"LEGACY" GALLERY IN POLIN
CULTURAL HERITAGE OF POLISH JEWS

IS IT APPROPRIATE TO LIKE A POST ABOUT AUSCHWITZ?

'HOLOCAUST IN ROMANIA' DIGITAL PLATFORM

THE WIENER HOLOCAUST LIBRARY LAUNCHES 'TESTIFYING TO THE TRUTH'

EVERY NAME COUNTS. A PROJECT OF AROLSEN ARCHIVES.
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We invite all of you to work closely with us. We would be grateful to receive information about events, projects, publications, exhibitions, conferences or research that we should share with our readers. We also accept proposals for articles.

Please do share information about this magazine with others, particularly via social media.

Paweł Sawicki, Editor-in-Chief

Our e-mail: memoria@auschwitz.org

All editions: memoria.auschwitz.org
THE WIENER HOLOCAUST LIBRARY LAUNCHES TESTIFYING TO THE TRUTH SHARING EYEWITNESS ACCOUNTS FROM THE HOLOCAUST

To mark Holocaust Memorial Day 2021, The Wiener Holocaust Library have launched their new digital resource, Testifying to the Truth. This database shares eyewitness accounts from the Holocaust, many of which have never been available to the public online before and have been translated into English for the first time by a team of the Library’s volunteers.

Between 1954 and 1960, Dr Eva Reichmann, the Library’s Deputy Director and Head of Research, led an international search for witnesses to and documentary evidence of the Holocaust, which led to the creation of this collection of unparalleled depth. These documents provide us with first-hand information from the men, women and children who survived the Holocaust. They are invaluable as an educational resource to teach younger generations and as evidence to continue the fight against Holocaust distortion and denial. The Library is delighted that all 1,300 testimonies will be freely at the service of the public.

There are also several testimonies from those who participated in resistance activities against the Nazis and their collaborators and those who managed to escape from the death camps.

An example of one of the hundreds of testimonies now available to read is that of Gertrude Deak, a Jewish woman from Hungary. In 1958, Gertrude Deak spoke with one of the Library’s researchers and she gave an unflinching account of all that she lived through. In stark detail she describes her experiences of Nazi antisemitism, her imprisonment in numerous concentration camps, including Auschwitz-Birkenau, surviving a death march and her recollections of being liberated.

Topics covered by the eyewitness accounts range from descriptions of the experience of living through Nazi ghettos, concentration and death camps to the stories of those who hid from the Nazis, either in plain sight using false identities, or in attics and cellars. The authors were Jewish, Roma and Sinti survivors as well as those who witnessed Nazi persecution.
Title of Document: A Woman Survives Auschwitz and the Death March

Time Covered: 1944-45

Number of Pages: 22

Language: English

Author or Source: Gertrud Deak, London

Received from: dtto

on: March 1958

Form and Contents: Mrs. Deak, whose father was a Jewish doctor, grew up in the Hungarian provincial town of Szombathely, where antisemitism was traditional. Anti-Jewish measures were introduced already before the German Occupation in March 1944, but then conditions deteriorated. In May the Jewish population of Szombathely was moved into a ghetto; in June they were rounded up for deportation. Mrs. Deak was sent to Auschwitz, where she got separated from her parents, whom she never saw again. She was taken to Camp B Birkenau-Zigeunerlager. She gives a very detailed description of the conditions in the camp. Particularly bad were the roll calls, during which they had to stand for four hours from four a.m. onwards while it was still extremely cold. For showers they were taken to Auschwitz proper, which was 5 km. away. At the end of August they were taken to a camp near Kassel, Hessisch-Lichtenau, where conditions were much better in the beginning but soon deteriorated, with food becoming more and more scarce. One group of girls had to work in a sulphur factory: many of them died after terrible pains from sulphur poisoning. Mrs. D. had to work in a munitions factory together with French voluntary workers and Ukrainian and German female prisoners. Some organised a sabotage group, which succeeded in rendering some of the shells harmless. Once she was included in a group of 200 workers selected for the gas chambers, but since on counting they were found to comprise 201 she — since she looked healthy — was taken out of the group.
#EVERYNAMECOUNTS

Together with volunteers from all over the world, the Arolsen Archives are building the largest digital memorial to the victims of Nazism.

Anyone can take part and digitize names and biographical data. The aim is to create the most comprehensive online archive on Nazi persecutees. The documents come from German Nazi concentration camps and provide insights into how and why people were persecuted. The crowdsourcing projects was relaunched on January 27, International Holocaust Remembrance Day.

