



POLIN

Museum of
the History
of Polish
Jews

POLIN MUSEUM OF THE HISTORY OF POLISH JEWS ANNUAL REPORT

.....

2020

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**POLIN Museum
of the History of Polish Jews**

Joint institution of culture:



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MUSEUM ON- AND OFFLINE

The year 2020 was difficult for POLIN Museum. COVID-19 pandemic has affected us all—our professional, family and social life has changed radically. We had to quickly learn how to fulfil the Museum’s mission in a way that is safe to the life and health of both our visitors and staff. Just like other cultural institutions in the country, we had to temporarily close the Museum door and wait patiently for another opportunity to meet our public. Exhibition tours, meetings with scholars and artists, concerts, workshops, book premieres and all other activities were transferred online and we began to learn how to navigate the new reality.

We found solace in the fact that our online activities stirred much interest and thus allowed us to reach the most remote corners of Poland and the entire globe. The *POLIN Reading Room* or *Jewish ABC* meetings attracted a much larger audience than the actual meetings held on site, in Warsaw! Four weeks into lockdown, we launched POLIN Radio, the first ever online Museum radio. POLIN Radio waves have reached Austria, Belgium, Czech Republic, Denmark, France, Spain, Holland, Israel, Germany, Sweden, the United Kingdom and the United States.

The Daffodils campaign—now a permanent feature of the Warsaw Ghetto Uprising anniversary commemoration—has gained nationwide coverage. During previous editions, POLIN Museum volunteers distributed paper daffodils—symbols of remembrance of the Uprising—to passers-by in

the streets of Warsaw. Last year, we stepped beyond the city limits—people wishing to commemorate the outbreak of the Uprising had a chance to do so in the social media. Research shows that the information on the Daffodils campaign has reached 1.5 million Internet users.

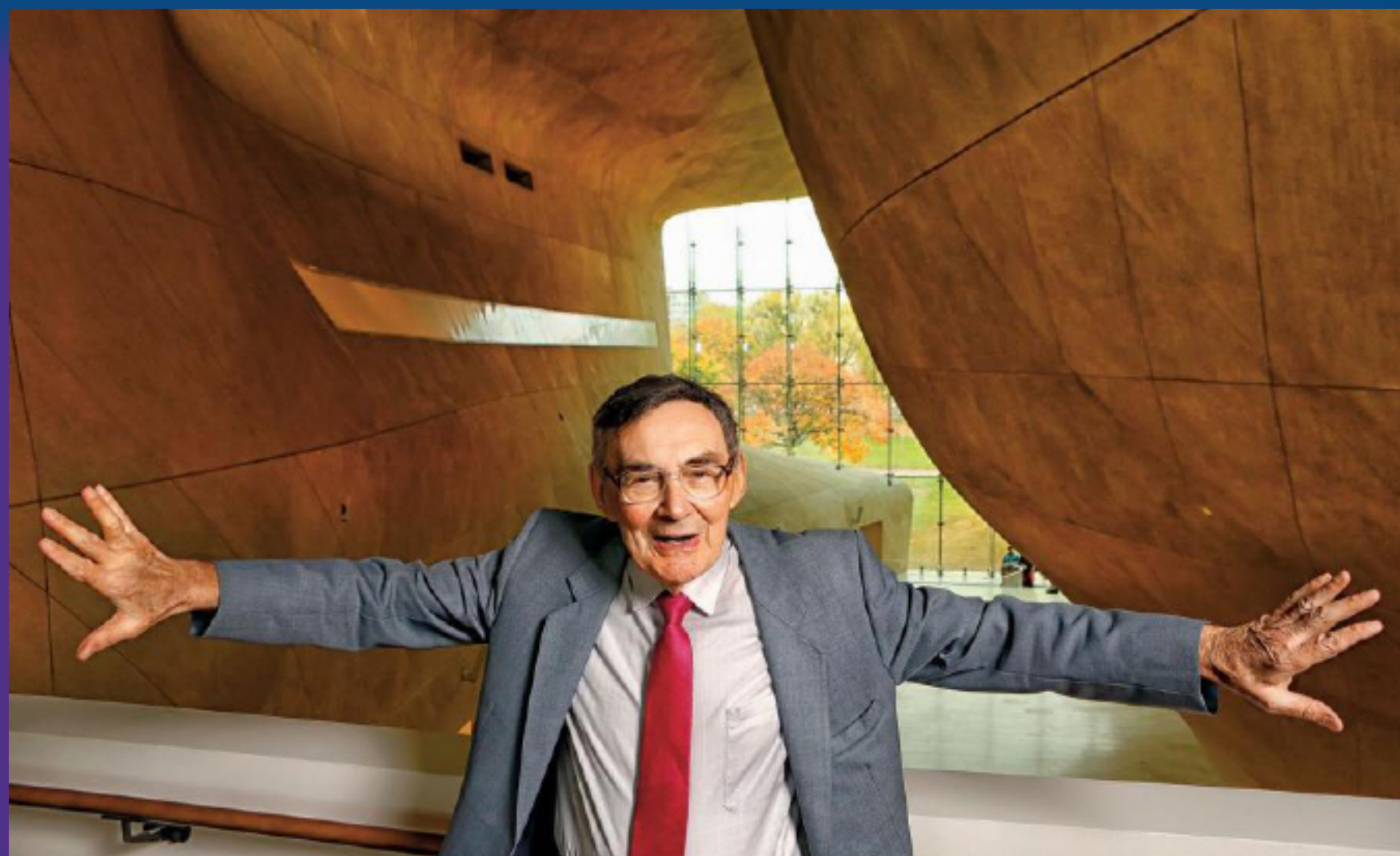
At the end of June 2020, we were able to reopen the Museum and to open a new temporary exhibition titled *Here Is Muranów*. The exhibition sought answers to questions such as: what renders Muranów unique and why it is the location of POLIN Museum of the History of Polish Jews? The exhibition was important not only to the residents of Muranów—the district’s history encourages reflection on universal topics such as evanescence, transformation, memory. The exhibition was accompanied by a communal installation made up of family keepsakes, photos and documents brought in by local residents. It meant the world to us that our neighbours decided to co-create the exposition. *Here Is Muranów* exhibition was accompanied by numerous online events—one was attended by as many as 5,500 people!

