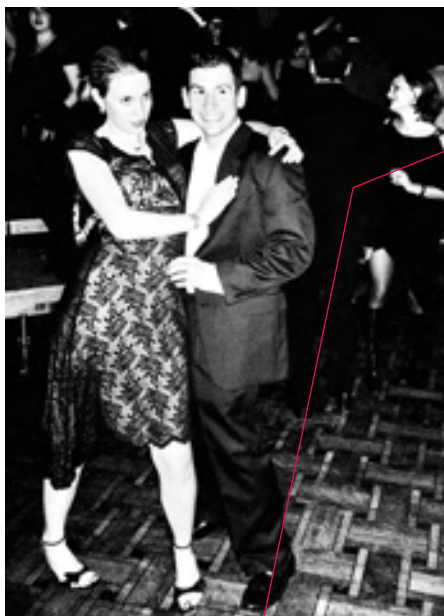
## TIME LINE OF THE JEWISH MUSEUM BERLIN 2005/06

December 31, 2006

The Museum ends the year with a record number of visitors: 715,000 people visited the Museum in 2006.

November 18, 2006

Daniel Barenboim, conductor and co-founder of the West-Eastern Divan Orchestra, and BMW executive Helmut Panke are honored with the Prize for Understanding and Tolerance of the Jewish Museum Berlin.



November 15, 2006

Museum Director W. Michael Blumenthal receives the Starred Cross of Merit of the Order of Merit of the Federal Republic of Germany in Berlin.

Chaired by Minister of State Bernd Neumann, Federal Government Commissioner for Culture and Media, the Board of Trustees holds a meeting. The historian Götz Aly, the Member of the Bundestag Monika Grütters and Salomon Korn, Vice President of the Central Council of Jews in Germany, attend the meeting as new members of the Board of Trustees.

November 2, 2006

The exhibition "Jewish—Now. Photographs and Interviews" presents two projects by students at the University of Konstanz and the University of Applied Sciences Bielefeld. The two projects dealt with contemporary Jewish life in Germany.



September 28, 2006

The exhibition "Home and Exile. Jewish Emigration from Germany since 1933" is the first comprehensive show to examine the forced exodus of approximately 280,000 German Jews to nearly 100 countries worldwide. The exhibition was realized through a joint venture of the Jewish Museum Berlin and the Foundation Haus der Geschichte der Bundesrepublik Deutschland.

June 14, 2006

The Board of Trustees meets, chaired by Minister of State Bernd Neumann, Federal Government Commissioner for Culture and Media.

June 1, 2006

The cabinet exhibition "Faster, higher, stronger..." gives insight into the Jewish sports movement from 1898 to 1938.



May 14, 2006

The fourth annual Summer of Culture in the Museum garden is devoted to Sigmund Freud, the founder of psychoanalysis, and soccer, in addition to some beloved classics. At the opening, the new Children's Island in the permanent exhibition braved its first storm.



April 6, 2006

The exhibition "PSYCHOanalysis. Sigmund Freud at 150" opens. This exhibition, developed in cooperation with Hürlimann + Lepp Exhibitions, is dedicated to the great founder of psychoanalysis.



February 21, 2006

The Museum wins the German Educational Software Prize “digita” in the category of “private learning for kids under ten” for its multimedia children’s story “Sansanvis Park.” The “digita” is awarded annually by the Foundation Lesen, the magazine “bild der wissenschaft” and the Institut für Bildung in der Informationsgesellschaft (IBI) at the Technical University Berlin.



January 27, 2006

A newly curated exhibition section devoted to the contemporary period opens in the permanent exhibition. “It Was as Simple as That” deals with growing up Jewish in German-speaking Europe since 1945.



January 3, 2006

Museum Director W. Michael Blumenthal celebrates his 80<sup>th</sup> birthday. German Federal Chancellor Angela Merkel is among those who congratulate him.

January 2, 2006

The Jewish Museum Berlin counts its three-millionth visitor since the opening in September 2001.



December 31, 2005

Nearly 700,000 visitors visited the Jewish Museum Berlin in 2005. The Libeskind Building achieved a new visitor-record, with 689,000 curious guests, while from January through June 2005 over 10,000 people visited the Museum Otto Weidt’s Workshop for the Blind, then a subsidiary of the Jewish Museum Berlin.



November 26, 2005

The Stiftung Buchkunst (Book Art Foundation) honors as “one of the most beautiful books of 2005” the didactically prepared collection of historical source material “Annotated Sources on the History of Jews under National Socialism” (published by Stiftung Jüdisches Museum Berlin, designed by Birgit Eggers, Berlin).

