

September 2021

European Days of Jewish Culture Dialogue



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If you have any questions about the European Days of Jewish Culture, please do not hesitate to contact us:

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Dear friend,

If you are reading this document, it is because you have previously participated in organising an activity in one of the European Days of Jewish Culture editions or you have sent us your intention to organise one in the next edition of the festival. We are therefore very proud to be able to greet you again in this way:

Dear EDJC Coordinator,

On behalf of the AEPJ board, I would like to express my deep admiration and gratitude for your work preparing and organizing the upcoming 'European Days of Jewish Culture and Heritage' in 2021.

This year we have the extraordinary opportunity for our festival to be part of the NOA project, a courageous initiative through which, with the help of the other project partners, we will build a more pluralistic, diverse and tolerant Europe. A great achievement, not only for the course of this major festival, but also for the role it has played and continues to play: to promote Jewish heritage as an integral part of European history and culture through dialogue and coexistence. All who are going to participate can be proud of contributing a small grain of sand in the construction of a better Europe, which celebrates its diversity and its citizens' cultural identity.

The growth and implementation of this initiative in more than 30 European countries excites us and encourages us to work towards further improvement. The journey made thus far is an inspiration, we are aware of the great possibilities of the EDJC and allows us to continue thinking big. Our commitment is to continue working to improve this festival, creating participative spaces for its coordinators, deepening its promotion and communication. We want to be part of the renaissance that Jewish culture is experiencing in Europe today.

This would not be possible without your collaboration, your time and your commitment to the project. We are well aware that the success of the initiative depends on everyone's work. Therefore, allow me to thank you for this tireless effort. It is an honour for the entire board to work with you on such projects.

Yours truly,

A handwritten signature in blue ink, consisting of a series of loops and strokes, representing the name François Moyse.

François Moyse,
AEPJ President

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The European Days of Jewish Culture 2021

The fundamental objective of this European-wide event, which has been organised since 2000, is to highlight the diversity and richness of Judaism and its local, regional and national historical importance, with the firm intention of promoting dialogue, recognition and exchange through conferences, concerts, performances, guided tours and other activities, which take place simultaneously throughout the continent.



For four years this project now, has been extensively reinforced by the collaboration with the National Library of Israel, who has acted as a means to develop all kinds of exhibition and educational materials, which have given an important added value to the Festival, while facilitating its celebration throughout the continent.

In this new year 2021, we are once again getting down to work to organise what we believe will be one of the most ambitious editions of the European Days of Jewish Culture. This year, our festival is framed within the context of the European project NOA (Networks Overcoming Antisemitism). It is under this umbrella, and with the intention of disseminating and promoting positive narratives that highlight the contribution of European Jewry to a more pluralistic and inclusive Europe, that the theme for this year's edition will be:

DIALOGUE

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The NOA project

European Jews have experienced a rising tide of antisemitic violence in the last ten years, so major European Jewish partners teamed up to create positive and systemic impact in European societies from grassroots level to policy-making by developing educational tools and training for communities, sport clubs, schools and public authorities; social media campaigns; cultural events and “Report Cards” for Member States to help them combat antisemitism.

In direct response to the European Council’s Declaration for Member States to adopt a holistic strategy to prevent and fight antisemitism, the NOA project provides a mechanism to support Member States in the development and implementation of national action plans and provide a wealth of socio-cultural educational resources that can reverse the tide of antisemitic attitudes. Only through such a hand-in-hand approach that marries policy and practice, security and education, transnational and national actions, can positive results be achieved in reducing the prevalence and impact of antisemitism in Europe.

The word ‘noa’ means ‘in motion’ in Hebrew, reflecting a positive movement towards a society where Jewish life will flourish and antisemitism will be curtailed. Together, the partners represent 756 national affiliates.

An online hub of good practices and resources, to be published on this website, will support Member States in the implementation of their action plans. Accompanied by various social, cultural and educational activities across the EU, the project outputs will be further multiplied via the partnership and their networks.



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Dialogue - Theoretical Approach

By Marta Simó, Dialogue Expert

INTRODUCTION

In the globalized and interconnected world, the movement of people between countries is becoming the norm. All societies consist – and have always consisted – of a net of **diverse influences, interactions and exchanges**, a situation that is becoming more complex as globalization takes hold.

The increasingly diverse population (of cultures, nationalities, languages, religions, etc.) that stands in our cities is then a direct consequence of human mobility that brings with it, globalization.

While a strong growth process throws up new challenges for converting countries there is ample evidence that public policies can make a difference. Therefore, Public institutions, in whatever level of government, have become aware that **diversity cannot be left alone**. They then assume that this diversification must be managed because without intervention it tends to generate political isolation, social division, territorial segregation, daily xenophobia and racism, and even ideological extremism.

The key question that frames these public debates is often focused on how to live together, stressing the sociological dimension that diversity creates but also the political dimension, which stresses the need of governments to find appropriate tools and approaches to manage diversity.

Diversity is a mainstream dynamic of liberal democratic societies, and to formulate arguments against diversity is as unrealistic as to be against globalization. This belongs to our historical course of action, and what is needed is to discuss how to govern it in order that it does not contradict the basic democratic liberal values of human rights, equality, fundamental freedoms, and social values of solidarity, cohesion, and stability.

The reason being that “dynamics” means that **diversity has a transformative effect into social and political spheres and involves increasing complexity and multiple identities**. These differentiation categories may explain discriminatory and unequal, precarious, and unbalanced power situations.

Policies and politics may also react and/or influence these dynamics through narratives and collective actions engaging stakeholders and other public/private networks of actors. And this is exactly where we are now. But before going into action, we have considered it important to briefly review several concepts and give you a glance on how they have evolved¹.

¹ Zapata-Barrero, R. (2019).

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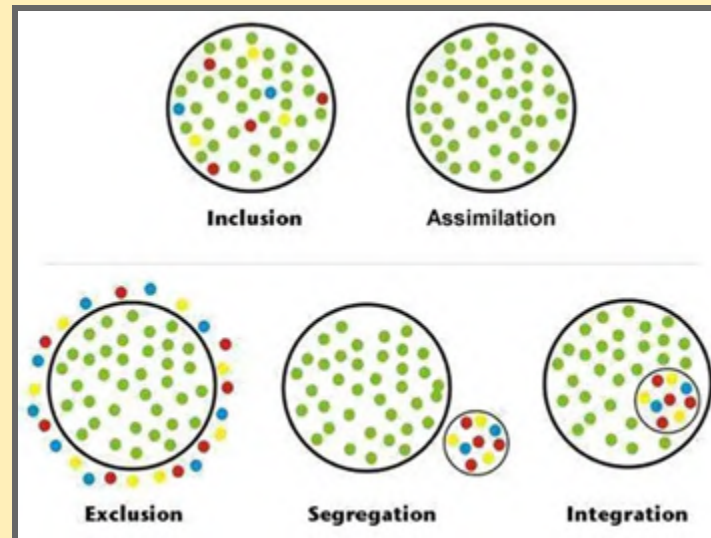
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MODELS OF INTEGRATION



Source: thinkinginclusive.us

Assimilation: abandonment by immigrants of their original customs and practices so that their behaviour conforms to the values and norms of the majority.

Melting pot: the traditions of immigrants are mixed with those of the pre-existing population, to form new cultural patterns in continuous evolution.

Cultural pluralism (Inclusion): All different ethnic cultures coexist separately in terms of equality but participate in the general political and economic life of society².

