

# NEH Application Cover sheet (MT-284677)

## Digital Projects for the Public: Prototyping Grants

### PROJECT DIRECTOR

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**Field of expertise:** Journalism

### INSTITUTION

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Blavatnik Archive Foundation  
New York, NY 10019-4105

### APPLICATION INFORMATION

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**Title:** *Postcards from the Siege – Messages from the Besieged City of Leningrad*

**Grant period:** From 2022-03-01 to 2022-09-01

**Project field(s):** Russian History; Art History and Criticism; Media Studies

**Description of project:** The Blavatnik Archive seeks the Digital Projects for the Public Prototyping Grant to create an immersive storytelling and “deep dive” exploration platform for our collection of postcards published and mailed during the Siege of Leningrad (1941–1944), a humanitarian disaster that took place in the Soviet Union during World War II. The project highlights multiple functions of these popular material culture artifacts, including: as objects of propaganda, as works of art and historical artifacts, and as a means of communication. This unique material offers historical and cultural data to interests in WWII, Soviet propaganda, and Soviet art; speaks to the human need for communication in times of isolation, teaches mass media critical analysis skills, and has broad audience appeal because of its striking and varied art styles. We will develop proof of concept that brings together expert analysis, innovative multimedia-based storytelling, and a visually rich, interactive digital platform.

### BUDGET

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<b>Outright Request</b>	100,000.00	<b>Cost Sharing</b>	0.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	100,000.00
<b>Total NEH</b>	100,000.00		

### GRANT ADMINISTRATOR

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## Postcards from the Siege – Messages from the Besieged City of Leningrad

### Section A: Nature of the Request

The Blavatnik Archive is seeking the Digital Projects for the Public Prototyping Grant to create an immersive storytelling and “deep dive” exploration platform for our collection of postcards published and mailed during the Siege of Leningrad (1941–1944), a humanitarian disaster that took place in the Soviet Union during World War II. Our goal is to bring this unique material to a wide audience because we believe these artifacts

- offer historical and cultural information of interest to contemporary audiences (speaking, in particular, to interests in World War II, Soviet propaganda, and Soviet art);
- speak to values and concerns that are growing ever more relevant, such as our desperate need for communication in times of isolation, suppression and distortion of information by authoritarian regimes, and the vital importance of cultural production in times of crisis;
- can teach us visual and mass media critical analysis skills, which have become essential as our communication is increasingly reliant on the use of images; and
- have broad audience appeal because of their striking appearance and variety of art styles, as well as the glimpses they offer into the lived experience of the city’s residents.

The project builds on the Archive’s current digital collections website, [BlavatnikArchive.org](https://BlavatnikArchive.org), which offers free high-resolution digitized primary resources; metadata that enables filtering by topic, date range, and geography; and image-sharing and collaborative-annotation capabilities. The grant will enable us to develop a proof of concept that brings together expert analysis, innovative multimedia-based storytelling, and a visually rich, interactive digital platform developed to engage a broad public audience. We will offer users several ways to engage with these postcards, in particular a “story” format focusing on specific themes and incorporating elements like archival video and music recordings, historical photographs, and interactive timelines, and a “deep dive” format that will zoom in on specific features of individual cards to provide a close-reading analysis of specific elements.

The analyses and background text for this project will be developed by experts in the fields of history, art, literature, musicology, and material culture, who have already been studying the collection and have recently completed a manuscript based on this study, *Postcards from the Besieged City of Leningrad*. The Archive’s existing digital infrastructure and the completed phase of design discovery provide a ready foundation for the development of the prototype, while our existing relationships with other archives and museums provide sources for supplementary media outside the Archive’s holdings. Finally, our partnerships with educational and cultural institutions enable concept testing and evaluation, and will help us secure venues for exhibitions, talks, and other public events to publicize our work. We respectfully request a one-year, \$100,000 NEH Digital Projects for the Public Prototyping Grant to build on our work

accomplished to date. This funding will enable 1) refinement of existing website infrastructure and templates, 2) software development for new templates and interactive components, 3) content expansion, including generation of narratives and selection and procurement of external media elements, and 4) user testing and evaluation workshops. Our total estimated budget for the prototype development is \$145,720.

## **Section B: Humanities Content**

Maintaining connection is a fundamental human need, especially pronounced in dire circumstances, such as during the isolation induced by a global pandemic or in the midst of a military conflict. As our technology becomes more advanced, it enables communication across ever greater divides, yet we also see it used to suppress the exchange of information, censor dissenting views, and promote political agendas. These challenges to communication, as well as the desperate attempts to break through the obstacles to establish contact and make one's voice heard, are crystallized in one extraordinary event in world history: the siege of Leningrad by Nazi Germany and its Finnish ally during World War II.

Leningrad (now St. Petersburg), Russia's second largest city and its cultural and formerly political capital, lies on the Neva River near the Baltic Sea, about 400 miles northwest of Moscow. By the start of the war, it was home not only to the Baltic Fleet and other military formations, but also 600 factories and about 10 percent of the Soviet Union's industrial output. Capturing Leningrad would not only cripple the nation's capacity to wage war but also demoralize its citizens, for whom Leningrad had enormous significance as the cradle of the Communist Revolution and their homeland's cultural heart, and Hitler made the destruction of the city an early objective. Because of the military presence in the city, he opted for a blockade rather than direct assault. The ensuing humanitarian disaster took nearly a million civilian lives (about a third of the prewar population) between September 1941 and January 1944.

And yet, despite the catastrophic conditions in this city stricken by bombings, starvation, cold, disease, and darkness, as many as 800 striking postcard designs were produced and distributed in Leningrad during the war (a tiny sliver of connection to the rest of the country via Lake Ladoga allowed for the transport of some—massively insufficient for the city's population—essentials: food and mail). Much like other media, primarily the Communist Party newspaper *Leningradskaja pravda* and the closed-circuit city radio station, bringing war news and other information to Leningraders and the rest of the nation, these postcards underwent a strict censorship process to ensure they delivered ideologically correct messages. The process involved a number of steps, from Communist officials determining the themes that had to be conveyed, to the selection of artists that were seen as best able to convey those themes, to the approval of the design from first sketch to final print, to, finally, the examination of the written message. And yet, we find a staggering variety of styles representing the work of dozens of

artists, poets, and even composers—some famous, others all but forgotten. These postcards were mailed by (and to) the besieged by the thousands, maintaining a tenuous but determined human connection.

Today, they offer us a chance to visualize aspects of one of the most devastating wars and pivotal events in world history, which continues to be an integral part of its participating nations' cultural memory, artistic production, and self-perception. In examining these popular material culture artifacts, the proposed project highlights their multiple functions, including as objects of politics and propaganda, as works of art and historical artifacts, and as a means of communication. Our project follows four main objectives:

1. To enable deep engagement with these postcards as material cultural artifacts through the combination of high-quality visual material; scholarly commentary; human-interest stories about the artists, editors, and other contributors to their production; and audio and video materials to encourage an immersive experience.
2. To promote medium literacy and critical close reading of visual material more broadly through the employment of zoom and annotation technology.
3. To encourage reflection about the relationships between official messaging and individual voice and experience, especially during times of prolonged crisis overseen by an authoritarian regime.
4. To bring to the American audience—whose study of World War II often excludes the genocidal war on the Eastern Front, focusing instead on military strategy and combat on the Western Front and the tragedy of the Holocaust—the ability to engage with Soviet wartime cultural production and better understand the lived experience of Soviet citizens enduring this war of annihilation.

To accomplish these objectives, we will focus on four key themes that speak both to the particular circumstances of Leningraders and the ongoing relevance of their experience:

- 1. The interplay between propaganda, mass media, and culture.** As our communication and media become more reliant on the use of images, it is increasingly important to develop an ability to read these images critically, especially when they are used in an ideological campaign. The relationship between visual culture, mass media, and propaganda is especially close in wartime (one may recall Walt Disney's Donald Duck in the 1943 animated nightmare *Der Fuehrer's Face*), and the very first layer of information we encounter in these postcards is the interpretive frameworks imposed by the Soviet authorities for understanding and responding to the current state of the war. To study the postcards' function as state propaganda, we will combine scholarly explanations of the Stalinist regime's ideological concerns, such as concealing real losses and maintaining morale by focusing on often fictional acts of contemporary individual heroism or events representing past military glory, with a close reading of the symbolism of the postcards' imagery and

captions, such as, for instance the use of landmarks central to the city's cultural imagination or stylized depictions of noble Russian heroes and beastlike German aggressors. These analyses will examine how historical events and political necessities become reduced, transmuted, and translated into ideologically correct images and captions. Because these postcards often draw on pivotal points or major figures in Russian history, a study of these propaganda tactics will provide website users with the ability to "read" Soviet World War II imagery and understand the evolution of these symbols, many of which are still regarded as foundational, in the Russian political and cultural imagination.

- 2. The need to maintain contact in a time of isolation and crisis.** As many of us are just beginning to emerge from the isolation brought on by Covid-19 restrictions, we are acutely aware of our need to maintain contact when physical presence is impossible, and to assure ourselves that our close ones are alive and well, and that we have not been forgotten. These very same impulses can be seen in the correspondence that took place during the Siege. Despite the censorship-induced restrictions, we see time after time how the people of Leningrad attempt to break their isolation in the city, whether through identification with the people depicted on the postcards (as when a father writes that a postcard showing a young boy writing a letter made him see his own child writing to him), allusions to shared past experiences in locations pictured on the postcard, or a careful choice of a postcard whose image will "speak" to the recipient. Examining the many ways senders made these postcards their own will allow us to reflect on the ways we build and maintain connection and intimacy when physical contact is impossible.
  
- 3. The vital importance of art and the experience of wartime artists.** Many major Soviet artists lived and worked in Leningrad, and were trapped (or chose to remain) there once the war broke out, working for city publishers and front-line newspapers, and sometimes taking part in combat. Their art proved to be of vital importance, both for the artists themselves, since receiving a commission could mean the difference between starvation and survival, and for the people of Leningrad, to whom the persistence of art and culture offered a way to retain a semblance of spiritual life and the very sense of humanity. In this project, we want to show our website users this striking art, whether the dominant Social Realist works with their clear messaging; or the more poignant, expressionist approaches conveying subtler moods; or the biting caricatures that bring bitter humor to the tragic circumstances. At the same time, we want to tell the stories of the human cost of this work. While the official sources glossed over the harsh realities, speaking of the artists' "civic duty" or referring to their art as their "weapon," their contribution to ultimate victory, we want to make use of the artists' own words to bring their experience to light. For example, art scholar Alla Rosenfeld quotes a tragic, yet not exceptional, account: "In the print studio,

some artists are gathered around the stove, trying to warm their cold hands. . . One can always see one of our comrades completely starved . . . [they] have lost all strength and are unable to move . . . The corpses of our dead comrades are not removed for days at a time. . . It is very cold in the room and they usually just freeze.” And yet, despite and sometimes because of these impossible circumstances, Soviet artists created works that sustained human connection and hope throughout the blockade, and that offer fascinating windows into life on the Eastern Front.

- 4. The relationship between a city and its citizens.** Here we will examine how the city itself was used for propaganda purposes but also provided ways for people to frame and articulate their experience of the Siege and World War II more broadly. In some cases, there is a connection made between the “body” of the city and the bodies of its residents, such as when a postcard depicts a smoldering building and a man being bandaged in the aftermath of a shelling; the juxtaposition of the images implicitly compares destroyed buildings and “destroyed” citizens, conveying a promise of care and a call for vengeance. In other cases, the city is identified not with the wounded but rather with the soldiers (for instance, when a landmark is stylized to resemble a rifle or bayonet) to reflect the united military effort and perseverance of its residents. In addition to these top-down messaging strategies, the city can also reflect the emotions of its citizens, such as when sharing depictions of certain locations becomes a way to establish intimacy by an appeal to shared experiences or when the sender selects landmarks beloved by the recipient to reflect their own feelings, merging love for the city with love within the family. This association between the city and its citizens is common, perhaps universal. Those of us who have seen their cities damaged in military actions or natural disasters will be all too familiar with the sense of witnessing a wounded city and wanting it to heal, and although the experience of the people of Leningrad is removed from us in time and space, we believe their connection to their city will resonate with many in our audience.

### **Research and Scholarship**

Because of its importance to Russian history and World War II history, and the sheer scale of the tragedy, the Siege of Leningrad has been the focus of many academic books and articles. Two contributors to this project are leading scholars of this topic: Polina Barskova, author of *Besieged Leningrad: Aesthetic Responses to Urban Disaster* (Northern Illinois University Press, 2017), and Richard Bidlack, coauthor of *The Leningrad Blockade, 1941–1944: A New Documentary History from the Soviet Archives* (Yale University Press, 2012). Both of these books, as well as these contributors’ chapters in the upcoming volume *Postcards from the Besieged City of Leningrad*, are based on an extensive study of primary sources, including, crucially for this project, diaries and memoirs of artists, editors, and postal workers who lived

through the Siege. This last work, because it is entirely dedicated to the study of our collection of Leningrad-published postcards, represents a substantial amount of targeted research that will be used for scholarly commentary and context in this project.

When it comes to primary sources, the most important material for the “Postcards from the Siege” project are the 1,327 postcards from the Archive’s collection. However, we will also draw on material in two of our other collections to provide a fuller context and a greater medium variety. These additional sources will include the Boris Kudoyarov Photography collection, made up of photographs taken during the Siege, and video excerpts from interviews with Leningrad veterans and Siege survivors from the Veteran Testimonies & Ephemera collection. For song-based postcards that reproduce song lyrics and musical notes, we will include recordings of historical renditions of these songs, and commission recordings if the earlier ones no longer exist or are otherwise unavailable. Finally, to create the interactive timeline of the Siege and the multimedia stories that connect different sets of postcards to cohesive narratives, we will make extensive use of archival material found in the Central State Archive of Documentary Films, Photographs, and Sound Recordings of St. Petersburg and other depositories.

### **Section C: Project Format**

The humanities themes listed in section B will be illuminated by the main characters of the project, the postcards themselves. As unique works of art, they will be the foundation of a cohesive visual identity for the site, and we will employ full-screen, high-resolution reproductions to highlight the rich visuals and incite curiosity and engagement from the time a user first encounters the project’s home page. To optimize the experience of working through long-form multimedia content, and to make our website friendly to mobile users to encourage easier and wider access, we will employ a vertical-scrolling page layout throughout the project, and we will incorporate parallax effects (scrolling down the page as text and media “snap” into place) to help immerse the user in the large-format visual content. (For an example of a parallax design, see [This Oxford](#).) The platform will consist of five main sections: Postcards, Themes, Artists, History, and Gallery:

**Postcards.** This section will feature a selection of 20–22 carefully chosen postcards and will employ two formats, stories and deep-dive analyses:

1. Multimedia, parallax format for narrative-driven human-interest stories, similar to the [“Snowfall”](#) format found on the *New York Times* website, which will create a sense of immersion by blending visual and textual elements. One of our stories will feature a postcard based on a famous portrait of a young boy and allow us to engage with several themes mentioned in section B (especially the role of art, the experience of the artist, and visual strategies of the regime’s messaging). This postcard will tell the stories of its subject and artist, connecting them to the broader

civilian experience of the war: the boy's injury in an air raid and the death of his mother, the artist's wartime service and encounter with this boy, and the creation of a painting that would come to stand for all Soviet children hurt by the enemy. In addition to the postcard itself, we will use elements like the photograph taken during the artist's encounter with the boy and other historical photos of children in the Siege, original newspaper clippings about this story, and a selection of the artist's other work.

2. Interpretive, "deep-dive" format, based on annotation technology, that will offer a close reading of various symbols, elements, and allusions within individual postcards (for a similar example, see the *New York Times* "[Close Read](#)" project). This format will allow us to focus on media literacy and critical analysis of visual materials, while also speaking to our main humanities themes. For example, one of the postcards drawing on the theme of the relationship between the city and its citizens, "Fortress City," makes use of familiar visual symbols and landmarks and the city's proud revolutionary legacy to inspire resilience to the siege "normal." Users will be able to zoom in closely to examine the specific features of the card, like the presence of the Kirov Cruiser, bruised, like the rest of the city, but continuing to fend off Nazi attacks, allusion to the famous Aurora Cruiser (which fired the shot that preceded the storming of the Winter Palace during the October Revolution), the damaged Neva embankment representing the city's wounds, and the lyrics and notes to the song "Fortress City," which praises Leningrad's stoicism in the face of the blockade. Brief scholarly analysis will explain their significance, connection to the broader historical context, and relationship to other elements in this and/or other postcards.

**Themes.** This section will consist of 8–10 multimedia essays organized around the four project themes. We will employ a two-column design to allow for a primary narrative with secondary subsections and links. A wide range of embedded media will include images, videos, timelines, maps, infographics, and pull quotes. A menu page will explain the humanities themes listed in section B and describe the stories that play into each theme. For example, one story will focus on the visual motifs frequently employed as vehicles of the State's messaging and another will investigate the relationship between the agents of Soviet power and the postcard artists.

**Artists.** This section will feature 10–12 multimedia stories about the individual artists and their work, following the same customizable template applied in Themes section. In addition to highlighting the rich variety of the Soviet art styles found in this collection, this section will speak about the artists' individual experiences of contributing to the war effort while living (and dying) in the besieged city.



**History.** This section will consist of 4–6 multimedia essays providing necessary historical and cultural context for students and public audience viewers to understand the environment in which these postcards were created. Texts, maps, timelines, and illustrations will help the audience learn about the events of the Siege, daily life of the people trying to survive the Siege, the experience of “total war,” and Leningrad’s history and identity.

**Gallery.** This section will consist of 60–100 sortable postcard images with full-screen overlay viewing options. The gallery will be introduced as a grid of thumbnails, with a sorting function that allows users to sort by postcard type, such as holiday cards, city scenes, caricatures, and music. Thumbnails can be opened to full-screen overlays for larger, zoomable view with descriptions or links to related content pages.

#### **Section D: User-Generated Content**

There will not be any user-generated content in this phase.

#### **Section E: Audience and Distribution**

Our project is intended for a wide range of audiences, which includes the following groups: i) public audiences with an interest in historical correspondence, Soviet art and propaganda, and World War II history; ii) undergraduate students and educators conducting research or participating in courses on World War II, Soviet history and visual culture, art history, totalitarian regimes, and propaganda; iii) high school students and educators working with projects related to media literacy; and iv) descendants of the survivors of the Siege and members of the Russian diaspora more broadly.

Several aspects of this project deal with enduring interests of English- and Russian-speaking audiences. World War II continues to be the subject of films, TV series, and exhibitions, and there is interest in both the blockbuster fictionalized accounts and access to primary materials, as can be seen from recent documentaries like *WWII in HD* (2009), *Greatest Events of World War II in Colour* (2019), and *World War II in Colour* (2009), available on popular platforms like the History Channel and Netflix and reviewed by thousands of viewers. The project’s other major focus, Soviet visual propaganda, is also the topic of enduring curiosity. Materials like posters and prints often merit their own collections, whether at university libraries or on popular websites like *Ne Boltai: A Collection of 20th-Century Propaganda*, and are still a frequent subject of exhibitions at major museums like the Art Institute of Chicago (*Windows on the War*, 2011) and Tate Modern (*Red Star Over Russia*, 2017–2018). When made available digitally on popular platforms, Soviet and Communist visuals attract large audiences: Twitter account Soviet Visuals has 335,600 followers. Because our project lies at the intersection of

these huge interest areas and is based on striking visual images that have not yet been made widely available elsewhere, we expect it to appeal to all of these audiences.

To appeal to students and educators specifically, we will build on our existing relationships with academic institutions and expand our network of partners to promote this project. Targeted announcements aimed at scholars and educators will be shared on listservs, especially with relevant H-Net communities, including H-Russia, H-SHERA, and H-War. Presentations and webinar tours will be delivered at major conferences, with a special focus on innovative pedagogy incorporating digital primary materials. The Archive is currently committed to presentations at the following conferences: Association for Slavic, East European, and Eurasian Studies (ASEEES), International Council for Central and East European Studies (ICCEES), and at the conference “The Writer as Psychological Warrior: Intellectuals, Propaganda, and Modern Conflict” hosted by Durham University. Finally, the project’s humanities team includes a number of university educators intending to use the project’s materials in their own courses.

It is also important to note that this project will build on the already existing user base of the Archive’s website. In the past year, more than 17,000 unique users visited [BlavatnikArchive.org](http://BlavatnikArchive.org), spending 26,000 unique sessions and recording 64,700 unique page views. As more of the Archive’s collections become digitized and live, its website traffic increases proportionally. The Archive’s ongoing promotional efforts, which include e-newsletter campaigns and content sharing on social media platforms, will be used to draw in current and new users as well.

Finally, we will draw on our institutional relationships and past experience of organizing public exhibitions of our holdings. We have collaborated extensively with a wide range of cultural institutions to bring human-interest driven narratives to both academic and general audiences. For example, our first traveling exhibit, the 2014–2015 *Lives of the Great Patriotic War*, was hosted by university libraries (at Harvard University, University of Michigan, and University of Virginia, among others), museums and galleries (including the National Arts Club in New York and the Museum of the Great Patriotic War in Moscow), and community centers (such as 92Y and Park East Synagogue in New York), and was attended by more than 7,000 visitors; our previous postcard exhibition, *The Jewish Ghetto in Postcards*, was hosted by the Museum at Eldridge Street in New York and the Yiddish Book Center in Amherst, Massachusetts, and attracted more than 13,000 visitors. Because of this diversity of venue relationships and our emphasis on reaching broad audiences, we believe that we have a solid foundation for bringing the Siege postcards and stories to the public.

## **Section F: Rights, Permissions, and Licensing**

A large portion of primary resources for this project will come from the Archive’s own collections. These include all postcards in the Leningrad-Published Postcards collection; Siege

photographs from the Boris Kudoyarov Photography collection; and photographs, documents, and video excerpts from the Archive's Veteran Testimonies & Ephemera collection. The Archive holds all necessary rights and permissions for noncommercial use of these holdings, including for use on the website. Supplementary materials, including historical photographs, documents, audio recordings, and video footage, will be sourced from other archives, and we are working with local representatives in Russia and a student research assistant to obtain the necessary rights, permissions, and licenses. These archives include the Russian State Documentary Film and Photo Archive at Krasnogorsk (RGAKFD) and the Central State Archive of Documentary Films, Photographs, and Sound Recordings of St. Petersburg (TsGAKFFD SPb). Original materials created for the purpose of the project by its contributors, including recordings of songs featured in postcards, will include permissions for their use in this project.

### **Section G: Humanities Advisors**

**Alla Rosenfeld** has taught numerous courses on Russian art and from 1992 to 2006 served as the director of the Russian Art Department and senior curator of Russian art at the Jane Voorhees Zimmerli Art Museum at Rutgers. Rosenfeld earned her MA in the theory and history of art from the Ilya Repin State Academic Institute of Painting, Sculpture, and Architecture in St. Petersburg, Russia, and her PhD in modern and contemporary European and American art from the City University of New York. For this project, Rosenfeld will provide "deep dive" analyses and explore the deeply personal ties of the Siege artists to the subjects of their work.

**Anna Nisnevich** is the director of the Music, Memory, and Nostalgia program within the Music Department at the University of Pittsburgh. Her research specialty is nineteenth- and twentieth-century Russian music, and her recent work focused on the composers Glinka, Chaikovskii, Glazunov, Prokofiev, and Shostakovich. Nisnevich has lectured for San Francisco Opera and Cal Performances. Her analysis focus in this project will be the musical postcards published and sent during the Siege.

**Stephen M. Norris** is the Walter E. Havighurst Professor of Russian History and the director of the Havighurst Center for Russian and Post-Soviet Studies at Miami University. Norris's research focuses on modern Russian history with an emphasis on visual culture and propaganda. His first book, *A War of Images* (2006), examines how the lubok, a popular print, became crucial for expressing Russian national identity in the nineteenth century, and he is currently working on a biography of the Soviet political caricaturist Boris Efimov. For this project, he will examine the strategies and historical figures employed in the Soviet visual propaganda efforts.