The #everynamecounts initiative offers a new and very direct way of actively engaging with the past – not only to remember the victims of Nazi persecution, but also to promote respect, diversity and solidarity. Future generations should be able to remember the names and identities of these victims. But the initiative is important to today’s society as well – because by looking back, we can see where discrimination, racism and antisemitism lead.

**Get involved and take an active stand**

No specialist knowledge is needed in order to take part. You can spend as much time on it as you like. All you need to participate in #everynamecounts is a computer with an internet connection. Thousands of volunteers are already helping out. They are guided through the archival documents on a crowdsourcing website which includes a practical help function.

They also show that the motives for persecution which existed during the Nazi period are still in existence today. “Every piece of information that is newly digitized is an expression of solidarity with the victims,” emphasizes Floriane Azoulay, Director of the Arolsen Archives. “Everyone who participates is sending out a signal in support of respect, diversity, and democracy.” German Minister of State for Culture and the Media Monika Grütters is patron of #everynamecounts; institutions including UNESCO, the Auschwitz-Birkenau State Museum, Anne Frank House in Amsterdam, and the UN are partners.

An evocative multi-media installation brought #everynamecounts into the public eye. The global artist collective Urbanscreen created the installation using documents from the Arolsen Archives. The facade of the French Embassy in Berlin was turned into a huge screen to commemorate the victims of Nazi persecution. The projection was on show from January 21 to 27.

**International cooperation with a growing number of volunteers**

The Arolsen Archives launched #everynamecounts as a pilot project in 2020. To reach even more people worldwide, three languages have now been added: In addition to English and German, the project is now also available in Spanish, Polish, and French. Another new feature is a digital guide that makes it easier to get started with #everynamecounts and is also suitable for use in the context of school projects.
Around 500,000 documents containing personal data
The Arolsen Archives are making around 500,000 documents from various German concentration camps available for the crowdsourcing project. They are part of UNESCO’s Memory of the World. They include a large number of prisoner registration cards and registration forms containing important data and biographical information such as prisoners’ places of birth. The documents can also contain the names of prisoners’ relatives; sometimes this is the last remaining trace of them before they were murdered; places of extermination such as Auschwitz-Birkenau or Majdanek are listed as the "places of residence" of prisoners’ parents or siblings.

This link takes you to the crowdsourcing platform: aroa.to/joinin

Further links
For more information about #everynamecounts and the Arolsen Archives, go to https://arolsen-archives.org/en/ or use the links below:

This link takes you to the project page: aroa.to/everyname
IS IT APPROPRIATE TO LIKE A POST ABOUT AUSCHWITZ?

The Holocaust and social media is a cluster that never portends anything good. Well, unless we look at how the Auschwitz-Birkenau Museum manages its Twitter and Facebook profiles. They have become one of the most important channels for combating disinformation and preserving the memory of World War II victims.

“Camp Auschwitz” - a sweatshirt with such an inscription was paraded by one of the participants of the recent attack on the Capitol. Journalists were quick to elicit information on who the long-haired assailant was: according to CNN’s sources, he was a certain Robert Keith Packer from Virginia. On the other hand, the Auschwitz-Birkenau Museum staff tried to find out where Packer could have purchased the clothes, which he probably thought were funny.

On 11 January, an appeal was made on the Twitter account of the Auschwitz-Birkenau Memorial and Museum to the administration of Etsy, the huge online shop where users sell their goods: “It is a painful sight for the Survivors and disrespectful to the memory of all the victims of Auschwitz”. It concerned clothes with the inscription “Camp Auschwitz” and graphics with a skull and two intersecting bones, which could be bought for more than 80 PLN.

The reaction was immediate. After two hours, the clothes were no longer on offer, and the Etsy administration replied, thanking us for bringing it to their attention.

Unfortunately, such interventions are still an everyday occurrence for the social media staff of the Auschwitz Museum. However, it also proves how smart use of social media makes it possible to act effectively even on such complex subjects without evoking emotion.

If Instagram had existed in 1944
Eva Heyman was 13 when she was sent to Auschwitz after Nazi Germany attacked Hungary in 1944. She had been writing a diary since February 1944. She passed away eight months later. The girl’s memories have survived thanks to her mother, who survived the Holocaust.

In May 2019, the profile Eva.Stories appeared on Instagram. It was intended to present her story to young people who rely on social media for information about the world. The juxtaposition of contemporary realities with those of the war was truly heart-rending.