MULTICULTURALISM VS INTERCULTURALISM

Multiculturalism

Traditionally multiculturalism has been understood as policies that encourage ethnic or cultural groups to converge in harmony.

² Giddens, A., & Sutton, P. W. (2017).

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Bhikhu Parekh (2000:67; 78) advise us that³:

“The cultural identity of certain groups (“minorities”) should not be limited to the private sphere while the language, culture and religion of others (“the majority”) enjoy a public monopoly and receive treatment of norms. Lack of public recognition hurts people’s self-esteem and does not stimulate their full participation in the public sphere”

“The fundamental task of multicultural societies in the 21st century is “the need to find ways to reconcile the legitimate demands for unity and diversity, to achieve political unity without imposing cultural uniformity and to cultivate a common sense of belonging among its citizens. and a willingness to respect and appreciate cultural differences.”

Meanwhile Amartya Sen (2007) says⁴:

“Unitarianism assumes that it is possible to understand people by placing them in a single "identity group". But this approach generates multiple mutual misunderstandings. In different contexts of everyday life, people see themselves and others as part of a whole series of identity groups without a problem.”

“The assumption that people possess a single identity above all others fosters distrust and often violence, when the unitary identities that generate an illusion of destiny come into conflict. A broader recognition of the plurality of individual identities offers the hope of an authentic Multiculturalism, against the divisibility of a model based on the imposition of singular identities.”

Critics of Multiculturalism

Multiculturalism’s focus on recognition of group identities, accommodation of religious practices and a preoccupation with the appreciation of cultural diversity has led to segregation between ethnic groups in European societies and a lack of community cohesion⁵.

Interculturalism as an alternative

The Council of Europe’s (2008) White Paper on Intercultural Dialogue can be seen as a response to these criticisms of multiculturalism. It notes, ‘Multiculturalism is now seen by many as having fostered

³ Idem.

⁴ Idem.

⁵ Stokke, C., & Lybæk, L. (2018).

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communal segregation and mutual incomprehension, as well as having contributed to the undermining of the rights of individuals' (Council of Europe, 2008: 19). Noting that multiculturalism as a policy has been inadequate, it proposes that it is replaced by interculturalism.

As a theoretical concept, interculturalism has been commonly used in the context of intercultural communication, and specifically in the fields of education and social work, intercultural understanding focuses on culturally sensitive practices which affirm diversity and emphasize attitudes of openness and respect towards the other, flexibility, tolerance, participation and an informed and critical attitude to one's own cultural background.

Interculturalism affirms cultural diversity and emphasizes communication and relation-building between different cultural, ethnic and religious groups. The goals of interculturalism are to counteract processes of segregation and exclusion which presumably take place in culturally diverse societies, while also promoting democratic values and respect for human rights through positive interaction between groups and individuals⁶.

Conclusions

Liberal state multiculturalism tends to be based on an essentialized concept of culture, placing minority groups into different categories and assigning them group rights on this basis (Kymlicka, 2002), in a way that takes insufficient account of the differences within minority groups and the concrete political demands that minorities themselves have mobilized for.

Thus, interculturalism can be seen as an advance over those forms of multiculturalism that start with a majority perspective from above. As a policy, interculturalism opens a greater space for dialogue, and thus for minority voices to be heard and promote real integration, characterized by mutual understanding, mutual learning and empathy. At the state level of policy, interculturalism may thus be preferable to multiculturalism⁷.

CULTURAL DIVERSITY

The term interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect (UNESCO, 2005, p. 5), while **cultural diversity** refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies.

⁶ Idem.

⁷ Idem.

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Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented, and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used. (UNESCO, 2005, pp. 5–6)⁸

CULTURAL HERITAGE

Definition⁹

“The cultural heritage of a people includes the works of its artists, its architects, its people musicians, their writers, their sages, but also the anonymous creations that arose from the soul popular and the set of values that give meaning to life. That is, the material and non-material works that express the creativity of this people: languages, rituals, beliefs, historical places and monuments, literature, works of art, archives and libraries” (UNESCO)

“By cultural heritage we mean the legacy of a community’s past, which has been maintained to the present day and which must be passed on to present and future generations. Within this we can distinguish between material cultural heritage, which includes what is physically tangible, and the intangible heritage that is transmitted mainly orally. It is that “invisible” heritage that all culture develops and that resides in the spirit of it, and that can take various forms such as beliefs, norms, knowledge values, languages, gastronomic recipes, and oral, musical or dance expressions. Cultural heritage can therefore be defined as the testimony of a part of history that, despite being past, shapes our history and our idiosyncrasy in the present. It is the story made evident (or “evidenced”), survivals of the past that identify us as a community and to which we give value” (Minuesa H and Coma L, 2020)

Mediation

Mediation is the technique designed to communicate and make accessible the various meanings of heritage to all types of audiences, in a fun and attractive way. We must, therefore, think in a didactic or pedagogical way when we act as mediators of heritage. In order to be able to carry out a mediation task, it is necessary, first of all, to know how to interpret and decode the cultural content that we want to make known. In this respect, it is important to make an important nuance when interpreting a heritage element. It is not a question of describing a piece, an object or a monument for a purely informative purpose but

⁸ Harrison, R. (2010).

⁹ Calligaro, O. (2014).

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rather of looking for strategies to carry out a process of facilitating knowledge, a process of didactic mediation of heritage.

Mediation can be understood in three dimensions:

- Mediation as a bridge by uniting the past with the present.
- Mediation that helps us to make intelligible and understand what is unknown to us.
- Intercultural mediation, which allows us to connect diverse people, communities and audiences as a reflection of a complex society¹⁰.

The concept of Mediation in the 21st Century

New paradigm of cultural mediation:

- It is intended to generate an ideal space for dialogue, for reflection. The public owns the space. This model answers the question: What do you want or need?
- The practice of mediation is based fundamentally on accompanying learning, not on instruction.
- Replace the idea of guided tours with that of "commented" tours
- Opens the door to sensoriality (learning with the five senses, beyond sight)
- The fact of transforming unidirectional discourses into open debates allows working with transversal itineraries, introducing diverse disciplines (artistic, anthropological, scientific, historical...) ¹¹.

INTERCULTURAL DIALOGUE

From the 1970s until the 2000s, the understanding of European heritage in the EU cultural policy has dramatically extended to encompass local cultural expressions and traumatic experiences. The cultural diversity celebrated in the European institutional discourse also evolved: originally diversity of national cultures, it increasingly integrated subnational diversity of regional and minority cultures.

¹⁰ Minuesa, H., Coma, L. (2020).

¹¹ Idem.

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After the 2004 enlargement, European diversity was further transformed, and a new concept is the revealing sign and instrument of this transformation: **intercultural dialogue**.

In order to understand this evolution, it is necessary to look at the action of the CoE and at the synergies between CoE and EU. In 1995, the CoE member states signed the 'Framework Convention for the Protection of National Minorities'. Conceived in the wake of the war in ex-Yugoslavia, it was the first legally binding multilateral instrument designed for the protection of minorities. The text is mainly based on the recognition of cultural diversity in Europe and in the European societies and affirms the need to foster intercultural dialogue to ensure peace between but also within the European countries. The concept was broadly defined as measures 'to promote mutual respect and understanding and cooperation among all persons living on their territory, irrespective of those persons' ethnic, cultural, linguistic or religious identity, in particular in the fields of education, culture and the media' (CoE, 1995)¹².