**Richard Bidlack** is the Martin and Brooke Stein Professor of History and Russian Area Studies at Washington and Lee University, where he teaches undergraduate courses on the history of Russia and the Soviet Union, Modern Europe, and Central Asia. He cofounded the university's Russian Area Studies Program and served as its head for eight years. He has published several articles on Soviet history and the Siege of Leningrad, and is the coauthor of *The Leningrad Blockade, 1941-1944: A New Documentary History from the Soviet Archives* (2012). For this project, Bidlack will contribute material on the history of and life during the Siege.

**Alison Rowley** is a professor in the Department of History at Concordia University (Montreal) and president of the Canadian Association of Slavists. She is the author of *Open Letters: Russian Popular Culture and the Picture Postcard, 1880-1922* (2013) and numerous articles on Russian and Soviet visual and material culture. Rowley teaches seminars on Soviet women in World War II and Soviet propaganda, as well as classes on Russian and Soviet history. Her research on postcards in popular culture will illuminate their importance to various strata of Soviet society.

**Amber N. Nickell** is a PhD candidate in the History Department at Purdue University, and her primary research field is modern Central and Eastern European history. Nickell is also a member of the working group on innovative pedagogy at the Association for Slavic, East European, and Eurasian Studies and will advise this project on the topic of media literacy pedagogy.

**Michael Glickman** is the founder and CEO of jMUSE, a venture that brings together institutions, experts, and philanthropists to experiment with new ways to cultivate important ideas and innovative content. Prior to founding jMUSE, Glickman served as the president and CEO of the Museum of Jewish Heritage and as vice president of Long Island University. In the course of his career, Glickman has produced hundreds of programs and nearly two dozen exhibitions, including the New York adaptation of *Auschwitz. Not long ago. Not far away*. Glickman will serve as an advisor for this project to help expand its reach and promote broad engagement.

#### **Section H: Project and Digital Media Teams**

**Polina Barskova** is a leading scholar and expert on the Siege. She has taught at Hampshire College, Amherst College, Smith College, and is currently teaching Russian Literature at the University of California, Berkeley. Barskova authored *Besieged Leningrad: Aesthetic Responses to Urban Disaster* (2017) and has edited three scholarly volumes. Her collection of creative nonfiction *The Seventh Alkali: Lives and Texts of the Blockade Poets* received the NOS Critical Choice Award (2021). Her role in this project will include the development of narratives and close reading analyses dealing with the visual and cultural history of the Siege.

**Julie Reines Chervinsky**, the Archive's director, received her BA in journalism from Syracuse University and has led the Archive since its founding, starting with the launch of the Veteran Testimony & Ephemera Project to record 1,200 video interviews with Jewish veterans who fought in the Soviet armed forces during World War II. For this project, she will draw on her decade of experience in managing archival collections and developing multidisciplinary collaborative projects to serve as project lead and steer outreach efforts for scholarly and public engagement.

**Aaron Kreiswirth**, the Archive's creative director, is responsible for the visual and digital design processes for all Archive projects. With an MFA in photography and an MA in media studies, he combines a background in fine arts with wide-ranging multimedia production skills. Kreiswirth has designed and produced numerous traveling exhibitions and print publications and, most relevantly, led the multiyear creation of the Archive's industry-leading digital collections website. For the proposed project, he will be responsible for the project design and user interface, and will be the point of contact for the project developers and design consultants.

**Olga Greco** is the editor for the Archive's collections and digital and print materials. After earning her PhD in Comparative Literature from the University of Michigan, she has worked as a nonfiction editor, copy editor, and Russian-to-English translator. For the proposed project, her role will include supplying and editing postcard caption and correspondence translations; reviewing and editing scholarly analyses and other secondary narratives; performing basic fact-checking; and adapting materials for target audiences.

**Martin Kreiswirth** is the former dean of graduate and postdoctoral studies and professor emeritus of English at McGill University, and he has been instrumental in developing fellowship structures and scholarship opportunities for all Blavatnik Archive collections. He served on the editorial boards of the journals *Modern Fiction Studies* and *Twentieth-Century Literature* and is the coauthor of *Constructive Criticism: The Human Sciences in the Age of Theory*. His role in this project will involve coordinating content contribution and helping make the material accessible and engaging for American students and general audience.

**AREA 17** is a digital design agency that has worked with the Archive for two years to optimize the user experience of BAF's current website and develop the mobile version of the site. Their contribution to the current project will include developing templates that incorporate cutting-edge technological elements to maximize user immersion and engagement, as well as offering direction and feedback about the project's overall design and storytelling structures.

**IT Comrade**, which has been the Archive's partner since 2012, designed and developed a customized content management system (CMS) for our collections, including its metadata structure. The CMS is the backbone of the Foundation's public website, which has also been developed by IT Comrade to include advanced item viewing and management tools (deep zoom, annotations, personal folders) and detailed search filtering. IT Comrade will focus on the planning and development of the required features and formats for the project's unique needs.

### **Section I: State of the Project**

The proposed project will build on a foundation of the Archive's successful implementation of digital access and engagement initiatives; past and ongoing work with the content of this collection; and the already conducted discovery phase for several elements of this project.

From its very inception, the Archive has made it a priority to ensure free high-quality digital access to all of its seventeen collections. A key feature of its website, which was launched in 2012, is a focus on open access and engaging user experience to facilitate scholarly research and appeal to a broad general audience. On the level of individual items, we already offer high-resolution scans of all visual materials; searchable transcripts and translations; detailed subject-term indexing that enables users to filter searches based on particular topics, geography, and time periods; and, in cases of some collections and eventually for all materials, analysis by field experts to explain the context and significance of the holdings. Our website also incorporates the International Image Interoperability Framework (IIIF) protocol, designed by a consortium of universities and museums to allow for sharing of images and annotations among institutions and individuals. All of these capabilities will be the building blocks for the proposed project.

Perhaps even more importantly, we consider curated storytelling to be an essential part of content delivery. We aim to make individual items part of bigger, more meaningful narratives focused on specific themes or events by developing groupings of related holdings within and across collections and by presenting stories like "Cultural Revolution and Yiddish Theater" based on our holdings. Developing these narratives, both on our website and in our exhibitions, has given us extensive experience in combining historical contexts with human-interest stories and having individual items speak to one another and their viewer. In our last traveling exhibit, *Road to Victory: Soviet Jews in World War II*, we incorporated touchscreen displays, video, and music elements to encourage active participation by the exhibit visitors. This last project also allowed us to experiment with creating a more immersive experience of artifacts like photographs, maps, letters, and diaries through interactive digital displays and, together with the annotation and collaboration capabilities of the IIIF technology, inspired the technical side of the proposed project. This year, with the Siege postcard project in mind, we began working with the design agency AREA 17 to create interactive digital storytelling templates that synthesize text and image for greater visual, intellectual, and emotional impact.

We have also made extensive progress on the content that will be used for the project's timelines, narratives, and annotations. Since its 2014 acquisition, the collection's 1,327 postcards have been scanned, cataloged, and made available online. Scholarly engagement with the collection began in 2017 with a research fellowship offered to Polina Barskova, a scholar of the aesthetic and emotional responses to the Siege. This initial research is reflected in the book *Besieged Leningrad*. This project was expanded in 2018 to involve six other scholars in the fields of history, art, literature, musicology, and material culture to produce a richly illustrated interdisciplinary volume dedicated exclusively to the Archive's Siege postcard collection and targeted at a more general audience. This manuscript was completed in 2020 and will be used as the initial basis for several themes underlying this project, including the focus of propaganda imagery, the medium's extraordinary production circumstances, and the relationship between the city and its residents. As part of the project's discovery phase, we have held several planning sessions to identify the target audiences for this project and the necessary elements to make it accessible and engaging to these audiences, such as an overview of the historical and cultural context incorporating video and musical elements, a timeline of key events, thematic categories to organize the material, personal information about the artists to "humanize" the information, and annotations to allow users to zoom in on particular details. In parallel with the scholarly work, the Archive's staff have been working to make the content of this collection accessible to and searchable by the general public. In the summer of 2020, the collection was indexed with subject metadata that allows website users to find postcards with specific imagery and themes. In the spring of 2021, we began working to transcribe and translate the written messages on the postcards that were inscribed and sent during World War II, and we are on track to have this work completed by the end of July 2021. So far, more than half of the approximately 200 inscribed postcards have been transcribed and about a third have been translated; the translation process includes correspondence-content indexing to supplement the existing image indexing. We anticipate that all collection processing work necessary for the development of this prototype will be finished in the summer of 2021.

## **Section J: Organization Profile**

The Blavatnik Archive is a nonprofit institution dedicated to preserving and disseminating materials that contribute to the study of twentieth-century Jewish and world history, with a special emphasis on World War I, World War II, and Soviet Russia. The Archive was founded in 2005 by the American industrialist and philanthropist Len Blavatnik to reflect his commitment to cultural heritage and expand his support for primary source-based scholarship and education. Currently the Archive comprises over 118,000 items across 17 collections, including video testimonies, postcards, photographs, posters, illustrations, diaries, letters, leaflets, and periodicals. Prioritizing online digital access, the Archive has focused its efforts on producing

high-resolution reproductions and intuitive, visually appealing infrastructure. In addition to advancing scholarly research and education, the Archive aims to promote public engagement through curated storytelling.

### **Section K: Fundraising Plan**

The Archive has been fortunate to benefit from ongoing investment by its lead funder, the Blavatnik Family Foundation, which has provided the vast majority of its annual budget since inception, supporting operations, acquisitions, and digital infrastructure development. The Foundation is committed to bringing scholarship-based content to public audiences and will contribute \$20,000 towards the project for costs not covered by the grant. The Archive was awarded grants by the David Berg Foundation, Genesis Philanthropy Group, and an anonymous donor for its past public programs, and is in discussion with these foundations for additional project support totaling \$15,000. To cover the rest of the proposed budget, the Archive is applying for support from several foundations focused on arts, humanities, and education, including the Samuel H. Kress Foundation, the Polonsky Foundation, and the Gladys Krieble Delmas Foundation.

### **Section L: Evaluation Plan**

Testing and evaluation of the project components and user experience will be conducted throughout prototype development with different audience groups. At the outset of the grant period, we will conduct a workshop with project advisors and senior contributors with a focus on the student audience to discuss approaches for making this content engaging and suitable for classroom use. Project advisors teaching during the period of prototype development will test the impact of selected stories in their courses in the fields of Russian and Soviet history, art history, and media literacy, and provide feedback on the student response. As the prototype nears completion, the project team will host a second workshop to evaluate whether the original objectives were reached and identify needed adjustments in content or approach.

To evaluate and test the experience of public audience users, we will work with the branding and digital design firm AREA 17 to collect and interpret focus group feedback. We will conduct virtual testing sessions with target audience users interested in World War II and Soviet art and culture, and incorporate focused tasks (such as finding certain types of content) to evaluate whether the website's pathways are intuitive, whether the content deepens the users' interest in Soviet and World War II history and art, and whether the stories inspire engagement and exploration. We will also post surveys on the Archive's current website and promote their completion on the Archive's social media platforms to gather additional feedback.



## ATTACHMENT 2: BIBLIOGRAPHY

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**POLINA BARSKOVA**  
Curriculum Vitae

Department of HACU  
Hampshire College  
893 West Street  
Amherst, MA 01002

home email: (b) (6)  
work email: pb@hampshire.edu

**PROFESSIONAL EMPLOYMENT**

- 2006–present Associate Professor of Russian Literature, Hampshire College  
2013 Taught course at UC Berkeley “Russian Literature of the 21<sup>st</sup> century”  
2014 Taught course at Harvard University “The Leningrad Affairs: History, Poetry, Memory”  
2014 Taught course at Amherst College “Poetry of Russian Modernism”  
2015 Taught course at UC Boulder “Russian Literature and Film of the 21<sup>st</sup> century”  
2016 Taught course at Amherst College “Art of Vladimir Nabokov”  
2017 Taught course at Amherst College “Russian Modernism Literature Abroad”

**EDUCATION**

- 2006 Ph.D. University of California, Berkeley. Dissertation: *Enchanted by the Spectacle of Death: The End of the City and the End of the Novel in Leningrad Culture (1919-1934)*  
2003 M.A., University of California, Berkeley  
1998 B.A., Classics. St. Petersburg State University. Thesis: “The Image of Home in the Poetry of Catullus”

**PUBLICATIONS**

**Monograph**

- 2017 *Besieged Leningrad: Aesthetic Responses to Urban Disaster* (DeKalb: Northern Illinois University Press, 2017) (200 pp.)

**Edited Volumes**

- 2018 *Blokada. Svidetil'stva o leningradskoi blockade: khrestomatiia*

- 2017 (with Riccardo Nicolosi) *Blokadnye narrativy: sbornik stat'ei* [Narratives of the Blockade] (Moscow: Novoe Literaturnoe Obozrenie)
- 2016 *Written in the Dark: Five Poets in the Siege of Leningrad* (Brooklyn: Ugly Duckling Presse). 2018 Winner of the AATSEEL Prize for the Best Literary Translation
- 2013 (co-edited with Tatiana Pozdniakova) Sofiia Ostrovskaiia, *Dnevnik (1909-1962)* (Moscow: Novoe Literaturnoe Obozrenie)

### Referred Journal Articles and Chapters

- 2017 "Celebrating the Return of the Flood," in *Meanings and Values of Water in Russian Culture*, Jane Costlow and Arja Rosenholm, eds. (London and New York: Routledge): 158-174.
- 2017 "Gimn deistvitel'noi svobody: Obrashcheniia k poeticheskoi traditsii OBERIU v blokadnykh tekstakh," in *Lifshits / Losev / Loseff: sbornik pamiati L'va Loseva* (Moscow: Novoe Literaturnoe Obozrenie): 162-182.
- 2016 "Fiksiia i Pravda: cho my uznaem o blockade iz allegorii 'Dezertir Vedernikov' Borisa I. Ivanova," *Novoe Literaturnoe Obozrenie*, 1 (137) 2016.
- 2012 "Avgust, kotorogo ne bylo, i mekhanizm kalendarsnoi travmy: razmyshleniia o blokadnykh khronologiiakh" ["August That Never Was"], *Novoe Literaturnoe Obozrenie* 116 (2012)
- 2011 "Nashe nastoiashchee nastoiashchee: o vospriiatie vremeni v blokadnom Leningrade" ["Our Present Present: Interpretations of Temporality in Besieged Leningrad"], *Neprikosnovennyi Zapas*, 2 (76) 2011: 200-213.
- 2010 "Spectacle of the Besieged City: Repurposing Cultural Memory" *Slavic Review* 69.2 (2010): 327-355.
- 2010 "The Fluid Margins: Flâneurs of the Karpovka River," in *Petersburg/"Petersburg": The Virtual Petersburg of Modernity*, Olga Matich, ed. (Madison: The University of Wisconsin Press, 2010): 283-304.
- 2010 "Chernyi svet: problema temnoty v blokadnom Leningrade" ["Black Light": Reception of Darkness in the Besieged City"], *Neprikosnovennyi Zapas*, 2 (70) 2010: 122-138.
- 2009 "The Corpse, The Corpulent, and the Other: A Study in the Tropology of Siege Body Representation," *Ab Imperio* 1 (2009): 261-386.

- 2009 "Ves knigi: Strategii chteniia v blokadnom Leningrade ["Weight of the Book: Strategies of Reading in Besieged Leningrad"], in *Neprikosnovennyi Zapas* 6 (68) 2009: 33-50.
- 2006 "Piranesi in Petrograd: Sources, Strategies, and Dilemmas in Modernist Depictions of the Ruins (1918-1921)," *Slavic Review* 65. 4 (2006): 694-711.
- 2005 "Filial Feelings and Paternal Patterns," *Nabokov Studies* Vol. 9 (2005): 191-208.

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Dear Colleagues:

May 31, 2021

This letter confirms my commitment to the project “Postcards from the Siege: Messages from the Besieged City of Leningrad.” Proposed by the Blavatnik Archive, this NEH request is for the Digital Projects for the Public Prototyping Grant. I look forward to working with Blavatnik Archive colleagues and other scholars on this important project.

Sincerely,  
Polina Barskova,



Associate Professor of Russian Literature, Hampshire College

**ALLA ROSENFELD, Ph.D.****(b) (6)**cell: **(b) (6)****(b) (6)****EDUCATION:**

*Ph.D. in Modern and Contemporary European and American Art*, 2003  
The Graduate Center, City University of New York

*M.A. in the Theory and History of Art*, 1987. Academy of Fine Arts (Ilya Repin Academic Institute of Painting, Sculpture, and Architecture, Department of Theory and History of Fine Arts), St. Petersburg, Russia

*Bachelor of Fine Arts*, 1980. V. A. Serov Art College (Department of Graphic Design), St. Petersburg, Russia

**MAJOR FELLOWSHIPS AND AWARDS:**

Belvedere (Museum of Austrian Art), Vienna, Austria  
Curator- in- Residence, Summer 2016

National Gallery of Art, Washington, DC. Center for Advanced Studies in the Visual Arts (CASVA). Visiting Senior Research Scholar, Summer 2014.

**CURATORIAL EXPERIENCE:**

*Research Consultant*, Merrill C. Berman Collection of 20<sup>th</sup> century Avant-Garde  
June 1918—present

*Curator of European and Russian Art*. Mead Art Museum, Amherst College,  
Amherst, MA. May 2017—May 2018

*Guest Curator*: Curated *Russian Designs for Theater, Opera, and Dance*, which traveled to four museums in Japan, including The National Museum of Modern Art, Kyoto, and the Tokyo Metropolitan Teien Art Museum (April–October 2007)

*Director of Russian and Soviet Nonconformist Art Department and Senior Curator of Russian Art*, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick, New Jersey,  
January 1992–September 2006

**TEACHING EXPERIENCE:**

***Adjunct Professor, Rutgers, The State University of New Jersey***  
**Department of Slavic Languages and Literatures, Spring 2011- Spring 2017**  
**Department of Art History, Fall 2011- Spring 2017**

**AUCTION HOUSES:**

***Vice President and Senior Specialist, Russian Paintings, Sotheby's, New York***  
 October 2006–February 2009

**CONSULTING:**

***Consultant, Gurr and Johns International Art Appraisal, New York***  
 2012- 2017

***Consultant and Guest Editor, MoMA (Museum of Modern Art), New York***  
 August 2018- February 2019

***Guest Editor, Oxford University Press/The Benezit Dictionary of Artists***  
 January 2015- January 2016

***Member of the International Jury. Kandinsky Prize for Contemporary Art, Moscow, Russia.*** October 2009- May 2014

**MAJOR SELECTED PUBLICATIONS:**

*Early Soviet Posters of the Revolutionary Era, 1917-1927.* New York: Merrill C. Berman Collection, 2019.

*Moscow Conceptualism in Context.* Munich, London and New York: Prestel Publishing, 2011. General editor and essayist

*A World of Stage: Russian Design for Theater, Opera, and Dance.* Tokyo: Art Impressions, 2007

*Art of the Baltics, 1945–1991.* New Brunswick: Rutgers University Press, 2001. General editor

*Defining Russian Graphic Arts: From Diaghilev to Stalin, 1898–1934.* New Brunswick: Rutgers University Press, 1999. General editor and essayist

*From Gulag to Glasnost: Nonconformist Art from the Soviet Union.* New York: Thames and Hudson, 1995. General editor and essayist

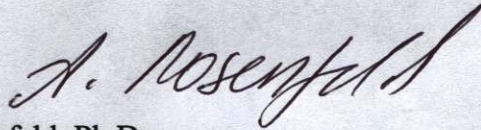


**June 1, 2021**

**Letter of Commitment**

This letter serves to verify that I, Dr. Alla Rosenfeld, agree to serve as a humanities adviser for the Blavatnik Archive's digital project *Postcards from the Siege: Messages from Besieged Leningrad*. I have read the grant application draft for the NEH and I believe that it would be a very strong and important project.

Sincerely,

A handwritten signature in cursive script that reads "A. Rosenfeld". The signature is written in dark ink and is positioned above the typed name.

Alla Rosenfeld, Ph.D.

# Anna Nisnevich

## Brief Curriculum Vitae

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(b) (6)

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### EDUCATION

- Ph.D. Music History and Literature, University of California, Berkeley, 2007
- DIPLOMA Music History, Theory, and Analysis, Gnessin Russian Musical Academy,  
Summa cum laude Moscow, Russia, 1997

### PROFESSIONAL POSITIONS

- 2018-Present Visiting Scholar; Lecturer, McIntire Department of Music, University of Virginia
- 2007-2017 Assistant Professor of Musicology, Department of Music, University of Pittsburgh

### SELECT RECENT ARTICLES

- 2021 “Lyrical Fortresses: Munifying Song in Leningrad Siege Postcards,” forthcoming in the volume on Leningrad Siege Postcards, ed. by Polina Barskova.
- 2018 “You, Mozart, Aren’t Worthy of Yourself: Aesthetic Discontents of Rimsky-Korsakov’s *Mozart and Salieri*,” in *Rimsky-Korsakov and His World*, ed. by Marina Frolova-Walker (Princeton: Princeton University Press, 2018), 97-140.
- 2017 “Tchaikovsky, MGM’s *Song of Russia*, and the American-Soviet Relations,” in *Chaikovskii i dvadtsat’ pervyi vek. Dialogi vo vremeni i prostranstve (Tchaikovsky and the Twenty First Century: Dialogues in Time and Space)* (St. Petersburg: Kompozitor, 2017), 338-51.
- 2014 Listening to *Muzykal’naia istoriia (1940)*,” in *Sound-Speech-Music in Soviet and Post-Soviet Cinema*, ed. by Lilya Kaganovsky and Masha Salazkina (Bloomington: Indiana University Press, 2014), 193-211.

## **SELECT RECENT TALKS**

- 2020 “Lyrical Fortresses: Munifying Song in Leningrad Siege Postcards,” National meeting of the ASEES (Association for Slavic, East European and Eurasian Studies), held online, Nov 14.
- 2017 “Caviar-Vodka-Balalaika? Consumption, Identity, and Song in Hollywood Russia Circa 1939,” International conference “A Century of Movement,” University of North Carolina, Chapel Hill, October 12-13.
- 2016 “Tchaikovsky the Middle Man in MGM’s *Song of Russia* (1944),” International conference “The Russian Century,” Yale University, Sept 30-Oct 1.
- 2016 “Gamifying Sergey: Prokofiev and Video Game Music,” Symposium in conjunction with the Year of Prokofiev event, Cal Performances, UC Berkeley, March 6.
- 2015 “Tchaikovsky, Synaesthetized,” Keynote lecture at the *Synaesthesia Symposium*, Oberlin College and Conservatory, March 14.

## **ARTS AND COMMUNITY OUTREACH**

- 2015-16 “Why Prokofiev? Why Now?” Co-organizer of the round table and pre-performance lectures in conjunction with the Mariinsky Ballet and Orchestra performance of Prokofiev’s ballet *Cinderella*. Cal Performances, UC Berkeley, October 1-4.
- 2012 “An Unknown Tchaikovsky,” Organizer of the lecture-concert in conjunction with the Pittsburgh Symphony Orchestra (PSO) Tchaikovsky Festival, University of Pittsburgh, February 20.
- 2009 Organizer and grant-writer, international symposium “Music, Memory and Nostalgia” in conjunction with the PSO Rachmaninoff Festival, April 4-6.
- 2004-2012 Pre-concert and pre-opera lectures for Pittsburgh Symphony Orchestra, San Francisco Opera, and Pittsburgh Opera Guild.

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Miami University  
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### ACADEMIC APPOINTMENTS

2018-	Miami University (OH), Walter E. Havighurst Professor of Russian History; Director, Havighurst Center for Russian and Post-Soviet Studies
2013-2018	Miami University (OH), Professor of History
2008-2013	Miami University (OH), Associate Professor of History
2002-2008	Miami University (OH), Assistant Professor of History

### EDUCATION

Ph.D., Russian History, University of Virginia (2002).