We did not forget about our youngest audience at this difficult time—the virtual International Children’s Day celebration drew over 17,000 viewers to their screens. We were most happy to learn that 70% of those were children from outside of Warsaw. We continued to work with people with disabilities—our sensory-friendly music projects, thus far addressed to a very limited group of recipients, gained in popularity on the Internet.

Crossing geographic borders and reaching out to underprivileged and disadvantaged individuals and groups is a source of pride to us. Albeit closed to the public, POLIN Museum has remained a meeting place that fosters conversation, arouses curiosity about the world and promotes being open to others.



Zygmunt Stępiński
POLIN Museum Director



Marian Turski

Chair of POLIN Museum Council

HOW TO REACH PEOPLE WHILE IT'S IMPOSSIBLE TO MEET THEM?

Dear Readers, Dear Friends,

another year has passed. It may seem just like any other year, judging by this report—we did organize the Daffodils campaign, we invited guests, we opened a new temporary exhibition. And yet, this past year was entirely different. The pandemic made the whole world, including the Museum, face a new challenge: how to reach out to people, how to appeal to their empathy, how to teach them about the history of Polish Jews if we cannot meet them? How to develop a programme when people are deeply worried about themselves and their near and dear ones?

We did meet up last year, but these were no ordinary meetings. We talked, but these were no regular talks. We were apprehensive, anxiously waiting for a cure or a vaccine. Now that the vaccine is within our reach, we face yet another challenge—how will our return to normal life look like? Is it at all possible? I've been wondering whether Jewish history may offer us any clues, and I do think it may just as well do so.

Let these words be a source of comfort and hope. We managed to build POLIN Museum and we succeeded, against all odds, in opening it to the public. This time, too, we shall succeed.

See you at the Museum!

Marian Turski

CHCE WIEDZIEĆ
WIĘCEJ O ŻYDACH I ŻNAĆ
ICH HISTORIĘ.

I want to know more about Jews, to learn about their history.

Kajetan, Grodkowo, September 2020

mam żydowskie korzenie i cieszę się, że to muzeum
istnieje.

I have Jewish roots and I'm happy this museum exists.

Tomek, Działoszyce, August.2020

I HAVE COME TO THE MUSEUM BECAUSE...