November 19, 2005

Heinz Berggruen, art collector and patron, and the politician Otto Count Lambsdorff, key negotiator in the talks regarding compensation for slave and forced laborers during World War II, are presented with the Prize for Understanding and Tolerance of the Jewish Museum Berlin.

November 17, 2005

The Board of Trustees holds a meeting, chaired by Minister of State Dr. Christina Weiss, Federal Government Commissioner for Culture and Media.



November 3, 2005

The special exhibition “Roman Vishniac’s Berlin” opens with an address by Mara Vishniac Kohn, the Berlin-born daughter of master photographer Roman Vishniac (1897–1990). The exhibition shows for the first time Mr. Vishniac’s photographs of everyday life in Berlin during the 1920s and 30s.



October 27, 2005

The exhibition “Chrismukkah. Stories of Christmas and Hanukkah” opens. It explores the origins of the holidays of Christmas and Hanukkah, the mutual influence they exerted on one another and changes in the holiday traditions over the centuries.

July 6, 2005

The cabinet exhibition “... on the accursed German soil. Jewish survivors after liberation” addresses Jewish life in Germany after the War.



July 1, 2005

The new group entrance to the Museum, designed and realized by architect Matthias Reese, opens to the public.



June 19, 2005

The exhibition “Technicians of the ‘Final Solution.’ Topf & Söhne—The Oven-Builders of Auschwitz” opens. The exhibition was produced by the Buchenwald and Mittelbau-Dora Memorials Foundation in cooperation with the Jewish Museum Berlin and the Museum Auschwitz.

June 16, 2005

The Board of Trustees hold a meeting, chaired by Minister of State Dr. Christina Weiss, Federal Government Commissioner for Culture and Media.





**May 24, 2005**

The Museum opens its third annual Summer of Culture. Readings by renowned actresses, the Einstein-weekend and a concert of the Coco Schumann Quartett are highlights of the program.



**April 28, 2005**

A new chapter in the permanent exhibition, "German and Jewish at the Same Time," opens. It presents patriotism, Zionism, socialism and baptism as possible identities for German Jews in the period from 1800 to 1914 within the context of the history of emancipation and anti-Semitism.

**April 1, 2005**

In connection with the establishment of a new memorial center for "Silent Heroes," the German Resistance Memorial Center assumes responsibility for the Museum Otto Weidt's Workshop for the Blind. The former blind workshop, with its exhibition "Blind Faith—Hidden in the Hackescher Markt," had been a subsidiary of the Jewish Museum Berlin since January 2001.



**March 3, 2005**

Using as illustrations 17 recent building projects, the special exhibition "Jewish Identity in Contemporary Architecture" gave an international overview of architecture for Jewish institutions at the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century. The exhibition was organized by the Jewish Historical Museum in Amsterdam and was curated by Angeli Sachs and Edward van Voolen.



The Board of Trustees of the Jewish Museum Berlin consists of nine members nominated by the Federal President. It resolves all matters of fundamental and extraordinary significance for the Foundation and its development.

The Board of Trustees met twice annually in the years 2005/06, first under the chairmanship of Minister of State Dr. Christina Weiss, Federal Government Commissioner for Culture and Media, and since 2006 under the chairmanship of Minister of State Bernd Neumann, Federal Government Commissioner for Culture and Media.

The Jewish Museum Berlin thanks the Chairman of the Board of Trustees, its members and their representatives for their consistently constructive contributions and commitment to the Museum's well-being. We extend our gratitude in particular to those former members of the Board, who in 2006 vacated their seats on account of leaving government office or the Board's regular policy of rotation—after five years on the Board of Trustees—and who accompanied the Museum with support and engagement through the first few years after its opening: Dr. Christina Weiss, former Minister of State, Dr. Thomas Flierl, former Senator, Dr. Alexander Gauland, publisher of the Märkische Allgemeine, and Dr. Antje Vollmer, former Vice President of the German Bundestag.

With profound grief, the Jewish Museum Berlin learned of the death of Paul Spiegel in April 2006. The President of the Central Council of Jews in Germany died following a long illness. He was a close friend and supporter of the Museum, having been a member of the Board of Trustees since 2001.

The Jewish Museum Berlin greeted the historian Prof. Dr. Götz Aly, the Member of the Bundestag Prof. Monika Grütters and Prof. Dr. Salomon Korn, Vice President of the Central Council of Jews in Germany, as new members of the Board of Trustees in 2006. The latter two members had often taken part in meetings of the Board of Trustees as deputies. In 2007 André Schmitz, State Secretary for Cultural Affairs in the Berlin Senate Chancellery, was nominated as a new member of the Board.