### SELECTED PUBLICATIONS

*Blockbuster History in the New Russia: Movies, Memory, and Patriotism.* (Indiana University Press, 2012).

*A War of Images: Russian Popular Prints, Wartime Culture, and National Identity, 1812-1945* (Northern Illinois University Press, 2006).

*The Akunin Projects: Mysteries and Histories of Russia's Bestselling Author* (University of Toronto Press, 2021).

*Museums of Communism: New Memory Sites in Central and Eastern Europe* (edited volume, Indiana University Press, 2020).

*The City in Russian Culture* (co-edited volume with Pavel Lyssakov, Routledge, 2018).

*Russia's People of Empire: Life Stories from Eurasia, 1500-Present* (co-edited volume of essays with Willard Sunderland, Indiana University Press, 2012).

*Insiders and Outsiders in Russian Cinema* (co-edited volume with Zara Torlone, Indiana University Press, 2008).

*Preserving Petersburg: History, Memory, Nostalgia* (co-edited volume with Helena Goscilo, Indiana University Press, 2008).

### CURRENT RESEARCH PROJECT

*Communism's Cartoonist: Boris Efimov and the Soviet Century*



UNIVERSITY  
*of* VIRGINIA

COLLEGE *and* GRADUATE SCHOOL  
*of* ARTS & SCIENCES

May 30, 2021

Dear colleagues,

This is a letter of my enthusiastic support of and commitment to the project “Messages from the Besieged City of Leningrad,” based on the holdings of the Blavatnik Archive. This project is a perfect candidate for the NEH Digital Projects for the Public prototyping grant. The unique phenomenon of masterly postcards produced in the besieged Leningrad during the WWII is a testament to the power of community to sustain creativity in the most devastating times. The project to contextualize the siege postcards and present them to public in accessible, multimedia digital format will not only deepen public understanding of the arts in the wartime. It is also eerily timely today, when we are starting to take stock of the year of forced isolation. The historical rhyme will not likely be lost on the general public, as well as on students in all areas of the humanities.

Sincerely,

A handwritten signature in black ink, appearing to read "Anna Nisnevich".

Anna Nisnevich  
Visiting Scholar  
McIntire Department of Music  
University of Virginia

**Stephen M. Norris**  
Department of History  
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### ACADEMIC APPOINTMENTS

2018-	Miami University (OH), Walter E. Havighurst Professor of Russian History; Director, Havighurst Center for Russian and Post-Soviet Studies
2013-2018	Miami University (OH), Professor of History
2008-2013	Miami University (OH), Associate Professor of History
2002-2008	Miami University (OH), Assistant Professor of History

### EDUCATION

Ph.D., Russian History, University of Virginia (2002).

### SELECTED PUBLICATIONS

*Blockbuster History in the New Russia: Movies, Memory, and Patriotism.* (Indiana University Press, 2012).

*A War of Images: Russian Popular Prints, Wartime Culture, and National Identity, 1812-1945* (Northern Illinois University Press, 2006).

*The Akunin Projects: Mysteries and Histories of Russia's Bestselling Author* (University of Toronto Press, 2021).

*Museums of Communism: New Memory Sites in Central and Eastern Europe* (edited volume, Indiana University Press, 2020).

*The City in Russian Culture* (co-edited volume with Pavel Lyssakov, Routledge, 2018).

*Russia's People of Empire: Life Stories from Eurasia, 1500-Present* (co-edited volume of essays with Willard Sunderland, Indiana University Press, 2012).

*Insiders and Outsiders in Russian Cinema* (co-edited volume with Zara Torlone, Indiana University Press, 2008).

*Preserving Petersburg: History, Memory, Nostalgia* (co-edited volume with Helena Goscilo, Indiana University Press, 2008).

### CURRENT RESEARCH PROJECT


*Communism's Cartoonist: Boris Efimov and the Soviet Century*

Dear Colleagues:

May 27, 2021

This letter confirms my commitment to the project “Postcards from the Siege: Messages from the Besieged City of Leningrad.” Proposed by the Blavatnik Archive, this NEH request is for the Digital Projects for the Public Prototyping Grant. I look forward to working with Blavatnik Archive colleagues and other scholars on this important project.

Sincerely,

A handwritten signature in black ink, appearing to read 'S. M. Norris', with a long horizontal line extending to the right.

Stephen M. Norris  
Walter E. Havighurst Professor of History  
Director, Havighurst Center for Russian and Post-Soviet Studies  
Miami University

May 2021

## **RICHARD H. BIDLACK**

### **EDUCATION:**

B.A. *cum laude* with Honors in History, Wake Forest University, 1977

M.A. in History, Indiana University, 1979

Russian and East European Institute Area Studies Certificate (18 graduate credit hours in several departments in Russian and East European studies and demonstrated proficiency in the Russian language), 1982

Ph.D. in History, Indiana University, 1987 (Examination fields: Russia, 862 to the present; Eastern Europe, 1453 to the present; Western Europe, 1789 to the present)

### **EMPLOYMENT:**

Teaching Assistant and Instructor in History, Indiana University, 1980-83

Assistant Professor of History, Washington and Lee University, 1987-1993

Associate Professor of History, W&L University, 1993-2011

Co-founder of the Russian Area Studies Program, W&L University, 1992 and program head, 1994-2002, fall 2016

Professor of History, W&L University, 2011 to the present

Martin and Brooke Stein Professor in History, W&L University, 2014 to the present

### **TEACHING AREAS:**

History of Russia and the Soviet Union, Modern Europe, Caucasus and Central Asia

### **PUBLICATIONS:**

#### **Books**

(co-author with Nikita Lomagin) *The Leningrad Blockade, 1941-1944: A New Documentary History from the Soviet Archives* (New Haven and London: Yale University Press, 2012)

*Russia and Eurasia, 2015-2016* (Lanham: Rowman & Littlefield, 2015), 46<sup>th</sup> edition

#### **Selected articles and book chapters**

“Workers at War: Factory Workers and Labor Policy in the Siege of Leningrad,” *The Carl Beck Papers*, University of Pittsburgh Center for Russian and East European Studies, 1991

Editor, "The Soviet Union and the Second World War," issue of journal *Soviet Studies in History: A Journal of Translations* (vol. 29, no. 3, winter 1991)



"Рабочие ленинградских заводов в первый год войны" ("Leningrad's Factory Workers in the First Year of the War") in Koval'chuk, V.M. et al., *Ленинградская эпопея: организация обороны и население города (The Leningrad Epic: Defense Organization and the City's Population)* (St. Petersburg: Издательство "КН," 1995), 167-199

"The Political Mood in Leningrad during the First Year of the Soviet-German War," *The Russian Review* 59 (January 2000): 96-113

"Survival Strategies in Leningrad during the First Year of the Soviet-German War" in Thurston, Robert W. and Bernd Bonwetsch, *The People's War : Responses to World War II in the Soviet Union,* (Urbana and Chicago: University of Illinois Press, 2000), 84-107

"Political Loyalties in Leningrad During the 'Great Patriotic War'" in Usitalo, Steven A. and William Benton Whisenhunt, eds., *Russian and Soviet History: From the Time of Troubles to the Collapse of the Soviet Union* (New York: Rowman & Littlefield, 2008), 215-228

"Lifting the Blockade on the Blockade: New Research on the Siege of Leningrad," *Kritika: Explorations in Russian and Eurasian History* Vol. 10, No. 2 (Spring 2009): 333-351

"Общественные политические настроения и вопрос оппозиции советским властям в критические периоды блокады" ("The Social and Political Mood and Question of Opposition to Soviet Power in the Critical Period of the Blockade") in *Битва за Ленинград: Дискуссионные проблемы (The Battle for Leningrad: Debatable Problems)* (St. Petersburg: Европейский Дом, 2009), 172-184

"Propaganda and Public Opinion" in David Stone, ed., *The Soviet Union at War, 1941-1945* (South Yorkshire, England: Pen and Sword Books, 2010), 45-68

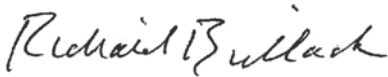
"Contending with Stalin: Smolny's Policy Differences with the Kremlin during the Darkest Days of the Leningrad Blockade" in Raleigh, Donald and Michael Melancon, eds., *Russia's Century of Revolutions: Parties, People, Places. Studies Presented in Honor of Alexander Rabinowitch* (Slavica, 2012), 133-151

WASHINGTON AND LEE  
UNIVERSITY

DEPARTMENT OF HISTORY

May 31, 2021

This brief note attests to my commitment to serve as an advisor to the Blavatnik Archive for its digital project, “Postcards from the Siege – Messages from the Besieged City of Leningrad.”



Richard Bidlack

Martin and Brooke Stein Professor of History

Washington and Lee University

Lexington, VA 24450

Email: [bidlackr@wlu.edu](mailto:bidlackr@wlu.edu)

*Founded in 1749*

**Dr. Alison Rowley**  
**President, *Canadian Association of Slavists***  
**Professor, Department of History**  
**Concordia University**  
**Montreal, QC**  
**Canada**  
**([alison.rowley@concordia.ca](mailto:alison.rowley@concordia.ca))**

### **Employment History**

2016-Pres Professor, Department of History, Concordia University  
2008-2016 Associate Professor, Department of History, Concordia University  
2003-2008 Assistant Professor, Department of History, Concordia University  
2000-2003 Visiting Assistant Professor, Departments of History and Slavic Languages & Literatures, Duke University

### **Academic Degrees**

2000 Ph.D. in History, Duke University  
1997 Graduate Certificate in Slavic, Eurasian & East European Studies, Duke University  
1993 Bachelor of Arts, Highest Honours in History, Carleton University  
(Ottawa, Canada)

### **Selected Publications**

2019 *Putin Kitsch in America* (McGill-Queen's University Press).

2017 "‘Trump and Putin sittin’ in a Tree’: Material Culture, Slash and the Pornographication of the 2016 U.S. Presidential Election," *Porn Studies*, 4.4: 381-405.

2013 *Open Letters: Russian Popular Culture and the Picture Postcard, 1880-1922* (University of Toronto Press).

2010 "The New Soviet Woman at the 1939 New York's World Fair," in *Gendering the Fair: Histories of Women and Gender at World's Fairs* (University of Illinois Press), 37-55.

2009 "Monarchy and the Mundane: Picture Postcards and Images of the Romanovs, 1890-1917," *Revolutionary Russia*, 22.2: 125-52.

2008 "Popular Culture and Visual Narratives of Revolution: Russian Postcards, 1905-1922," *Revolutionary Russia*, 21.1: 1-31.

### **Selected Forthcoming Publications**

2021 "Feminine Majesty on the International Stage: French Postcards and Russian Empress Alexandra Feodorovna," in *Empresses and Queens in Courtly Public Spheres from the*

17<sup>th</sup> to the 20<sup>th</sup> Century (Brill).

2021 “Portraits of Putin: An installation reflecting on twenty years in power and his presence in the global public sphere,” *Journal of Arts & Communities*.

TBD

(b) (4)

### Curated Archival Collection

*Rowley Soviet Ephemera Collection, 1899-1945*, [Blavatnik Archive Foundation](http://www.blavatnikarchive.org/collection/rowley), (live since February 2021). <http://www.blavatnikarchive.org/collection/rowley>

### Courses Taught

- *History of Russia* (lecture)
- *History of Soviet Union* (lecture)
- *History of the Russian Revolutionary Movement* (lecture)
- *History of Modern Europe* (lecture)
- *Putin and the Global Public Sphere* (seminar)
- *20<sup>th</sup> Century Russian Women* (seminar)
- *Confronting Stalin’s Legacy, 1953-1991* (seminar)
- *Narratives of the Stalin Era, 1924-1939* (seminar)
- *Soviet Women and World War II* (seminar)
- *Soviet Propaganda, 1917-1941* (seminar)

\*\*2016 Recipient of a Dean’s Award for Excellence in Teaching\*\*

### Selected Service

- President, *Canadian Association of Slavists* (2016-Present)
- Co-Chair, Organizing Committee for the 10<sup>th</sup> World Congress, International Council for Central and East European Studies (ICCEES), to be held 3-8 August, 2021.
- Member, Evaluating Committee, SSHRC *Awards to Scholarly Publications Program* (2013-2019)
- Book review editor for history & social sciences, *Canadian Slavonic Papers* (2011-2016)
- Vice-President, *Canadian Association of Slavists* (2012-2013; 2014-2015)
- Undergraduate Program Director, Dept. of History (2019-2020; 2013-2016; 2008-2010)
- Member, Undergraduate Committee, Dept of History (2018-2021; 2011-2016; 2007-2008; 2003-2005)
- Member, Faculty Honours Committee, (2009-2010)

**FACULTY OF ARTS AND SCIENCE**

Department of History

May 30, 2021

I am delighted to confirm my participation as a Humanities Adviser for the Blavatnik Archive's project, "Postcards from the Siege: Messages from Besieged Leningrad." Simply put, the proposed project will create an invaluable tool for researchers as well as for educators at all levels, and I am excited to be involved in its production.



Dr. Alison Rowley  
President, *Canadian Association of Slavists*  
Professor, Department of History  
Concordia University

## **Amber N. Nickell**

Assistant Professor of History; Fort Hays State University; Ph.D. Candidate, Purdue University  
Claims Conference Saul Kagan Fellow in Advanced Shoah Studies  
E-mail: anickell@purdue.edu; Phone: (970) 584-4643

### **Education (Selected)**

- Ph.D., European History, 2021: Purdue University—West Lafayette, IN
- MA, American History, 2013: University of Northern Colorado—Greeley, CO
- BA, European History & Political Science, 2011: University of Northern Colorado—Greeley, CO

### **Publications (Selected)**

- Amber N. Nickell, "'Time to Show the Kremlin America's Full House': The Committee for Human Rights in The Soviet Union, Rabbi Gedalyah Engel, and their Refusenik Adoptees, 1977-1992," In *Transnational Yearbook, Volume 1* (Vancouver: Farleigh Dickenson University Press, 2018): 189-216.
- Amber Nickell, "Cultivating 'Roots': Towards a Diasporically Imagined Transnational Community: The American Historical Society of Germans from Russia, 1968-1978," *Traversea: Journal of Transatlantic History* (2013): 4-16.

### **Teaching Experience (Selected)**

- Assistant Professor of History, Fort Hays State University, Fall 2021-Current
- Instructor of Record, History Department, Purdue University, Spring 2017; Summer 2018; Summer 2020
- English Language Instructor, Dyvosvyt Tsentr Detskoho y Yunosheskoho Tvorchestva, Odesa, Ukraine, 2017-2018
- Graduate Teaching Assistant, Jewish Studies and History Departments, Purdue University, 2014-2017
- Graduate Teaching Assistant, History Department, University of Northern Colorado, 2011- 2013

### **Selected Other Relevant Professional Experience (Selected)**

- ETS College Board, World History AP Exam Reader, 2019-Current
- Editor and Board Member, H-Ukraine, 2019-Current
- Archival Researcher, Neil Armstrong Film, Steve Rotfeld Productions, 2018
- Translation and Editing Assistance, *Strategic Culture and the Foreign Policy of Ukraine* (Odesa, Ukraine, 2018), 2017
- Research Assistant, Human Rights Program, Purdue University, 2015-2016

### **Professional Service & Engagement (Selected)**

- Member, Association for Slavic, East European, and Eurasian Studies' Pedagogical Working Group, 2020-Current
- External Reviewer, Ukrainian Fulbright Program Review Committee, 2018-2021
- Member, Greater Lafayette Holocaust Remembrance Conference Planning Committee, Lafayette, Indiana, 2015-Current
- Member, Human Rights Curriculum Development Committee, Purdue University, 2015-2016
- Panel Judge, History Day, Northern Colorado Regional Competition, Greeley, Colorado, 2014
- Graduate Student at Large, Graduate Academic Appeals Committee, University of Northern Colorado, 2013
- Member, Provost Curriculum Series Committee, University of Northern Colorado, 2012-2013

### **Fellowships and Awards (Selected)**

- Teaching Academy Graduate Teaching Award, Center for Instructional Excellence, Purdue University, 2021
- Saul Kagan Fellowship in Advanced Shoah Study, 2020-2021
- Harry Frank Guggenheim Foundation Dissertation Award, 2020-2021 (Awarded, but Declined)
- Mellon-Council for European Studies Dissertation Completion Fellowship, 2020-2021 (Awarded, but Declined)
- Purdue Research Foundation Fellowship, Purdue University, 2018-2019
- Fulbright U.S. Student Program Research Fellowship, Ukraine, 2017-2018
- George Mayer award for History Leadership and Teaching, Purdue University, 2017
- Auschwitz Jewish Center Fellowship, Poland, 2016
- Graduate Dean's Citation for Excellence, University of Northern Colorado, 2013

### **Invited & Public Lectures (Selected)**

- 'Wine is Culture': The Shabo Winery & Centuries of Ethnic Coexistence, Confluence, and Conflict on the Black Sea," History on Tap Public Lecture Series, 2018, West Lafayette, Indiana
- "Brotherlands to Bloodlands: Jews and Ethnic Germans in Southern Ukraine, Pre-Revolution to Postwar," The Russian, East European, and Eurasian Center's Noontime Lecture Series, 2018, Urbana-Champaign, Illinois
- "What do Historians Do?: An Introduction to the Historical Method and the Archives," Next Generation Scholars, 2016, West Lafayette, Indiana

### **Workshop Participation (Selected)**

- "Counterrevolutionary," "Fascist," "Trotskyite," "Spies"?: Ethnic Germans and Jews in Southern Ukraine, 1928-1941," Young Scholars Workshop, "Deutsche und Juden im östlichen Europa," 2021, Lüneberg, Germany (Zoom) (Accepted)
- "Bloody Steppes: Ethnic German Collaboration in Romanian and German Occupied Southern Ukraine, 1941-1944," United States Holocaust Memorial Museum's, "Jewish Experiences and the Holocaust in the Soviet Union Workshop," 2019, Washington D.C. (Funded)
- The Leonid Nevzlin Research Center for Russian and Eastern European Jewry, Hebrew University of Jerusalem, Columbia's Harriman Institution and the Institute for Israel and Jewish Studies, the Skirball Department of Hebrew and Judaic Studies at New York University, and the Leibniz Institute for Jewish History and Culture—Simon Dubnow's "International Forum of Young Scholars on East European Jewry," 2019, New York, New York (Funded)
- South Bend Digital Humanities Research Institute at Notre Dame, 2019, South Bend, Indiana (Funded)
- The European Holocaust Research Infrastructure's "The Study of the Holocaust in Romania: Current State and Trends," 2019, Bucharest, Romania (Funded)
- "Rethinking the 'Ethnic German Enclaves' of Ukraine's Southern Borderlands on the Eve of Revolution," Summer School, "Borderlands Studies in East Central Europe and the Black Sea Regions," 2018, Kharkhiv, Ukraine (Funded)
- "'We Wander' Together: Jews and Ethnic Germans in Southern Ukraine, Pre-Revolution to Postwar," Winter Academy, "Revisiting the Nation: Transcultural Contact Zones in Eastern Europe," 2018, Bucharest, Romania (Funded)
- United States Holocaust Memorial Museum's "Holocaust in the Soviet Union" Seminar for Advanced Students, 2016, Washington D.C. (Funded)
- Teaching the Past: Dissenting Histories in the Classroom, 2014, West Lafayette, Indiana
- United States Holocaust Memorial Museum's Belfer First Step: A Workshop for Teaching about the Holocaust, University of Northern Colorado, 2012, Greeley, Colorado

Amber N. Nickell  
Office: University Hall, 672 Oval Drive  
West Lafayette, IN, 47907  
Cell: +1 (970) 584-4643  
anickell@purdue.edu

Monday May 31, 2021

Dear NEH Grant Review Committee Members,

This letter signifies my absolute commitment to the Blavatnik Archive's proposed project "Postcards from the Siege: Message from the Besieged City of Leningrad."

As a teacher-scholar committed to public engagement, the digital humanities, and innovative pedagogy, I have consistently looked to the Blavatnik Archive as an example of user friendly and public facing digital archives content management. I am delighted to be working with them on this project, which is an excellent candidate for the "Digital Projects Public" Prototyping Grant. The project promises to incorporate historical research methods and analysis in an articulate, innovative, and publicly accessible manner. Furthermore, this project harbors tremendous potential for widespread public consumption, use in secondary and post-secondary classrooms focusing on historical methods, digital and historical media literacy, and specialists alike. It will deepen both public and professional understandings of these timely and significant humanities concepts, particularly as we collectively grapple with historical media and propaganda in the era of "fake news."

Enclosed with this letter signifying my commitment, you will find a copy of my abridged CV. Please feel free to reach out to me directly with any questions and/or additional requests that you may have. We are looking forward to hearing more from you in the future.