Definition (CoE, 2003)

"Declaration on Intercultural Dialogue and Conflict Prevention: This term defines tools used to promote and protect the concept of cultural democracy, and encompasses the tangible and intangible elements likely to foster all forms of cultural diversity, manifesting themselves in multiple identities whether individual or collective ... Intercultural dialogue must extend to every possible component of culture, without exception, whether these be cultural in the strict sense or political, economic, social, philosophical, or religious." (CoE, 2003).

GENUINE DIALOGUE

The concept of 'genuine dialogue' (Buber, 2002; Freire, 1996; Leirvik, 2011) focuses on developing empathy and transformation.

The goal is not to reach a negotiated compromise or agreement but, if possible, to reach a provisional consensus after all parties have been listened to and understood, and where participants are open to transformation of their own views.

Ideally, this implies that ignorance, prejudice and dogma give way to a nuanced and empathetic understanding of others, while at the same time realizing our shared humanity and underlying

¹² Calligaro, O. (2014) and Vilà, R., Freixa, M., & Aneas, A. (2020).

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commonalities across apparent differences, that we are different versions of the same (Helskog and Stokke, 2014)¹³.

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Dialogue - Practical Approach

By Larysa Michalska, Dialogue Expert

What is it?

There are several terms used to name verbal communication between people or groups. The most common are discussion, deliberation, debate and dialogue. Very often some of these terms are used quite interchangeably, as synonyms. It is important to be precise about the differences and conscious of which type of communication we participate in. Discussion let the participants discuss concepts and ideas freely, in many cases in quite an unstructured way. Deliberation is a process, usually conducted before making a decision or voting. It emphasises the use of logic and reason. Another way of communication is the debate. It is a type of a formal discussion on a particular topic which occurs in public meetings, academic institutions, political spheres often with a moderator and an audience. Dialogue is different from all of these and the difference is clearly visible in this comparison: in a debate, there is a winner and a loser. One person wins by putting forward a better argument, the other loses. It is competitive and the goal is to establish a difference. In a dialogue, there are two winners. We learn from each other and the agreement is not the goal - we may compromise or agree to differ. Dialogue is a process by which we come to understand the other's lives, values and beliefs better and others come to understand our life, values and beliefs.

“Dialogue is a way of communication which focuses on understanding “the other”, rather than trying to convince them that you are right. This understanding enables us to build sustainable relationships and can create a solid foundation for successful mediation and negotiations.” (definition by Nansen Center for Peace and Dialogue)

How to do it?

- Start with yourself. Consider your identity and see the diversity and potentials that lie in the others.
- Check what are your values, strengths, priorities. What does “identity”, “culture”, “heritage” mean for you?
- Move beyond a simplistic understanding of identity. It is necessary to widen the scope and include other perspectives.
- Invite others to the dialogue. Dialogue is voluntary, not enforced.

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Being a good listener is crucial in the dialogue. Ask yourself, if you really know what it means to listen to the others. This acronym may be helpful:

Look interested, get interested.

Involve yourself by responding.

Stay on target.

Test your understanding.

Evaluate what you hear.

Neutralise your feelings.

Dialogue enables us to talk about culture, heritage but also about identity. What identity means for you? What does it mean for your organisation, community, institution? Check if you share values, experiences, components of identity with other members of your group. What do you have in common and what is different? Knowing who we are (as a person or as a group), what are our values and goals, we can open ourselves to others and the dialogue.

Exercises

Use basic tools and activities to explore the formation of our own (our institution, organisation, group, community) identity and the identity of others. We all belong to different groups. Thanks to these exercises we can understand the differences between personal and group identity.

In 1991, Marilyn Loden and Judy Rosener in the book *Workforce America! Managing Employee Diversity as a Vital Resource* (Irwin Publishing, 1991) presented “Diversity Wheel”, a simple but useful tool for thinking about the different dimensions of diversity within individuals and institutions. Depicted as concentric circles, this “Diversity Wheel” can be used in many different ways to encourage thinking about values, beliefs, and dimensions of identity for people and organizations. It is modified and used in different contexts. Another tool is “Identity Flower” or “Identity Star”. The purpose of using this tool is to become aware of our own identity by sharing what is important to us, to see what we have in common and what is unique for every person. Below you can find three examples useful in identity exploring activities for individuals, groups and organisations.

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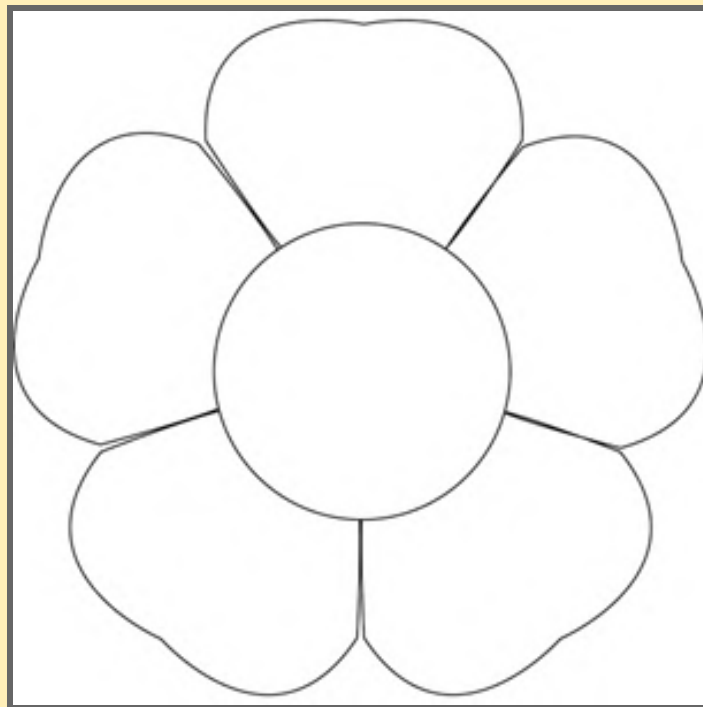
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Identity Flower



1. Write your name in the centre, in the petals write important elements of your identity, what describes you the best.
2. In groups or pairs explain your identity through your drawing. Remember about the principles of dialogue, active listening and showing respect. The aim is to understand more, not to judge or come with suggestions.
3. After individual work, you can create a common identity flower for your group, community or institution. Try to identify what you all have in common and what differs you as individuals. The common identity flower is an expression of the group identity as well as the individualities represented in the group.

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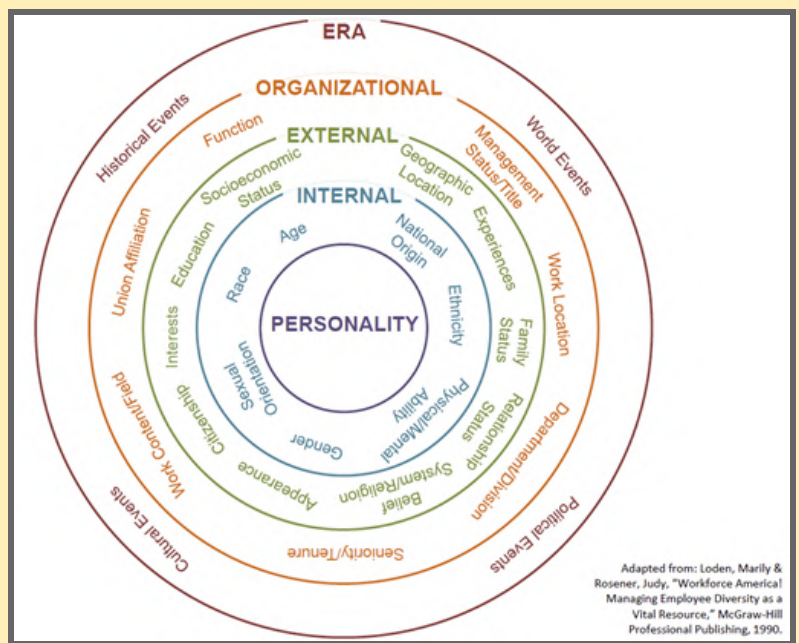
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Diversity Wheel



https://www.queensu.ca/teachingandlearning/modules/ethics/hotspot/23_s4_02_your_professional_identity.html



Adapted from: Loden, Marily & Rosener, Judy, "Workforce America! Managing Employee Diversity as a Vital Resource," McGraw-Hill Professional Publishing, 1990.