The members of the Board of Trustees and their deputies are as follows:

Chairman: Minister of State **Bernd Neumann**, Member of the Bundestag, Federal Government Commissioner for Culture and Media

Deputy: **Prof. Dr. Hermann Schäfer**, Ministerial Director to the Federal Government Commissioner for Culture and Media

Vice Chairman: **André Schmitz**, State Secretary for Cultural Affairs in the Berlin Senate Chancellery

Deputy: **Ingeborg Junge-Reyer**, Berlin Senator for Urban Development

Member: **Karl Diller**, Member of the Bundestag, Parliamentary State Secretary in the Federal Ministry of Finance

Deputy: **Dr. Barbara Hendricks**, Member of the Bundestag, Parliamentary State Secretary in the Federal Ministry of Finance

Member: **Prof. Dr. Götz Aly**, historian and journalist

Deputy: **Dr. Gert Haller**, State Secretary, Head of the Office of the Federal President

Member: **Prof. Dr. Michael Naumann**, former Minister of State

Deputy: **Klaus Krone**, Managing Partner of Krone management und technologie

Member: **Dr. Klaus Schütz**, former Ambassador and former Governing Mayor of Berlin

Deputy: **Prof. Dr. Peter Raue**, notary public and Chairman of the Foundation of Friends of the Nationalgalerie

Member: **Prof. Dr. Salomon Korn**, Vice President of the Central Council of Jews in Germany

Deputy: **Heinz-Joachim Aris**, Chairman of the Landesverband Sachsen der Jüdischen Gemeinden

Member: **Prof. Monika Grütters**, Member of the Bundestag, Speaker of the Board of the Foundation Brandenburg Tor of the Bankgesellschaft Berlin

Deputy: **Petra Merkel**, Member of the Bundestag

Member: **Prof. Dr. Johanna Wanka**, Minister for Science, Research and Culture of the Land Brandenburg

Deputy: **Johann-Henrich Krummacher**, Member of the Bundestag



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GESELLSCHAFT DER FREUNDE UND FÖRDERER DER STIFTUNG JÜDISCHES MUSEUM BERLIN E.V.



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Stiftung Jüdisches Museum Berlin e.V.

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Director, President

Marie Santos  
Secretary & Treasurer

David H. Dreyfuss  
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Director

Marie Warburg  
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PUBLICATIONS AND LECTURES  
BY STAFF MEMBERS OF THE JEWISH MUSEUM BERLIN

**Selected Publications**

Inka Bertz, Collections

- **Lesser Urys “Jerusalem”—die Biographie eines Kunstwerkes**, in: Görlitzer Magazin. Geschichte und Gegenwart der Stadt Görlitz und ihrer Umgebung, 17/2004/2005, pp. 96–112
- **Hermann Strucks Erfolgsbuch “Die Kunst des Radierens,”** in: Ein Fest der Künste. Paul Cassirer. Der Kunsthändler als Verleger, Rahel E. Feilchenfeldt, Thomas Raff (ed.), München 2006, pp. 123–139
- **Das Kammergericht und die deutsch-jüdische Geschichte**, in: Museums-Journal, 20. Jg., 2006, H. 2, pp. 22/23
- **Juden in Berlin—Orte ihrer Geschichte**, in: Micha Brumlik, Rachel Heuberger, Cilly Kugelman (ed.), Reisen durch das jüdische Deutschland, Cologne 2006, pp. 12–42

Helmuth F. Braun, Exhibitions

- **Sigmund Freud “Ein gottloser Jude”—Entdecker des Unbewussten** (Jüdische Miniaturen, Band 37), Berlin 2006

Christian Dirks, Exhibitions

- **“Die Verbrechen der anderen.” Auschwitz und der Auschwitz-Prozess der DDR**, Paderborn, Munich, Vienna, Zurich 2006
- **“Die Rechtsanwaltskammer Berlin in den Jahren 1945 bis 2004,”** in: Gerhard Jungfer/Stefan König (ed.), 125 Jahre Rechtsanwaltskammer Berlin. Festschrift, Stuttgart et al. 2006, pp. 293 ff.
- **“Karrieresprung Vernichtungslager.” Dr. Horst Fischer in Auschwitz**, in: Helgard Kramer (ed.), NS-Täter aus interdisziplinärer Perspektive, Munich 2006, pp. 143–170