Best Regards,



Amber N. Nickell  
Ph.D. Candidate, Purdue University  
Saul Kagan Fellow in Advance Shoah Studies  
Assistant Professor of History, Fort Hay State University



## SHORT CURRICULUM VITAE:

# Martin Kreiswirth

2021

## PERSONAL

### ADDRESS:

(b) (6)

### TELEPHONE:

(b) (6)

E-MAIL: (b) (6)

CITIZENSHIP: (b) (6)

## EDUCATION

### UNIVERSITIES:

- PhD, University of Toronto, English
- M.A., University of Chicago, English Language and Literature

- B.A., Hamilton College, Honors English

### OTHER FORMAL EDUCATION:

- Participant, School of Criticism and Theory (held at Dartmouth University)

## ACADEMIC CAREER

### UNIVERSITY EMPLOYMENT:

- McGill University, Professor Emeritus, Department of English, 2018-
- McGill University, Full Professor, Department of English, 2007-2018
- University of Western Ontario, Professor Emeritus, 2007-2015
- University of Western Ontario, Full Professor, Department of English, 1995-2007
- University of Western Ontario, Associate Professor, with tenure, Department of English, 1985-1995
- University of Western Ontario, Assistant Professor, Department of English, 1982-1985
- University of Toronto, Assistant Professor, Department of English, 1979-82

- University of Western Ontario
  - Dean, Faculty of Graduate Studies, 2003-2007
  - Acting Dean, Faculty of Graduate Studies, 2002-2003
  - Associate Dean, Faculty of Graduate Studies, 1999-2002
  - Associate Dean, Faculty of Graduate Studies, 1995-98
  - Director, Centre for the Study of Theory and Criticism, 1986-1995

### VISTING POSITIONS

- Visiting Fellow, Department of Comparative Literature, Yale University, 1999
- Visiting Professor, Porter Institute for Semiotics and Poetics, University of Tel Aviv, 1999
- Resident Fellow, Commonwealth Center for Literary and Cultural Change, University of Virginia 1989-90

### ACADEMIC ADMINISTRATIVE APPOINTMENTS:

- McGill University
  - Associate Provost (Graduate Education) & Dean of Graduate and Postdoctoral Studies, 2007-2015

### OTHER POSITIONS

- Academic Advisor, Blavatnik Archive Foundation, 2018-
- Scientific Advisor, Adoc Talent Management, 2016-

## MEMBERSHIP IN ACADEMIC OR PROFESSIONAL SOCIETIES AND BOARDS:

- Canadian Association of Graduate Schools, 2004-2015
  - Past President, 2009-2010
  - President, 2008-2009
  - Vice-President, 2007- 2008
  - Board of Directors, 2005-2010
  - Nominating Committee, Chair, 2006- 2007, 2009-2010
- Northeastern Association of Graduate Schools, 2004-2105
  - President, 2009- 2010
  - Executive, 2005-2011
- Council of Graduate Schools, 2007-2015
  - Board of Directors, 2009-2010
  - Advisory Task Force on Research and Information Services, 2008-2013
- ADESAQ, L'Association des doyens des études supérieures au Québec, 2007- 2015
  - Sous-comité diplomation et durée des études supérieures, 2012-2015
- Association of Graduate Schools, Association of American Universities
  - Member, 2007-2015
- Deans and Directors of Graduate Schools, *Universitas 21*, 2007-2015
  - Researcher Engagement Steering Group, 2012-2105
- Canadian Association of Postdoctoral Administrators, 2012-2105
  - Steering Committee, 2012-2015
  - Nominating Committee, 2012-2015
- Jeanne Sauvé Scholars Foundation, Board of Directors, 2012-2015
  - Program Committee, Chair, 2013-2015
  - Scholars Selection Committee, 2011-
- Ontario Council on Graduate Studies Member, 2002- 2006
  - Chair, 2006
  - Vice-Chair, 2005-2006
  - Executive, 2004- 2006
  - Nomination Committee, 2003-04
- Association of Canadian College and University Teachers of English
  - Member of ACCUTE Executive, 1991-93
- Modern Language Association
  - Elected Regional Delegate, 1996-1999

## TEACHING EXPERIENCE & THESIS SUPERVISION

### AREAS OF ACADEMIC SPECIALIZATION:

- Narrative Theory, William Faulkner, Literary Theory, Critical Intellectual History, American Literature, Historical Fiction, Narrative and Medicine

### COURSES TAUGHT:

#### At University of Toronto, University of Western Ontario, and McGill University

- 10-15 distinct undergraduate courses in American Literature, Comparative Literature, Literary Theory
- Over 20 distinct graduate courses in William Faulkner, Literary Theory, Narrative Theory, Interdisciplinary Theory in the Humanities and Social Sciences

### THESIS / POSTDOCTORAL SUPERVISION:

- 6 Undergraduate Theses completed
- 19 Master's Theses completed
- 12 PhD Thesis completed
- 3 Postdoctoral Fellowships completed
- 1 Postdoctoral Fellow currently
- 1 PhD currently

## UNIVERSITY SERVICE

- Member or Chair, elected and appointed, of over 100 Committees at University of Toronto, University of Western Ontario, and McGill University, including over 40 Departmental Chair and Deans' selection committees
- Pro-Chancellor for over 50 Convocations at the University of Western Ontario and McGill University

## EXTERNAL RESEARCH GRANTS

Recent example:

- Co-Investigator, SSHRC Connection Grant, "The TRaCE Project: Transforming Graduate Education for the Future of Canada," (\$50,000), 2015-2016

## PUBLICATIONS & PRESENTATIONS

### AUTHOR / EDITOR

**Eight** books - for example:

- Co-editor, *Contemporary Literary and Cultural Theory. Electronic Edition*. Johns Hopkins University Press, 2017-
- Co-editor, *Contemporary Literary and Cultural Theory*. Johns Hopkins University Press, 2012, 502pp
- *William Faulkner: The Making of a Novelist*. Athens: University of Georgia Press, paperback reprint, 2008, 208 pp
- Co-editor, *The Johns Hopkins Guide to Literary Theory and Criticism*. Revised Edition. Baltimore: Johns Hopkins University Press, 2004. 1008 double-columned pages.  
*Chosen as one of the outstanding reference books of 2005 by Kirkus Reviews and as an outstanding academic title by Choice.*  
*Chinese Translation. Beijing: Beijing Foreign Studies University Press, 2012.*  
Electronic Edition, 2005: <http://www.press.jhu.edu/books/guide>
- Co-editor, *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins University Press, 1997. Electronic Edition. (776 double-columned pages in paper)  
*Winner of the Association of American Publisher's award for best electronic publication in the social sciences or humanities for 1997.*
- Co-editor, *Constructive Criticism: The Human Sciences in the Age of Theory*. University of Toronto Press, 1995, 223pp.
- Co-editor, *Theory Between the Disciplines: Authority / Vision / Politics*. Ann Arbor: University of Michigan Press, 1990. 257pp.

### AUTHOR

Over **thirty** articles, parts of books, and reviews - for example:

- with Abraham Fuks, Donald Boudreau, and Tabitha Sparks, "Narratives, Metaphors, and the Clinical Relationship," *Genre*, 44.3 (2011), 301-313
- with Lindsay Holmgren, Abraham Fuks, Donald Boudreau, and Tabitha Sparks, "Terminology and Praxis: Clarifying the Scope of Narrative in Medicine" *Literature and Medicine*, 29 (2011), 246-273.
- "Faulkner's Dark House: The Uncanny Inheritance of Race," *Faulkner's Inheritance*, Ed. Joseph Urgo and Ann J. Abadie, 2007, pp. 126-140.
- "Narrative Turn in the Humanities," *Routledge Encyclopaedia of Narrative Theory*, Ed. David Herman, Manfred Jahn, and Marie-Laure Ryan, 2005, 377-382.
- "Intertextuality, Transference, and Postmodernism in *Absalom, Absalom!* The Production and Reception of Faulkner's Fictional World," *Faulkner and Postmodernism*, 2002, pp. 109- 123.
- "Merely Telling Stories? Narrative and Knowledge in the Human Sciences," *Poetics Today*, 21 (2000), 293-318.
- "'Paradoxical and Outrageous Discrepancy': Transgression, Auto-intertextuality and Faulkner's Yoknapatawpha," *Faulkner and the Artist*, ed. Donald Kartiganer, 1996, pp. 161 - 80.
- "Tell Me a Story: The Narrativist Turn in the Human Sciences," *Constructive Criticism: The Human Sciences in the Age of Theory*, pp. 61-87.
- Editing and revising 61 articles, 20th Century Literary Theory for the Encyclopaedia Britannica (2001-2002)

### PAPERS READ

**Ninety** invited lectures, plenary talks - for example:

- "The Impossibility of Race in William Faulkner's Yoknapatawpha," invited lecture for *Seminar in 20th Century American Literature*, St. John's College, Oxford University, England, November 15th, 2006.

- “Faulkner’s Dark House: The Uncanny Inheritance of Race,” invited plenary address, “Faulkner’s Inheritance,” 32nd Annual Faulkner and Yoknapatawpha Conference, Oxford, Mississippi, July 24, 2005.
- “Why Charles Bon Can’t Go Home Again: Faulkner’s Racial Uncanny,” plenary address, Third International Conference on Faulkner: Faulkner in the 21st Century, Beijing University & Sichuan International Studies University, Chongqing, China, May 28, 2004.
- “Modelling the Reception of Faulkner’s Yoknapatawpha,” invited lecture, University of British Columbia, October 15, 2001.
- “Faulkner and Freud: Affect and the Creation of Textual Worlds,” invited keynote address, Southern Literature Symposium, University of California at Santa Barbara, February 23, 2001.
- “Intertextuality, Transference, and Postmodernism in *Absalom, Absalom!* The Production and Reception of Faulkner’s Fictional World,” invited plenary lecture, Faulkner and Yoknapatawpha Conference, “Faulkner and Postmodernism,” University of Mississippi, July 28, 1999.
- “Trusting the Tale? The Narrativist Turn and Knowledge in the Human Sciences,” Invited Plenary Address, “Narrative and Metaphor across the Disciplines,” Auckland, New Zealand, July 8, 1996.
- “Narrative Knowledge and the Human Sciences,” Invited talk, Society for the Humanities, Cornell University, Ithaca, March 11, 1997.

#### CONFERENCE PRESENTATIONS AND PARTICIPATION IN ACADEMIC PANELS

Over **forty** - for example:

- “Small Co-constructed Stories: Some Thoughts on the Patient-Physician Narrative,” International Conference on Narrative, Las Vegas, March 16, 2012.
- “‘Way More than Two Cultures’: Medicine, Humanities, Narrative, etc.,” The Language of Illness and Pain: Identity, Communication, and the Clinical Encounter, London, University of London, Birkbeck College, July 3, 2011.
- “Binocular Vision: Narrative and Metaphor in Medicine,” Invited Panelist, University of California, Berkeley, CA, October 15, 2010.
- “Narrative and Disciplinarity after the ‘Narrativist Turn’: With a Glance at Narrative and Medicine,” Canadian Comparative Literature Association, Ottawa, May 25, 2009
- “A Tour of Narrative Theory and Disciplinarity,”

The 2008 International Conference on Narrative,” Austin Texas, May 2, 2008.

- “Slow Reading: Faulkner’s Absalom, Absalom!,” American Literature Association Conference, San Francisco, May 26, 2006.
- “Narrative and Philosophy: Rorty and Lyotard,” Text and Ontology, University of St. Petersburg, St. Petersburg, Russia, August 26, 1992.
- “Mobility in Doctoral Education,” invited plenary talk at launch event for the Framework for Internationalisation of Doctoral Education (FRINDOC), European University Association (EUA), Imperial College London, September 25, 2015
- “Putting Alumni Career Data to Work,” Council of Graduate Schools, Summer Workshop, invited Dean’s Dialogue with Elizabeth Watkins, Quebec City, July 12, 2015
- “Research Supervision in North America: A Perspective from McGill,” invited presentation, Universitas 21 Researcher Engagement Meeting, Shanghai Jiao Tong University, May 26, 2015
- “Changing the PhD in the Humanities,” Future Humanities Conference, Institute for the Public Life of Arts and Ideas, invited plenary workshop with Kathryn Temple, Montreal, May 21, 2015
- “Supervision and the Supervisory Relationship: Web Support,” invited presentation, Associate of Graduate Deans, American Association of Universities, Washington, D.C., September 23, 2014
- “The Future of the PhD in the Humanities: New Directions for the Twenty-First Century,” with Paul Yachnin, New Directions in the Humanities Conference, Madrid, Spain, June 11, 2014

#### JOURNAL EDITING:

- Editorial Board, *Twentieth Century Literature*, 2005-
- Editorial Board, *Modern Fiction Studies*, 2005-
- Editorial Board, *Faulkner Journal*, 2006-  
Editor in Chief, 2009-

#### CONSULTANTSHIPS:

- Reviewer of over 50 articles / book MS for journals and University Presses
- Over 40 internal / external Theses examinations
- Over 10 external tenure and Promotion Reviews
- Over 40 internal/ external program reviews
- Participated as judge, selection committee, or adjudicator for over 20 awards, scholarships



McGill

Faculty of Arts    Faculté des arts

May 29, 2021

Dear Colleagues:

I am pleased to write to you to indicate my commitment to “Postcards from the Siege: Messages from the Besieged City of Leningrad.” I have been an academic advisor for the Blavatnik Archive Foundation for several years. I am excited to work on this project and to participate as a humanities scholar on this NEH request for the Digital Projects for the Public Prototyping Grant.

I look forward to collaborating with the other scholars and digital experts on this exciting and important project.

Sincerely,

Martin Kreiswirth, PhD  
Professor Emeritus

# Michael S. Glickman

msg@jmuse.org ~ (b) (6) ~ linkedin.com/in/msglickman

## EXPERIENCE

### **jMUSE, New York, NY**

**9/2019-Present**

jMUSE is a venture in arts and culture philanthropy that brings together institutions, experts, and philanthropists to experiment with new ways to cultivate important ideas and innovative content across the U.S. and Europe.

#### **Founder & Chief Executive Officer**

- Founded content development and project management firm that partners with museums, cultural sites, educational centers, and operating foundations to imagine, design and produce initiatives for the benefit of public history, including: public conferences, traveling exhibitions, and national cultural programs.
- Serve as an advisor on the conceptual development and planning for special exhibitions and emerging museums.
- Assist foundations and high-net-worth individuals to focus, shape and grow their philanthropic giving, develop new charitable endeavors, evaluate and manage select grantee relationships.
- Launched a comprehensive pro bono initiative to support museum and cultural institution CEOs and Board Chairs; provide fundraising, scenario planning, public relations, and crisis management counsel to small cultural organizations across the U.S. as they navigated the COVID-19 crisis.

### **Museum of Jewish Heritage: A Living Memorial to the Holocaust, New York, NY**

**9/2016-8/2019**

The museum is New York's Holocaust memorial museum, serves as a member of New York City's elite Cultural Institutions Group, and is a public-private partnership and a cultural anchor of lower Manhattan.

#### **President & Chief Executive Officer**

- Led a staff of 55 employees and 175 volunteers; managed an annual budget of \$17 million.
- Retained and recruited a dedicated staff; right-sized programs and elevated departmental capacity; increased visibility through sustained media coverage; and established new institutional partnerships around the world.
- Reversed a multi-year decline in visitation, funding and public recognition by addressing some of the museum's longstanding challenges (financial, philanthropic, content development and public awareness); achieved an increase in public visitation from 54,000 people in FY16 to 203,000 people in FY19.
- Secured and launched the groundbreaking exhibition *Auschwitz: Not long ago. Not far away*. This 18,000 square foot exhibition brought together 700 artifacts from over two dozen institutions around the world and prompted new interest and philanthropic investment in the museum.
- Developed an international fellowship program for scholars and museum educators; oversaw the creation and implementation of New York's Holocaust Curriculum for students in grades 6-12 throughout the city; and led an effort to regularly convene the professional leadership of eight major Holocaust museums across North America to develop shared content and educational resources.
- Built a robust exhibition and adult learning program that produced 10 exhibitions and more than 200 public programs. Established an on-site venue to experience survivor testimony through virtual reality.
- Helped secure over \$50 million in philanthropic support and government grants through increased philanthropy and improved donor retention efforts. Initiated steady growth in giving that included 60,000 contributions and more than 10,000 new donors, and grew the reserve fund and endowment from approximately \$200,000 to \$6.5 million in 30 months.

### **Long Island University, Brookville/Brooklyn, NY**

**6/2014-8/2016**

#### **Chief of Strategic Partnerships & Vice President for University Advancement**

- Served as a member of the President's cabinet and officer of the university.
- Provided oversight for the structure, programming, and build-out of independent university centers, institutes, and auxiliary programs (Hornstein Center for Polling, Policy & Analysis; Sanford Institute for Philanthropy; Center for Entrepreneurship; and the university-wide volunteer initiative LIUcares).
- Established the university's economic development program through StartUp NY and helped guide other program areas that led to revenue growth and academic distinction.

- Oversaw university cultural assets; coordinated activities between Tilles Center for the Performing Arts (Long Island) and Kumble Theater for the Performing Arts (Brooklyn); managed the internationally renowned George Polk Awards in Investigative Journalism; and served as executive editor of *LIU Magazine* (relaunched in 2015).
- Represented the university as a spokesperson and established the institution's reputation management strategy.
- Developed partnerships with nonprofit and corporate organizations to increase student access, brand awareness, and support the university's work within the broader community.
- Responsible for the development, leadership and direction of all advancement efforts, including alumni relations (over 200,000 living alumni), fundraising (increased to nearly \$20 million annually), government affairs (city, state, and federal), employer and corporate relations, and community relations.

**Center for Jewish History, New York, NY**

**2/2002-5/2014**

As one of the leading research institutions in New York City, the center serves scholars and members of the public from the around the world with access to 500,000 volumes and over 100 million documents in a 125,000 sq. ft. state-of-the-art facility. The center is home to five independent organizations that span a thousand years of history.

**Chief Operating Officer** ~ 7/2007–5/2014

**Chief Administrative Officer** ~ 2/2006–6/2007

**Director of Public Affairs** ~ 3/2005–1/2006

**Director of Government & Corporate Affairs** ~ 1/2004–2/2005

**Associate** ~ 2/2002–12/2003

Reported to the Chairman of the Board of Directors (beginning in 2005) and responsible for demonstrating strong leadership in bringing synergy, direction and purpose to an institution comprised of five autonomous organizations. Oversaw and directed all Center functions including program, finance, fundraising, external affairs and communications, and building operations.

- Served as the de facto chief executive and provided day-to-day leadership for a 50-person staff.
- Led efforts with foundations, individual philanthropists and government agencies to invest and support the Center's \$9 million annual operating budget.
- Worked closely with Board leadership to raise over \$100 million for operations and secure \$30 million through a 15-month capital campaign in 2009 that eliminated the institution's original mortgage.
- Helped expand annual attendance by tens of thousands of visitors each year; developed new initiatives around cultural programming and exhibits, scholarship and symposia, lectures and performances, and publications.
- Oversaw a significant expansion of internal spaces and introduced the Heller Visitor Center, the Blavatnik Orientation Theater, the Ackman & Ziff Family Genealogy Institute, the David Berg Rare Book Room, and a new Lillian Goldman Reading Room; developed the Collection Management & Conservation Wing—a public space comprised of the Shelby White & Leon Levy Archival Laboratory, the Gruss Lipper Digital Laboratory, and the Cahnman Preservation Laboratory.
- Invested in efforts to expand the Center's online research platforms, which allowed more than one million people, in over 150 countries, to access the archival collections of the partner organizations.

**EDUCATION**

**Columbia University, School of International & Public Affairs, New York, NY**

Master of Public Administration in Management & Finance, May 2005

**Long Island University, Brookville, NY**

Master of Arts in Political Science, January 2001

**Long Island University, Brookville, NY**

Bachelor of Arts in Political Science, September 1999



May 31, 2021

The Honorable Adam Wolfson  
Acting Chairman  
National Endowment for the Humanities  
400 7th Street, SW  
Washington, DC 20506

Dear Acting Chairman Wolfson,

On behalf of jMUSE, I extend my unwavering support for Blavatnik Archive's Digital Projects for the Public Prototyping Grant request to the NEH.

As an advisor to the Archive, I have been struck by the remarkable efforts they have made to engage broader audiences while providing access to various modes of scholarship. Blavatnik Archive has succeeded in bringing the range of its collections to the attention of the public, including material culture and political history of the twentieth century.

Based on the distinctive role the Archive has carved out for itself as an emerging public institution, and as an independent institute that encourages and supports academic research, Blavatnik Archive can be expected to advance scholarship and public engagement for many years to come.

It is for the benefit of supporting the humanities and that of research in general that I strongly recommend that the NEH award funding to Blavatnik Archive without qualification.

Very truly yours,

A handwritten signature in black ink, appearing to read 'Michael S. Glickman'.

Michael S. Glickman  
*Founder & CEO*



# Julie Reines Chervinsky

jchervinsky@blavatnikarchive.org

Blavatnik Archive Foundation

1633 Broadway, New York, NY 10019 / 212-275-4600

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## Education:

Syracuse University, S.I. Newhouse School of Public Communications

B.A. in Magazine Journalism, May 1994

## Professional Experience

**Director. Blavatnik Archive Foundation, September 2004 - Present.**

- Oversee operations: digital and physical infrastructure, full time and part-time staff, programming
- Develop Archive budget
- Generate project concept and oversee implementation
  - Veteran Video Oral History Project: recording of 1,200 veteran video testimonies in 11 countries, digitized.
  - Exhibitions: curation, administration
  - Publishing: editorial oversight
  - Programming: concept generation, implementation and promotion
- Pursue collaborative relationships with institutions and individual contacts
- Serve as liaison with Board

**Non-Profit Manager. Blavatnik Family Foundation, September 2004 – Present**

- Conduct on-site and remote due diligence on funding requests of charities within Jewish Life and Culture focus
- Represent Blavatnik Family Foundation in Board of Overseers, Center for Jewish History

**Marketing Consultant. CTEC Publishing LLC, 2002-2004.**

- Developed content and design for print and electronic marketing materials: media kit, press releases, information leaflets, order forms and email campaigns
- Consulted on marketing web site development
- Established marketing database

**Freelance Consultant, 2001-2004.**

- Another Theatre Company, theater performance group: created web site
- Melhado Flynn & Associates, Inc., marketing consultant, launched corporate website.
- W Capital Management, corporate website redesign.

**Vice President, Marketing. C.E. Unterberg, Towbin, 1995 – 2001.**

- Coordinated production of all print collateral communications, including marketing brochures, client newsletters and internal employee newsletters

# Julie Reines Chervinsky

jchervinsky@blavatnikarchive.org

Blavatnik Archive Foundation

1633 Broadway, New York, NY 10019 / 212-275-4600

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- Developed presentations to perspective clients, including industry-specific (eMarketing, Semiconductors, Satellites, etc.), transaction-specific, and product-specific (restricted stock sales, corporate cash management, etc.)
- Coordinated financial industry conferences for company managements and research analysts
- Developed presentations for client deal roadshows: worked with client management, investment banking, research, capital markets and syndicate teams.
- Directed web development: responsible for corporate web site relaunch – design and information architecture of research-focused mini-sites
- Launched company intranet for internal announcements and human feature focus

## Exhibitions and Public Programming

Chervinsky, Julie. Curator, “The Road to Victory.” Temporary exhibition, United Nations, New York, NY. September 26-30, 2005.

Chervinsky, Julie. Curator, “Lives of the Great Patriotic War: The Untold Story of Jewish Soviet Soldiers in the Red Army During WWII.” Traveling Exhibit.

- Central Museum of the Great Patriotic War. Moscow, Russia. June 22 – July 22, 2010
- State Museum of the History of St. Petersburg. St. Petersburg, Russia. April 28 – May 29, 2011.
- Yekaterinburg History Museum. Yekaterinburg, Russia. January 27 – March 23, 2011.
- Weil Art Gallery, 92<sup>nd</sup> Street Y. New York, NY. October 24 – December 6, 2011.
- McNairy Library, Millersville University. Millersville, PA. March 17 – April 15, 2014.
- USC Library, University of Southern California. Los Angeles, CA. April 24 – July 17, 2014.
- Harvard Library, Harvard University. Boston, MA. October 20 – November 26, 2014
- Jewish Studies Program, University of Virginia. March 23 – April 27, 2015
- Hatcher Graduate Library, University of Michigan. Ann Arbor, MI. October 21 – December 15, 2015.

Johnson, Nancy and Julie Chervinsky, co-curator. “The Jewish Ghetto in Postcards,” Museum at Elbridge Street, New York, NY. December 15, 2016 – March 8, 2017.

## Presentations

Chervinsky, Julie. “Blavatnik Archive Veteran Oral History Project: WWII Russian Jewish Soldiers.” Association for Jewish Studies 50<sup>th</sup> Annual Conference. Boston, MA, December 16-18, 2018.

Chervinsky, Julie. “Personal Documents in the Digital World: New Directions, Opportunities and Challenges in Digital Archives.” A Memory Revolution: Soviet History through the Lens of Personal Documents International Conference. Moscow, Russia, June 7-8, 2017

## Julie Reines Chervinsky

jchervinsky@blavatnikarchive.org

Blavatnik Archive Foundation

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Chervinsky, Julie. "Jewish Life and Death in the Soviet Union During WWII." Center for Jewish Studies, University of Toronto, March 24-26, 2012

Chervinsky, Julie. "Blavatnik Archive Veteran Video Project." Soviet Jewish Soldiers, Jewish Resistance, and Jews in the USSR During the Holocaust, International Conference, United States Holocaust Memorial Museum and New York University. New York, NY, November 16-17, 2008.

# AARON KREISWIRTH

CREATIVE DIRECTOR

BLAVATNIK ARCHIVE FOUNDATION

akreiswirth@blavatnikarchive.org

1633 Broadway, New York, NY 10019

212.275.4600

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## EDUCATION

2007 MFA, Pratt Institute, Photography. Brooklyn, NY

2004 MA, New School University, Media Studies. New York, NY

2000 BA, Cornell University, Philosophy. Ithaca, NY

## PROFESSIONAL EXPERIENCE

### Creative Director, Blavatnik Archive Foundation

September 2004 – Present

- Responsible for all media design and production work, as well as project management, for all creative production projects: museum exhibits, print publications, video pieces, website development, digital narrative content, promotional materials
- Developed and implemented production plan for multi-year, multinational oral testimony video project: interviewing 1,200 subjects in 11 countries; personally conducted over 500 interviews
- Oversee all IT infrastructure development and support, including internal CMS, public website, as well as production hardware and software
- Head of development and management for large, multi-year custom CMS and public website projects

### Executive Assistant, Access Industries

October 2000 – August 2004

- Responsibilities included corporate research, expense accounting, and logistical planning

### Freelance Media Production

2008 – Present

- New York-based experience with fine art documentation, event photography, video production, website design, and print layout projects

### Fine Art Photography

2008 – Present

- Collections include: Francis J. Greenburger, Daniel Cooney Fine Art, Seward & Kissel LLP, Access Industries

## **EXHIBITIONS**

**Kreiswirth, Aaron. Designer, "The Road to Victory."** Temporary exhibition.

- United Nations. New York, NY. September 26-30, 2005

**Kreiswirth, Aaron. Designer, "Lives of the Great Patriotic War: The Untold Story of Jewish Soviet Soldiers in the Red Army during WWII."** Travelling exhibition.