<https://community.astc.org/ccli/resources-for-action/group-activities/diversity-wheel>

1. Take a look at the graphic ("Professional Identity Circle" or "Identity Wheel"). Write down 5 things that describe you or your group, community, organisation. You can use sticky notes for that.
2. Put your notes on the graphic. Wait until all participants will be ready.
3. Read the characteristics out loud and talk within the group about how other participants identified themselves and the organisation, community.
4. Check if your understanding of community, organisation identity and values is identical to the view of other members of your group.

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What to remember about?

Dialogue is an exciting process which lets us discover similarities, understand the differences and accept both. Nevertheless, dialogue is often a difficult and challenging experience. Activities mentioned above can help us to face obstacles and better prepare ourselves for the meeting with the other. Preparing for dialogue activities one should keep in mind the Key Qualities of the Dialogue. These simple and clear rules may help to make the process fluent.

Key Qualities of the Dialogue (by Nansen Center for Peace and Dialogue):

- **Integrity** – Dialogue is communicating with integrity. Non-verbal aspects of communication, intentions, attitudes, values and thoughts must be consistent with the words used.
- **Challenge** – Dialogue does not mean accepting anything or everything from others. It may require that we challenge or oppose the other's assertion. When this is the case, this must be done in a way that upholds the humanity of the other and us.
- **Humility** – Dialogue involves seeking to know oneself and showing one's strengths and weaknesses to the other.
- **Caring for the other** – Dialogue requires accepting responsibility for the other, without expecting that this will be reciprocated.
- **Common language** – Dialogue is about striving to achieve a common language.
- **Understanding first** – In dialogue, we seek first to understand and then to be understood.
- **Relationships** – Dialogue is about understanding and exploring relationships.
- **No agreement** – Dialogue is not necessarily about agreeing or becoming like the other.
- **Listening** – Dialogue is more about listening than speaking.
- **No judgments** – In dialogue, we try not to pass judgment. Judgments, generalizations, blame or diagnoses destroy the dialogue process.
- **Nonverbal communication** – Dialogue can take place even in silence. Body language and facial expressions are essential for dialogue.
- **Change** – Dialogue means personal and societal change.

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For those who need visual aids in the learning process, the RESPECT acronym containing other dialogue principles can be useful:

Respect: Respect is the main value, even if there is no agreement.

Education: Opportunity to learn from each other, sharing experiences, teaching and explaining.

Safety: People can only flourish when they are safe. Everyone who takes part in a dialogue should feel safe and comfortable.

Perspective: Dialogue should work in participants' individual circumstances.

Empathy: Being open to other perspectives, experiences, ways of thinking.

Compassion: Efforts to make the world a better place.

Trust: Dialogue is about building trust. It is the basis for any relationship.

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Dialogue - Ideas of activities

By the AEPJ Task Force Group

This year, a group of 15 thoughtful minds, carefully selected either for their experience in the field of dialogue, in the field of Jewish culture or in the organisation of this festival, have come together over the past 3 months to develop a series of activities and ideas for activities which they make available to any European Days of Jewish Culture coordinator for incorporation into their respective programmes.

Please feel free to choose any of these activities, adapt them to the needs and particularities of your city, community or institution and carry them out freely.

From here I would like to thank enormously the members of this Task Force Group for having dedicated so many hours, caring spirit and wisdom in a disinterested way to the elaboration of this unparalleled catalogue of ideas. Thanks to: **Anna Szcześniak, Assumpció Hosta, Camila Piastro, Caron Sethill, Hanna Kalmenson, Iris Weissbuch, Mariam Khukhunaishvili, Michael Schreiber, Miky Rodan Legrain, Neus Casellas, Olga Lempert, Pavel Lukaszewicz, Sira Fatucci, Tamás Büchler, Thierry Koch and Yamit Moskovich.**

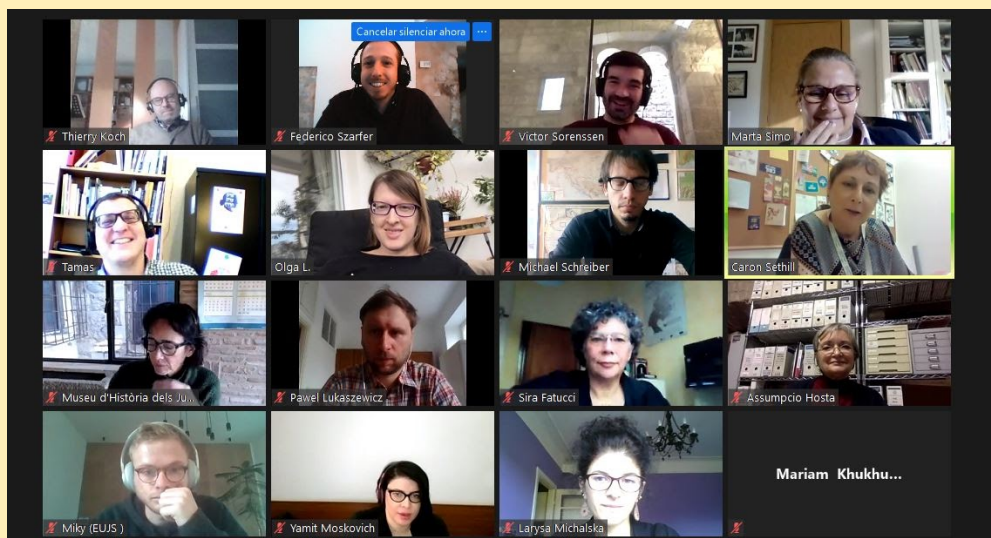
Task Force Group

EDJC x NOA project



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Religion, traditions and identity

Short ideas

Fifty years and more of Jewish-Christian dialogue

Representatives of Judaism and (Roman) Catholic Church (and/or Reform Church) dialogue about the results obtained and the changes in mutual view and understanding.

“We religious figures, what is our job?”

Rabbi(s) and representative (s) of other religion(s) dialogue about their profession, missions, pastoral tasks, timetable, etc. Additional possibility: Questions are prepared by children and youngsters.

“Please, tell me about your religion and culture!” (Intergenerational dialogue)

Children and/or youngsters of different religions or cultures (including Judaism) ask seniors to tell them what significance their religious identity has in their lives – Ideally, children or youngsters of one culture interview seniors of a different culture. <https://storycorps.org/>

Jewish identity or traditions presented through cartoons or strip cartoons

Could include exhibitions, encounter with authors. Additionally it could be asked to one or several strip cartoon authors (Jewish or non- Jewish) to draw a 2 pages strip cartoon about intercultural or interreligious dialogue with void balloons to be filled by children or youngsters with dialogues created by them during workshops.

