

THE FUTURE OF THE ARCHIVE: PERFORMING THE JEWISH ARCHIVE AND BEYOND

Major Call for Papers, Panels and Performances

London, 14-16 January 2018 ♦ Venue: The British Library

Proposals are sought from scholars (of any discipline), practitioners, performers, dramatists, composers and educationalists for a major AHRC-funded conference responding to the theme **The Future of the Archive**. Papers, themed panels, performances, compositions, stage works, and other non-standard formats are encouraged.

Whilst the event is organised under the auspices of the AHRC-funded project *Performing the Jewish Archive* (www.ptja.leeds.ac.uk), we seek to broaden our enquiries by welcoming contributors working on related problems and archives in other fields. It is intended that this major conference will result in at least one publication.

During the long twentieth century, displacement affected the musical, theatrical and literary output of artists and activists in myriad ways. Many works were thought to have been lost or have, until recently, languished in obscurity. *Performing the Jewish Archive* responds to the challenge of discovering/recovering and engaging anew with these creative artefacts, as well as stimulating the creation of new works to re-animate and extend existing archival collections. By treating archival objects as components of a non-hierarchical, non-linear system, the intention is to destabilise the relationship between past, present and future, origin and diaspora.

The Future of the Archive conference aims to act as a beacon for further research. It builds on three years of activity, based on the premise that performing *Jewish* archives specifically helps shed light on a host of wider cultural, scientific and political concerns.

The official language of the conference is English. It is envisaged that selected papers will be published in a volume of proceedings.

More information will be posted soon via the project website (www.ptja.leeds.ac.uk).

*Please note that **The Future of the Archive** does not overlap or conflict with **Beyond Camps and Forced Labour** (10-12 January 2018), and elements of cooperation are being planned between the two conferences. Rather, **Beyond Camps** delegates and speakers are warmly encouraged to submit proposals for **The Future of the Archive**, given the two conferences' close proximity and complementary themes.*

**DEADLINE FOR SUBMISSION OF PROPOSALS:
WEDNESDAY 17 MAY 2017**

upload proposals to:

<http://tinyurl.com/Future-of-Archive-proposals>

Potential themes

Proposals that engage with the collections of the British Library are especially welcomed.

However, all relevant proposals will be considered equally on their own merits. We particularly encourage contributions that respond to the following issues:

- The ethics and practicalities of performing rediscovered works
- The ethics and practicalities of creating new works based upon archives
- Audience response research, especially innovative scientific approaches
- The use of cultural archival materials in education
- The relationship between archives and memorialisation
- How suppressed/forgotten archives relate to and intersect with other archives
- Postcolonial questions raised by the transnational migration of Jewish and other suppressed/forgotten cultural archives
- Theoretical problems raised by definitions such as 'Jewish archive' and similar
- The use of cultural archives in support of activism and social justice
- New creative possibilities: digitisation and the digital humanities
- The 'impact agenda', performance and the archive: future directions

Interdisciplinary range

Participants from any area of study may submit proposals or attend the conference, but it may be of particular interest to those in the following disciplines:

- Music and musicology
- Theatre and performance studies
- Literary and cultural studies
- Area studies, especially German, African and Slavonic/East European
- Psychology and other scientific disciplines
- Social sciences
- Archival studies and practice
- Memory studies
- Education studies and education outreach
- Holocaust studies
- Jewish studies
- Yiddish studies

[NB This list is not exhaustive]

Proposals that make use of original archival sources, or that reinterpret known sources, may receive favourable attention (quality permitting), though all relevant areas of investigation will be considered. As stated above, proposals that engage with the collections of the British Library are especially welcomed.

Requirements for proposal submissions

Proposals should be uploaded to <http://tinyurl.com/Future-of-Archive-proposals>.

We can accept proposals in Microsoft Word or PDF formats. We welcome different presentation formats, including traditional conference papers, themed panel sessions, musical and/or dramatic performances and/or compositions, and other formats that you may wish to suggest.