- Central Museum of the Great Patriotic War. Moscow, Russia. June 22 - July 22, 2010
- State Museum of the History of St. Petersburg. St. Petersburg, Russia. April 28 - May 29, 2011
- Yekaterinburg History Museum. Yekaterinburg, Russia. January 27 - March 23, 2011
- Weil Art Gallery, 92<sup>nd</sup> Street Y. New York, NY. October 24 - December 6, 2011
- McNairy Library, Millersville University. Millersville, PA. March 17 - April 15, 2014
- USC Library, University of Southern California. Los Angeles, CA. April 24 - July 17, 2014
- Harvard Library, Harvard University. Cambridge, MA. October 20 - November 26, 2014
- Jewish Studies Program, University of Virginia. March 23 - April 27, 2015
- Hatcher Graduate Library, University of Michigan. Ann Arbor, MI. October 21 - December 15, 2015

**Kreiswirth, Aaron. Designer, "The Jewish Ghetto in Postcards."** Temporary exhibition.

- Museum at Eldridge Street. New York, NY. December 15 - March 8, 2017

## **PUBLICATIONS**

**Kreiswirth, Aaron. Designer, "Lives of the Great Patriotic War: The Untold Story of Jewish Soviet Soldiers in the Red Army during WWII."**

- Edited by Zvi Gitelman, University of Michigan. Compendium of essays, interviews and ephemera reproductions. 2011

## **FINE ART EXHIBITIONS**

- 2013 Bernarducci Gallery, "NURTUREart Benefit." Group exhibition. New York, NY
- 2013 Time Equities Inc, "Art-In-Buildings Project." Group exhibition. Toronto, Canada
- 2012 We Create NYC Gallery, untitled. Group exhibition. New York, NY
- 2011 "Curate NYC," curated by James Estrin, NY Times. Online group exhibition. New York, NY
- 2011 Pratt Institute, "Pratt Harlem Project." Group exhibition. New York, NY
- 2011 Brooklyn Waterfront Artists Coalition, "Wide Open 2." Group exhibition. New York, NY

## **AWARDS AND GRANTS**

- 2012 Boomerang Fund for Artists Grant
- 2011 "Wide Open 2," Curator's Choice Award. Juror, Nat Troutman, Associate Curator, Solomon R. Guggenheim Museum

## PROFESSIONAL EXPERIENCE

### Editor and Translation QA Supervisor

September 2017 – present

*Blavatnik Archive Foundation, New York, NY*

- Develop and implement digital and print style standards for the archive's collections; provide training materials and guidance to the archive's staff to ensure content, style, and voice consistency across the collections.
- Edit the archive's publications, informational materials, grant applications, and releases; adapt materials for target audiences and contexts.
- Check and revise translations of war veteran interviews, correspondence, and official documents from Eastern Europe; supply missing translations.
- Collaborate with the archive's directors and developers to prepare the new digital collections website for release; provide localization advice; update website content as needed; test website features and provide developer feedback.
- Manage and edit metadata for collection assets within the archive's content management system.

### Copy Editor and Proofreader (Contractor)

September 2014 –

*Callisto Media, Zeitgeist (Penguin Random House), Dover Publications, 3Play Media, and others*

present

- Proofread nonfiction books in categories including natural and social sciences, health, and lifestyle; ensure adherence to Chicago and house styles; correct grammar, spelling, and syntax errors; flag insensitive and exclusionary language; perform basic fact-checking and verify sources and quotes.
- Edit, copy edit, and proofread articles, presentations, and other academic materials; ensure clarity and adherence to discipline- and project-specific style guidelines.
- Copy edit and proofread transcriptions and captions for educational videos produced by major media and academic organizations.

### Project Editor

October 2015 – September 2017

*Skyhorse Publishing, New York, NY*

- Developed and edited more than 30 nonfiction titles in categories including current affairs and politics, medicine, technology, business, communications, and history.
- Wrote, edited, and proofread cover copy, press materials, and sales materials for each title.
- Collaborated with art and production teams on cover and interior design to match genre and customer base of each title; provided art direction.
- Brainstormed and developed acquisition strategy with editorial and sales teams; compiled SEO keywords.

### Education and Outreach Coordinator

February 2015 – December 2015

*Red Square Productions, New York, NY*

- Codeveloped a course on contemporary Russian social, cultural, and political trends.
- Researched potential target audiences and their interests, including both institutions and individuals, for Russian documentary marketing.
- Conducted high-volume digital marketing campaigns targeting domestic and international universities, libraries, and community centers, primarily using MailChimp and direct-emailing strategies.
- Updated RSP's database and website.

**Graduate Student and Instructor**

September 2009 – May 2015

*The University of Michigan, Ann Arbor, MI*

- Conducted research and wrote an award-nominated dissertation on the intersections of history, political ideology, and literature in Russia; presented research at conferences and in workshops.
- Developed course proposals and syllabi; taught persuasive writing, critical thinking, and literature courses in the Slavic, Comparative Literature, English, and Classics departments.
- Coorganized the 18th Annual Intra-Student and Faculty Forum (national graduate-student conference), including fundraising, selection of speakers, logistical planning, and promotional materials and strategies.

**Study Tours Assistant**

August 2008 – September 2009

*Danish Institute for Study Abroad, Copenhagen, Denmark*

- Organized and led study tours in Western Europe, Russia, and Turkey for college students studying abroad in Denmark.
- Researched, proposed, and planned cultural immersion activities; sourced and vetted potential speakers, instructors, and activity leaders.
- Created digital and print promotional materials.
- Conducted post-tour surveys and evaluations; modified future tours to incorporate student feedback.

**Research Assistant**

May 2007 – August 2007

*Brown University Department of Classics, Providence, RI*

- Researched primary sources for a military history anthology.

**EDUCATION**

The University of Michigan  
Ann Arbor, MI

September 2009 – May 2015

*MA, PhD, Comparative Literature (Russian)*

Danish Institute for Study Abroad  
Copenhagen, Denmark

September 2007 – December 2007

*Program in European Culture and History*

Brown University  
Providence, RI

September 2004 – May 2008

*BA, Comparative Literature, Classics*



Dear Colleagues:

June 2, 2021

This letter confirms my commitment to the project "Postcards from the Siege: Messages from the Besieged City of Leningrad." Proposed by the Blavatnik Archive, this NEH request is for the Digital Projects for the Public Prototyping Grant. I look forward to working with Blavatnik Archive colleagues and other scholars on this important project.

Sincerely,

A handwritten signature in black ink, appearing to read "Kanwar M. Nasir".

Kanwar M. Nasir  
President  
I.T. Comrade, Inc.





Re: Letter of commitment

June 2, 2021

To whom it may concern,

This letter confirms AREA 17's commitment to the project "Postcards from the Siege: Messages from the Besieged City of Leningrad." Proposed by the Blavatnik Archive, this NEH request is for the Digital Projects for the Public Prototyping Grant. On behalf of the team, we look forward to working with the Blavatnik Archive and other scholars on this important project.

Sincerely,

Hannah Kreiswirth

Partner, COO

## ATTACHMENT 4: WORK PLAN

The following four key components comprise the project's activities, which are reflected in the timeline on the following page.

### **1. Content development**

- a. Prepare and host "Project Launch Workshop" with project team, advisors, and identified senior contributors to review narrative plan, develop working titles and abstracts for articles, and nominate candidates who will author articles and other narratives and who will suggest relevant primary sources
- b. Engage contributors to write articles (estimated 45 narratives), including postcard-based interpretative stories, historical context stories, theme essays, and artist features
- c. Pursue arrangements with other institutions for usage of primary resources not owned by the Archive
- d. Edit narratives and engage advisors in content review

### **2. Prototype design consultation**

- a. Audit prototype plan including site structure and immersive components
- b. Audit and consult different story template to be developed, specifically the function and intended objectives of each
- c. Set website aesthetic standards, including color schemes, font selections and behavior components (like hover function)

### **3. Prototype Development**

- a. Analyze requirements and system design review
- b. Review requirements for current content management system, specifically controls to create and manage new website pages and controls
- c. Develop the main components of the prototype website: Postcards, Themes, Artists, History, Gallery
- d. Develop parallax and other scrolling story templates
- e. Test and refine, deploy prototype

### **4. Prototype evaluation and user testing roadmap**

- a. Host "Project Review Workshop" with project team, advisors and contributors to assess delivery of project goals, including user engagement and connection to humanities themes
- b. Launch evaluation and testing phase, which will continue after grant period. Limited pilot classroom usage testing will be conducted, and focus group discussions with members of the public audience community interested in history, arts, and heritage



## WEBSITE

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The Blavatnik Archive shares its holdings as widely as possible for research, education, and public enrichment through its metadata-rich, item-based website, <https://www.blavatnikarchive.org>. Currently 14,200 items are available online, with over 5,500 cataloged, in a high resolution, metadata-rich environment. Layers of information for each item enable a virtual research experience that comes as close as possible to the in-person visit, and in many ways provide greater discovery and cross-referencing capabilities. These metadata layers, all captured in one central proprietary content management system, can be searched across the collections on the [Items menu page](#), and include: type, collection, subjects, contributor, place, and date.

Cataloged items on the website offer multiple ways to interact with primary resources, addressing preferences for highest quality of image access through IIF image viewer, video viewing, transcripts, translations, and metadata tagging. Examples can be viewed here:

- [Postcard “On the Neva,” 1942](#) provides item description, highest quality front and back images, transcript of handwritten message in source language, translation of handwritten message in English, contributors, subject metadata, and dates.
- [Leonid Ulitsky’s wartime diary](#) provides item description, images of every page, index of diary entries, full transcript in source language, full translation to English, subject and geography metadata tags.
- [Asma Gindina, full unedited video interview](#) provides item description, index of testimony segments, full video viewer, transcription of video in source language and translation in English, subject and geography metadata.
- [Abram Sapozhnikov veteran profile](#) provides veteran biography, military profile, and the veteran’s personal archive, with each item fully cataloged.

Scholarship based narratives and multimedia articles are presented on the website under [“Stories”](#) and reflect our intentions to build engaging content for public audiences. Story examples can be viewed here:

- [“The Little Cohn,”](#) by Peter Thompson, Department of History, University of Illinois at Urbana-Champaign
- [“His Weapons: Democracy, Masonry, Communism, Capitalism,”](#) by Vassili Schedrin, Department of History, Queens University
- [“Memories of the Front,”](#) six videos that feature testimony selections of Jewish soldiers who fought in the Soviet Red Army during World War II. The videos highlight topics such as daily life on the front, women at the front, and the encounter of Jewish soldiers with the Holocaust, told in the words of those who were there.
- [“Road to Victory Exhibit Opening Event,”](#) description of the Archive’s interactive travel exhibit that was launched in January 2020, in Paris; [exhibit trailer](#) shows how the exhibit looks and its interactive features.

## ATTACHMENT 5: WORK SAMPLE

The [Collection menu page](#) reflects the 17 collections that are partially or fully cataloged, with some or all collection items available on the site. Samples of collection descriptions and featured images include:

- [Moscow State Yiddish Theater](#), 578 of total 593 items available online, including 147 photographs, 432 documents and books.
- [Veteran Testimonies & Ephemera Project](#), 2,793 items of total 12,900 available online, including testimonies, documents, photographs, letters, and diaries.
- [Leningrad-Published Postcards](#), all 1,327 items available online.

Account/folder functions (“create account” on top right corner) enable user-driven curation and annotation for research purposes, and the site’s IIF technology enables selection and comparison of artifacts.



# DESIGN DOCUMENT

## Postcards from the Siege: Messages from the Besieged City of Leningrad

June 3, 2021

**Narrative summary** | 2

**User experience** | 5

**Technical specifications** | 21

**Sustainability plan** | 25

## Narrative summary

The overarching narrative framework of our project aims to examine Soviet life and art through the lens of the postcards published during the devastating blockade of Leningrad that took place during World War II. Our central goal is to offer the American audience a window into the Soviet experience of total war to supplement the more familiar narratives about the involvement of the United States and its Western allies and the tragedy of the Holocaust. In order to accomplish this goal, we will offer primary resources and expert commentary that intertwine a unique event that took place on the Eastern Front with four framing themes that reflect global concerns with ongoing relevance:

- Censorship and propaganda in mass media and culture
- The human need to connect and communicate, especially in a time of hardship and humanitarian crises
- The role and importance of art and artists in wartime and in totalitarian settings
- The relationship between a city and its citizens

Because our stories stem from and are inevitably grounded in these striking visual artifacts, we will foreground the postcards themselves in all of the website sections, using high-resolution reproductions enabled by the IIF image viewer to draw our audience in and present a cohesive visual identity for the project. Different sections of the website will offer users several options for exploring the four themes that will range from close readings of individual cards to scholarly overviews of the themes themselves and their component narratives. The site is built around

five primary sections that focus on different aspects ("layers") of the postcards and the larger historical story: Themes, Artists, History, Postcards, and Gallery; the format and user interface choices for each section will reflect the particular focus and intended learning experience of that section.

The bigger synthesized narratives will be found in the Themes, Artists, and History sections, where viewers can find multimedia stories drawing on scholarship from fields including art history, Soviet and World War II history, and media studies. These sections will include essays focusing on topics like the history of the Siege of Leningrad, Soviet propaganda strategies and visual motifs, the workings of the state censorship apparatus, styles of Soviet art, biographies of contributing artists, ways that Leningraders thought of their connection to their city, and the ways they inscribed their individual voices and experience into their correspondence. These stories will combine postcards with brief narrative segments and supplemental primary resources like newspaper clippings, photographs, artwork, maps, timelines, and audio recordings. A different engagement option will be found in the Postcards section, which will focus on particular elements of and narratives about individual cards. Finally, a Gallery of postcards will invite users to peruse the images, linking them to other content pages when relevant but not offering a narrative component.

## Project sections

### THEMES

This section will include 8-10 multimedia essays that illustrate the project's bigger themes. For example, one of the essays under the theme of propaganda in mass media and culture, titled "Motivation from the Past: The Return of Historical Conquests and Heroes," will investigate how the Soviet state celebrated military heroes from previous wars to model acts of sacrifice and courage. The explored figures will range from the generals who took part in the Patriotic War of 1812 against Napoleon to figures from more distant past, such as Aleksandr Nevskii, who won the battle against the Teutonic Knights in 1242. Among other media, the essay will include a clip from the film about Nevskii directed by a seminal figure in Russian cinema, Sergei Eisenstein, which was shown in Leningrad on the very first day of the German invasion.

### ARTISTS

This section will include 10-12 multimedia stories about the individual artists working during the blockade. For example, an essay by art historian Alla Rosenfeld, uniting the themes of the individual relationship to the city of Leningrad and the experience of the Siege artists, will highlight the work of the artist Anna Ostroumova-Lebedeva. Ostroumova-Lebedeva was seventy years old when the Siege began, witnessed numerous close friends succumb to starvation, and was herself desperately struggling to survive in a freezing apartment with no water, sewage disposal, or electricity. And yet her art, which looked past the devastation to something beyond and drew on the tradition of Japanese printmaking she had studied in her youth to combine "sharp realism

[with] the world of fantasy and mysticism," created unique portraits of Leningrad that—eerily devoid of all human presence—presented the city as an icon of culture, the eternal city on the Neva, a symbol of the triumph of civilization.

### HISTORY

This section will offer 4-6 historical accounts of the Siege to introduce its historical context and importance to provide the necessary context for understanding the environment in which these postcards were created. The essays in this section will be supplemented by historical footage, photographs, and documents, and will provide information on i) the historical significance of the city; ii) Leningrad's importance to the Soviet war effort and the reasons it was singled out for the Siege; iii) timeline and key military events of the Siege; iv) evacuation and aid efforts; v) communication and media presence within the city; and vi) daily life (and death) during the Siege.

### POSTCARDS

This section will focus on a selection of individual postcards to allow for a close reading and analysis of these postcards. Although connections will be made to the broader themes listed above and additional materials may be used in this section's narratives as well, the main focus in this section will be on a deeper engagement with a single artifact at a time. There will be a close-reading "deep dive" exploration platform that will allow us to walk users step by step through the different elements employed in the postcards and demonstrate how individual symbols come together to form certain ideological narratives. In many cases, these analyses will



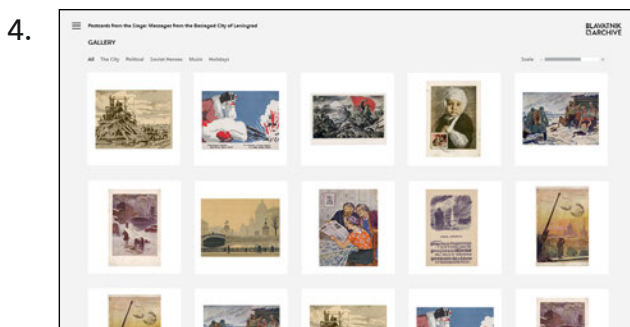
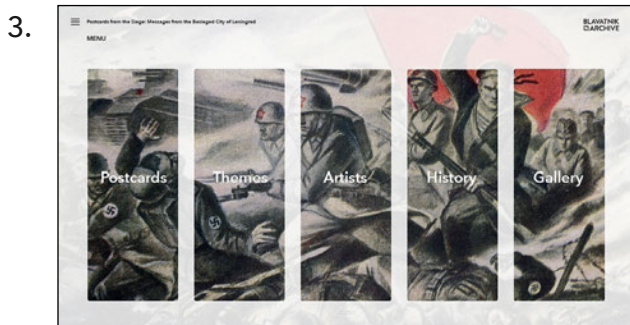
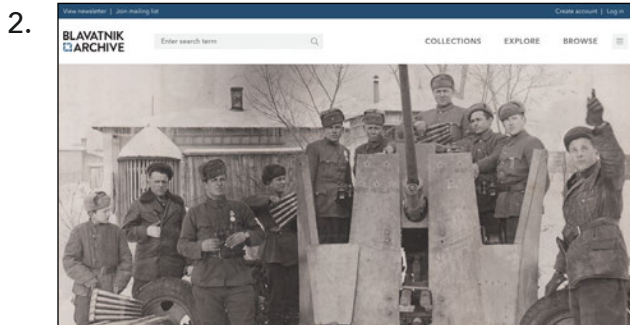
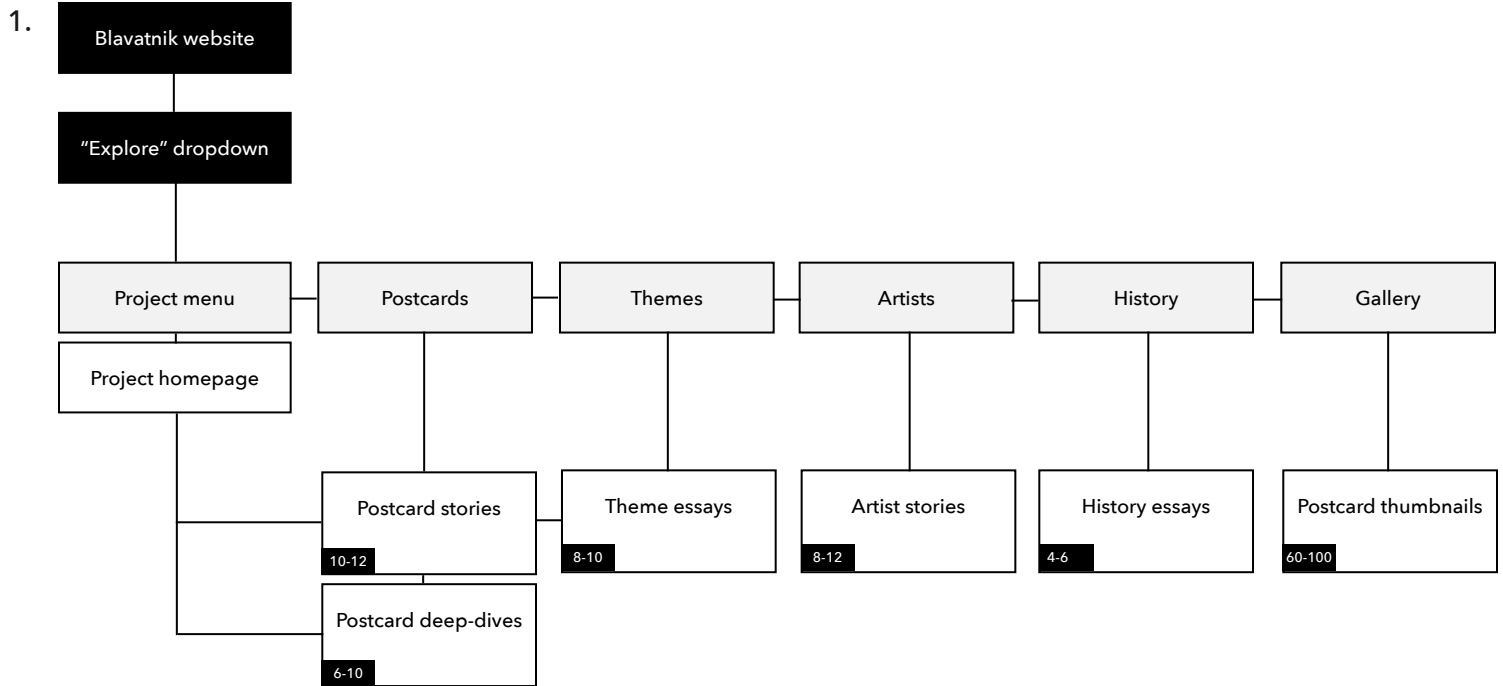
be connected to the theme of propaganda in mass media and culture, though the other themes will be represented as well. The second way of engaging with the postcards will be through a story format, which will place the individual postcards within their bigger context by providing detailed information on topics like the biographies of their contributors or depicted figures or the links between the illustrations' subject matter and particular events of the Siege or World War II.

## GALLERY

This section will focus on presenting a larger set of postcards for the benefit of users who are curious about the images but may not have a firm sense of the specific type of content they want to pursue. There will be 60-100 sortable postcard images presented as a grid of thumbnails, with a sorting function that allows users to sort by postcard type, such as holiday cards, city scenes, caricatures, and music.

## Notes on mockups

- Page design and style reflect work to date but are not finalized and will undergo further development in partnership with design consultants, AREA 17
- All postcard images are from the Blavatnik Archive collection; however, their usage here is for mockup purposes and not indicative of final selections
- Aside from the examples of interpretive text, all copy is placeholder for mockup purposes



## PROJECT SITEMAP

1. Simple website structure enables intuitive navigation and helps keep the postcard content front and center; project priorities are clearly identified by the menu focus on the items themselves, their creators, and the broader cultural-historical context
2. Project site will be accessed through the homepage and "Explore" dropdown menu on the existing Blavatnik Archive website (blavatnikarchive.org)
3. Project homepage features project menu (and also links to selected individual postcard story and deep-dive pages)
4. Each project section (Postcards, Themes, Artists, History, Gallery) will have a distinct menu page
  - Project menu dropdown is available in the top left corner of every page; Blavatnik Archive logo in the top right links to the Archive's homepage

1.



2.



3.