The account was narrated by the actress playing Eva, who told observers about her life - initially a pretty carefree, average teenage life. The mood of her Insta Stories increasingly changed as the German invasion drew nearer. Though set in the past, her stories were accompanied by emoticons and the contemporary language of the Internet. Eva used hashtags such as #lifeduringwar, and with time began tagging her location with “GHETTO”. The creators wanted to answer the question: what if the girl had Instagram at the time of the Shoah?

- If we want to bring the memory of the Holocaust to the younger generation, we have to take it to where they are. And they are on Instagram - explained Mati Kochavi, one of the creators of the project.

The campaign was promoted in Israel, among others, through large-format advertising. It sparked a discussion there about how and whether it is even appropriate to talk about the Holocaust on social media. To date, the profile has amassed 1.2 million followers.
Individual stories tell the most
Judith van Dam-Blok was born on 24 January 1901 in Amsterdam. The surviving photograph shows her beautiful, large eyes and full lips. A bright tippet rests on her shoulder, and an elegant necklace complements her entire look. Judith died at the age of 41. On 11 October 1942, she arrived at Auschwitz in a transport of 1,703 Jews deported from Westerbork. Her siblings also died in the camp: Dora, Sara, Lena and Rachel. Her sister Marianna, brother Abraham and their mother Johanna were murdered in the Sobibor death camp.

Their memory could have vanished. They could have become of anonymous victims. However, the Auschwitz-Birkenau State Museum, which is the Auschwitz Museum’s full name, is fighting to prevent this from happening by restoring the victims’ faces. For over a year, it has been systematically telling the stories of the prisoners of the German Nazi camp born on a given day. The camp, where more than 1.1 million people were annihilated from 1940 until its liberation in January 1945. Consequently, the site and symbol became an example of how to tell a dramatic story on social media to avoid infantilisation, the evocation of violence and pay due respect to the victims’ memory.

And it is, after all, imperative. In the text “How to talk about the Holocaust? Holocaust as a personal experience of Polish Jews”, published in 2017 in Wiadomosci Historyczne, Kinga Czechowska from the Nicolaus Copernicus University in Toruń writes: - What one academic study cannot accommodate, we often find in one surviving testimony. The aim of our efforts in writing about the Holocaust is to understand that single memory, the experience of one individual.

The administrators of the Auschwitz Museum's social profiles share a similar assumption.
The first question we asked ourselves when we set up our Facebook account was, do social media users see a place for us there? We had some concern that with the story of Auschwitz and the seriousness of the subject, we were stepping in between very different content: a music video, a funny picture, and birthday wishes from friends. Nevertheless, we felt that it was a space where we should be present. This is because we have noticed that people write about Auschwitz there and search for information, which may lead them to sites set up by deniers. Consequently, we decided it was appropriate to be there as an official institution—says Paweł Sawicki of the Auschwitz Museum Press Office.

Sawicki has been with the institution since 2007. He previously lived in Warsaw and worked for Polish Radio. In addition to being a press officer, he is also one of the guides at the Museum. For several years he created a series of documentaries, “Auschwitz - between crime and sanctity” in Polish Radio II, presenting audio accounts of former Auschwitz prisoners. Since childhood, Sawicki had visited Oświęcim, where some of his family lived. His first encounter with the Auschwitz Museum was at the age of 10, and his interest in the history of the camp followed several years later. Today, through his activities, among others, the museum’s social media have become so popular.

Every day, we post 12 names on Twitter, which are also supposed to show the multidimensionality and complexity of the Auschwitz tragedy, present the different groups of victims, various fates, explain the nuances of the camp’s functioning. So, in addition to its commemorative dimension, it also has an educational one. Typically, apart from a name and a photograph, we know nothing more, but occasionally it is possible to publish the broader story of an individual. They are such touching snippets of history that one can relate to very easily. It helps one face the enormity of what happened in Auschwitz— says Sawicki. The photos uploaded to the profile come from subsequent databases, for which there is increasing access.

The light side of the force
The museum has two Twitter accounts: Polish and English language versions. The polish account has over 10,000 followers. The latter is a phenomenon, having amassed over a million followers. It also attracted Mark Hamill, aka Luke Skywalker of “Star Wars”. Hamill is active on Twitter, amusing, tweets often and has a

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Is it easy to follow @AuschwitzMuseum? No. In fact, it’s one of the most heartbreaking, harrowing accounts on #Twitter. It’s also one of the most important, as a reminder of one of the darkest periods in human history that we must #NEVERForget. Please follow them.
substantial group of followers. Last year he wrote: - Is it easy to follow the @AuschwitzMuseum account? No. It is, indeed, one of the most painful and harrowing accounts on Twitter. It is also a reminder of one of the darkest periods in human history that we must #NEVERForget.