Jewish Spiritual Yoga

In public squares and parks, have a guided Yoga meditation focussing on inner dialogue, using common Yoga ressources and mixing it with Jewish Rituals (such as mussar) and texts. It can be also framed as a Jewish workout. This activity will touch the concept of Inner-Dialogue through jewish literacy. Contact miky@eujs.org to get in touch with Jewish Yoga professionals.

Letter to the past and future

A writing exercise: participants will have to compose a letter that they would have received from their great-grandparent wishing to transmit essential values to them. The letter will have to be written from existing blocks and give the possibility to add a more personal part. The aim is to show that similar blocks can be used by people from different cultures. In a second part, the participants will compose their own letter to their descendants. This letter can be programmed to be sent by email in the future (to oneself, to the address of one's child/grandchild).

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List of movies and ressources where dialogue is a main topic

Show a compilation of films on different forms of dialogue. For example the dialogue within the same religion "The two popes" or other examples here:

https://www.cultureetdemocratie.be/documents/repertoire_cinema_dialogue.pdf

<https://regards-interculturels.fr/category/films-interculturels/>

Photo Booth with rituals as a topic

Install a Booth photo so that people can take pictures of themselves with a personalized artistic background (personalized by EDJC on the dialogue theme). The goal is to provide people with a physical object to remind them that they are actors in the dialogue.

3 Rabbis walking into a Bar

Focus in Dialogue within different denominations in Judaism. The idea is to create a panel in a Bar, where a diverse group of Rabbis from different denominations can discuss their different experiences, views on Judaism but most importantly the values that bring them together.

This program is intended to explore differences and similarities within the Jewish literacy and tradition. Expand the idea that there are several visions on Judaism and extend the general knowledge on them.

By doing the activity in a bar we create a relaxed setting that can attract a crowd that otherwise would not have participated in activities taking place in a worship place.

Chevruta Brain Dates together with open beit midrash

Outside activity inspired on the chess boards that you may be able to find in Brooklyn or the former Soviet Union. Each Facilitator will be sitted on a table with an empty chair in front of them. Each facilitator will have a jewish text/concept or idea associated with their table. Anyone on the street can join one of the tables and after getting a short introduction to the concept of chevruta and the values behind of it can start to debate and do a short guided chevruta with the facilitator.

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Extended ideas

Open Beit Midrash

Number of participants: 2-200

Duration: 60 minutes

Needed materials: Resources sheets

Ideal venue: Anywhere as long as two people can have a meaningful conversation.

Short explanation: Introducing to the wider public the old Jewish learning methodology of “chevruta”, and to explore the diversity of voices and opinions in the Jewish sources. The goal is to allow participants to encounter views that are different from their own in relation to Jewish text and practice and to give (safe) space to access and to experiment with alternative interpretations of Jewish text and practice.

Introduction/Icebreaker: A short basic introduction (even a video) on the evolution and structure of the traditional Jewish text, including a page from the Talmud, so participants can understand how debate, doubt and a variety of interpretations are welcomed and encouraged in the Jewish tradition. I would use as a trigger the story of the oven of Akhani (“The Torah is not in heaven” Bava Metzia 59a-b).



Development: Participants would be randomly matched by another person, and would be given a source sheet with guiding questions. The resource sheet would focus on the concept of Dialogue in Jewish tradition. After 15 minutes, they would be able to switch either chevruta partner or text. The facilitator would stop the process to gather ideas and opinions. The guiding questions would aim to inspire out of the box / bold / provocative / alternative opinions, interpretations and ideas regarding the text.

Conclusions: Draw connection between this activity and broader purpose and meaning of Jewish texts and their relevance in contemporary (Jewish life) and the wider society. Debrief questions: what did they learn through this exercise? What was challenging about it? What limits did they meet?

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Living Library

Number of participants: Minimum 10

Needed materials: Volunteers from the Jewish community

Ideal venue: Online or offline, somewhere where a small group of people can have a private and safe conversation.

Short explanation: The Living Library is a tool that seeks to challenge prejudice and discrimination. It works just like a normal library: visitors can browse the catalogue for the available titles, choose the book they want to read, and borrow it for a limited period. After reading, they return the book to the library and, if they want, borrow another. The only difference is that in the Living Library, books are people, and reading consists of a conversation.



Introduction/Icebreaker: The books should introduce themselves – and the voice or aspect they would like to represent. The goal is to bring non-mainstream Jewish voices that are usually don't get to be heard: with a variety of backgrounds and opinions. It can mean various Jewish denominations, ethnic backgrounds aiming to bring intersectionality and dialogue to the discussion that follows. LGBTQ+ Jews, Jews of color, Jews of Mizrachi descent, Jews from different denominations etc.

Development: Find a detailed session description at <https://rm.coe.int/16807023dd>

- Introduction and welcome by the organisers, the librarians, and support staff and by the Books (name, Book title, association, where applicable)
- Review of the concept, aims and methodology of the Living Library
- Why is it being organised?
- What are the specific objectives?
- What does it look like in practice?
- What are the expectations of the participants?
- General questions
- The role of the Book
- The role and responsibilities of Books
- The Catalogue
- Explaining the rules of the Library
- Role-related questions
- Refreshments, informal discussion between all participants

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Belief leaders present their role in the dialogue

Duration: Preparation phase (2h30) - Conference (60 min) - Activity (30 min)

Ideal venue: Neutral place (Dialogue participants are equal and they all should feel comfortable) (or Via zoom)

Short explanation: representatives of different religions/beliefs will meet prior to the conference and agree on a common declaration, engaging in dialogue. A conference will be then organized and will be divided in 2 parts :

1. Dialogue on the role of beliefs leaders + sharing techniques of constructive dialogue
2. Engaging participants and inserting their personal engagement in a wall / in a recording

Preparation: Prior to the conference, beliefs leaders meet in order to draft a common charter and an agreement to engage in dialogue. Maybe they should be assisted by a moderator.

Introduction/Icebreaker: Cartoon: The invitation will be drafted by several artists (Jewish and non-Jewish) and will take the form of a cartoon showing a dialogue between representatives of different faiths trying to reach an agreement. The objectives of the invitation are to:

1. Attract the attention of the recipient and have a reflective impact
2. To use humor as a way to connect religions instead of mocking them "A rabbi, a priest, an Imam, an atheist, a Buddhist and a philosopher enter a synagogue"
3. Engaging jewish and non jewish artists on the dialogue theme
4. Present the activity in an attractive way and engage the reader (The cartoon will display the first episode. The second one will be co created during the event with the participants).

Development:

Part 1. Conference: Role of beliefs leaders

The conference will be given jointly by representatives of the various beliefs, (including several rabbis representing the different ways of approaching Judaism).

Content of the conference: Main topic: the role of beliefs leaders and their daily tasks. Additionally: sharing techniques of constructive dialogue

Conclusion part 1: presentation of the agreement reached prior to the conference. Signature of the agreement + taking a picture

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Part 2. Engaging the participants

Option 1: Participants write on a paper an action engaging them in dialogue (the paper could be prepared in advance and include a few sections; engagement in personal life, in professional life...) They insert their engagement in a wall (like the western wall). Result: a physical wall with the engagements.