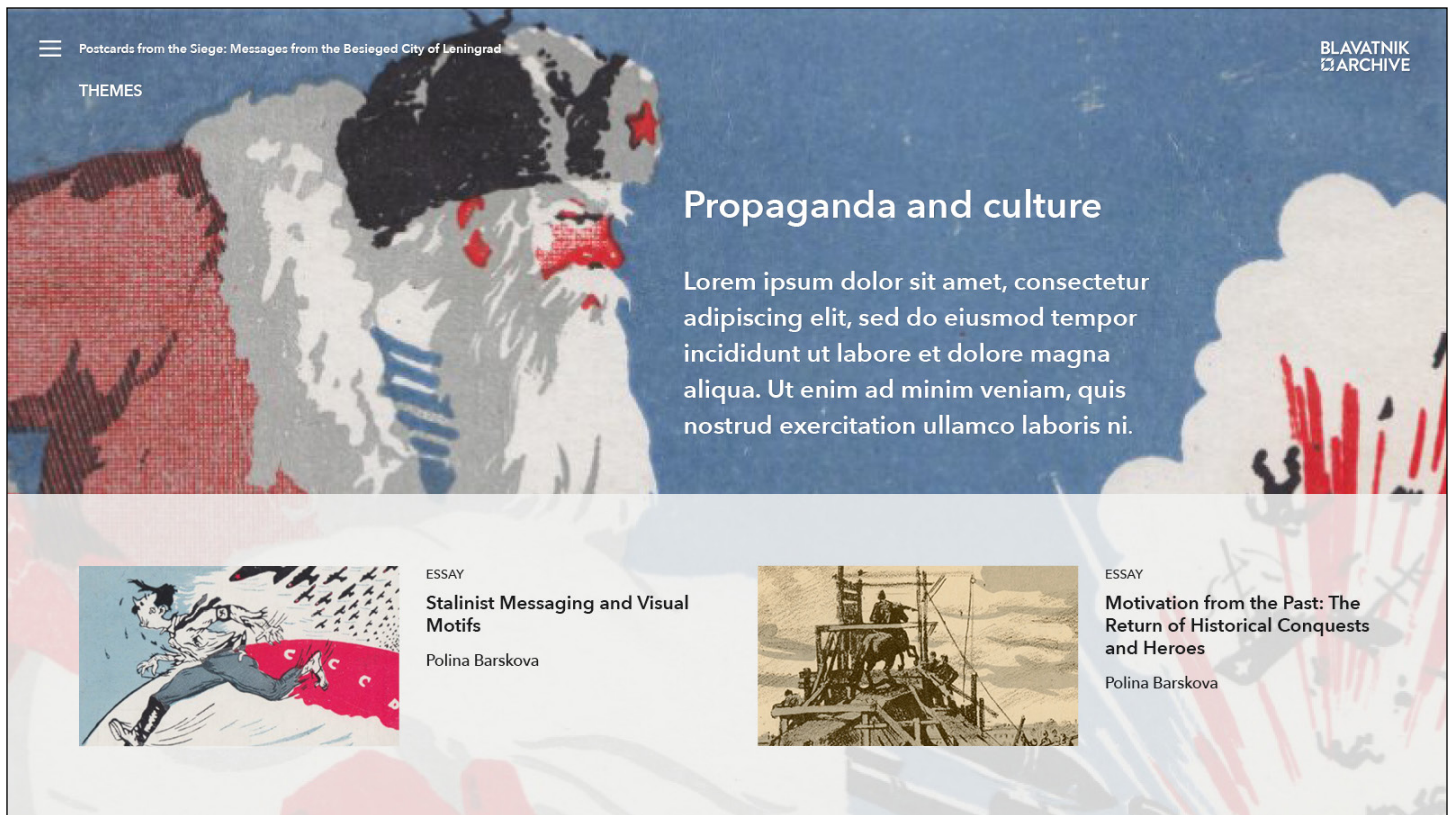
4.



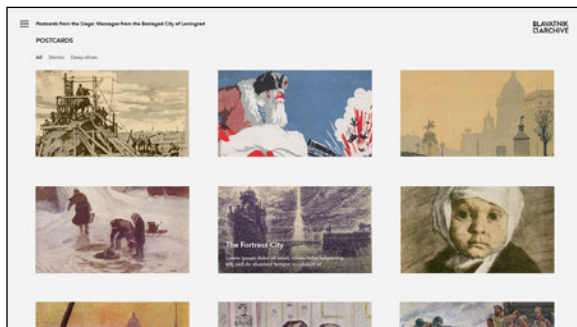
## PROJECT HOMEPAGE | Parallax sequence

1. Homepage sequence starts with title screen and prompt to scroll; project menu button is displayed on bottom right of all homepage screens
2. Immersive, parallax-driven format consists of a scrolling page with quick, simple motion effects between content, like the intro text moving into place as the image remains fixed
3. Featured postcards highlight areas that reflect different project themes and content and link to individual "Postcard" and "Theme" pages; highlight and text overlays move into place over the image (parallax) as the user scrolls; a short documentary video may be included to provide visual historical context
4. Homepage sequence ends with the project menu (Postcards, Themes, Artists, History, Gallery); it can also be accessed from any homepage screen
  - Parallax reference: [oxfordcluster.com/this-oxford/#about](https://oxfordcluster.com/this-oxford/#about)

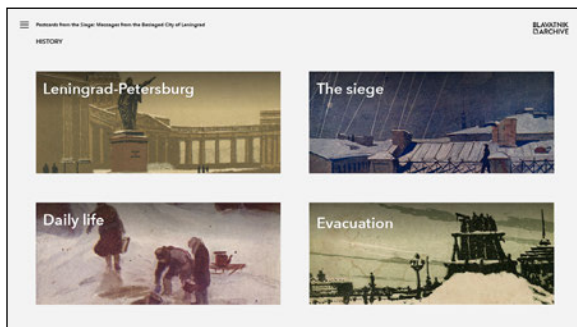
1.



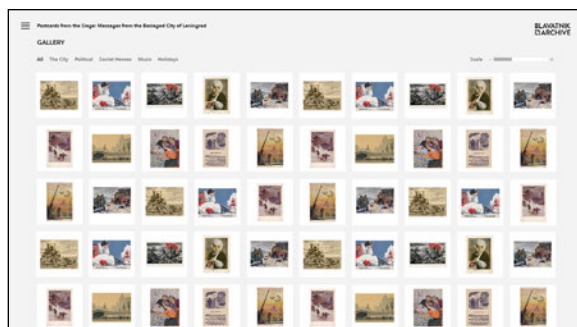
2.



3.



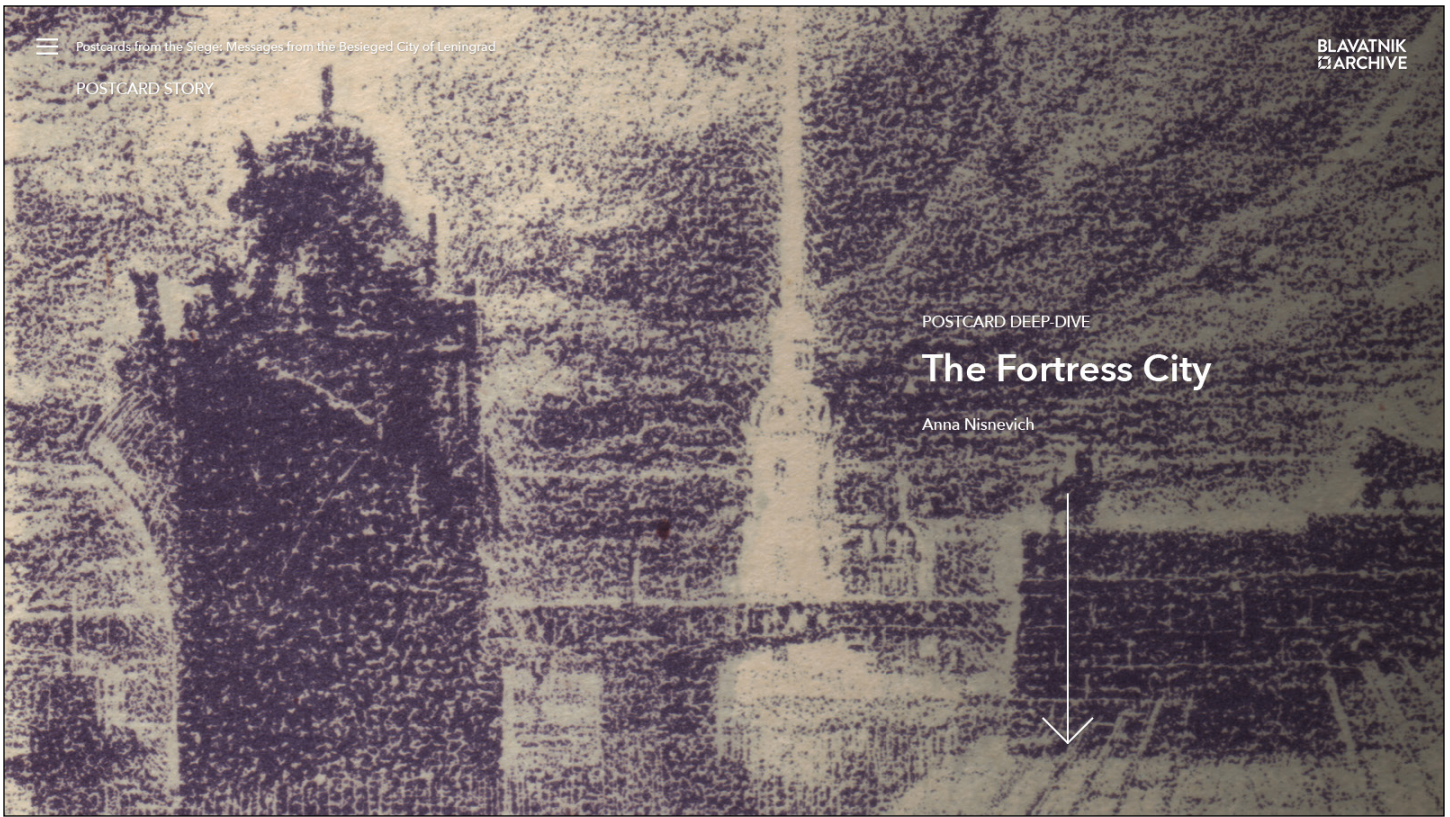
4.



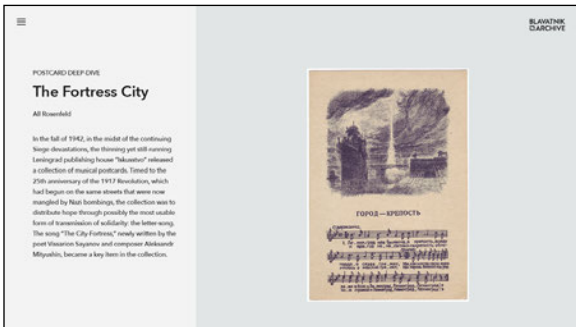
## SECTION MENUS | Parallax, grid formats

1. Each project section (Postcards, Themes, Artists, History, Gallery) has a dedicated menu that can take different forms; the Themes menu consists of 4 themes, with 2 essays each that are presented in a brief parallax sequence (with full list of essays at the end)
2. The Postcards menu has a simple grid format to accommodate 16-22 items; user can sort by story or deep-dive formats; hover action reveals the title and short description of the story; this format would also be implemented for the Artists section menu (8-12 artists)
3. History menu has 4-6 essays to choose from, following a simple grid format
4. Gallery section has a scrolling grid menu of 60-100 items that the user can scale to control the thumbnail sizes; the postcards can also be sorted by type, style, etc.

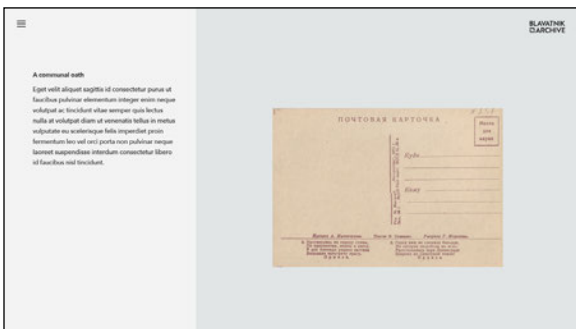
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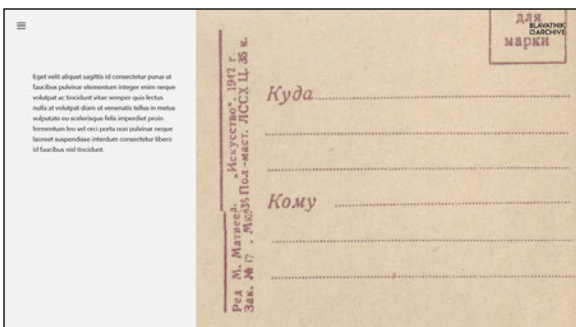
2.



3.



4.



**POSTCARD PAGE | Deep-dive format 6-10**

1. Title screen shows fullscreen postcard with title overlay and prompt to scroll; short intro/teaser text may precede the title (not shown)
  2. Format consists of scrolling page with dedicated text pane on the left and viewer pane on the right (no parallax); first screen shows full postcard front
  3. When user scrolls down, text advances on the left and the image moves or advances on the right; the back of the postcard is shown here
  4. As the user continues to scroll, the image pans and zooms to highlight the area being discussed in the text; the publisher of the postcard (vertical text) is shown here
- Modelled after NYTimes "Close read" format (example: [nytimes.com/interactive/2020/08/07/arts/design/hokusai-fuji.html](https://www.nytimes.com/interactive/2020/08/07/arts/design/hokusai-fuji.html))

5.



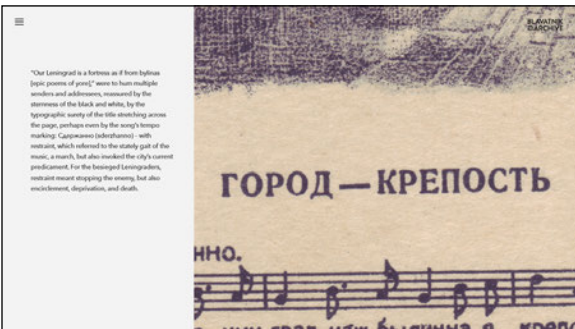
“Our Leningrad is a fortress as if from bylinas [epic poems of yore],” were to hum multiple senders and addressees, reassured by the sternness of the black and white, by the typographic surety of the title stretching across the page, perhaps even by the song’s tempo marking: Сдержанно (sderzhanno) - with restraint, which referred to the stately gait of the music, a march, but also invoked the city’s current predicament. For the besieged Leningraders, restraint meant stopping the enemy, but also encirclement, deprivation, and death.

6.



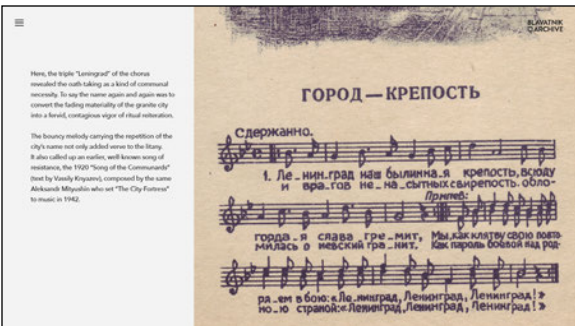
A repetitive backdrop allows us to see many meanings of the city’s skyline, but the call, as though whistled out of time, is uncommonly the warbling point organizing the entire composition. It draws the eye to, evoking the positioning of a suffering savior in Christian mythology. Here the cathedral emerges as at once impregnable and momentary, the slanting figure of power and loss.

7.



“Our Leningrad is a fortress as if from bylinas [epic poems of yore],” were to hum multiple senders and addressees, reassured by the sternness of the black and white, by the typographic surety of the title stretching across the page, perhaps even by the song’s tempo marking: Сдержанно (sderzhanno) - with restraint, which referred to the stately gait of the music, a march, but also invoked the city’s current predicament. For the besieged Leningraders, restraint meant stopping the enemy, but also encirclement, deprivation, and death.

8.



Here, the title “Leningrad” of the chorus included the war taking as a kind of communal memory. To say the name again and again was to convert the fading materiality of the granite city into a formal, contagious vigor of ritual repetition.

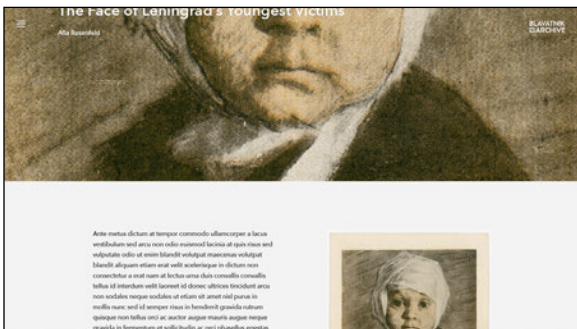
The byliny melody carrying the repetition of the city’s name not only called across to the living. It also called up an earlier, well-known song of resistance, the 1920 “Song of the Communards” (then by Vasily Mayakovsky, composed by the same Aleksandr Myuskin) who set “The City Fortress” to music in 1942.

5. The format enables a fine-grained analysis of the smallest details
6. The user is taken on a journey through the components of the image, like the history and relevance of the cathedral spire here
7. Then a focus on the significance of the title itself
8. A rich analysis of the song will examine its references and lyrics, and will include a recording of the song that will play automatically as the user scrolls

1.



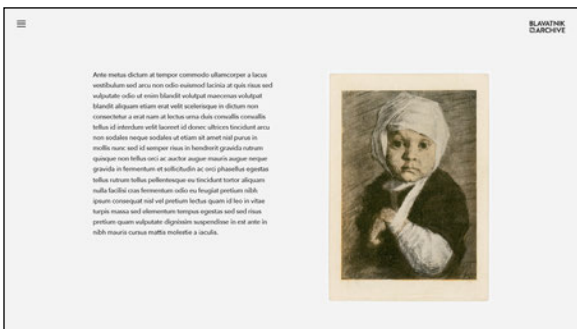
2.



**POSTCARD PAGE | Parallax format**  
**10-12**

1. Title screen shows fullscreen postcard with title overlay and prompt to scroll; short intro/teaser text may precede the title (not shown)
2. Format consists of scrolling page with different elements of text and media sliding into place on the page with parallax effects
3. When the user scrolls down, the story advances through a series of choreographed vignettes with interpretive text

3.



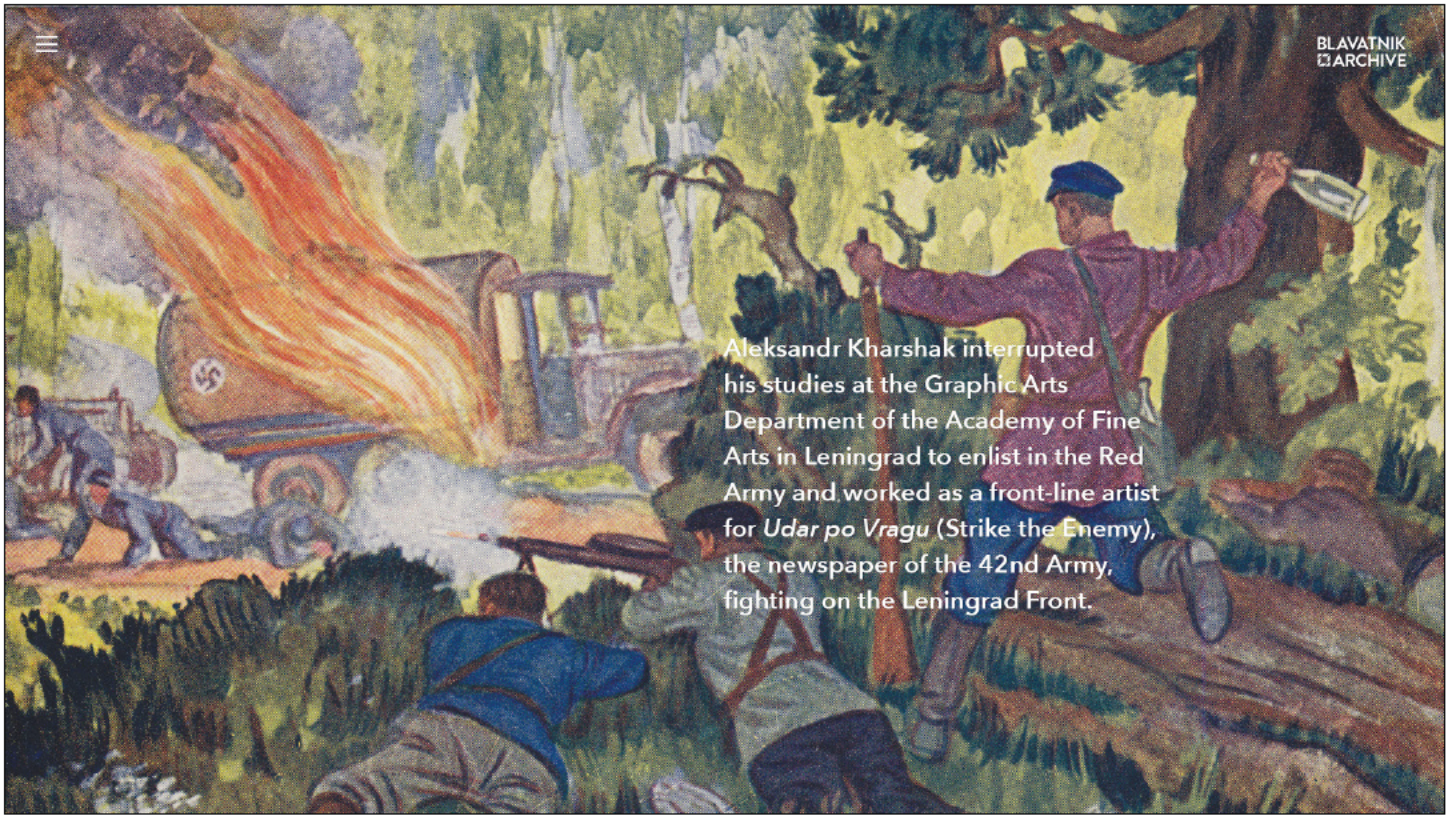
4. Different elements on the page move independently of each other; here as the user scrolls the text remains fixed while the image scrolls from front to back

4.



- Modelled after many parallax storytelling examples, including ESPN and NYTimes ([espn.com/espn/eticket/story?page=Dock-Ellis](https://www.espn.com/espn/eticket/story?page=Dock-Ellis); [nytimes.com/interactive/2018/05/17/opinion/sunday/kevin-cooper-california-death-row.html](https://www.nytimes.com/interactive/2018/05/17/opinion/sunday/kevin-cooper-california-death-row.html))

5.



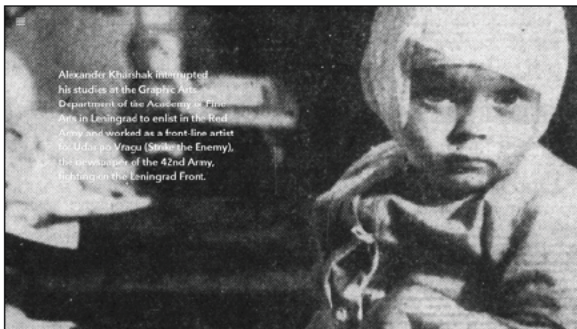
6.



5. Fullscreen imagery immerses the user and scrolling text overlays maintain a rhythm to the narrative

6. Media can be combined in creative, layered ways; a journalist is shown with the children's hospital she visited while working on a story

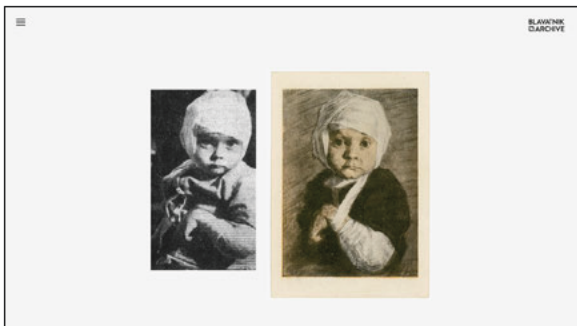
7.



7. The source photograph for the postcard illustration is zoomed into and enlarged as the user scrolls

8. The photo and postcard slide up together and are presented as a comparison

8.