His support and outreach helped to achieve another threshold in the number of followers. For the 75th anniversary of the camp’s liberation, which falls on 27 January 2020, the museum has decided to reach 750,000 followers on its Twitter account. With the commitment of people from all over the world - including the Hamill mentioned above - the number surpassed one million just two days before the anniversary commemoration. However, it’s not the race for fans that’s the issue; it’s the coverage that helps when there are misrepresentations, fake news or plain Auschwitz lies. Sawicki cannot imagine that the Memorial would not speak up in such situations.

For instance, when Kurt Schlichter, a right-wing columnist for the Townhall news service, claimed that anyone who supported Barack Obama and John Kerry would “make a great aide at Auschwitz”. The museum responded: “The tragedy of the Auschwitz prisoners and their complicated moral dilemmas, which we cannot understand today, should not be instrumentalised”.

- We use Twitter for fact-checking; we also correct journalists. I have adopted the principle that we can pass on an article if it does not contain factual errors. Occasionally, Internet users also bring to our attention errors in the media that they have noticed. The force of this community is immense. For instance, there was a time when we were able to remove Nazi literature from Amazon thanks to this force - says Sawicki.

**Generation clash**
The Auschwitz Museum’s social media profiles are an extension of the institution itself. What is unacceptable at the Memorial cannot happen on the museum’s Facebook, Instagram, or Twitter accounts.
- If someone propagates antisemitic content, denial, we have no room for manoeuvre; such users are blocked, just as at the Memorial Site. However, it should be pointed out that with over 2 million visitors a year, the scale of problematic behaviour among visitors is considerably low. The same is true in social media. Occasionally, there are interventions on our part, but these are still rather incidents - Sawicki adds.

He also mentions that other users often alert them to inappropriate comments. It shows what a responsible and loyal community the profiles of the institutions have gathered around them.

Sometimes, social media platforms fall into their own traps. This was the case a year ago with the TikTok trend for making videos with users impersonating victims of Auschwitz-Birkenau camp speaking from the afterlife. Young people pretending to be victims of the camp used filters in their videos to give their faces signs of fatigue, bruises or heavy rings around the eyes. In the videos, users talked about what happened to them in the camp. The recordings were often accompanied by contemporary pop hits such as “Locked Out of Heaven” by Bruno Mars and “Heathens” by Twenty One Pilots. Victims speaking from the heavens could be found following the hashtag #holocaustchallenge. - The trend of ‘victims’ in TikTok could be hurtful and offensive. Some films are dangerously close to or have already crossed the line of trivialising history. However, we should discuss this topic in such a way as not to embarrass or attack young people whose motivations seem to vary greatly. It is an educational challenge - the museum explained on Twitter.

- The world on social media - and arguably beyond - tends towards polarity; something is either black or white. Nuances are disappearing. In the case of TikTok, for example, it is more complicated. It is vital to look broader and deeper than just very easy emotional indignation. The motivations of those who have decided to publish such videos may vary significantly. There will be examples of people who meant well and used communication language familiar to them. And, there are those who just wanted to be part of a trend, to achieve fame. It is very difficult to separate them - Sawicki points out.

Exploring history
The Auschwitz Museum’s social profiles are not only unpleasant moments when you have to deal with someone’s ignorance, a hurtful message or fake news. It also includes good stories, which are in abundance. Paweł Sawicki says that every account of a person who has learned something new through the museum is invariably gratifying. The same goes for the commitment of the followers, who add to the museum’s posts: they write about their family members, add new information, and sometimes also give impetus to new investigations.

Such was the case when the museum published Jiří Popper’s photograph last summer. The Czech-born Jew was 20 years old when he died in Auschwitz-Birkenau. A Twitter user noticed a pin on the young man’s jacket lapel and recognised the logo of the Spanish football club Real Sociedad. Sawicki concedes that for someone who is not a fan of the club, recognising the small stamp in the black and white photo was practically impossible. An Internet investigation was launched, which involved Spanish journalists and the club itself. As it was later confirmed in the 1920s, the team from San Sebastian played against the Deutcher Fußball-Club founded in Prague by German Jews.

- Such things would not be possible without social media and the swiftness of the people involved. Moreover, Auschwitz survivors and their relatives are still present on the Internet. Engaging in dialogue with such people - not just via Twitter - is always a very moving experience - Sawicki adds.

