The Palgrave Handbook of Testimony and Culture

Edited by
Sara Jones · Roger Woods

palgrave
macmillan

The Palgrave Handbook of Testimony and Culture

Sara Jones • Roger Woods
Editors

The Palgrave Handbook of Testimony and Culture

palgrave
macmillan

Editors
Sara Jones
University of Birmingham
Birmingham, UK

Roger Woods
University of Nottingham
Nottingham, UK

For Alys and Rosa, and Tommy and Dougie

Acknowledgements

CONTENTS

Notes on Contributors

Stephanie Arel (PhD, Theological Studies, Boston University) is an Instructor at Fordham University. She is the author of *Affect Theory, Shame and Christian Formation* (Palgrave 2016), and co-editor of *Post-Traumatic Public Theology* (Palgrave 2016), *Ideology and Utopia in the Twenty-First Century: The Surplus of Meaning in Ricoeur's Dialectical Concept* (2018), and *Human Dignity at the Thresholds* (Springer 2023). Her book on commemorating mass trauma will be published in 2023 by Fortress Press.

Silke Arnold-de Simine is Reader in the Department of Film, Media and Cultural Studies at Birkbeck, University of London. She studied Literature, History of Art and Philosophy at Munich (Ludwig-Maximilians-Universität), Karlsruhe (Karlsruhe Institute of Technology), Mannheim and Oxford (UK). She is the author of *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia* (Palgrave, 2013, paperback 2016) and co-editor of *Picturing the Family: Media, Narrative, Memory* (2018) and of *Adapting the Canon: Mediation, Visualization, Interpretation* (2020).

Carmen-Francesca Banciu is a German and Romanian writer born in Romania, where she studied and lived until 1990. As a result of being awarded the International Short Story Award of the City of Arnsberg she was banned from publishing her work. She has lived in Berlin since 1991. Her *Lebt wohl, Ihr Genossen und Geliebten!* was nominated for the Deutscher Buchpreis in 2018. Her publications include *Vaterflucht* (2021) (*Fleeing Father*, 2021); *Berlin ist mein Paris* (2007); *Das Lied der traurigen Mutter* (*Mother's Day: Song of the Sad Mother*, 2007); and *Ein Land voller Helden* (2000/2019).

Rémy Besson is a lecturer at Université de Montréal within the Research Partnership on Cinema Technology, TECHNÈS. Previously, he defended his PhD thesis in History on Lanzmann's *Shoah* at École des hautes études en sciences sociales (France). He was the historical advisor for the documentary *Ziva Postec: The Editor Behind The Film* Shoah (2018). He recently co-directed a Summer School of the Université de Montréal on the theme "Witnessing in

images" (2021) and co-edited an issue of *Intermédialités* entitled "Witnessing" (2022).

Alex Blake is Senior Education Officer for the Holocaust Memorial Day Trust, with a professional history in heritage and arts education. She studied Drama with English at Loughborough University. Alex coordinates the Holocaust Memorial Day Trust life stories programme, sharing testimony from genocide survivors, witnesses and relevant contemporary stories.

Christina Brüning is Professor of History and its Didactics (History Teacher Education) at the University of Marburg. She studied History, English, Education and Psychology at the Free University Berlin. Her fields of research include Holocaust education and historical learning in the digital age, anti-Semitism and racism, oral history, bilingual education and civic education. She is the author of *Holocaust Education in der heterogenen Gesellschaft. Eine Studie zum Einsatz videographierter Zeugnisse von Überlebenden der nationalsozialistischen Genozide im Unterricht* (2018) and *Globalgeschichtliche Bildung in der postmigrantischen Gesellschaft* (Analyse 3/2021: Kompetenznetzwerk Islamistischer Extremismus/KN:IX)

Rachel Century is Director of Public Engagement and Deputy Chief Executive, Holocaust Memorial Day Trust. She has an MA in Holocaust Studies from University College London and a doctorate in Holocaust Studies from Royal Holloway, University of London. Her publications include *Female Administrators of the Holocaust* (Palgrave Macmillan, 2017) and (with Olivia Marks-Woldman) "David Cesarani and UK Holocaust Memorial Day", in *The Jews, the Holocaust and the Public: The Legacies of David Cesarani* (Palgrave Macmillan, 2019).

Eugene Ch'ng is Director of the NVIDIA Joint-Lab on Mixed Reality at the University of Nottingham's China campus. He graduated with a PhD in Electronics, Electrical and Computer Engineering from the University of Birmingham in 2007. He is Chief Editor of *PRESENCE: Virtual and Augmented Reality*, the longest established journal for VR research. His recent publications include "Visual Heritage: Digital Approaches in Heritage Science" and the Springer series "Visual Heritage in the Digital Age". He is joint author of "The Effects of VR Environments on the Acceptance, Experience and Expectations of Cultural Heritage Learning", *ACM Journal on Computing and Cultural Heritage*, 2020.

Stephen Cody is Associate Professor of Law, Suffolk Law School, USA. He studied at the University of California, Berkeley, the University of Cambridge, and Temple University. Before joining Suffolk Law School he was a research director at Berkeley Law's Human Rights Center and served as a Special Assistant United States Attorney. His publications include (with Eric Stover) "'We will not go away': The Participation of Victims and Witnesses in International Criminal Tribunals", *The President on Trial: Prosecuting Hissène*

Habré, Sharon Weill, Kim Thuy Seelinger and Kerstin Bree Carlson, eds. (2020) and "Legitimacy, Procedural Justice, and Victim Participation in Uganda", *The Legitimacy of International Criminal Tribunals*, Nobuo Hayashi and Cecilia Bailliet, eds. (2017).