Według naszego dawnego nauczyciela z
liceum, historia powinna być obowiązkową
na maturze. To muzeum było świetne.
PZDR STUDENTKI! ♥

According to our high school teacher, history should be obligatory
at the matura exam. This museum rocks! Love from two female students:)

Dorota and Wiktoria, Puck, Gdansk Wladyslawowo, September 2020

uczestniczyłam z jednym etapem
(kierownik) przy projekcie rekonstrukcji
Dachu Synagogi w Gwoźdźcu. Cieszę się
że w końcu zobaczę efekt końcowy.
Jest moc. Dziękuję

I participated in one of the stages (the Rzeszów one) of work
on the reconstruction of the Gwoździec synagogue roof.
Chuffed to finally see the end result. Force is with you! Thanks.

Magdalena Pola, Rzeszow, August 2020



The exposition on the thousand year of the history of Polish Jews is very vibrant. Touring it is akin to time travel.

THE CORE EXHIBITION

The POLIN core exhibition is a permanent one, yet it is all but static. On the contrary, the exposition devoted to the 1000 years of the history of Jews in Poland teems with life. Touring the core exhibition is akin to a time travel, guided by interactive installations, reconstructions, architectural models as well as video screenings, sounds, texts and historic artefacts. Our visitors do not simply tour the exhibition—they are immersed in the tale of culture and heritage of Polish Jews, of their social, religious and political diversity. They find out how Jews first appeared at the bank of River Vistula, how Poland grew to be the centre of the Jewish diaspora and the home of the largest Jewish community in the world, how it ceased to be this centre during the Holocaust and how Jewish life is being revived today.

Despite the restrictions imposed by the COVID-19 pandemic, approximately 75,000 people toured the core exhibition in 2020. In light of the temporary closure of the Museum building, we enabled virtual tours of the core exhibition. There was an upside to this state of things—virtual tours made it possible for people from all across Poland and from abroad to view the exposition. In 2020, POLIN Museum organised 893 workshops for schools and virtual meetings within the exhibition space which were attended by 18,849 students.

Following the Museum reopening on 1 August, our visitors had a chance to tour the Holocaust gallery enriched by a new installation titled **Other ghettos**, developed by the gallery's co-author, Professor Barbara Engelking. Thus far, the gallery focused on the history of the Warsaw ghetto, which was justified by the Museum's very location. However, we decided to complement the gallery with personal accounts from other ghettos, i.a. Lvov, Łódź, Przemyśl, Radom, Rzeszów and Tarnów. Jews were forced to live in isolated quarters, deprived of freedom, sense of security, often of their own properties, pre-war status and living conditions, money and health. For many, struggling to survive became a daily reality. Despite the feelings of loneliness, confusion and despair, fear of death, starvation and suffering, life went on. There was some space left to care for the nearest and dearest, for worries big and small, yearning for normalcy, love, friendship, dreams and hopes. These are the emotions that transpire through the personal keepsakes documenting the lives of those imprisoned in the ghettos—letters, diaries, graphic art and drawings which we present in the gallery.





Gdynia - Tel Aviv exhibition was inspired by the centenary of the establishment of the City of Gdynia, 110 years since Tel Aviv was founded and a centenary of the opening of Bauhaus—German Art School whose programme determined the form of many European cities and towns, as well as of present-day Israel.

Gdynia – Tel Aviv

13 September 2019 – 3 February 2020
44,655 visitors



Gdynia-Tel Aviv temporary exhibition which ended on 3 February 2020 was truly innovative—the history of the two cities has not been compared to date. Gdynia and Tel Aviv were both founded in the early twentieth century and built at more or less the same time, in the early 20th century. They were to serve a role of gates to the world and elegant seaside resorts—pearls of Modernist architecture. Both cities played similar roles in the histories of their countries—they represented dreams and aspirations of the newly independent states that fought for their place on the map.

Thanks to archival photographs, films, documentaries, drawings and paintings, as well as the elements of the Modernist buildings' interior design, we were able to get the idea of everyday life in these newly founded cities. Architecture lovers could admire architectural models of iconic buildings from Gdynia and Tel Aviv made especially for the exposition. *Gdynia-Tel Aviv* exhibition also boasted artworks by masters such as Nahum Gutman, Reuven Rubin or Ludwig Blum, shipped from Israel especially for the exhibition.