The Museum’s importance and its recognition by the international community is demonstrated by the Europa Nostra European Heritage Award for the exhibition “Auschwitz. Not long ago. Not so far away”: a joint project of the Spanish company Musalia (from San Sebastian, incidentally) and the Auschwitz Museum. It was awarded in November last year.
Museums in the wake of a pandemic
The year 2020 was particularly challenging for the institution. It was closed for 161 days to visitors, whose presence is particularly important in such a place: a space that is not only a museum but also a genuine testimony to one of the greatest atrocities in human history. Had it not been for the pandemic, the museum would probably have registered another visitor attendance record. The number has so far increased year on year. In 2019, it was over 2 million. In 2020, only 500,000 people visited the museum. The drop in attendance has obviously taken its toll on budgetary issues. And also because all communication and education activities had to be moved online.

Naturally, other institutions, such as the Warsaw Rising Museum, also faced similar problems. Contact with lost audiences was maintained through various initiatives: online tours of the memorial, Warsaw, or the promotion of books and guidebooks that may be purchased in the museum’s online shop.

- When the institutions were closed on a Thursday in March, on Friday, we already had the first streams with our guides,” says Jan Ołdakowski, director of the Warsaw Rising Museum. The museologist is also one of the authors of the concept and programme of the museum’s activities.

- We figured that since our guides and educators are good at face-to-face contact, we could try to transfer that to the Internet. We consciously created a sort of raw medium, which was the transmission of a visit to the museum, often recorded with hand-held devices. The guide would say: “come on, let’s now take a look at that place”. It was as if the participants were standing next to him. Some streams had 200,000 views each - adds Ołdakowski.

- Museums are no longer just exhibitions. They also speak out on issues that intrigue people. Modern museums relate to the present; they talk about current issues such as patriotism, freedom or tolerance. We have adopted the principle that we primarily refer to the
insurgents themselves, our heroes, and to them, we give our voice. At the same time, we try to encourage civic attitudes. In our museum, we mainly show the past and try to build a relationship with it to the present. So that it also influences the present or future - says, Oldakowski.

Hearts for Auschwitz
Although institutions dealing with challenging chapters in human history are now firmly established on social media, we sometimes still feel the clash between these two worlds: modern, simplified and swift online communication and complex, painful history. The challenge is to tell the story of an Auschwitz survivor or insurgent in 280 characters because that’s all we can fit into a Twitter post.

Marta Szadowiak, founder of the PR Project agency, working, among others, with cultural institutions, sees an essential educational mission in introducing difficult content to social media. In her opinion, it does not necessarily involve trivialising the subject but is rather spreading it through the mass media, adapting the language to the user.

- On Facebook or Instagram, under a post about the Holocaust, you can still give a heart or click “wow”, which is in stark contrast to the subject. For example, ”X people died in X year. Reaction I like this: Me and 3,459 people”. I suppose this is what raises most doubts among observers. But in essence, Facebook and Instagram are not built to fit only entertaining content, with overtones of light, easy and fun. The behaviour and reactions - the key word - of users make us see these platforms in this way. A serious subject may become trivialised after a thousand people click “haha” on FB. Apparently, recipients could hold back and not give hearts to Holocaust-related posts on Instagram, but then the profile’s visibility will suffer, explains the PR expert.

To ensure that the hearts do not have a questionable overtone, it is better to inform about the museum’s activities, not just the Holocaust as such. About new exhibitions, events, tours - Szadowiak explains. It would be safer without the trivialising overtones of hearts. The same hearts that Instagrammers use every day to make billions of posts about
use every day to make billions of posts about picture-perfect lives, perfect figures, shaped pastries and cute dogs.

The issue of deciphering the intentions of the person sitting on the other side of the fibre optic cable, creating a post or comment according to intentions known only to themselves, is an extremely complicated matter. Therefore, those communicating online on behalf of the museum must exercise particular caution and act proportionately. Sometimes, as Pawel Sawicki tells us, there is a temptation to respond to each person. Or wade into every discussion, yet some provoke and try to drag the museum into a brawl. The Auschwitz Museum Press Office is continuously learning how to avoid such situations. As Pawel Sawicki points out, they have a fuse in the back of their heads: the idea that they are not publishing content on their behalf but as representatives of a fundamental global institution.

Selfies in Auschwitz? It is inappropriate
Each social profile of the Auschwitz Museum has its distinct character, task and method of operation. Facebook is for slightly longer content. Twitter - abridged stories of victims. And Instagram, like Instagram – is to show photos, such as those taken by visitors to the Memorial, which, of course, have been frozen in the era of the coronavirus pandemic. The photos vary. We all remember, for example, those cute, smiling photos against the background of the camp barracks and the tracks leading to the prisoner unloading ramp or the barbed wires surrounding the camp.