Alexandra Effe is a postdoctoral fellow at the University of Oslo. She studied English and Psychology at Freiburg University, and she received her PhD from Queen Mary University of London. She is the author of *J. M. Coetzee and the Ethics of Narrative Transgression* (Palgrave, 2017), and co-editor of *The Autofictional* (Palgrave, 2022) and of a special issue on "Autofiction, Emotions, and Humour" (*Life Writing* 19.1). She has published articles in the *Journal for Narrative Theory*, *Modern Fiction Studies*, and the *Journal of Postcolonial Writing*.

Isaias Fanlo is an Assistant Professor of Modern and Contemporary Iberian Cultures at the University of Cambridge. He researches and publishes on Iberian cultures, theatre and performance, and queer theory. His monograph *El llibre rosa* (*The Pink Book*) was a pioneer work on gender and sexuality in Catalonia. Aside from his academic career, Fanlo has been editor and artistic curator for Teatre Nacional de Catalunya and artistic advisor for Teatre Lliure. He is founder of Terrats en Cultura, Barcelona's award-winning rooftop scenic arts festival, and member of the European Creative Rooftop Network.

Stephen Gargan was born and educated in Dublin. He served his time as a mechanical fitter and completed a City & Guilds certificate at Kevin St College of Technology. He moved to Derry City in 1990, co-founding the Bloody Sunday Organising Committee and the community festival Gasyard Wall Feile. He went on to co-found Gaslight Productions in 1998 and co-produced Gaslight's film *Sunday* for Channel 4 Television. He is project coordinator of Gaslight's cultural education projects. (Editors' note: We are sorry to report that Stephen died in November 2022. We hope that his educational and cultural work, and its underlying ethos at Gaslight are carried forward as his lasting legacy).

Rebecca Hayes Laughton is a theatre facilitator, creative producer and PhD candidate at Royal Central School of Speech and Drama. She works in the UK and abroad on performance projects with asylum seekers and refugees. She has run the drama group for the charity Women for Refugee Women at Southbank Centre since 2016, facilitating theatre, poetry and scriptwriting workshops aligned to the organisation's research and campaign work that advocates for fairer UK asylum policies.

Ute Hirsekorn is Assistant Professor of German Studies at the University of Nottingham. She received her MA in English and American Studies from the University of Jena, and her MA in International Relations and her PhD in German Studies at the University of Nottingham. She has worked on autobiographical texts and interviews of former East German elites, and her present

project looks at graduates of the Bogensee College of the GDR's Freie Deutsche Jugend (Free German Youth). Her publications include "Thought Patterns and Explanatory Strategies in the Life Writing of High Ranking GDR Party Officials after the Wende", in *German Life Writing in the Twentieth Century*, ed. Birgit Dahlke, Dennis Tate and Roger Woods. New York: Camden House, (2010), 179–95.

Mónica Jato is Reader in Hispanic Studies at the University of Birmingham. She studied Spanish Philology at the University of Deusto and completed a DPhil at Michigan State University. She has co-produced with C. Parker the documentary *A Boat laden with… memory* (2012), published *El éxodo español de 1939: Una topología cultural del exilio* (2019), and co-authored with John Klapper *Fractured Frontiers: The Exile Writing of Nazi Germany and Francoist Spain* (2020).

Sara Jones is Professor of Modern Languages at the University of Birmingham, UK. She studied languages at the Universities of Bristol and Nottingham, and has published widely on diverse topics in memory studies. She is author of *The Media of Testimony: Remembering the East German Stasi in the Berlin Republic* (Palgrave Macmillan, 2014) and *Towards a Collaborative Memory: German Memory Work in a Transnational Context* (2022). She was Principal Investigator for the AHRC-funded projects "Culture and its Uses as Testimony" and "Testimony in Practice".

Christian Karner is Professor of Sociology at the University of Lincoln (UK). He studied at the University of Nottingham and the LSE, was previously a Leverhulme Special Research Fellow, a lecturer and associate professor at the University of Nottingham, and has held visiting researcher positions at the Universities of Minnesota, New Orleans and Panteion (Greece). Christian has published widely on nationalism (especially in Austria), ethnicity, memory studies, urban sociology and the sociology of globalisation.

Jim Keys received a degree in Civil Engineering at Manchester University and a PGCE in Craft, Design & Technology at Ulster Polytechnic. He has worked as an engineer, teacher, builder and workshop facilitator. He co-founded Gaslight Productions in 1998 to make the film *Sunday* for Channel 4 Television and was the film's Executive Producer. He works as lead facilitator of Gaslight's cultural education projects. He is a co-founder of Zero Waste North West, in Derry, Ireland.

Kimi Lynn King (JD/PhD, State University of New York-Buffalo) is a Distinguished Teaching Professor at the University of North Texas who works on issues related to conflict and gender violence, transitional justice, and language and political conflict. Her research projects include post-conflict peace studies in the Former Yugoslavia, Colombia, India and Northern Ireland. Along with Jim Meernik she has written extensively on the International Criminal Tribunal for the former Yugoslavia and its legacy for war crimes tribu-

nals, including (with James Meernik) *The Witness Experience: Testimony at the ICTY and Its Impact* (2017)

Éva Kovács is Research Professor at the Institute of Sociology at the Center for Social Sciences in Budapest and Deputy Director of Academic Affairs at the Vienna Wiesenthal Institute for Holocaust Studies. She studied sociology and economics at the Karl Marx University in Budapest, receiving her PhD in 1994 and Habilitation in 2009. She has published widely on the history of the Holocaust in Eastern Europe, memory and remembrance, and Jewish identity in Hungary and Slovakia. She is co-editor of *Modern Antisemitisms in the Peripheries: Europe and its Colonies 1880-1945* (2019) and founder of "Voices of the Twentieth Century" Archives.