TEMPORARY EXHIBITIONS




Oil paintings by Nachum Gutman featuring genre scenes which reveal oriental charm of Yaffo, as well as the panorama of „White Tel Aviv“ by Ludwig Blum were brought from Israel especially for the exhibition.

Meanwhile, works by Polish contemporary artists served as a link between the past and the present. Maurycy Gomulicki produced a neon sign for POLIN Museum referring to the seaside character of the two cities. Photographer Wojciech Wilczyk developed a photo-essay of sorts dedicated to the Modernist architecture of Gdynia and Tel Aviv, demonstrating present-day condition and urban context of the selected buildings. Modernist architecture was also the theme of Maria Kiesner's ascetic paintings on display at the exhibition.

Here Is Muranów

26 June 2020 – 14 March 2021

22,335 visitors

Opening of the **Here Is Muranów** temporary exhibition  was planned for March, yet it had to be postponed to 26 June due to the closing of all institutions of culture. The exhibition was available for viewing until 14 March 2021.

Here Is Muranów exhibition sought answers to the questions: what renders Muranów unique and why POLIN Museum of the History of Polish Jews is located right here.

Three million cubic metres of rubble—that is all that was left from the Jewish quarter in 1943. The streets and houses were razed to the ground in the course of the war, their residents were exterminated in the Holocaust. Urban planners responsible for rebuilding the capital of Poland from wartime conflagration decided to raise a new housing estate, Muranów, amid the sea of rubble. New street grid was delineated which has little to do with the pre-war grid; the squares and green spaces have changed. Today, the residents coming from all corners of Warsaw, Poland and the globe continue to form a new identity of the place. How do you begin to tell a tale of a district with such an extraordinary history?

Visitors to the exhibition travelled back to the 18th century to meet a certain Venetian who longed for

his home island of Murano. They had an opportunity to stroll in the former Northern Quarter which was the centre of Jewish life prior to WW2, i.e. at the time when Warsaw was a home to the largest Jewish diaspora in Europe. The exhibition presented pre-war Nalewki Street—a representational street lined up with shops and workshops, full of hustle and bustle comparable of today's Marszałkowska Street in Warsaw or Piotrkowska Street in Łódź. The exposition also presented the dramatic end of the local Jewish diaspora—its imprisonment in the Warsaw ghetto.

Here Is Muranów is a story of how the urban planners raising the city from wartime destruction established a new Modernist estate. It is a story of what was life like in the estate and what games children used to play in the courtyards of postwar Muranów. The exhibition posed the question of how it is to live in Muranów nowadays.