- We once discussed selfies in the Museum. There have been calls for people to be banned from bringing cameras altogether. But people take pictures like this, and it’s our modern way of communicating. They are not all inappropriate by definition. Perhaps some people cannot express their emotions otherwise? It is always necessary to consider a person’s motivation and be careful about reacting too quickly. An attempt to emotionally stigmatise people in social media may trigger a wave of negative comments, which in effect may turn into a form of hounding - says Pawel Sawicki, a representative of the memorial, which is a monument to what hounding of some people against others can effectuate.
The year 2020 has made us accustomed to surprises and uncertainty. We could not have imagined that these circumstances would bring us closer to the history and experience of Polish Jews, whose fascinating fate and achievements we had planned to present in 2021, - says Marta Dziewulska, press officer of the POLIN Museum.

The central figures of the programme "Legacy" are Jewish artists, thinkers and activists from Poland who changed the face of art, science, economy or politics in the XIX and XX centuries, full of changes and uncertainty. Their achievements are important for world civilisation, Polish or Jewish. Although many of them abandoned the world of tradition or emigrated from Poland, the fact of being brought up in a world of Polish-Jewish values had some influence on their life choices.

The programme and new "Legacy" gallery are dedicated to the cultural legacy of Polish Jews. Their achievements have become today our legacy and those of successive generations. The unique biographies reflect many turbulent historical events. The choice of the figures presented - twenty-six of them in the gallery - was not easy.

- We did not think of our selection as a list of names, but as a certain constellation, a collective portrait - explains Prof. Barbara Kirshenblatt-Gimblett, Chief Curator of the POLIN Museum's permanent exhibition. We wanted to shift the focus from the 'list' to show how these people's lives and careers enrich the history of Polish Jews and how that history influenced their lives. Our goal was to engage visitors in the broader history of Polish Jews, and the characters presented were intended to inspire them to delve deeper into it.

This constellation of characters creates a collective portrait of Polish Jews, in all its diversity, seen through the lives and achievements of individuals who are both unique and representative. Their lives revolved at the crossroads of several cultures, characterised by receptiveness to the world. They include, among others: Ida Kamińska (actress, director, director of Jewish theatres), Arnold Szyfman (director and founder of the Polish Theatre, director and playwright), Artur Rubinstein (pianist), Samuel Goldwyn (Hollywood film producer), Alexander Ford (director and filmmaker), I. B. Singer (writer, one of the most prominent Yiddish writers, Nobel Prize winner in literature), Bruno Schulz (writer and illustrator), Róża Luksemburg (socialist activist), Henryk Berlewi (painter, graphic artist), Dawid Ben Gurion (Israeli politician, first Prime Minister of Israel), Leopold Kronenberg (industrialist and philanthropist, "father" of railways in the Kingdom of Poland), Helena Rubinstein (founder of a cosmetics empire), Janusz Korczak (educator, doctor), Józef Rotblat (physicist, peace movement activist, Nobel Peace Prize winner) or Ludwik Zamenhof (linguist, founder of Esperanto).

In 2021, the POLIN Museum started a new programme devoted to the heritage of Jewish artists, thinkers and activists from Poland who changed the face of art, science, economy or politics in the XIX and XX centuries, full of uncertainties and changes. The highlight of the programme was the opening of a new part of the POLIN Museum's permanent exhibition "1000 years of the history of Polish Jews" - the "Legacy" gallery.
In the year-long "Legacy" programme, viewers and listeners will also find a music festival, online meetings with the gallery heroes' descendants as part of the series "Meet the Family", films that present outstanding artists, curator tours of the exhibition, walks in the footsteps of prominent Polish Jews, workshops for children and guardians, author meetings and discussions.

We want the fate of Polish Jews to serve as proof that we can overcome limitations even in uncertain times and that it is worth pursuing goals and taking responsibility for one's own life and the lives of others. Legacy can be an encouragement and inspiration for us too. An opportunity to ask ourselves questions about our roots, goals and aspirations. - the organisers announce

More about the "Legacy" gallery: https://polin.pl/en/the-legacy-gallery
Remembrance and education play a significant role in securing future democratic societies, where solidarity, diversity, and multicultural dialogue are primary values. Enhancing access to information, free speech, and communication, digital technologies offer a proper environment for developing educational tools and initiatives that encourage remembrance.