Option 2: Via zoom. Participants write their engagement with appears on the board. All engagements create together a virtual wall (a program like <https://www.mentimeter.com/> could be used to interacting with the audience using real time reactions which are automatically displayed in different colors. Result: on a virtual wall.

Option 3: Have an artist who creates in life a cartoon representing the interventions of the participants

Option 4: Ask participants to film themselves saying a sentence of the agreement. Result: A national clip could be created from the sentences of the videos sent by the participants of the activity. A European clip could be created from the videos received from the different European countries and centralized by AEPJ.

Conclusions:

The event initiates or reinforces a dynamic between the various community leaders, it leads to a concrete agreement and an engagement from participants.

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Freedom Shabbat

Duration: 1.5h

Primary target: Open to everyone, will be a public event on the streets. All ages are welcome.

Venue: City Center/ Public squares

Goals: Give an immersive experience of a Shabbat Dinner. Understand the relation between Jewish identity and activism. Provide an overall view on how Jewishness interacts with Human rights

Introduction: As people join the activity, the facilitator will engage with the different participants, letting them know each other by leading a short icebreaker that will also help introduce human rights. Then we will introduce the different elements of the Shabbat dinner, explaining the meaning of each one of them (Candles, wine, and Chala). A short explanation of what Shabbat is and why the Jews gather for it should also be provided. The first part should also be adapted according to the general knowledge of the audience.

Main Activity: The event will start with a communal Kiddush, ideally led by a Rabbi. The participants will be able to ask questions about the different meanings of the practices and prayers. The Rabbi/ Facilitator will make a Dvar Torah connecting the Torah portion of the week to actual human rights issues such as Modern Slavery or the Uyghur Crisis. This will then lead to an open discussion/explanation of the vision of Judaism of Human rights.

Exciting topics to touch base could be:

- Jewish Perspective on Slavery
- Jewish Perspective on Justice
- Jewish Perspective on Asylum
- Jewish past and it's the connection to stand for other minorities
- What do we mean when we say "never again"

Resources:

- <https://www.renecassin.org/wp-content/uploads/2020/12/Human-Rights-Shabbat-5781-2020-compressed.pdf>
- <https://neveragainrightnow.com/ressources/>
- <https://www.renecassin.org/wp-content/uploads/2017/11/COMPLETE-BOOKLET-optimised.pdf>
- <https://drive.google.com/file/d/18NgJrMlxYfgXUOr-N8zVcQ3xEWVsLD4C/view?usp=sharing>

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Material heritage and history

Within the field of material heritage and history, different short ideas for activities are proposed, either in relation to content or methodology, as well as two ideas that we would like to highlight in this field: Routes in dialogue and dialogues between memory and history. These two ideas are developed in more detail, with the objective that they can serve as inspiration for the different activity coordinators.

Short ideas

Guided tours through communities or former communities

Outside: one could offer guided tours for example spontaneous by asking the audience what they are interested in, what they want to discuss.

Inside: one could offer a guided tour for example inside a museum. Also doable online (for example via live-stream or pre-recorded guided tours).

Public lecture/presentation about a specific topic

Stimulate dialogue with and between the audience. Dialogue with the place of presentation. Also possible online via live-stream or pre-recorded videos.

Round tables with different topics, where people can choose which tables they want to join

For example: 4 “experts” on 4 tables and people can choose which table they want to join in the first session and which one in the second session. Also possible online via live-stream or pre-recorded videos

Reading by which an author/actor reads from his/her/a book that deals with and stimulates dialogue.

Can also be done online

Riding tours through a specific area with a tour guide. (For example by bus)

Scavenger hunt within an area that enables dialogue between the participants and the sites.

Podcast as a series that enables people to address a topic.

Movie night with specific movies that deal with a topic.

Hiking day through a specific area where people can discover an area at their own pace.

Dialogue develops between the site and the hiker

Interviews. Also possible online via live-stream or recorded videos

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Extended ideas

Routes of dialogue

Number of participants: 20

Duration: 2h-2:30h

Needed materials: Supporting materials, form with questions for participants, documentation and images provided by the guides

Ideal venue: Sites with heritage value- possibility to do it online

Short explanation: Guided tours are, historically, a major activity on European Days of Jewish Culture. Every year, tours and guided visits are organized to Jewish heritage sites all over the European continent, including neighborhoods, synagogues and cemeteries. For this edition, we would like to propose to conduct guided tours, but with the addition that these would be in dialogue, with an important component of interaction with participants. Ideally, there will be two guides, each with a particular field of expertise. Dialogue, in this sense, can be established in different ways. In an interreligious way, allowing the discovery of the different religious heritage of a given site. It can also be established from a historical perspective. In the same visit, discovering two different historical periods.



Another option could be to establish a visit in intergenerational dialogue. Two guides present the history of a particular place, not only from a historical perspective, but also through the representation in their collective imaginary, focusing on identity. The objective is to allow a complex vision of heritage and history, through sharing, analyzing and confronting different narratives.

Introduction/Icebreaker: The Routes in Dialogue will seek to promote a dialogue, not only among the guides, but also with the participants. For this reason, it is recommended that the guides, in addition to the support material for the visits, create a small document to be distributed prior to the visit, including some questions. These will refer to the general information that the participants have about the object of the visit, as well as questions that will be asked during the visit, linked to their personal perception of the site being visited and the existing narratives, whether known or unknown to the participants. The goal is to encourage conversation and active audience participation. Therefore, for the planning of the tour, it is

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recommended that half an hour be set aside to gather the participants and introduce the tour and another half hour to close the activity.

Development: In order for the activity to be implemented correctly, coordination between the two guides who will carry out the activity is foreseen. In this sense, it will be their task to define the itinerary with its different stops, as well as the scope of the visit, including those aspects that they want to pay special attention to, such as historical/religious or cultural aspects. It is also key that in this preliminary work, the guides can agree on the questions to be asked to the participants, as well as the timing of the activity. The objective of this activity is not to carry out two guided tours together, but rather a single tour in dialogue. This does not refer to the itinerary, nor to the stations, as it will depend extensively on the map of the visit. It may be the case that a certain area is visited first, and then another. It may be the case that it can be combined. The important thing is to be able to fit the information to be transmitted to the participants in a coherent way.

We take as a reference the interfaith guided tour conducted by the Salam-Shalom Association in Barcelona. In this visit, two guides, one specialized in Jewish heritage, and the other, a journalist and Muslim activist, shared not only a historical overview of the Muslim and Jewish presence in the city, but also focused on the existing narratives in the city about this presence, as well as different aspects shared between the communities.

Conclusions: In addition to reserving a space, right at the end of the itinerary, to allow the active participation of the audience in the conclusion of the activity, an interesting possibility to explore is to connect the different routes in dialogue that will take place, so that the guides can share their experiences. In fact, these conversations could be conducted online and open to the public.

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Dialogues between history and memory webinars (or live seminars, if the conditions allow)

Number of participants: any number allowed by the on-line platform (zoom, youtube, teams, etc.) or in case of an in-person meeting, by the capacity of the space.

Duration: 1 hour - a 45-minute moderated discussion, followed by a 15-minute Q&A.

Needed materials: at the organizers choice (presentations of various form, presented by speakers or moderator).

Ideal venue: on-line platform (zoom, youtube, teams, etc.)

Short explanation: The main goal of the webinars is to confront the popular perception of crucial events, and key persons and terms from the local and general European Jewish history with factual historical data and context. A moderated discussion will offer a tool leading to a change in the image or will lead to a better understanding of the subject's historical theme, cultural trope or personal story.