Sybille Krämer is Emeritus Professor at the Institute for Philosophy at the Free University Berlin. She is a Guest Professor at the Institute of Culture and Aesthetics of Digital Media, Leuphana University, Lüneburg. She has been a member of the German Scientific Council, European Research Council (Bruxelles), and a Permanent Fellow at the Berlin *Wissenschaftskolleg*. Her publications include *Media, Messenger, Transmission: An Approach to Media Philosophy* (2015); with Ch. Ljungberg (eds.), *Thinking with Diagrams – The Semiotic Basis of Human Cognition* (2016); and, with Sigrid Weigel (eds.), *Testimony/Bearing Witness: Epistemology, Ethics, History and Culture* (2017).

Fransiska Louwagie completed a PhD in French Literature at the University of Leuven. She was a lecturer and associate professor at the University of Leicester before taking up the position of Senior Lecturer in French Studies at the University of Aberdeen. She is the author of *Témoignage et littérature d'après Auschwitz* (2020) and co-editor of, amongst others, *Un ciel de sang et de cendres: Piotr Rawicz et la solitude du témoin* (2013), *Ego-histories of France and the Second World War: Writing Vichy* (Palgrave Macmillan, 2018), and *Migration, Memory and the Visual Arts: Second-Generation (Jewish) Artists* (forthcoming).

Ana Belén Martínez García PhD, is Associate Professor at ISSA School of Applied Management, at the University of Navarra, and studied English Philology at the University of Oviedo (Spain). She is a member of the International Society for the Study of Narrative and the International Association of Auto/Biography. Among her publications are articles in *a/b: Auto/Biography Studies*, *Life Writing*, *Narrative*, and the book *New Forms of Self-Narration: Young Women, Life Writing and Human Rights* (Palgrave Macmillan 2020).

Alan McCully is Honorary Research Fellow at the UNESCO Centre, Ulster University, and before that he was a senior lecturer in Education. He holds a BA in History, a Masters and PhD from Ulster University, and a PGCE from the University of Edinburgh. He has authored over seventy publications, mainly focusing on the interface between history learned in schools and that

encountered in families and communities, and on the pedagogy of teaching sensitive and controversial issues.

James Meernik is Regents Professor of Political Science and Director of the Castleberry Peace Institute at the University of North Texas. He has taught at the University of North Texas since 1991, after receiving his PhD in political science from Michigan State University. He specialises in research on post-conflict peace building, reconciliation and reintegration, language endanger-ment and international tribunals. He has published widely on transitional justice, international courts and US foreign policy. Recent publications include, as co-editor, *As War Ends: What Colombia Can Tell Us about the Sustainability of Peace and Transitional Justice* (2019) and as co-author, *Judging Justice: How Victim Witnesses Evaluate International Courts* (2019) and *The Witness Experience* (2017).

Olga Michael is a postdoctoral researcher at the Department of English, University of Cyprus. She holds an MA in American Studies and a PhD in English and American Studies from the University of Manchester. Her publica-tions include "Looking at the Perpetrator in Nina Bunjevac's *Fatherland*", *Journal of Perpetrator Research* and "Female Sexuality and PTSD in Una's *Becoming, Unbecoming*", *Journal of Graphic Novels and Comics.* She is working on two monographs: *Human Rights in Graphic Life Narrative: Reading and Witnessing Violations of "Others" in Anglophone Texts*, and *Migration Stories and The New European Literary Canon: The Rise of the Ethno-Topographic Narrative in 21st Century Europe.*

Verena Nägel is a political scientist, and since 2006 she has been working with the Digital Interview Collections team at the library of the Free University Berlin. There she is in charge of the Archive Forced Labor, the Visual History Archive and the Fortunoff Archive. She studied at the University of Kassel and the Free University Berlin. The focus of her work is the intersection of Holocaust Education, Oral History and Digital Humanities.

Emilie Pine is Professor of Modern Drama at the School of English, Drama and Film at University College Dublin. She has published widely as an aca-demic and critic, most recently *The Memory Marketplace: Witnessing Pain in Contemporary Theatre* (2020), and was Principal Investigator of "Industrial Memories", a project to witness Ireland's historic institutional abuse. She is also the author of the award-winning essay collection *Notes to Self* (2018) and the novel *Ruth & Pen* (2022).

Hari Reed holds a PhD in English Literature from the University of Birmingham. Her research concerns the cultural legacy of the Calais 'Jungle' refugee camp and its impact upon the languages of humanitarianism and human rights. Hari works with refugees, asylum seekers and vulnerable migrants as Policy and Advocacy Coordinator at Asylum Welcome and Reading Refugee Support Group. She is also co-editor of refugeehistory.org.

Claudia Linda Reese is Senior Researcher at the National Holocaust Centre and Museum (NHCM). After completing her PhD in History (Bonn University), she trained as a curator at Haus der Geschichte der Bundesrepublik Deutschland. She has researched and taught at universities in Europe, the USA and New Zealand. She has held various curator positions and published several articles and books. At the Centre, she contributed to 'The Journey App' and the redevelopment of both main exhibitions. Her present project is "New approaches to photography in Holocaust exhibitions".

Helen Roche is Associate Professor in Modern European Cultural History at Durham University. She studied Classics at Gonville & Caius College, Cambridge, before taking on research fellowships at Cambridge University and University College London. Her key publications include *The Third Reich's Elite Schools* (2021), *Sparta's German Children* (2013), and *Brill's Companion to the Classics, Fascist Italy and Nazi Germany* (ed. 2018). Her article "Surviving *Stunde Null*" was awarded the "Best Article of 2015" prize by the journal *German History.*

Sara Rubert works as a psychologist for the United Nations Office in Geneva. She has an MSc in Psychology (University of Milano-Bicocca, Italy) and an MA in Democracy and Human Rights (University of Bologna and University of Sarajevo, Italy - Bosnia and Herzegovina). In the last ten years she has provided psychological support to victims and witnesses coming from various countries at the Sarajevo Field Office of the International Criminal Tribunal for the former Yugoslavia (ICTY) (2011–2017) and at the International Criminal Court (2017–2021). She has co-authored work on the investigation and prosecution of conflict-related sexual violence crimes and worked with the Echoes of Testimonies Project at the ICTY.