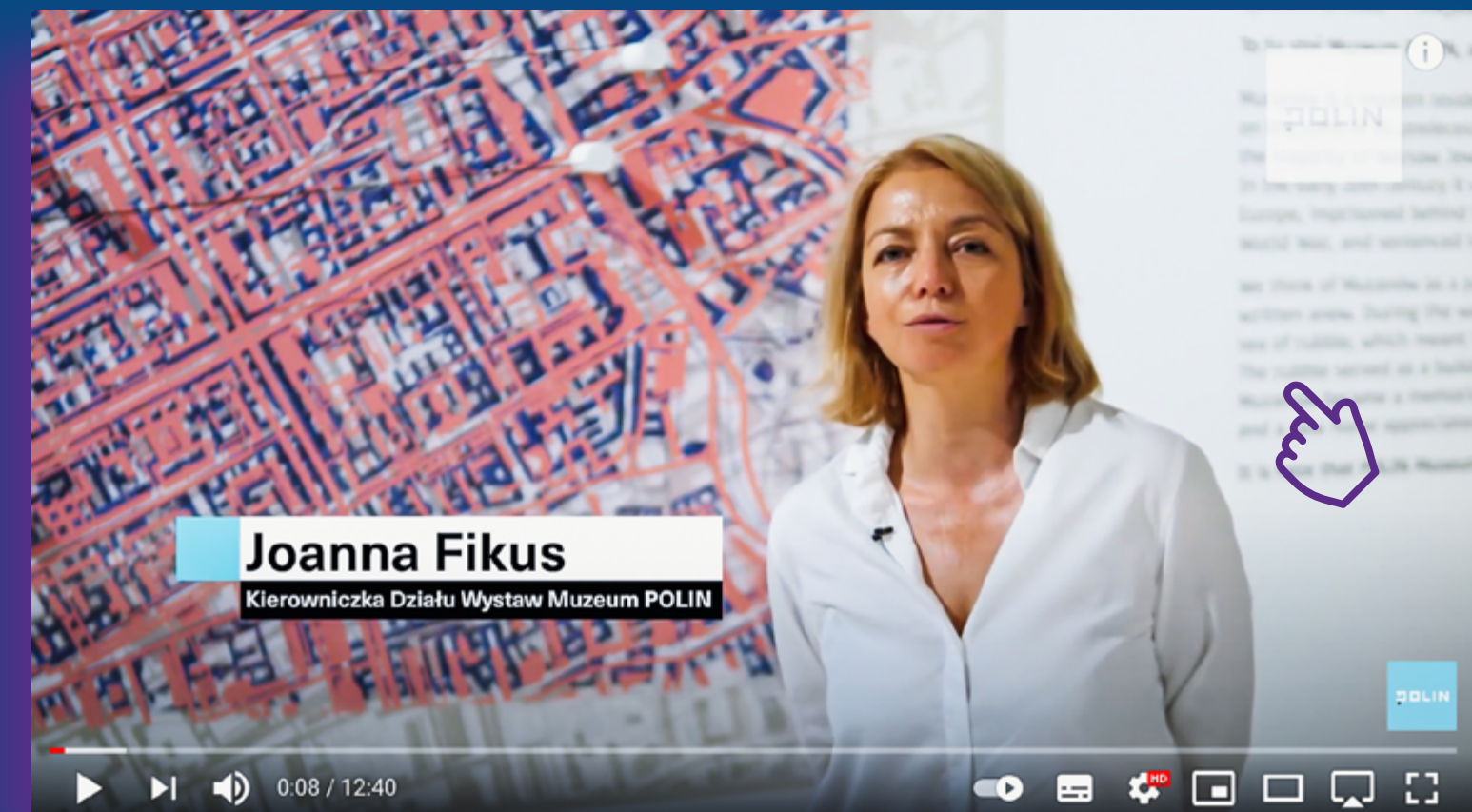
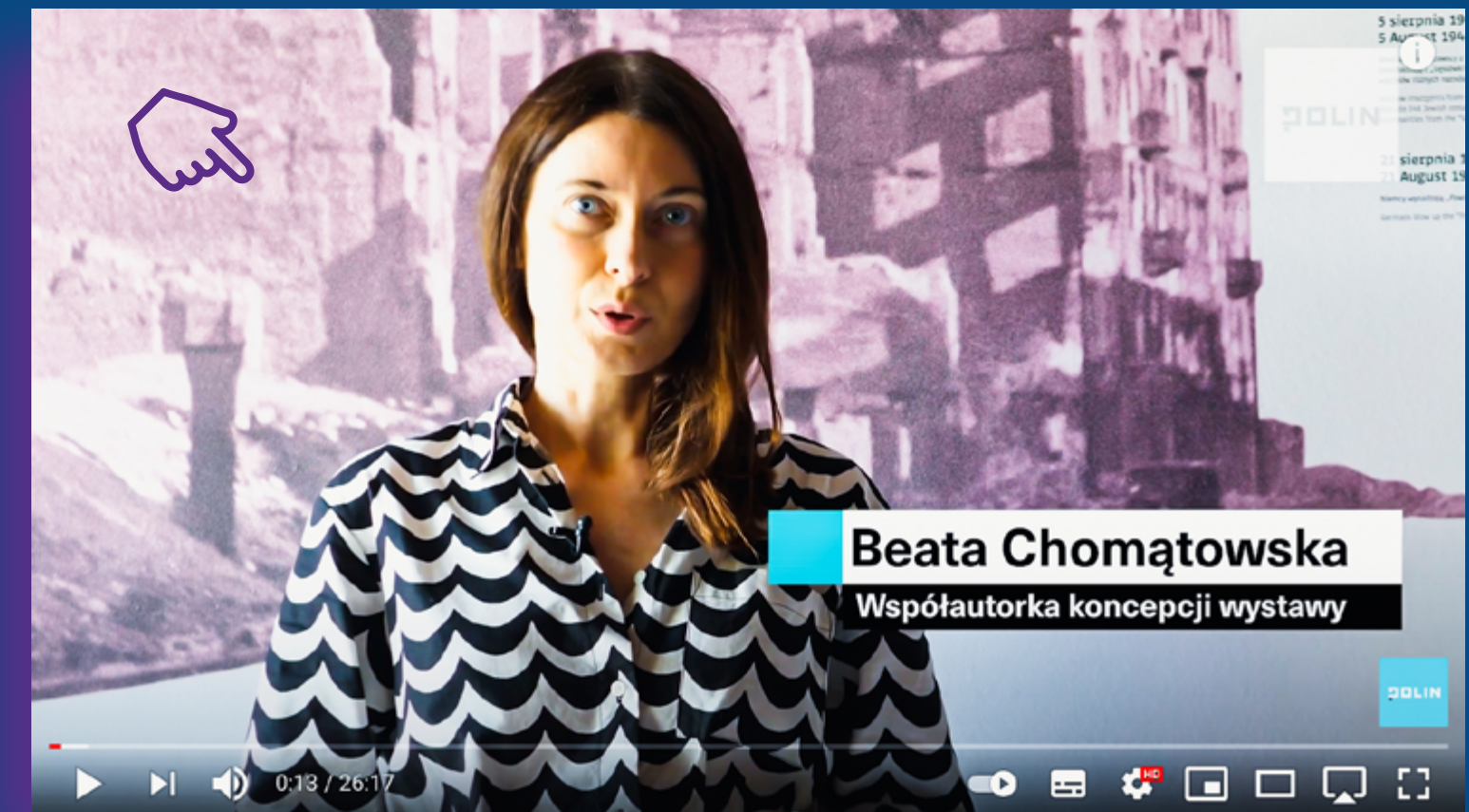
Artist Jadwiga Sawicka produced an installation especially for the exposition. The installation, which has since enriched the POLIN Museum collection, referred to the multi-layered history of Muranów. For the first time in our history, the exhibition was available for viewing both inside and outside of the Museum building. Eminent artist Artur Żmijewski, whom we had invited to cooperate with us, worked with the archaeological artefacts recovered from Muranów soil during the construction of POLIN Museum—cutlery, glasses, spectacles or tailor's scissors. Such objects—along with the foundations of pre-war buildings—can still be discovered beneath the pavements, green squares and houses of present-day Muranów.