Development of the webinar: The development of each of the webinars could follow the path presented below:

1. Decision on choosing the topic of the webinar. The **topic** should be narrowed to a certain degree, allowing the guests and moderator to cover at least a substantial part of it in the time reserved for the discussion.
2. **Moderator and guests.** The number of guests is not limited, however, considering the limited time, two guests maximum is the most recommended option. The moderator should be familiar with the webinar form and leading such on-line discussions. For the moderating person to be a representative of the organizing institution is not necessary, though does not exclude such an option.
3. **Questions** should be prepared in advance and discussed with the guest speakers prior to the webinar. Additional staff person from the organizing institution's personnel is recommended to follow questions from the audience in the chat section, so that the moderator receives them in time for the Q&A session.
4. After choosing the webinar's topic, confirming guests, the **dialogue** should be established. The questions can be asked by the moderator allowing some time for guests to reply or the meeting can take the form of an open discussion between the guests, only supervised by the moderator following the rule of neutrality.
5. Before the webinar, a **presentation** can be prepared to provide the audience with introduction to the subject. Such a presentation should be no longer than 5 minutes and only point out most important issues to be discussed in the part of the webinar to follow immediately.
6. The next point is the **dialogue** itself.

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7. **Q&A sessions** should cover the most important questions linking together the repeating themes. Questions should be presented in a condensed manner restricted to the time available. Moderator should be aware of time limits and weariness of the audience.
8. **Concluding remarks** by the moderator closing the session and presenting ways to follow the subject.

Conclusions: The format is based on the Taube Center's Foundation #TJHTalks series. The program hosts guest scholars and cultural icons from Poland and around the world in a discussion on an array of topics related to Jewish history, culture, and life in Poland, both historical and contemporary. You can watch the recorded broadcasts on [Taube Center's YouTube channel](#).

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Arts

Short ideas

The Urban Mural

The group will be involved in the whole process, from the negotiation with the owner of the wall to the realization of the mural.

Photojournalism: the other's point of view

From photographs of recognised artists or photojournalists, interpret what the photographer's point of view is and what other points of view might be for the same situation.

Short videos as a source for dialogue

Interculturality and social media responsibility. Photography or short video contest & online exhibition. Dialogue as a topic or do the activity a dialogue activity. <https://getthetrollsout.org/>

Bridge of dialogue

Involve groups of artists to make dialogue in nature or in architecture. Through the temporary installation of works of art, artists will be free to choose their spaces: in parks within cities, among buildings, on bridges, in the streets.

Develop a cartoon animation on dialogue digitally

Find an application or program easy to use for participants to develop a little 3 or 4 minutes animated video on Dialogue.

Exquisite corpse

Method by which a collection of words or images is collectively assembled. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see only the end of what the previous person contributed. <https://www.moma.org/magazine/articles/457>

FlashMob inspired by Dialogue

Theatre of the Oppressed and improvisation

A problem-solving technique in which an unresolved scene of oppression is presented. It is then replayed with the audience invited to stop the action, replace the character they feel is oppressed, struggling, or lacking power, and improvise alternative solutions. This structure can be used to explore past and current situations, or as a “rehearsal for the future”.

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Extended ideas

The Urban Mural: Walls Have a Voice

Number of participants: 30

Duration: 3 sessions, in three separate days (3 mornings, Saturday or Sunday)

- Preparatory: “Getting to know each other” via a guided tour and lecture (2 hours)
- Development of the idea: Live or on line follow-up (number of sessions to be defined)
- Performance: “D-Day” (one morning - 4 hours)



<http://museudart.blogspot.com/2013/09/jornada-dart-jove-urba.html>

Format: Preferably face-to-face, although steps 1 and 2 might be online

Needed materials: The artists will decide and a “spokesman” will provide a list (paint, brushes...) and quantity. Organisers should anticipate a budget for it.

Ideal venue: A free wall in the Old City for example. Alternatively, in the Patio/gardens of the Museum or community, by setting a temporary “wall” for the occasion.

Short explanation: The proposal aims to create an artistic mural (graffiti) based on the topic Dialogue in the frame of the objectives of the European Days of Jewish Culture, and involve a community of artists and young people to express themselves. The group would participate in the whole process, from the inception meeting, thinking to the final painting.

Introduction/Icebreaker: Have you ever thought about how much History may hide a wall? There may be a story behind each stone in the Old Jewish Quarter. Let’s help Past talk to Present generation. Both have much to tell. Join “Dialogue”!

Development: This is an artistic proposal based on 3 steps:

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1. Create a group. Identify a community of graphic artists (with special focus on the target “young audience” if possible). Invite them to join this collaborative work, by organising a guided walk (in the Jewish quarter, museum) followed by a presentation about who we are, what is our project, mission, the activity EDJC (historical background and topic 2021). Why Dialogue, what do we expect, importance of participation of all. Seek for/involve young people (examples: call Art High Schools, schools of Art (ex. in Girona EMA...))
2. Create the project. The process: from a brainstorming of ideas > to plans and drafts > and final proposal.
3. “D” Day: Live performance/realization of the Mural.

+ Inspiration:

- Fundacja Klamra (Poland). Many of them are focused on multiculturalism, Jewish history and heritage, minorities etc. <https://www.facebook.com/FundacjaKlamra/>
- Multicultural mural painted by children and teenagers from catholic, protestant, Muslim, Roma and Jewish community in Wroclaw:
<https://www.facebook.com/media/set/?vanity=FundacjaKlamra&set=a.1094922233880219>
- Workshop - creating bags with painted logos:
<https://www.facebook.com/FundacjaKlamra/photos/286209493818142> ,
<https://www.facebook.com/FundacjaKlamra/photos/2862209250484833>
- Jornada Arts i Joves Museu d'Art de Cerdanyola 2017
<http://museudart.blogspot.com/2013/09/jornada-dart-jove-urba.html>

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Photojournalism: the other's point of view

Number of participants: 5 - 20 participants

Duration: 50 - 70 minutes

Needed materials: A number of journalistic or artistic photographs (enough to form groups of 3-5 people) where the photographer's point of view is more or less evident. The facilitator will crop some sections or parts of these images so that, by changing the framing, the interpretation of the content can be different. Depending on the number of participants, X identical cropped images will be printed to generate groups of 3-5 people. A complete image will also be printed for each group. We advise you to select pictures that are relevant to the group you are going to work with, either because of their origin, theme or characters. Some suggestions of where to find these images can be found in the resources section.

Ideal venue: A welcoming and quiet space where participants can feel comfortable to share experiences with each other. This activity can also be done digitally using a group video call platform.



Image by Jakub Mozejko, Wrocław, Poland. Parallel Traces project.

Short explanation: Images always show reality through the prism of the photographer. They can also sometimes show a biased reality that makes us interpret it in a certain way. In this activity we will engage in dialogue to become more aware and sensitive when making value judgements about differences and we will become aware that the other person's point of view, in this case the photographer's, is always subjective, different and valid.

Introduction/Icebreaker: You can set the scene for the activity by explaining to the participants that they are editors of a newspaper or magazine and that they have received an image from a photojournalist but that they have forgotten to include the caption and that they will have to do it themselves. In this context, a round of names and questions can be asked so that each "editor" can present himself/herself in an original way. (5 min.)