We cannot ignore the challenges generated by the misunderstanding of one significant benefit provided by online communication: the freedom of speech. The lack of knowledge combined with stereotypes converts free speech into hate speech that often goes beyond the online environment.

Willing to fight against hate messages and discrimination, the 'Elie Wiesel' Institute invests in education and is an active promoter of Holocaust remembrance.

Thus, improving the online access to information about the Holocaust in Romania, the Institute has created the digital platform www.roholocaust.com/en, for the general public, students, teachers, and those curious to deepen their knowledge of the Holocaust in Romania.

The platform presents personal stories, testimonies of survivors, stories of Jewish communities in various regions in Romania, contextual historical information of the main stages of the Holocaust in Romania (the National Legionary State, anti-Semitic legislation, Forced Labor, deportations to Transnistria, the Pogroms in Iași and Bucharest, etc.). All these aspects offer a big picture of the Holocaust in Romania, guiding the user towards understanding this historical episode and the role of remembrance.

The information is structured both chronologically and geographically. Users can access content filtering by region (Romania, Bessarabia, Northern Bukovina, Transnistria), period, or can look at the full list of events.

To overcome the barrier of language, the content is both in Romanian and English. The project is a work-in-progress as content will continue to be uploaded on the platform.

Users are also encouraged to contribute. If they have relevant information about lesser-known events during the Holocaust in various locations in Romania, we encourage them to contact the Institute at office@inshr-ew.ro.

Visit the Holocaust in Romania platform
Due to COVID-19, for the first time since its opening in 1947, the Auschwitz-Birkenau Memorial and Museum had to close its doors to visitors, thus being unable to provide the world with access to the material remains of the German Nazi concentration and extermination camp that is one of the main global symbols of the Holocaust and other crimes against humanity.

Given this challenge, AppsFlyer partnered with the Auschwitz-Birkenau State Museum and the Auschwitz-Birkenau Foundation to support their continued efforts in preserving the biggest and most important Holocaust memorial site in the world. This collaboration will lead to developing innovative tools and immersive tour formats providing millions of people around the world with modern educational opportunities through remote guided visits. This development will make the Memorial and its important heritage accessible to all, including people and nations who wouldn't be able to bear witness in any other capacity. It will support educators guiding visitors on site.

Through its social impact center, AppsFlyer Cares, AppsFlyer will be responsible for funding and will lead the program along with the Museum and Foundation. Diskin, an Israeli creative agency, was selected as the creative lead for the program. These innovative solutions will enable both live and on-demand online tours through the Memorial led by trained museum educators. They will also become an extension of the onsite tour, sensitively layering relevant content over the silent remains.

“In 2020, only 502,000 people visited the Auschwitz Memorial, nearly five times less than the year before. Due to the pandemic, last year we were forced to close the historical site to visitors for 161 days, and it still hasn’t opened this year,” said Dr. Piotr M. A. Cywiński, Director, the Auschwitz-Birkenau State Museum. “Whether it be through online virtual tours or onsite group tours, the Auschwitz Memorial and resources must always be available, accessible, and adaptable to all who attempt to comprehend it. The Voices from Auschwitz cannot be muted. In Auschwitz we can fully confront and address the most important questions about mankind, society, the poison of antisemitism, racial hatred and contempt towards others. Remembrance gives us strength to act responsibly and repair the world we live in, while making it better for our children and their children.”

“The tremendous consequences of the COVID-19 pandemic made it clear that innovative tools must be applied to bridge history with the present and respond to amplified needs of young generations,” said Wojciech Soczewica, Director-General, the Auschwitz-Birkenau Foundation. “That is why the Foundation decided to initiate
educational programs to support the Memorial’s global mission. We’re extremely grateful for the unique and true partnership with the team at AppsFlyer. Working jointly in these challenging times proves that our common responsibility for history must always be based on mutual trust and understanding.”

“When we learned that the Auschwitz memorial site was closed for the first time after 75 years due to COVID-19, we felt an urgent responsibility to act, “ said Oren Kaniel, CEO and Co- Founder, AppsFlyer. “Supporting the Holocaust survivor community has been a big part of AppsFlyer Cares for years. We prioritized this important project because time is of the essence, as the number of live survivors is declining, and in a few years they’ll all be gone. Tragically, COVID-19 has been accelerating this. We must make sure that even when they can no longer share their own stories, the world will never forget. My grandmother, who passed away two years ago, lost her entire family in Auschwitz and other Nazi death camps. This is true for many Israeli and Jewish families around the world. We’re extremely proud to put our expertise in mobile to good use by using education to promote cross-cultural understanding and warn about the consequences of racism and blind hatred.”