Achim Saupe is the coordinator of the Leibniz Research Alliance 'Value of the Past' at the Centre for Contemporary History Potsdam (Leibniz-Zentrum für Zeithistorische Forschung). He studied History, Political Science and Philosophy at the Free University Berlin and received his doctoral degree there in 2007. His main research interests are twentieth-century European and German history and history and theory of historiography and heritage. He is co-editor of *Authenticity and Victimhood after the Second World War: Narratives from Europe and East Asia* (2021).

Charlotte Schallié is Professor and Chair of the Department of Germanic and Slavic Studies at the University of Victoria (Canada). She has an MA in History and a PhD in Germanic Studies from the University of British Columbia. Her publications include (with Agnes Hirschi), as co-editor, *Under Swiss Protection: Jewish Eyewitness Accounts from Wartime Budapest* (2017; 2019; 2020); (with Helga Thorson and Andrea van Noord), and as co-editor, *After the Holocaust: Human Rights and Genocide Education in the Approaching Post-Witness Era* (2020). She is also the editor of "*But I Live." Three Stories of Child Survivors of*

the Holocaust (2022) and *"Aber ich Lebe." Vier Kinder überleben den Holocaust* (2022).

Melissa Schuh completed her PhD in English Literature at Queen Mary University of London in 2019 and is a Lecturer in English Literature at Kiel University. She is deputy editor for *C21 Literature: Journal of 21st Century Writings*. Her publications include "Lateness, Memory, and Imagination in Literary Autobiography" (2020) in *The European Journal of Life Writing* and "The Autofictional in Serial, Literary Works", co-authored with Ricarda Menn, in *The Autofictional*, edited by Alexandra Effe and Hannie Lawlor (Palgrave, 2022).

Caroline Sharples is Senior Lecturer in Modern European History at the University of Roehampton, and she has a PhD in History from the University of Southampton. She is the author of *West Germans and the Nazi Legacy* (2012) and *Postwar Germany and the Holocaust* (2015), and co-editor, with Olaf Jensen, of *Britain and the Holocaust: Remembering and Representing War and Genocide* (Palgrave Macmillan, 2013).

Louise Stafford was Director of Learning at the National Holocaust Centre and Museum. She studied Theology and Religious Studies at the University of Cambridge. She has worked extensively on the creation of the 'Journey App' and the development of digital resources at NHCM, and she is co-author of "Context is Key. A Study on Primary-Aged Children's Learning with Testimonies of Holocaust Survivors", in *Interactions: Explorations of Good Practice in Educational Work with Video Testimonies of Victims of National Socialism* (2018). Louise recently left the National Holocaust Centre and Museum to return to teaching.

Sanna Stegmaier is a final-year Joint PhD student in the German Department at King's College London and the Department for Cultural History and Theory at the Humboldt-University of Berlin. She received her BA and MA in Theatre, Film and Media Studies and Comparative Literature from the University of Vienna. As part of her research on digital Holocaust memory, she conducted research with the USC Shoah Foundation's *Dimensions in Testimony* project. Her publications include "The Production of German and Russian-Language Interactive Biographies", with Svetlana Ushakova, in *Digital Holocaust Memory, Education and Research*, edited by Victoria Walden (Palgrave Macmillan, 2021).

Katherine Stone is Associate Professor of German Studies at the University of Warwick. She read Modern Languages at the University of Cambridge where she also completed her MPhil and PhD. She has published widely on the inter-sections between gender and memory in contemporary Germany, including the monograph *Women and National Socialism in Postwar German Literature: Gender, Memory, and Subjectivity* (2017) and articles in *Violence Against*

Women, *European Journal of Cultural Studies*, *Feminist Media Studies*, and *Signs: Journal of Women in Culture and Society*.

Eric Stover is Faculty Director of the Human Rights Center, University of California, Berkeley, School of Law, and serves on the Panel of Experts of the International Commission on Missing Persons. Eric received a BA in English Literature from Colorado College. His books include *The Graves: Srebrenica and Vukovar* (1998) and *The Witnesses: War Crimes and the Promise of Justice in The Hague* (2007). He has co-produced several documentaries, including a recent PBS documentary entitled *Tulsa: The Fire and the Forgotten*.

Sue Vice is Professor of English Literature at the University of Sheffield, UK, where she teaches contemporary literature, film and Holocaust studies. Her recent publications include *Textual Deceptions: False Memoirs and Literary Hoaxes in the Contemporary Era* (2014), the co-edited volume *Representing Perpetrators in Holocaust Literature and Film* (2013) with Jenni Adams, and *Barry Hines: Kes, Threads and Beyond*, with David Forrest (2017). Her latest book is *Claude Lanzmann's "Shoah" Outtakes: Holocaust Rescue and Resistance* (2021).

Bradford Vivian is Professor of Communication Arts and Sciences at Pennsylvania State University. He holds a doctorate in Speech Communication from Pennsylvania State University, and his books include *Commonplace Witnessing: Rhetorical Invention, Historical Remembrance, and Public Culture* (2017) and *Public Forgetting: The Rhetoric and Politics of Beginning Again* (2015). His work also appears in such journals as the *Quarterly Journal of Speech*, *Philosophy and Rhetoric*, *Rhetoric and Public Affairs*, *History and Memory*, and *Rhetoric Society Quarterly*.