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Development:

- Each participant individually receives a cropped image and is asked to write a caption or title describing the image without showing it to the others. (5 min.)
- Without showing the image to the others and only saying the caption they have written, participants have to find the other members of their group, with whom they share the same image. (10 min.)
- In groups of 3 to 5 people, they discuss to reach a consensus on the same title or caption describing the image. (10 min.)
- Participants are informed that the images they received had an error and that the photojournalist has just sent the correct images. Each group receives the completed image and again has to come to a consensus to find a new title or caption to describe the image. (10 min.)
- Each group displays in front of the others the cropped image and the caption they chose at the beginning and the complete image and the new chosen caption. (10 min.)

Conclusions: The facilitator will stimulate a dialogue among the group by asking questions to guide reflection. (20 min.) Some suggestions are as follows:

- How easy was it to agree on the same title for the first image? How did you decide? Could it have been done differently?
- What did you feel when you saw the second image? Was the title still valid?
- How easy was it to agree on the same title for the second image?
- Do you think the first image is "cheating" us? What about the second?
- If we as individuals are all part of the same reality, why have we chosen such different titles? Do we all see reality in the same way?
- Would you be able to imagine these same images but taken by other people? What would they be like if you had been the photographer?
- In the same way that we have given you photographs that, because they were cropped, did not show the full reality, do you think that this also happens on a daily basis?
- Where is the boundary between the author's subjectivity and opinion and where does propaganda begin?

Resources:

- <https://paralleltraces.eu/contest-winners/>
- <https://www.bh.org.il/event/capturing-history-photography-chim-upcoming/>
- <http://www.fredericbrenner.com/>
- https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_2_VForm
- <https://www.nli.org.il/en/discover/photos/collections>
- <https://propaganda.mediaeducationlab.com/>

European Days of Jewish Culture Dialogue



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Dialogue through music

Number of participants: around 10-20 per country

Duration: 3-5 minutes.

Needed materials: a few papers, pens, a camera, delegated person to lead the group in singing

Ideal venue: A no echo room

Introduction/Icebreaker: Questions asked around the room: What is music? What is language?

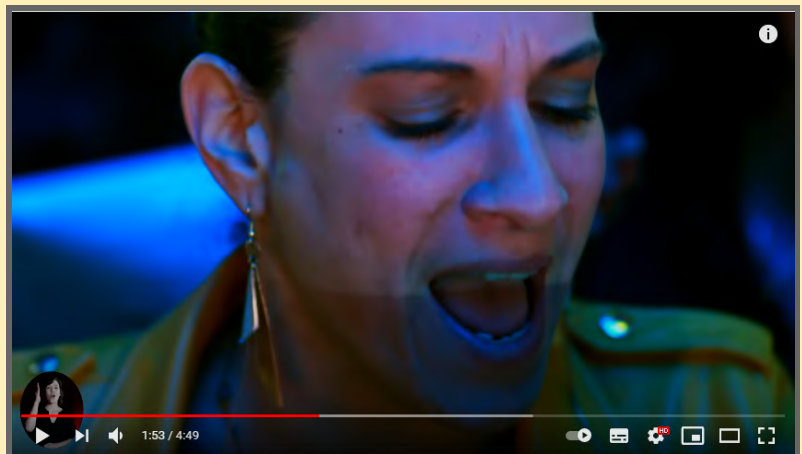
Language - the principal method of human communication.

Music - vocal or instrumental sounds combined in such a way as to produce expression of emotion.

Conclusions: How can the theme of this year – Dialogue – be better encompassed than through the creation of a song, encompassing language and music, two of the most important means of communication worldwide.

Short explanation: The idea is that the song will be written by the coordinators team in English. The coordinators team will also be leading the translation (lyrics available in Hebrew, English, Idish and Ladino + sign language).

After the song is available in all above languages, a group of 10 to 20 people will gather in a room and learn the song (each lyric/two/three in a different language).



After one or two rehearsals, the song will be sung by all the people in the room and recorded.

The recordings will be shared around the social media with various hashtags (#EuropeanDaysofJewishCulture2021 and #Dialoguethroughmusic)

This can become a pretty powerful social media campaign on Dialogue and the idea that no matter the language, we all mean the same.

Inspiration: Kool Ulam: https://youtu.be/TZzK29_V8jQ or <https://youtu.be/XqvKDCP5-xE>

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Bridges of Dialogue

Ideal Venue: Arts exhibitions -outdoor urban or nature space . Session for reflections/ workshops – Free. It will be the organizers' task to arrange with the city hall the needed permit to provide the spaces.

Format: Organizers are free to program this activity in various formats: a series of guided encounters + days of work on the installation, workshops, even a retreat, or a combination of the previous.

*In the event of Covid restrictions, the activity can be carried out either through a hybrid format or entirely online. The Hybrid format can include a set of the online session for reflection, workshops, and encounters while executing the art exhibition in person. Online activity can consist of digital drawing and composition to locate their artistic piece proposal about dialogue throughout the city or nature.

Short explanation: Jewish history, traditions, and values provide us with lessons to be torn to for healing and resilience. In times were covid-19 has represented a culture shock, being the creative sector among the hardest hit by the crisis. The bridge of dialogue aims to create a space for encounter, reflection, and a subversive act of resistance for artists from different backgrounds. By taking the time to communally process our artistic experiences through these times, our concerns, and pain, artists will choose different spaces where to create a temporary art installation around the Jewish value of resilience.

The chosen space artist will be asked to connect and make the different realities dialogue through different materials, threads that link, "yarn bombing" through nature, connecting wall murals in two different urban surfaces.

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מנסרה | Minssarah

Introduction: Minssarah means Prism in biblical Hebrew, refracting surfaces at an acute angle with each other and that separates white light into a spectrum of colors. It is stated in the Talmud that there are seventy faces to the Torah, a virtual crystal prism effect that changes color and light with every slight turn. According to Rabbi Yitzchak Luria, known as the Arizal, the great Kabbalist of Safed, posits 600,000 faces to the Torah, one for each soul root in Israel. Both of these teachings attempt to convey the same message as to the very nature of not only Torah, but reality itself.

One system of Jewish learning is based upon the idea that there are multiple layers of interpretation. This Method is called Pardes, an acronym for the four layers of interpretation.

P – Pshat – the simple literal meaning

R – Remez – the alluded to meaning

D – Drush – the allegorical, metaphorical meaning

S – Sod – the mystical secret meaning

Short explanation: This activity aims to create an online photo exhibition where participants can reflect on the above-mentioned levels of interpretations -Pardes, and using a common motive: the spectrum of colors of a prism. The organizers are free to choose the target audience.

לבבותינו | levavoteynu | our hearts

Introduction: Jewish communities are famously considered to have been always multilingual, inhabiting polylinguistic environments, reading and writing in several languages. This multilingualism has been reflected in the history of Jewish poetry.

Short explanation: Inspired by the project Mother tongue another tongue created by Laureate Education Project, a multilingual poetry competition that celebrates cultural diversity and the many languages spoken in schools in the UK, This activity aims to teach about Jewish poetry while learning about the critical goal of performance poetry as a safe space for personal expression. Through the creation of an online| offline slam poetry open mic, participants will be able to express themselves in any language they speak, play with their multilingualism, and celebrate their identity.

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**Thank you for the courage to actively
participate in the organisation of these
European Days of Jewish Culture.**

If you have any questions regarding the programme, please do not hesitate to contact us at
edjc@jewishheritage.org