A Memorandum of Understanding was signed by the Museum Director, Dr. Piotr M. A. Cywiński, the Foundation Director-General, Wojciech Soczewica, the Foundation Financial Director, Elwir Świętochowski and AppsFlyer’s Co-Founder and CEO, Oren Kaniel.
Learn more about these Recommendations for policy and decision makers and download this helpful resource below.

**Why should we counter Holocaust distortion?**

Holocaust distortion is a critical threat to Holocaust memory and to fostering a world without genocide.

References to the Holocaust that mischaracterize and distort its history and relevance are an insult to the memories and experiences of victims and survivors. Holocaust distortion erodes our understanding of this history and nourish conspiracy theories, dangerous forms of nationalism, Holocaust denial, and antisemitism.

Through their pledge to uphold the tenets of the Stockholm Declaration, IHRA Member Countries have been at the forefront of developing and supporting research, educational, and commemorative engagement with the subject of the Holocaust. Through these efforts, the IHRA has become increasingly concerned over the ways by which misuse of the Holocaust and its legacy undermine history and threatens social, political, and cultural coexistence.

Over the course of the past decade, Holocaust distortion has grown in intensity. It manifests in multiple ways that have a negative influence on efforts to confront hate, and threatens the long-term sustainability of the relevance of the Holocaust as a subject of common reflection. It is therefore essential that IHRA Member Countries raise awareness of distortion and advance better ways to identify and respond to it.

Policymakers and government officials within the IHRA community are essential partners in this endeavor. Understanding Holocaust distortion in all of its concrete, nebulous, and subtle forms can inform and strengthen policymaking on multiple fronts, from the cultural and educational to the legal. Yet this is not just a responsibility for governments and policymakers. There is a pressing need for media, social media, civil society partners as well as law enforcement at the local, national, and international levels to increase their awareness and strengthen their responses to this growing problem.

These guidelines and recommendations reflect the IHRA mission to promote Holocaust education, remembrance and research. In order to fulfill this mission, IHRA Member Countries promote international efforts to combat Holocaust denial and antisemitism.

The IHRA presents these recommendations as a first step toward responding to and strengthening awareness of Holocaust distortion.
Recognizing and Countering Holocaust Distortion

RECOMMENDATIONS FOR POLICY AND DECISION MAKERS

Recognizing and Countering Holocaust Distortion

Contents

1. Identifying and Monitoring Holocaust Distortion
2. Training to Tackle Distortion
3. Strengthening Institutions that Address the Holocaust: Safeguarding the Historical Record
4. Recognizing and Responding Online
CALL FOR APPLICATIONS
RESEARCH WORKSHOP
EVERYDAY LIFE OF JEWS IN THE USSR DURING THE HOLOCAUST AND ITS EARLY AFTERMATH

The workshop will focus on the Holocaust and everyday Jewish life during World War II and early years after the war in the countries of the former Soviet Union. Topics might include, but are not limited to the following themes: antisemitism, evacuation and Jewish life in the Soviet rear, ghettoization, collaboration, hiding, resistance, gender, violence, Jewish children and families during the Holocaust, survival in camps and ghettos, Jews in the Red Army, trauma, art and literature.

Participants will be expected to submit a paper (no more than 15 pages) a month prior to the beginning of the workshop for circulation among all participants. Daily sessions will include 30-minute presentations followed by a discussion (up to 30 min), as well as an opportunity for participants to do research at Yad Vashem’s library and archives.

Applications will be accepted from doctoral candidates (aspirants) and scholars who obtained their Ph.D. (or candidate of science degree) within the last five years. Applications are welcome from scholars working in all relevant academic disciplines, including anthropology, archaeology, art history, geography, film studies, history, Jewish studies, law, literature, material culture, philosophy, political science, religion, sociology, and other fields.

Please note that the organizers of this event intend to hold the workshop on site at Yad Vashem. However, if it is impossible to physically convene from August 29-September 2 due to the Coronavirus pandemic, then the workshop will be held either entirely online or in a hybrid in-person and online format. Details on the workshop’s format will be sent out well in advance of the beginning of the program.

All application materials must be received by 23 April 2021.Incomplete applications will not be considered after this date. Late applications will not be accepted. The selected participants will be notified by 23 May 2021.

Read more on how to apply
An elderly man and a teenager in shoemakers school in the ghetto, Kaunas, Lithuania, 1943
Yad Vashem Archive, sygn. 7003/131