Helena Vranov Schoorl has an MSc in Clinical Psychology (the Netherlands), and she is working in the Witness Support and Protection Unit at International Residual Mechanism for Criminal Tribunals (The Hague), as a psychosocial professional. She has over twenty years of experience in the provision of practical assistance and psychosocial support to witnesses testifying before international war crimes tribunals, including witness protection and relocation programmes cases. Along with Sara Rubert, Kimi King and Jim Meernik she co-authored *Echoes of Testimonies: A Pilot Study into the Long-term Impact of Bearing Witness before the International Criminal Tribunal for the Former Yugoslavia* (2016).

Andrea Webb is Associate Professor of Teaching at the University of British Columbia and a senior fellow of the Higher Education Academy. She holds a BA (English Literature and History) from the University of British Columbia, a BEd (Social Studies Education) from the University of British Columbia, an MA (Liberal Studies) from Simon Fraser University, and a PhD (Curriculum Studies) from the University of British Columbia. She is also a member of the multinational SSHRC-funded project "Narrative Art & Visual Storytelling in

Holocaust and Human Rights Education". Her publications include *Primary Voices: Teaching through Holocaust Survivor Testimony* (2017) and (with A J Welsh) "Serendipitous conversations: The 10-year journey in becoming SoTL scholars and educators", *International Journal for Academic Development* (2021).

Sigrid Weigel is Emerita Professor of Literature at the Technical University, Berlin. She was Director of the Research Center for Literature and Culture (ZfL Berlin), and a professor at Hamburg and Zürich. She was Visiting Professor at Princeton, and Director of the Einstein Forum and was awarded the Aby-Warburg-Preis in 2016. Her books include *Empathy: Epistemic Problems and Cultural-Historical Perspectives of a Cross-Disciplinary Concept* (ed., Palgrave Macmillan, 2017); *Testimony/Bearing Witness. Epistemology, Ethics, History and Culture* (ed. 2017); and *Grammatology of Images* (2022).

Mark Wolfgram is a lecturer in Political Science at the University of Ottawa, and received his PhD from the University of Wisconsin. His books include *Antigone's Ghosts: The Long Legacy of War and Genocide in Five Countries* (2019), and *"Getting History Right": East and West German Collective Memories of the Holocaust and War* (2011). He has received fellowships in support of his work from the Charlotte W. Newcombe Foundation, the Joan Shorenstein Center at Harvard University, the German Academic Exchange Service, and the Friedrich-Ebert Foundation.

Isabel Wollaston is Associate Professor of Jewish and Holocaust Studies at the University of Birmingham. She studied for her BA and PhD at the University of Durham. She is a member of the UK Holocaust Memorial Foundation Academic Advisory Board, and has served as President of two national subject associations: the British Association for Jewish Studies (2005) and British Association for Holocaust Studies (2015). Her publications on Holocaust remembrance include "'I belong here. I know I ought never to have come back, because it has proved I've never been away': Kitty Hart-Moxon's documentaries of return" in *The Palgrave Handbook of Britain and the Holocaust* (2020).

Roger Woods is Emeritus Professor of German at the University of Nottingham, UK. He studied German at the Universities of Reading, Tübingen, London and Oxford, and has published widely on German autobiography. He is co-editor of *German Life Writing in the Twentieth Century* (2010) and has also published on the subject in *German Life and Letters*, *The Journal of War and Culture Studies*, and *Life Writing*. He was co-investigator for the project "Culture and its Uses as Testimony", an international, AHRC-funded Research Network.

List of Figures

Gendered Testimonies at the Dawn of the Twenty-First Century

Queer Dignity: Intersections of Testimonial Queerness in Theatre, Performance and the Visual Arts

The Sensual Memory of Shoah: The Meaning of Sound, Touch and Taste in the Culture of Testimonies

Digital Archiving and Teaching with German-Language Testimony on the Holocaust in the Twenty-First Century: A German and Transnational Perspective

LIST OF TABLES

Introduction: Testimony in Culture and Cultures of Testimony

Sara Jones and Roger Woods

Abstract Jones and Woods state the case for a *Handbook of Testimony and Culture* against the background of the growth in the amount and types of material that are regarded as testimony, the ever-present nature of testimony in the public sphere, the relatively new interest in perpetrator testimony and the discussion of how to evaluate it. The authors also set out the new ways in which emerging technologies mediate testimony. In the light of all these major developments Jones and Woods argue that many of our existing assumptions about testimony and models for working with it need to be revisited, and they explain that the purpose of the *Handbook* is to do just that by bringing together a wide range of disciplinary, theoretical, methodological, and practice-based perspectives.

This *Handbook* recognises the enormous growth in the amount and types of material that are regarded as testimony, and it examines the ways in which researchers and practitioners theorise, analyse, produce and make use of testimony. Testimony in all its forms has gained considerable prominence in the public sphere: we have seen a substantial expansion in the number of

S. Jones (✉)
University of Birmingham, Birmingham, UK
e-mail: s.jones.1@bham.ac.uk

R. Woods
University of Nottingham, Nottingham, UK
e-mail: roger.woods@nottingham.ac.uk

1

institutions of remembrance that seek to keep alive the memory of trauma by fostering "secondary witnessing" in the broader public. The phenomenon of what Frosh and Pinchevski (2009) term "media witnessing" has garnered increasing interest in the lives of distant others, an interest that has also been extended to the testimony of perpetrators. Newly emerging technologies mediate testimony in new ways: virtual reality (VR) reconfigures the relationship between witness and audience towards an interactive and user-oriented experience. A growing body of research shows how complex and multi-layered testimony can be, how much this complexity adds to our understanding of our past, and how creators and users of testimony have their own complex purposes. In the light of all these major developments we argue that many of our existing assumptions about testimony and models for working with it need to be revisited. The purpose of this *Handbook* is to do just that from a wide range of disciplinary, theoretical, methodological and practice-based perspectives.