Prof. Dr. Klaus Siebenhaar, Development and Marketing

- **KulturHandbuch Berlin. Geschichte & Gegenwart von A–Z**, 3<sup>rd</sup> expanded and updated edition, Berlin 2005 (entry: “Jüdisches Museum Berlin,” pp. 222–224)
- **Fundraising**, in: Fundraising, Nr. 1/2005, pp. 16–22
- **Traummaschine, Bildungserlebnisquartier und Ort des “großen Gesprächs.” Vom Kunstmuseum im 21. Jahrhundert**, in: Klaus Siebenhaar (ed.), “Die Sprache der Bilder.” Hermann Haarmann zum 60. Geburtstag, Berlin 2006, pp. 161–169
- **Capital Culture. Berlin Culture: An Evaluation in the Early 21<sup>st</sup> Century**, in: Berlin for Young People, Berlin 2006, pp. 68–83 (English and German editions)

Dr. Jutta Strauß, Media

- **Speyer, Mainz, Worms**, in: Micha Brumlik, Rachel Heuberger, Cilly Kugelman (ed.): Reisen durch das jüdische Deutschland, Cologne 2006, pp. 270–279
- **Jiddisch—Die Geschichte einer Sprache**, in: Micha Brumlik, Rachel Heuberger, Cilly Kugelman (ed.), Reisen durch das jüdische Deutschland, Cologne 2006, pp. 318–328
- **“Together With the Shell, They Have Thrown Away the Kernel”: Aaron Halle-Wolfssohn’s Critique of Contemporary Judaism**, in: Glenda Abramson, Hilary Kilpatrick (ed.), Religious Perspectives in Modern Muslim and Jewish Literatures, Abingdon/New York 2006, pp. 112–134

- **Ein neues Klagelied über die Zerstörung der heiligen Gemeinde von Worms**, in: Fritz Reuter, Ulrike Schäfer (ed.), Wundergeschichten aus Warmaisa. Juspa Schammes, seine Ma’asseh nissim und das jüdische Worms im 17. Jahrhundert, Worms 2006, pp. 64–68
- **Die Haskala—Auf der Schwelle zur Moderne**, in: Freunde und Förderer Schloß Britz e.V. (ed.), 300 Jahre Schloß Britz. Ewald Friedrich Graf von Hertzberg und die Berliner Aufklärung, Berlin 2006, pp. 125–129

**Selected Lectures**

Inka Bertz, Collections

- May 2006: **Lesser Urys “Jerusalem”—die Biographie eines Kunstwerkes**, on the occasion of the restitution of the painting to the Kulturhistorisches Museum Görlitz, Barockhaus, Görlitz
- October 2006: **Hermann Struck und das Berliner Kunstleben seiner Zeit: Künstler, Publikum, Sammler**, Jewish Museum Frankfurt am Main

Dr. Iris Blochel-Dittrich/Etta Grotrian, Media

- September 2005: **Thesaurus zur deutsch-jüdischen Geschichte: Ein Thesaurus in drei Datenbanken**, Jahrestagung der Fachgruppe Dokumentation im Deutschen Museumsbund: “Vokabular und Vokabularkontrolle in der Museumsdokumentation,” Berlin

Helmuth F. Braun, Exhibitions

- November 2005: **Voids—Leerräume in der Architektur von Daniel Libeskind. Das Jüdische Museum Berlin**, at the 2<sup>nd</sup> Aesthetics-Festival at the University Bielefeld

Christian Dirks, Exhibitions

- September 2005: **Albert Einstein und die jüdische Gemeinschaft**, Kurhaus, Bad Homburg
- October 2005: **“relativ jüdisch.” Albert Einstein. Jude, Zionist, Nonkonformist**, Gesellschaft für christlich-jüdische Zusammenarbeit, Bremen
- February 2006: **Die Strafverfolgung von NS-Verbrechen in der DDR**, at the bookstore “buch habel,” Erfurt
- September 2006: **Der Umgang des MfS mit nationalsozialistischen Gewaltverbrechern**, at a podium discussion regarding Nazi perpetrators in the GDR, Franckesche Stiftungen, Halle
- October 2006: **“Die Verbrechen der anderen.” Auschwitz und der Auschwitz-Prozess der DDR: Das Verfahren gegen den KZ-Arzt Dr. Horst Fischer**, Kleine Synagoge, Erfurt

Dagmar Ganßloser/Etta Grotrian, Media

- October 2005: **Relaunch der Website des Jüdischen Museums Berlin: “Mehr als PR—Einfach für Alle,”** at the conference “Museums and the Internet 2005,” Frankfurt am Main