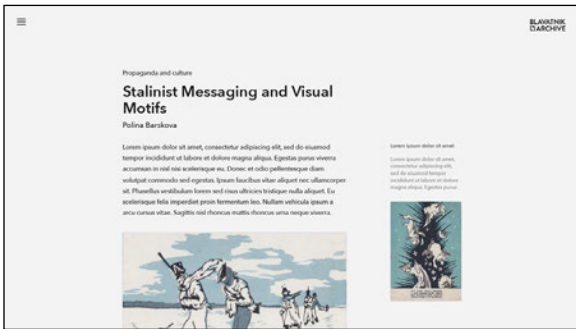




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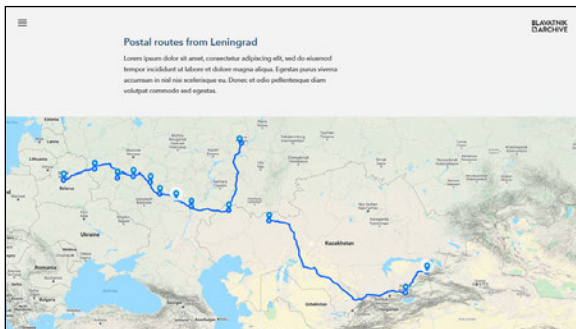
2.



**THEME, ARTIST, HISTORY PAGES | Essay format 20-30**

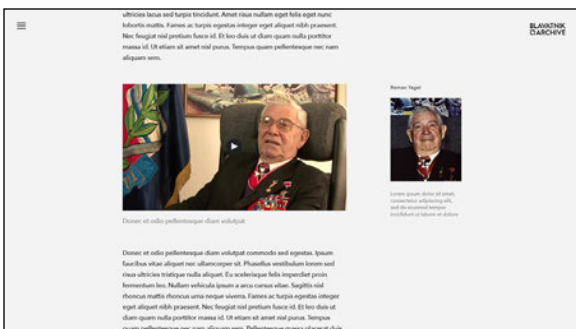
1. Title screen shows fullscreen postcard with title overlay and prompt to scroll; short intro/teaser text may precede the title (not shown)

3.



2. Format consists of scrolling page with main column for primary narrative, and a secondary column for short sub-sections as well as related content and links; elements of the page (text and imagery) are all fixed and scroll as a single entity (unlike the parallax pages where the elements move independently)

4.



3. A wide range of media-embed options allows for a highly flexible template; images and dynamic maps can be presented at column width or fullscreen

4. Video can be embedded in both the main column and side column





- Theme, Artist, and History essay pages all use this single, flexible template

5.

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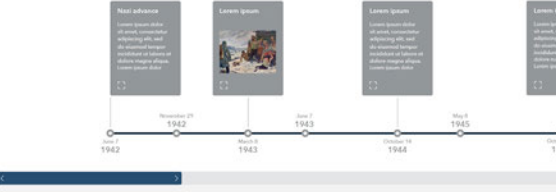
Donec et odio pellentesque diam volutpat
◀ ▶

6.

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### Siege of Leningrad timeline

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BLAVATNIK  
ARCHIVE

5. A series of images or video (or a mix) are displayed horizontally; the set can be opened to a fullscreen gallery

6. Dynamic timeline provides further storytelling options; individual dates can be opened for additional content

7.

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BLAVATNIK  
ARCHIVE

7. Fullscreen image and video embed options

8. Pull quote embed option; primary and secondary column text are HTML to provide full style customization

8.

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9. IIIF image viewer embed provides a deem zoom experience for the user, allowing them to zoom and explore the image within the viewer


10. Showing the same postcard zoomed-in in the IIIF viewer


11.

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11. All images will be able to be opened in a fullscreen viewer for users to see a larger version and more text content

12. The fullscreen viewer allows for layers of content to be presented in connection to, but separately from, the main narrative

12.

☰

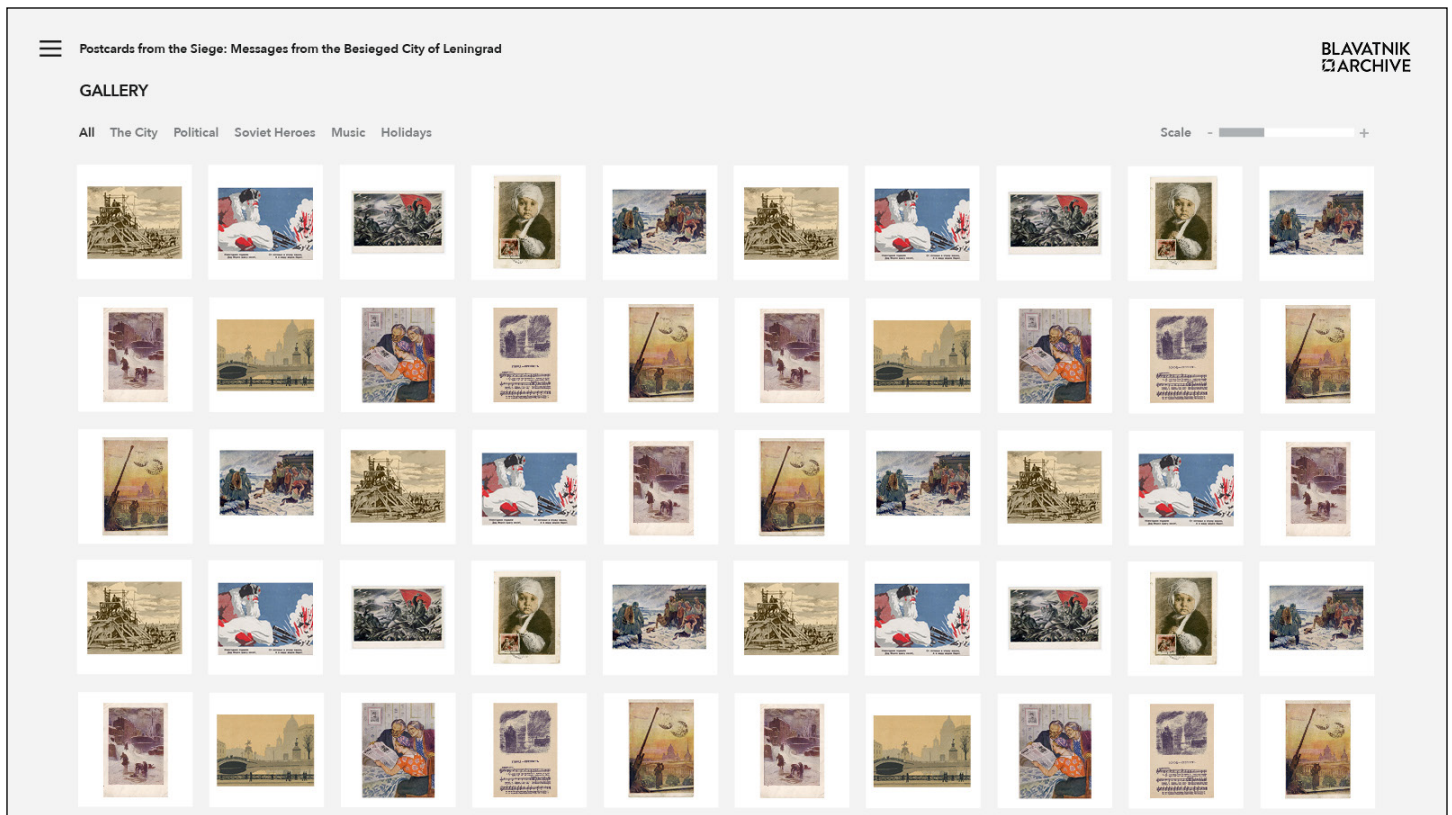


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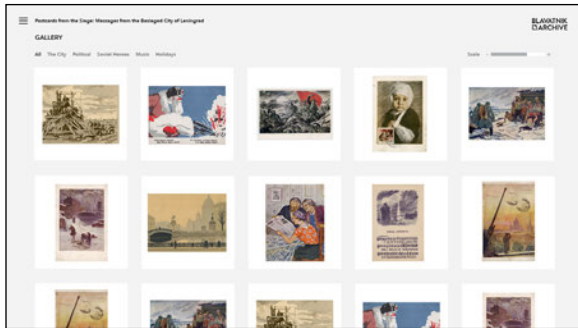
Donec et odio pellentesque diam volutpat commodo sed egestas. Ipsum faucibus vitae aliquet nec ullamcorper sit. Phasellus vestibulum lorem sed risus ultricies tristique nulla aliquet. Eu scelerisque felis imperdiet proin fermentum leo. Nullam vehicula ipsum a arcu cursus vitae. Sagittis nisl rhoncus mattis rhoncus urna neque viverra. Fames ac turpis egestas integer eget aliquet nibh praesent. Nec feugiat nisl pretium fusce id. Et leo duis ut diam quam nulla porttitor massa id. Ut etiam sit amet nisl purus. Tempus

• The footer for every story (of every format) will be an "Items and links" section that lists the items from the Blavatnik Archive collection used in the story and links to their in-depth item pages on the full Archive website; links to other relevant stories and project pages (and external content) will also be displayed here

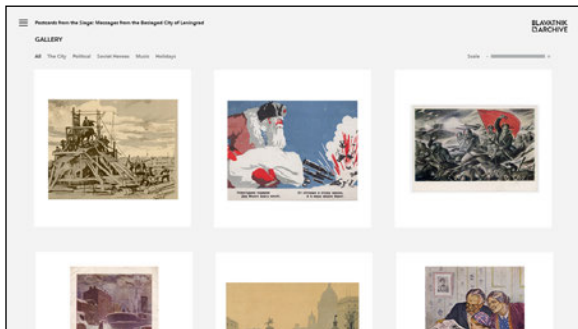
1.



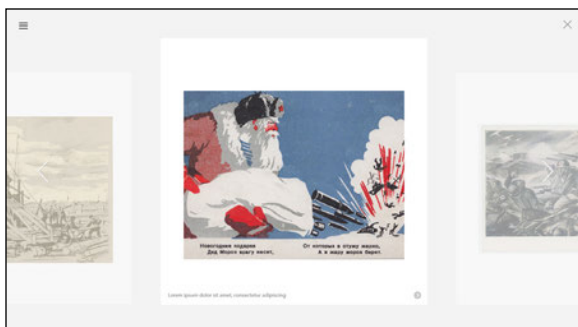
2.



3.



4.



## GALLERY PAGE | Thumbnail grid format 60-100

1. Gallery page format consists of scrolling grid of individual postcard thumbnails (60-100)
2. Thumbnail grid is scalable, so user can control the size of the thumbnails and explore the selections from multiple perspectives; thumbnails are also sortable by content and style criteria, like city scenes, holiday cards, or portraits of Soviet heroes
3. When user hovers over a thumbnail, an icon will appear to enable a 'flip' of the card to show the reverse side (not shown)
4. Clicking a thumbnail will open the fullscreen viewer to see the postcard enlarged, with a caption; user will also be able to click through the sequence of postcards in the fullscreen viewer itself

# The Fortress City

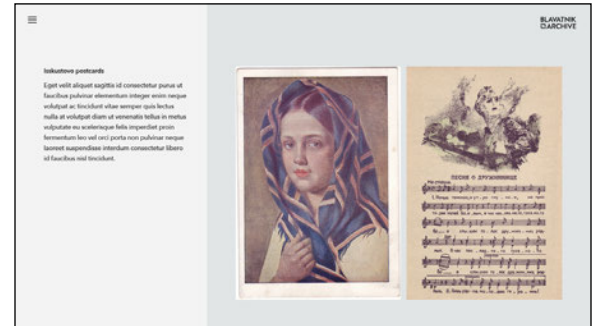
by Anna Nisnevich

In the fall of 1942, in the midst of the continuing Siege devastations, the thinning yet still-running Leningrad publishing house Iskusstvo released a collection of musical postcards. Timed to the 25th anniversary of the 1917 Revolution, which had begun on the same streets that were now mangled by Nazi bombings, the collection was to distribute hope through possibly the most usable form of transmission of solidarity: the letter-song. The song "The Fortress City" became a key item in the collection.

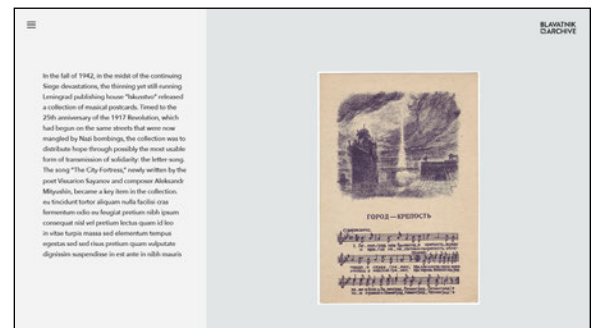
"Our Leningrad is a fortress as if from *bylinas* [epic poems of yore]," were to hum multiple senders and addressees, reassured by the sternness of the black and white, by the typographic surety of the title stretching across the page, perhaps even by the song's tempo marking: *sderzhanno*—"with restraint," which referred to the stately gait of the music, a march, but also invoked the city's current predicament. For the besieged Leningraders, restraint meant stopping the enemy, but also encirclement, deprivation, and death. At certain points in the song, "Leningrad" is repeated three times in a row, as a communal oath of the people to their troubled city. The song's melody echoes an earlier song popular during another siege in the city's history, which took place during the Russian Civil War in 1920, and encourages resistance through an allusion to past endurance.

The image of the cruiser in the accompanying illustration further instills the themes of past heroism and real-time solidarity. The Kirov's silhouette visually resembles the legendary Aurora, which fired the shot signaling the

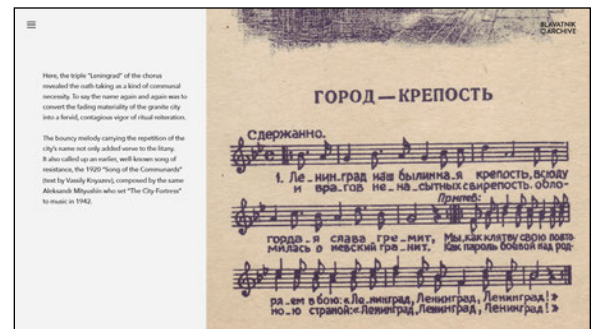
→ images of multiple Iskusstvo postcards



→



↗ zoom into different elements in the illustration; song audio plays automatically



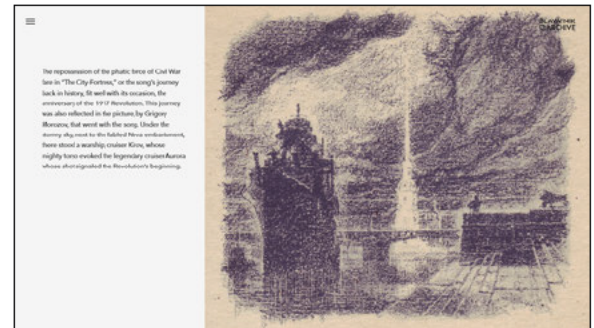
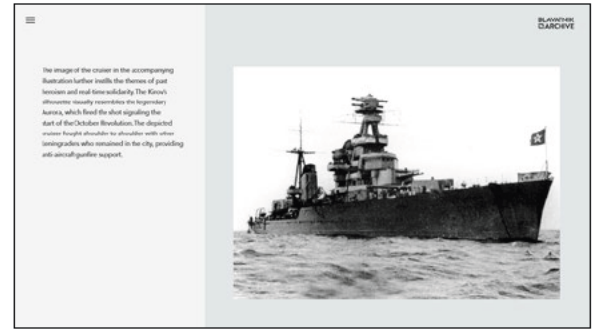
→



start of the October Revolution. The depicted cruiser fought shoulder to shoulder with other Leningraders who remained in the city, providing anti-aircraft gunfire support. In the picture, the cruiser's steely exterior and the stony countenance of the Neva embankment frame the otherwise precarious scenery. Impending precipitation is felt in both the darkening sky and the wobbly water. Yet something—and not the visibly sturdiest warship or river levee—seems to provide the ultimate stronghold. This something is the picture's very center, a silhouette of the Peter and Paul Cathedral that served as the core of the fortress originating the naval city in 1703. This landmark reminds the viewer of the city's history as the mighty capital of a proud empire, which has withstood numerous wars and is bound to endure the present calamity.



### archival image of the Aurora



### zoom into Peter and Paul Cathedral spire



# The Face of Leningrad's Youngest Victims

by Alla Rosenfeld

At the start of the Siege, Leningraders rushed to evacuate the city's children. While about a quarter of a million made it out, some had to return after evacuation trains were bombed by German planes and many others did not get a chance to escape after the rail links to the rest of the country were severed. As a result, there were about 440,000 children up to the age of 12 trapped in Leningrad at the start of the Siege. Roughly 90,000 of them starved to death, 9,000 were killed or injured in enemy attacks, and about 70,000-80,000 may have been left without care.

One image of a young boy came to stand for all the children orphaned and hurt during the blockade. Four-year-old Gena Mikulinas was found alive in the rubble of a collapsed building, next to his dead mother. As he was recovering in a children's hospital, he met the artist Aleksandr Kharshak and photo correspondent Elena Evart. Their encounter left an indelible impression and, through their work, the boy's image became one of the most famous portraits of the Siege.

The portrait's title is a rhetorical question, *Za chto?*, meaning "Why?," for what reason? The viewer, looking into the boy's dark eyes that present a stark contrast with the white bandages, knows there can be no answer to this question. The message of the postcard is clear, inspiring both pity and a desire to exact vengeance on those who would attack the defenseless and hurt this "little Leningrader," as the caption describes Gena. This caption explicitly connects the boy to his city, reminding us that he is but one of the countless innocent civilians suffering from unprovoked, indefensible aggression.

→ archival images of children during the Leningrad Siege



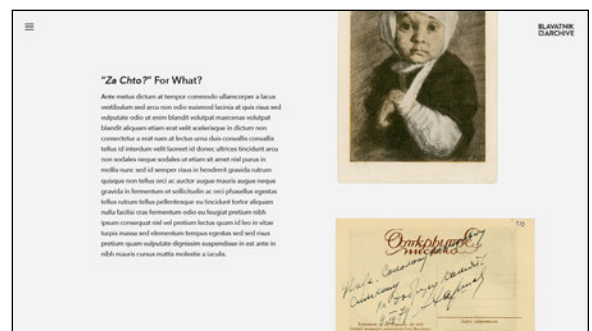
→



→ archival image sequence of Kharshak, Evart, and the hospital



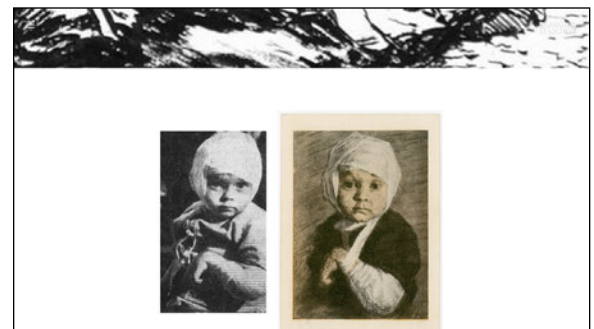
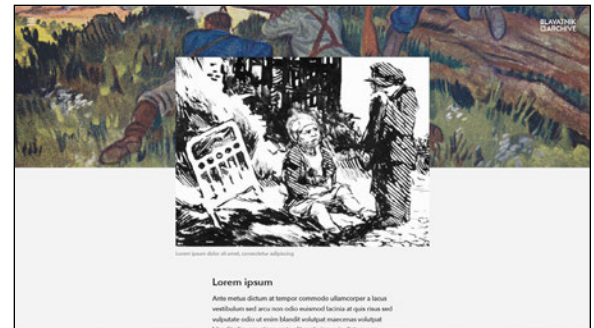
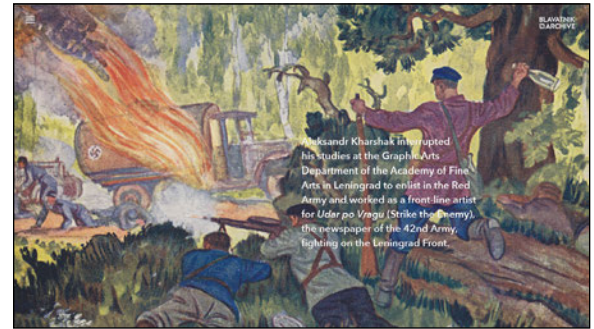
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Aleksandr Kharshak was one of the major artists telling the stories of Leningrad's struggle in the war, and in his life we can see the stories of many Soviet artists who, as soon as the war broke out, chose to take part in the fight for their homeland, in any way they could: with weapons or with their art. Kharshak volunteered for the Red Army and served as an aide to the commander of a communications battalion, as well as working for *Udar po vragu* (Strike the Enemy), the newspaper of the 42nd Army fighting on the Leningrad Front. In the time free from combat, he continued drawing, producing a total of 400 sketches during the war.