We opt for an understanding of testimony that is at the broad and inclusive end of a definitional spectrum that extends from statements presented before a court of law to "telling another person something, expecting to be believed, and making oneself accountable for the truth of what one says" (Moran, 2018: 38). Our focus is on verbal and textual forms (including those incorporated into visual media); however, we also consider the potential of images and objects to function as or inspire testimony (e.g. in the chapters by Éva Kovács on sensual memory, or by Silke Arnold-de Simine and Eugene Ch'ng on virtual reality). Sybille Krämer rightly points out in this volume that "bearing witness to a traumatic experience of violence by survivor-witnesses of war and genocide forms the powerful gravitational centre of cultural studies in testimony". The broad definition and the concentration on traumatic experience are reflected in the contributions to the *Handbook* that examine testimony presented by survivors and perpetrators of trauma, writers, playwrights, filmmakers, asylum-seekers, political and cultural activists leading community initiatives, museums, commemoration foundations, educational bodies, war crimes tribunals, truth and reconciliation commissions, the press, new social media and virtual reality projects. The final chapter in this volume—a dialogue between Sara Jones and Emilie Pine—represents a further form of testimony. It does not focus on a traumatic event, but rather on the challenges of working with testimony in research and the interweaving of the personal and professional in academic lives. It is a moment of reflection about the ethics of our professional practice and a need to recognise our embeddedness as complex individuals in the work that we do, including with partners outside academia. In this Introduction, we bring these diverse contributions together to consider what the *Handbook* can tell us about the qualities of testimony and the differences and similarities in how it has been conceptualised and put to use across disciplines and sectors.

Researchers who have contributed to the *Handbook* come from the UK, the USA, Canada, Germany, Austria, Norway, Spain, Cyprus and China, and they are based in a wide range of academic disciplines—history, political science and international relations, law, sociology, education, English, German studies,

French studies, Iberian studies, European studies, communication studies, theatre studies, gender studies, literature, philosophy, theology, Jewish and Holocaust studies, digital studies, media studies, and film studies. Practitioners include novelists and a community theatre director, museum and memorial researchers, exhibition designers, community education programme developers and film producers. As Jones and Mark Wolfgram observe in their chapter in this volume, models of memory and justice developed in the Global North—especially in response to the Holocaust—dominate conceptualisations of what testimony is and how it can be put to use. It is also the case that memories of the Holocaust and "cosmopolitan" approaches to memory and human rights (see Levy & Sznaider, 2010) are the focus of many of the chapters of this *Handbook*. The volume also includes a number of chapters that incorporate or have as their focus witnessing from the perspective of actors in the Global South, including consideration of how they challenge these paradigms. For example, Carmen-Francesca Banciu, Alexandra Effe and Melissa Schuh's chapter includes exploration of hybrid and collaborative testimonial forms produced by writers from Sudan and South Africa; Mónica Jato examines innovations in documentary testimony by Latin American filmmakers; Ana Belén Martínez García and Christian Karner interrogate the use of social media to produce and circulate the testimony of young female human rights activists from Pakistan, North Korea, Syria and Iraq; Hari Reed and Rebecca Hayes Laughton show how refugees from the Global South counter the testimonial constraints of the UK's border regime with a creative theatre practice that allows collective accounts, ambiguity and fragmentation. Many of the contributors first came together in 2016 as participants in the Arts and Humanities Research Council-funded research network *Culture and its Uses as Testimony*,[1] and its members shared and developed their expertise in a series of three workshops and one international conference. The *Handbook* is one outcome of their collaboration.

1   The Qualities of Testimony

We begin with some general reflections on the qualities of testimony as they emerge in the contributions to the *Handbook*. A common thread that runs through the diverse conceptualisations of testimony gathered here is the primacy of individual experience. One of the driving forces behind the interest in testimony is its capacity to put "the 'I' into the story", thereby restoring agency (Waltzer in Greenspan et al., 2014: 209). Saul Friedländer is perhaps the best-known historian for showing how testimony in the form of individuals' diaries and memoirs can be used in writing the history of Nazi Germany and the Jews. He challenges some historians' assumptions that turn victims into "a static and abstract element of the historical background" (1997: 2). The powerful bond between testimony and the individual generates one of the key characteristics of testimony: its uniqueness. The urge to communicate the unique experience is the impulse behind much testimony from survivors of trauma for whom

recognition of this uniqueness is essential if the individual is not to be reduced to a mere object of others' research (Klüger, 2010: 83). Yet, as contributors to the *Handbook* demonstrate, the need to recognise the uniqueness of survivor testimony often stands in tension with, if not at odds with, the need for testimony to be presented and received as representative. This latter need is a combative response to challenges to its value that focus on individual testimony's subjectivity, its partial nature, its authors' susceptibility to misremembering, and its sometimes demonstrable wrongness.

Indeed, witnessing texts themselves often provide only an incomplete representation of trauma. With works such as Claude Lanzmann's documentary film *Shoah* in mind, Shoshana Felman (1992: 5) characterises testimony as "bits and pieces of a memory that has been overwhelmed by occurrences that have not settled into understanding or remembrance, acts that cannot be constructed as knowledge nor assimilated into full cognition, events in excess of our frames of reference". Testimony to trauma is often characterised as fragile, incomplete and fragmentary, and trauma itself as unrepresentable. As Dan Stone (2014: 20) puts it, the "crisis of testimony […] is usually understood as manifesting itself in the paradox that the necessity of speaking, of testifying, immediately runs up against the impossibility of doing so". Stone argues that testimony is always spoken in the present and never complete; there always remains something to be said.