To facilitate anonymous assessment of proposals, please split your submission into two separate documents, as follows:

1. Traditional freestanding conference papers (20 minutes + questions)

- *Document 1:*
(Please include the (abbreviated) title of your presentation in the file name, and the words “Anonymized abstract”)
 - Formal title of your presentation
 - **Anonymized** abstract (300 words)

- *Document 2:*
(Please give this file the same name as Document 1, but with the words “Personal details” in place of “Anonymized abstract”)
 - Formal title of your presentation
 - Your name and institutional affiliation (or other suitable ‘description’) as you would want them to appear in a programme/on a name badge
 - Biography (100 words)
 - Contact details—email address, telephone number
 - Details of any live or recorded musical illustrations in your presentation (NB these **must** fall within the 20 minutes allocated to papers; no extra time will be permitted for them!)
 - Details of required audio/visual equipment

2. Themed panels (60 or 90 minutes, including plenary discussion)

- *Document 1:*
(Please include the (abbreviated) title of your panel session in the file name, and the words “Anonymized abstract”)
 - Formal title of your panel session
 - Panel’s anticipated duration (60 or 90 minutes)
 - **Anonymized** abstract for the panel as a whole (300 words)
 - Formal title of each panel member’s contribution (if appropriate)
 - **Anonymized** abstract for each panel member’s contribution (150 words)

- *Document 2:*
(Please give this file the same name as Document 1, but with the words “Personal details” in place of “Anonymized abstract”)
 - Formal title of your panel session
 - Formal title of each panel member’s contribution (as appropriate)
 - Name and institutional affiliation (or other suitable ‘description’) of each panel member as they would want them to appear in a programme/name badge
 - Biography of each panel member (100 words each)
 - Contact details for the panel convenor —email address, telephone number
 - Details of any live or recorded musical illustrations in your panel session (NB these **must** fall within the time allocated to your panel if successful; no extra time will be permitted for them!)
 - Details of required audio/visual equipment

3. Musical/dramatic performances (30 or 60 minutes, including discussion)

Please note that staging facilities will be extremely limited, and performances should therefore be conceived along the lines of academic demonstrations/lecture-recitals rather than fully-fledged public performances.

- *Document 1:*
(Please include the (abbreviated) title of your performance in the file name, and the words “Anonymized abstract”)
 - Formal title of your performance
 - **Anonymized** description (300 words)
 - Rationale for inclusion of the performance in this particular conference

- *Document 2:*
(Please give this file the same name as Document 1, but with the words “Personal details” in place of “Anonymized abstract”)
 - Formal title of your performance
 - Name, role and institutional affiliation (or other suitable ‘description’) of each participant as they would want them to appear in a programme/name badge
 - Biography of the main participants (100 words each)
 - Contact details for the performance organiser—email address, telephone number
 - Details of required audio/visual equipment

CONTRIBUTORS ARE RESPONSIBLE FOR PROVIDING ALL PERFORMERS, INSTRUMENTS, PROPS, SET, ETC, AND FOR ANY ASSOCIATED COSTS. AN ELECTRIC PIANO MAY BE AVAILABLE UPON REQUEST.

4. Other presentation formats

Other interesting and innovative formats for the presentation of your research are welcomed and will be considered equally alongside all other proposals.

If you wish to propose something of your own design, please split the proposal into two separate files (one with anonymized information, the other with personal information) in a similar manner to those described above.

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The programme committee will make its decisions by **2 June 2017**, and contributors will be informed of the outcome soon thereafter.

Formal registration for the conference will open on **3 July 2017**. Information about the programme, registration fees, travel and accommodation will be announced at that point.

Please note that owing to the conference's central London location (the British Library), a single conference hotel or other accommodation will not be booked. However, suggestions for accommodation to suit a range of budgets will be made available in July 2017.

For additional information, please visit our website and follow the relevant links:

www.ptja.leeds.ac.uk

Conference committee

Prof Michael Berkowitz (University College London)

Mrs Elizabeth Clark (University of Leeds; Project Manager, PtJA)

Dr Teryl Dobbs (University of Wisconsin-Madison; Co-Investigator, PtJA)

Dr Helen Finch (University of Leeds; Co-Investigator, PtJA)

Dr David Fligg (Royal Northern College of Music; Consultant, PtJA)

Dr Stephen Muir (University of Leeds; Principal Investigator, PtJA)

Dr Rupert Ridgwell (Curator of Printed Music, British Library)

Please address any enquiries to ptja@leeds.ac.uk in the first instance.