→ sequence of Kharshak wartime sketches and illustrations



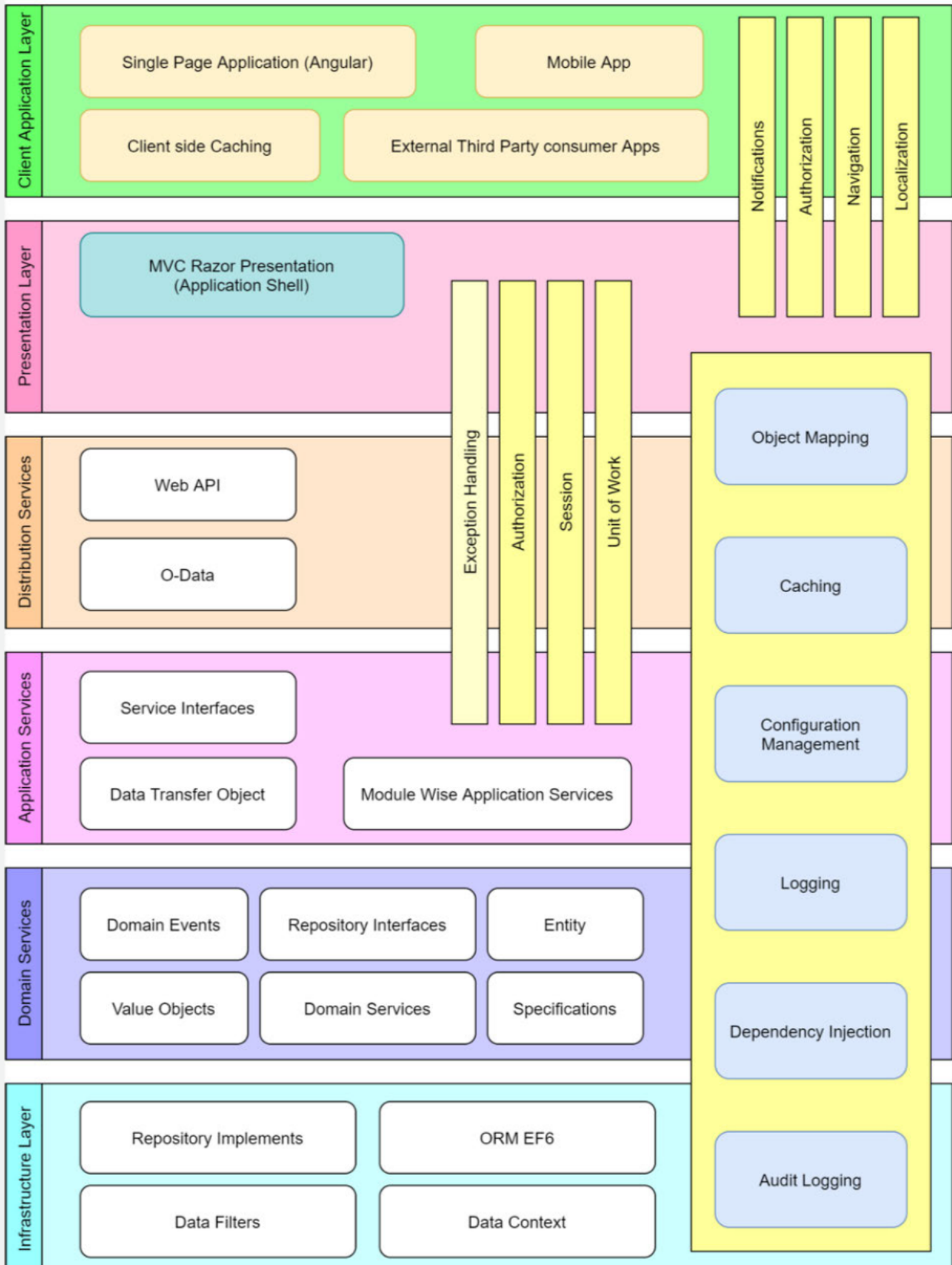
## Primary development environment

- Microsoft Visual Studio 2019
- Microsoft SQL Server 2016
- Amazon Web Services
- IIIF Framework 3.x
- Elasticsearch 7.x
- NetBeans 8.x

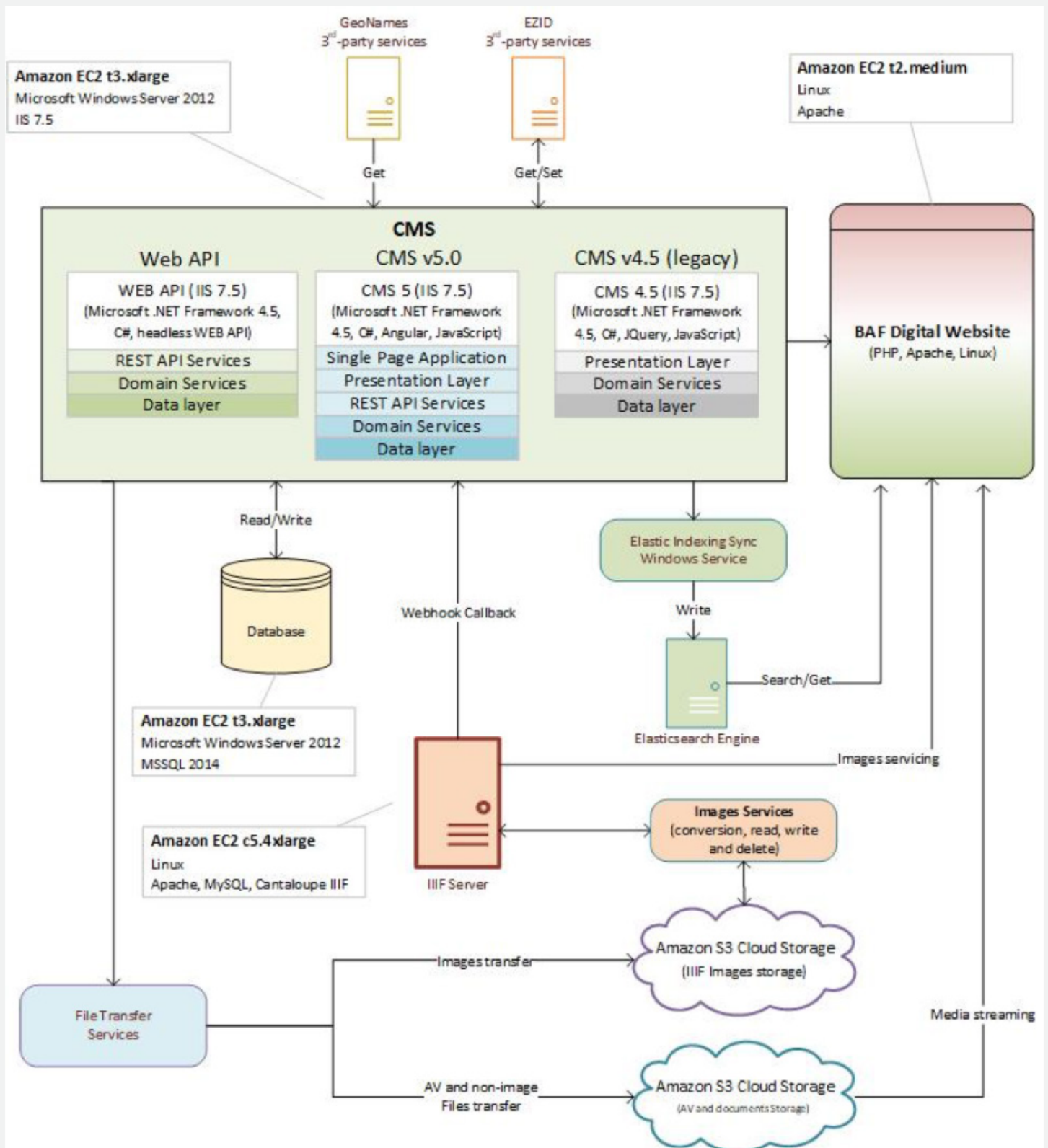
## Application development languages

- Visual C#
- ASP.NET
- Entity Framework
- Java script
- J-Query
- Angular Js
- MVC Razor
- PHP
- HTML
- CSS

# CMS architecture



# High-level system overview



## Domain driven design layers

There are four fundamental layers in Domain Driven Design (DDD):

- **PRESENTATION LAYER**  
Provides an interface to the user. Uses the Application Layer to achieve user interactions.
- **APPLICATION LAYER**  
Mediates between the Presentation and Domain Layers. Orchestrates business objects to perform specific application tasks.
- **DOMAIN LAYER**  
Includes business objects and their rules. This is the heart of the application.
- **INFRASTRUCTURE LAYER**  
Provides generic technical capabilities that support higher layers mostly using 3rd-party libraries.

## Application architecture model

In addition to DDD, there are also other logical and physical layers in a modern architected application.

- **CLIENT APPLICATIONS**  
These are remote clients that use the application as a service via HTTP APIs (API Controllers, OData Controllers, maybe even a Graph-QL endpoint). A remote client can be a SPA (Single Page App), a mobile application, or a 3rd-party consumer. Localization and Navigation can be done inside these applications.
- **PRESENTATION LAYER**  
ASP.NET [Core] MVC (Model-View-Controller) can be the presentation layer. It can be a physical layer (uses application via HTTP APIs) or a logical layer (directly injects and uses application services). In either case it can include Localization, Navigation,

Object Mapping, Caching, Configuration Management, Audit Logging, and so on. It also deals with Authorization, Session, Features (for multi-tenant applications), and Exception Handling.

- **DISTRIBUTED SERVICE LAYER**  
This layer is used to serve application/domain functionality via remote APIs like REST, OData, Graph-QL. They don't contain business logic but only translate HTTP requests to domain interactions or can use application services to delegate the operation. This layer generally includes Authorization, Caching, Audit Logging, Object Mapping, Exception Handling, Session, etc.
- **APPLICATION LAYER**  
The application layer mainly includes Application Services that use domain layer and domain objects (Domain Services, Entities) to perform requested application functionalities. It uses Data Transfer Objects to get data from and return data to the presentation or distributed service layer. It can also deal with Authorization, Caching, Audit Logging, Object Mapping, the Session, etc.
- **DOMAIN LAYER**  
This is the main layer that implements our domain logic. It includes Entities, Value Objects, and Domain Services to perform business/domain logic. It can also include Specifications and trigger Domain Events. It defines Repository Interfaces to read and persist entities from the data source (generally a DBMS).
- **INFRASTRUCTURE LAYER**  
The infrastructure layer makes other layers work: It implements the repository interfaces (using Entity Framework Core for example) to work with a real database. This is not a strict layer below all layers but supports other layers by implementing the abstract concepts of them.

## System sustainability

Development of Blavatnik Archive software applications started about eleven years ago, and over the decade it has grown to a robust and stable enterprise system consisting of various integrated components as depicted earlier in the “High-level system overview” diagram. Software sustainment is simply the ongoing processes, procedures, and personnel that facilitate continuous improvements of the software applications in response to changing business needs and environment and, as such, the BAF system is constantly being maintained, upgraded, and enhanced. System enhancements include new information and features, improved user-experience, operations, security, and technology refresh (to take advantage of new technology).

At the end of each year, a budget is prepared for the next year’s maintenance and further development of the system according to BAF’s vision for its digital archive and dissemination of information to a larger audience. AREA 17 has been the contractor of choice to assist the BAF team in ongoing system enhancements and user experience. IT Comrade has been the contractor for software development services since the onset of BAF’s digital project, and they possess the necessary knowledge - both technical and domain knowledge - to further enrich and maintain our system. The BAF project team has been onboard since the beginning of the project and has in-depth knowledge and experience to ensure the project’s success.

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

ORGANIZATIONAL DUNS: (b) (4)

Enter name of Organization: Blavatnik Archive Foundation

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 03/01/2022 End Date: 09/01/2022

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Mrs.	Julie		Reines Chervinsky						0.00	0.00	0.00

Project Role: PD/PI

Ass. Prof.	Polina		Barskova						0.00	0.00	0.00
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Project Role: Lead Scholar

Mr.	Aaron		Kreiwirth						0.00	0.00	0.00
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Project Role: Creative Director, Grant Administrator

Prof.	Martin		Kreiwirth						(b) (6)	0.00	(b) (6)
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Project Role: Fellowship and Academic Outreach Consultant

Ms.	Olga		Greco						0.00	0.00	0.00
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Project Role: Editor

Additional Senior Key Persons:

Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person (b) (6)

## B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text" value="5"/>	Post Doctoral Associates	<input type="text" value="6.00"/>	<input type="text" value="3.00"/>	<input type="text" value="3.00"/>	<input type="text" value="(b) (6)"/>	<input type="text" value="0.00"/>	<input type="text" value="(b) (6)"/>	
<input type="text" value="5"/>	Graduate Students	<input type="text" value="6.00"/>	<input type="text" value="3.00"/>	<input type="text" value="3.00"/>	<input type="text" value="(b) (6)"/>	<input type="text" value="0.00"/>	<input type="text" value="(b) (6)"/>	
<input type="text" value="3"/>	Undergraduate Students	<input type="text" value="2.00"/>	<input type="text" value="2.00"/>	<input type="text"/>	<input type="text" value="(b) (6)"/>	<input type="text" value="0.00"/>	<input type="text" value="(b) (6)"/>	
<input type="text" value="1"/>	Secretarial/Clerical	<input type="text" value="2.00"/>	<input type="text"/>	<input type="text"/>	<input type="text" value="(b) (6)"/>	<input type="text" value="0.00"/>	<input type="text" value="(b) (6)"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text" value="14"/>	<b>Total Number Other Personnel</b>						<b>Total Other Personnel</b>	<input type="text" value="(b) (6)"/>
							<b>Total Salary, Wages and Fringe Benefits (A+B)</b>	<input type="text" value="27,000.00"/>

## C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text" value="None"/>	<input type="text" value="0.00"/>

Additional Equipment:

Total funds requested for all equipment listed in the attached file

Total Equipment

## D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	<input type="text" value="0.00"/>
2. Foreign Travel Costs	<input type="text" value="0.00"/>
<b>Total Travel Cost</b>	<input type="text" value="0.00"/>

## E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text" value="0.00"/>
2. Stipends	<input type="text" value="0.00"/>
3. Travel	<input type="text" value="0.00"/>
4. Subsistence	<input type="text" value="0.00"/>
5. Other <input type="text" value="None"/>	<input type="text" value="0.00"/>
<input type="text" value="0"/> Number of Participants/Trainees	<b>Total Participant/Trainee Support Costs</b>
	<input type="text" value="0.00"/>



**F. Other Direct Costs**

		Funds Requested (\$)
1.	Materials and Supplies	0.00
2.	Publication Costs	0.00
3.	Consultant Services	
4.	ADP/Computer Services	73,000.00
5.	Subawards/Consortium/Contractual Costs	0.00
6.	Equipment or Facility Rental/User Fees	0.00
7.	Alterations and Renovations	0.00
8.	Academic Conferences	0.00
9.	Social Media Promotion	0.00
10.	Paid User Testing	0.00
<b>Total Other Direct Costs</b>		<b>73,000.00</b>

**G. Direct Costs**

		Funds Requested (\$)
<b>Total Direct Costs (A thru F)</b>		<b>100,000.00</b>

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
None - will negotiate			0.00
<b>Total Indirect Costs</b>			<b>0.00</b>

**Cognizant Federal Agency**  
 (Agency Name, POC Name, and  
 POC Phone Number)

**I. Total Direct and Indirect Costs**

		Funds Requested (\$)
<b>Total Direct and Indirect Institutional Costs (G + H)</b>		<b>100,000.00</b>

**J. Fee**

Funds Requested (\$)
0.00

**K. Total Costs and Fee**

		Funds Requested (\$)
<b>Total Costs and Fee (I + J)</b>		<b>100,000.00</b>

**L. Budget Justification**

(Only attach one file.)

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		3,000.00
<b>Section B, Other Personnel</b>		24,000.00
Total Number Other Personnel	14	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		27,000.00
<b>Section C, Equipment</b>		0.00
<b>Section D, Travel</b>		0.00
1. Domestic	0.00	
2. Foreign	0.00	
<b>Section E, Participant/Trainee Support Costs</b>		0.00
1. Tuition/Fees/Health Insurance	0.00	
2. Stipends	0.00	
3. Travel	0.00	
4. Subsistence	0.00	
5. Other	0.00	
6. Number of Participants/Trainees	0	
<b>Section F, Other Direct Costs</b>		73,000.00
1. Materials and Supplies	0.00	
2. Publication Costs	0.00	
3. Consultant Services		
4. ADP/Computer Services	73,000.00	
5. Subawards/Consortium/Contractual Costs	0.00	
6. Equipment or Facility Rental/User Fees	0.00	
7. Alterations and Renovations	0.00	
8. Other 1	0.00	
9. Other 2	0.00	
10. Other 3	0.00	
<b>Section G, Direct Costs (A thru F)</b>		100,000.00
<b>Section H, Indirect Costs</b>		0.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>		100,000.00
<b>Section J, Fee</b>		0.00
<b>Section K, Total Costs and Fee (I + J)</b>		100,000.00

## BUDGET JUSTIFICATION

### 1. Section A – Senior/Key Personnel

*Postcards from the Siege* is a major initiative that the Blavatnik Archive Foundation (BAF) has been developing since 2019. The initiative is built into BAF's five-year institutional plan. Hence, the BAF's Director, Julie Reines Chervinsky, and Creative Director, Aaron Kreiswirth, will voluntarily dedicate 30% of their work hours throughout 2022 toward the project, and do not seek additional compensation beyond their BAF salaries.

Professor Polina Barskova, a leading expert on the Siege of Leningrad, will serve as the Lead Scholar on the project, and will volunteer 10% of her work hours toward it.

Professor Martin Kreiswirth will serve in an advisory role, which he has held at BAF for many years. For this project in particular, Professor Kreiswirth will help develop strategies for engaging a wide array of audiences interested in the diverse humanities disciplines that this project touches upon.

Olga Greco serves as BAF's editor, and her salary reflects her role in editing over 45 scholarly analyses and narratives. Her rate is (b) (6) per narrative. For the proposed project, her role will include supplying and editing postcard caption and correspondence translations; reviewing and editing scholarly analyses and other secondary narratives; performing basic fact-checking; and adapting materials. Her contribution will ensure the web-based immersive storytelling will be accurate and cohesive. Olga's contribution to the project is valued at (b) (6) and will be covered by successful grant funds from David Berg Foundation and Genesis Philanthropy Group, as per Section K of the Narrative.

### 2. Section B – Other Personnel

BAF estimates that at least forty-five 750-word articles will be developed for *Postcards from the Siege* by various experts in different humanities fields. BAF will engage Professor Norris and Dr. Rosenfeld, among others listed in section G, as Senior Contributors. Each article by each of the five Senior Contributors will be compensated at (b) (6) per article. In an effort to engage young scholars and provide a variety of perspectives, BAF will also engage Junior Contributors/ Graduate Students per recommendations of the Humanities Advisors listed in section G. Junior Material Contributors will be compensated at (b) (6) per article. The deep-dive exploration nature of the *Postcards from the Siege* project will require research assistance to the Material Contributors, and BAF will contract three research assistants to aid them for two months at a project rate of (b) (6) per person per month. Lastly, recognizing that many relevant materials may have not yet been digitized in Russia, BAF will contract an archival research assistant in St. Petersburg (formerly Leningrad) to retrieve and share relevant archival materials at a project rate of (b) (6) per month for two months.

### 3. Section D – Travel

The BAF requests \$0 from the NEH for Travel expenses. Nevertheless, BAF will support Travel costs by applying for funding the Samuel H. Kress Foundation, the Polonsky Foundation, and the Gladys Krieble Delmas Foundation, as per Section K of the Narrative.

At the commencement of the project, BAF will host a two-day workshop for the Humanities Advisors listed in section G of the grant application. The in-person workshop will enable Key Personnel and Advisors to determine the subject of each of the 45 articles and provide an open referendum to select Junior Material Contributors and Research Assistants. Having hosted such workshops in the past, we estimate travel to NYC, hotel stays, and meals for seven people to cost \$7,000. At the outset of the grant period, BAF will conduct a second workshop, virtually, with project advisors and senior contributors with a focus on the student audience group, to evaluate the potential theme connections educators can make with their students. Full breakdown of costs for the in-person workshop in New York City:

<b>NYC Humanities Advisors and Project Team Workshop</b>		
<i>Transportation Local (NY-NJ-MA)</i>	Participant	Cost in \$USD
	Alla Rosenfeld	\$100
	Polina Barskova	\$0
	Michael Glickman	\$0
	Julie Reines Chervinsky	\$0
	Aaron Kreiswirth	\$0
	Olga Greco	\$0
<i>Transportation Remote (requires airfare)</i>		
	Anna Nisnevich	\$400
	Stephen Norris	\$500
	Richard Bidlack	\$400
	Amber N. Nickell	\$400
	Alison Rowley	\$500
	Martin Kreiswirth	\$500
	<b>TRANSPORTATION TOTAL</b>	<b>\$2,700</b>
<i>Hotel in NYC – 2 nights (\$300/per person/ per night including tax)</i>		
	Anna Nisnevich	\$600
	Stephen Norris	\$600
	Richard Bidlack	\$600
	Amber N. Nickell	\$600
	Alison Rowley	\$600

	Martin Kreiswirth	\$600
	Polina Barskova	\$600
	Michael Glickman	\$0
	Julie Reines Chervinsky	\$0
	Aaron Kreiswirth	\$0
	Olga Greco	\$0
<b>HOTEL TOTAL</b>		<b>\$4,200</b>
<b>VENUE</b>		
	BAF Conference Room	<b>\$0</b>
<b>MEALS – 1.5 days</b>		
<i>Coffee and Pastries</i>	\$50 /day	\$100
<i>Sandwich Tray</i>	\$125 / day	\$250
<i>Dinner Outing</i>	8 Humanities Advisors and 3 BA Staff: \$70/per person	\$770
<b>MEALS TOTAL</b>		<b>\$1,120</b>
	<b>WORKSHOP TOTAL:</b>	<b>\$7,000</b>

4. Section F – Other Direct Costs

**Materials/Supplies.** The BAF requests \$0 from the NEH. Nevertheless, BAF will acquire supplementary archival images and footage, expected total cost of \$10,950, through the generous support of the Blavatnik Family Foundation, which contribute \$20,000 towards the project for costs not covered by the NEH grant, as per Section K of the Narrative.

Supplementary materials, including historical photographs, documents, audio recordings, and video footage will be sourced from other archives, including, the Russian State Documentary Film and Photo Archive at Krasnogorsk (RGAKFD) and the Central State Archive of Documentary Films, Photographs, and Sound Recordings of St. Petersburg (TsGAKFFD SPb). We estimate the need for acquiring 75 images at a cost of \$75 USD per image (total expected cost: \$3,750), and approximately four minutes of footage at a cost of \$30 per second (total expected cost: \$7,200).

**Consultant. AREA 17**

The BAF requests \$32,000 of the projected \$40,000 Area17 Consultant fees. The remaining \$8,000 will be covered by successful grant funds from David Berg Foundation and Genesis Philanthropy Group, as per Section K of the Narrative.

BAF will work with the brand and digital product agency AREA 17. After working as consultants with the Archive for the past two years, AREA 17 will apply their expertise as immersive visual storytellers to plan, design, and validate a prototype with the goal of elevating the public audience’s digital experience. To this end, AREA 17’s engagement will be focused on the

following three workstreams, with an expected timeline of 3-5 weeks and an associated budget of \$40,000:

- **UX and design audit (1 week, \$10,000):** With deep knowledge of the core brand system and experience with immersive storytelling, AREA 17 will perform an audit of the existing pages, structures, and interdependencies.
- **UX and design explorations for immersive storytelling experience (3.5 weeks, \$25,000):** Using parallax and other dynamic technical effects, AREA 17 will develop a prototype of an appropriate fidelity to validate our assumptions of an optimal user experience based on the UX and design audit.
- **Define user testing plan to validate experience and engagement (3 days, \$5,000):** To ensure optimal engagement from the public audience, AREA 17 will define a methodology to qualitatively and quantitatively assess interest and engagement. This user testing may take the form of a survey, questionnaire, interviews, and/or interaction with a dynamic prototype.

### Consultant. IT Comrade

The BAF requests \$41,000 of the projected \$49,920 IT Comrade Consultant fees. The remaining \$8,920 through the generous support of the Blavatnik Family Foundation, which contribute \$20,000 towards the project for costs not covered by the NEH grant, as per Section K of the Narrative.

BAF has worked on system development with contracted developer IT Comrade since 2012. IT Comrade is an ideal partner to continue the development of the BAF’s content management system, specifically data storage manipulation and retrieval procedures, as well as development of controls to create and manage website pages and content. IT Comrade will also implement elastic search technology and API service for the project website and its main components (Postcards, Themes, Artists, History, and Gallery). Lastly, design work, testing and refinements, and administrative tasks will be addressed throughout the entirety of the project.

A breakdown of costs:

<b>NEH DIGITAL: Postcards from the Siege (Blavatnik Archive)</b>				
		<b>Hours</b>	<b>Days</b>	<b>Weeks</b>
1	Requirements analysis & system design	32	4	1
2	Database development (data storage, manipulation, and retrieval procedures)	40	5	1
3	CMS development (controls to create and manage website pages/content)	176	22	4
4	API service as data layer between the database and consumer applications	32	4	1
5	Elastic search implementation	16	2	0

6	Project-specific website (main site components: Postcards, Themes, Artists, History, and Gallery)	224	28	6
6.a	Project home page: scrolling parallax page with multiple sections	40	5	1
6.b	Multimedia, parallax formats for narrative-driven stories	40	5	1
6.c	Interpretive, "deep-dive" format, based on annotation technology	40	5	1
6.d	Themes - multimedia essays	32	4	1
6.e	Artists - multimedia stories about the individual artists and their work	24	3	1
6.f	History - multimedia essays providing relevant historical and cultural context	24	3	1
6.g	Gallery - Sortable postcard images with full-screen overlay viewing	24	3	1
14	Testing, refinements, and system deployments	48	6	1
15	Admin (e.g., meetings, project management, email communication, etc.)	56	7	1
	<b>ESTIMATE TOTAL:</b>	<b>624</b>	<b>106</b>	<b>16</b>
	<b>ESTIMATE TOTAL COST:</b>	<b>\$49,920</b>		

### Other. Conferences

The BAF requests \$0 of the projected \$1,350 total expected Conference fees from NEH. Attending these Conferences is part of the organizations yearly budget, and is included in the 2022 BAF Plan and Budget.

Membership and registration fees associated with four domestic academic conferences: Association for Slavic, East European, and Eurasian Studies (ASEEES); American Association of Teachers of Slavic and East European Languages (AATSEEL); Museum Computer Network (MCN); and American Library Association (ALA). As most conferences transitioned to a hybrid virtual-and-in-person format, one member of the Key Personnel category and one member from the Humanities Advisors category will jointly present remotely, without incurring travel costs.

### Other. User Research

The BAF requests \$0 of the projected \$1,500 total expected User Experience review expenses from NEH. Performing user research is part of the organizations yearly plan budget, and associated expenses are included in the 2022 BAF Plan and Budget.

BAF will engage a user experience consultant to conduct user experience review sessions on a volunteer and gift card incentive basis.