The qualities of testimony are frequently reflected not—or not only—in the production of witnessing texts, but in their reception: this reminds us of Frosh's (2009: 56) call for us to explore witnessing texts from the "wrong end", that is, in the relationship between text and audience, rather than witness and text. One such quality of testimony that forms the focus of several contributions to the *Handbook* is its affective power and its presumed ability to foster empathy and understanding among its audiences. Contributors ask how one balances emotional responses in the audience with the need to subject testimony to scrutiny. The question has arisen in the past because researchers and audiences have been reluctant to challenge accounts by survivors of extreme trauma. More recently the opposite concern—a reluctance to accept witness accounts—has emerged as a fundamental issue for researchers who have turned their attention to perpetrator testimony. A similar tension surrounds the richness of testimony as a source of knowledge and what happens to that quality in the process of reception. While testimony has the potential to enhance our understanding of the past, users of testimony can flatten it in efforts to build a coherent story that can be deployed in educational, political or legal contexts. In the writing of history, complex testimony may be reduced to soundbites that merely serve to confirm pre-existing theories. Against this "depleting [of] the richness of the archive" (Bloxham & Kushner, 2005: 41), the *Handbook* presents approaches to testimony that seek to capture its illuminating complexity and ambiguity.

A further quality of testimony relates to its social and cultural function. The giving and receiving of testimony have long been associated with concepts of

justice inside and outside the courtroom, most commonly in societies recovering from a period of acute violence. However, our broad understanding of testimony allows contributors to the *Handbook* also to explore incidences where forms of testimony are used to challenge systemic injustice, including misogyny and racism. We understand social media as a locus of testimony and as a means of circulating it on an unprecedented scale: the #MeToo movement provided a forum for individuals to recount their experiences of sexual assault and harassment, and from mid-October to early November 2017 #MeToo was retweeted 23 million times from 85 countries (Collins, 2019: n.p.). While a broad understanding of testimony is associated with "symbolic justice" outside a court and with recognition on the part of a community that the victim suffered an injustice (Jones, 2015), the impact of the #MeToo movement can also be seen in the numerous court cases that followed from the testimony it presented and in its capacity to prompt anti-harassment legislation.

Contributors to the *Handbook* set out the affordances of individuals' testimony, but they also draw attention to the debate about the potential narrowing of vision that may result from placing the subjective experience centre-stage when commemorating past injustice. Katherine Stone and Roger Woods quote Annette Wieviorka's key question: "People say that the suffering of survivors and families must not be forgotten, that one has to be empathetic toward them. But what end will this empathy serve in the making of our history?" (in Greenspan et al., 2014: 224). Pursued in isolation, the subjective experience approach at once elevates individual testimony to a prominent public position in the cultural landscape and accords it minimal explanatory value. The *Handbook* explores approaches to testimony that address these concerns and seek to restore agency to those who bear witness in the dual sense of public acknowledgement and influence. Agency is a leitmotif of the *Handbook*: Does the existence of testimony from an ever greater range of voices, coupled with the expanding range of forums at which to present it, enhance the agency of survivors of trauma and help them process that trauma? Or do the multiple mediations that testimony undergoes amount to a "return to powerlessness" (Gready, 2008: 47)?

The conceptual qualities of testimony are particularly tested when witnessing texts are put to use in different fields of practice, for example artistic, legal and educational. The *Handbook* explores the practical and ethical challenges that arise when working with survivors of trauma, ranging from the need to build trust and avoid retraumatisation, to the danger of misappropriating testimony. Against this background the volume seeks to disseminate good practice, not least by bringing together researchers and practitioners as co-authors of individual chapters. Reading the co-authored chapters and reading across all the chapters, one cannot fail to notice a tension between purist theory on the appropriate use of testimony and the restrictive contexts within which practitioners choose to or are obliged to work. However, it is not only practitioners who need to consider the ethical and methodological demands of working with testimony: academics increasingly find themselves working across sectors with

partners with other lived or acquired expertise, something explored in detail in the dialogue between Jones and Pine.

Taken together, the contributions to the *Handbook* make it clear that anyone making use of testimony needs to reflect on approaches that are frequently at odds with each other: the need to be an "adequate witness" (Gilmore, 2017: 5) does not sit easily alongside the need to be a "cognisant reader" who retains critical distance (Shen & Xu, 2007). While research encourages us to appreciate that the problems witnesses have in telling and retelling their stories may result in inconsistency, we are also urged to be on the lookout for inconsistencies with extra-textual reality. The need to do justice to complex testimony by means of "thick description" (Bloxham & Kushner, 2005) often has to be reconciled with the practical need to fit it into a narrow time or space slot and, in educational contexts, the need for measurable learning outcomes.

The *Handbook* chapters—and the remainder of our reflections in this Introduction—are grouped into three broad and overlapping areas that reflect its central concerns: concepts in testimony, mediations and methodologies, and the ethics and practice of testimony. Broad theoretical and conceptual discussions of testimony are followed by analyses that are genre-specific, and these in turn are followed by contributions that draw out the challenges that confront practitioners and present the ways in which they have dealt with them in testimony-based projects.

2   Concepts in Testimony

The first challenge in discussing the form, function, use and impact of testimony is defining what "testimony" is and, equally, what it is not. In editing the *Handbook*, we worked with a deliberately broad definition that incorporates the multiple ways in which narratives about the self are produced, mediated and remediated. We understand testimony to be an account given by an individual about something they have experienced, received by someone who has not had that experience and who makes a judgement about it. We include in this analytical framework the activity of individuals who mediate and remediate the first-person accounts of others, including consideration of concepts such as "secondary" and "tertiary" witnessing (Wake, 2013). We argue that what marks testimony off from other forms of communication is that it stands as evidence in a contested field and has a particular public purpose. This starting point allowed us to gather together the diverse range of cross-disciplinary and cross-sector approaches that the reader finds in this *Handbook*.