Etta Grotrian, Media

- February 2005: **The design of multimedia interpretation and displays in museum and heritage settings: Rafael Roth Learning Center of the Jewish Museum Berlin**, at the conference “Story telling in museum contexts: innovative pedagogies to enhance personnel competence,” Turin
- October 2005: **Neue Geschichten im Rafael Roth Learning Center im Jüdischen Museum Berlin**, DMB-Jahrestagung der Fachgruppe Dokumentation im Deutschen Museumsbund, Berlin

Uriel Kashi, Education

- December 2006: **Konstruierte Identität—Zwischen Selbstbehauptung und Akkulturation in deutsch-jüdisch-türkischen Diskursen**, at the workshop “Diaspora und Migration lernen,” Jewish Museum Hohenems

Maren Krüger, Permanent Exhibition

- June 2005: **Suitcase, Banknote, Sponge: Exhibiting Everyday Objects—The Jewish Museum Berlin**, at the conference “One More Thing. History, Writing, and Everyday Objects,” University Bonn
- January 2006: **Zwischen Wissenschaft und Besucherorientierung—das Jüdische Museum Berlin**, at the conference “Wahre Geschichte—Geschichte als Ware,” Alfried Krupp Wissenschaftskolleg Greifswald

Aubrey Pomerance, Archive

- September 2005: **Jüdische Museen als Motor archivischer Sammelrätigkeit**, at the colloquium “Jüdisches Archivwesen” on the occasion of the 100<sup>th</sup> anniversary of the founding of the “Gesamtarchiv der deutschen Juden,” 10. Archivwissenschaftliches Kolloquium der Archivschule Marburg
- September 2006: **Rabbiner Magnus Weinberg. Chronist jüdischen Lebens in der Oberpfalz**, at the conference “Geschichte der Juden in der Oberpfalz,” Sulzbach-Rosenberg
- October 2006: **Zeugnisse deutsch-jüdischer literarischer Kultur in Deutschland zwischen 1933 und 1938/43: Die Bestände des Leo Baeck Instituts**, at the international conference “Between Racial Hatred and the Search for Identity: Germany-Jewish literary culture in National-Socialist Germany,” Jewish Museum Berlin
- October 2006: **Der Archäologe Otto Rubensohn**, at the workshop “Klassische Archäologie in Zeiten von Nationalsozialismus und Faschismus,” Deutsches Archäologisches Institut Berlin

Nina Ritz, Education

- December 2006: **Migration / Integration / Identität. Wo stehen die jüdischen Museen in diesem Spannungsfeld?**, at the workshop “Diaspora und Migration lernen,” Jewish Museum Hohenems

Eva Söderman, Press and Public Relations

- April 2005: **Nicht von gestern—PR für ein historisches Museum**, PR-Salon, Berlin
- March, June and August 2006: **Die Presse- und Öffentlichkeitsarbeit des Jüdischen Museums Berlin**, Deutsche Presseakademie, Berlin

Dr. Jutta Strauß, Media

- June 2005: Seminar about Judaism and ritual objects for the class “**Gestalten mit digitalen Medien**” and the semester topic “Sakral Design”
- January 2006: Participation in the podium discussion “**Mehr Wirkung für eine wissens- und innovationsorientierte Regionalpolitik in Berlin**,” Friedrich-Ebert-Stiftung Berlin
- October 2006: **Isaak Euchel, Aron Halle-Wolfsohn und literarische Mehrsprachigkeit**, at the international conference on the occasion of the 250<sup>th</sup> anniversary of Issak Euchel: “Vom Nutzen der Aufklärung oder: Woß tut me damit, Isaak Euchel (1756–1804), die jüdische und die deutsche Aufklärung,” Forschungszentrum Europäische Aufklärung Potsdam

Prof. Dr. Klaus Siebenhaar, Development and Marketing

- March 2005: **Von den USA lernen. Chancen und Möglichkeiten professioneller Fundraisingstrategien im deutschen Kulturbetrieb**, at the conference “Marketing und Fundraising für Kunst und Kultur,” Evangelische Akademie Bad Boll
- November 2005: **Der notwendige Unterschied: Markenbildungsprozesse als Teil eines umfassenden Marketingmanagementprozesses**, at the conference “Kulturbranding Weimar,” Institut für Kulturmanagement Weimar
- November 2005: **Antisemitismus und Internet**, at the conference of the AOL-Sicherheitsrat, Federal Chancellory Berlin



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Special Exhibitions

Helmuth F. Braun (Jewish Identity

in Contemporary Architecture;

Technicians of the Final Solution)

Michal S. Friedlander (Chrismukkah)

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Aubrey Pomerance

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Archive of the Leo Baeck Institute

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