Within that basic framework, our authors had free rein to define testimony according to their disciplinary or sector-based norms. This means that there are multiple definitions of testimony across the volume. For some, the term designates specifically the accounts of survivors, especially survivors of the Holocaust, told live or with only limited mediation (especially in the format of video testimonies). This is the focus of the contributions in this volume exploring the use of testimony in educational (Christina Brüning, Verena Nägel, and Sanna

Stegmaier; Rachel Century, Isabel Wollaston, and Alex Blake; Claudia Reese and Louise Stafford; Fransiska Louwagie, Caroline Sharples, Charlotte Schallié and Andrea Webb) and legal or transitional justice settings (Helena Vranov Schoorl, Sara Rubert, Kimi Lynn King and James David Meernik; Stephen Cody and Eric Stover; Jim Keys, Stephen Gargan and Alan McCully). Stone and Woods explore testimony outside these settings in their analysis of how autobiography and other forms of life writing can function as testimony. Several authors examine more elaborated mediations of first-person accounts in documentary film (Jato, Rémy Besson, Kovács), theatre (Isaias Fanlo, Reed and Hayes Laughton, Kovács), virtual reality (Arnold-de Simine and Ch'ng), and social media (Olga Michael; Martínez García and Karner). Banciu, Effe and Schuh consider the potential of fictionalised narratives by witness-survivors to function as "testimony". This broad conceptualisation of testimony allows the volume to trace how individuals and institutions harness the rhetorical and affective power of narratives of the self to a variety of political, cultural and social ends.

Central to discussions of the power and effect of testimony are questions of epistemology, that is, if and how testimony can be considered a source of knowledge. This question lies at the core of many philosophical analyses of testimony as an everyday practice. These analyses recognise that we are reliant on the accounts of others and that knowledge based purely on our own sensory perception is extremely limited. But testimonial knowledge is, as Benjamin McMyler (2011: 47) notes, "knowing at second hand". It is at its core an interpersonal form of knowledge, and the justification for accepting it as such is based on the perceived authority of the speaker, who also takes responsibility for the accuracy of their accounts (described as the "assurance view"; see Scholz, 2011: 35). On the other hand, the epistemological value of testimony in what Krämer and Sigrid Weigel describe as "cultural approaches" (Krämer & Weigel, 2017: x)—emerging principally from the study of Holocaust testimonies—is centred on "existential or embodied truth" (2017: xii). Here, the truth of the testimony of survivors of violence is inseparable from the speaker of that testimony.

Krämer and Weigel (2017: xv) offer a potential bridge between these two approaches in the increasing recognition in both that the knowledge contained within testimony is produced in an "intersubjective relation of trust, authentication and accreditation with the witness". This is what Krämer describes in her contribution to the *Handbook* as the "triadic relation" between witness, auditorium and event: the "basic grammar" of testimony. Krämer notes the multiple definitions of and approaches towards testimony, which lead to "tensions, ambivalences, dissonances, divergences, and paradoxes", also seen in the *Handbook*. She identifies "truth-telling" as the "lowest common denominator" in these varied discussions. This is similar to Berel Lang's (in Greenspan et al., 2014: 197) statement that testimony, "whatever the context, suggests authenticity, accuracy, precision". In her chapter in the *Handbook*, Weigel explores the concept of testimony between juridical and historical contexts. The question of

accuracy and truth, Weigel argues, is central to the use of witnesses in court and in the writing of history. In the courtroom, the witness is part of a search not for truth, but for certainty; witness accounts, contingent as they are on subjectivity and memory, cannot provide that certainty. However, they can provide a form of truth that is distinct from what Weigel terms "factual evidence". Krämer similarly points out that testimony is not equal to evidence, even when it is used in legal contexts; instead, it must be not only believable but also worthy of being believed ("glaubhaft" versus "glaubwürdig"). The credibility of the witness—especially the survivor witness—relates to their having "been there", but it is the audience who invests them with trustworthiness.

The kind of truth referred to here is at the heart of the concept of authenticity, which we can view as inherently interpersonal and relational. Achim Saupe and Helen Roche's contribution highlights how the discussion around authenticity has developed in the field of historiography, particularly in the use of first-person accounts. They note that as history emerged as a discipline, first-person accounts were seen as a problematic source for exploring the past. Historians in the majority favoured empiricist and positivist approaches over the inherently subjective nature of eyewitness statements. However, studies of the Second World War and, in particular, the Holocaust started to operate with a different understanding of eyewitness and survivor testimony. Richard Evans (1997: 189) makes the general point: "One of the very great drawbacks of generalizing social-science history, with its reliance on averages and statistics was its virtual elimination of the individual human being in favour of anonymous groups and trends". The concept of "Zeitzeuge" emerged in Germany—translated roughly as "contemporary witness". "Zeitzeugen" could be victims, perpetrators or bystanders. Their role was disassociated from that of the legal witness: they did not (or not only) report on crimes, but on their personal experiences in the period under study. Historians (notably Friedländer and Christopher Browning) began to integrate testimony with analysis of official documents and to recognise that accuracy and authenticity were not identical.

Researchers who make use of individuals' testimony have attempted to address criticism of its subjectivity by adopting a form of mediation that looks for the commonalities across individual testimonies. Browning (2010) has worked through large numbers of individual accounts by Holocaust survivors and identified the "core memory" that the individual testimonies contain, an approach that has clearly produced impressive results. Similarly, Waltzer argues that "testimonies […] must be read in aggregate and comparatively, the researcher seeking a core of commonly remembered reality across multiple recounting" (in Greenspan et al., 2014: 208). In this volume Saupe and Roche register a similar approach in the early work of oral historians, but they also point to the "cultural turn" that has imbued testimony with a "different credibility"—one that celebrates the fluidity and contingency of "memory stories". Against this background Penny Summerfield (2019: 5) has considered how much the truth of personal narratives matters to researchers: "While some historians focus on the evidence to be found in personal narratives, others explore