Prof. Jacek Leociak, author of the idea and co-author of the concept for the exhibition invited Internet-users to participate in virtual curator-guided tours.



According to Kamila Radecka-Mikulicz, the exhibition curator, revealing the layers of Muranów's history so that one could focus equally on every single period in the quarter's past and on the lives of people who used to reside there is most vital in spinning a tale of Muranów.



During virtual walk with Beata Chomańska, the co-author of the exhibition concept, the viewers could learn about the postwar history of Muranów. Meanwhile, Joanna Fikus, head of the POLIN Exhibitions Department, shared with them the story of how POLIN Museum was established.

THE COLLECTION

At POLIN, we hold museum, archival, digital and library collections. By expanding and developing these collections, we carry out our Museum's mission—we preserve the historic and cultural heritage of Polish Jews. Artefacts from the POLIN Museum collection are on display at the core exhibition, temporary exhibitions and at the POLIN Resource Centre. Selected museum and archival collections were also available for viewing at the Central Judaica Database (closed in 2021 due to the works on a new portal to be launched in 2023).

Objects that find their way to the Museum must undergo appropriate conservation. This often involves a painstaking process of repair and reconstruction aimed at restoring the gloss of the artefacts lost due to various random events or to improper storage. What does conservation consist in? Let us demonstrate it using two examples. The photograph depicting Rywka Weinsztajn is a print dating back to the years 1932-1933. We acquired it with numerous mechanical damages: cracks, tears in the paper, damp patches and deformations. We began our work on the photograph by trying to straighten it. The photograph was placed in a chamber with increased humidity, where we straightened it by gently moving cotton bags filled with sand from the centre to the edge of the photograph. After mechanical and chemical cleaning, folds and deformations

were glued, and wide tears and holes were filled with long-fibre Japanese paper. Having dried the object in a hydraulic press, the doubling paper (an additional reinforcing layer) was cut to the dimensions of the photograph. The final step was to fill in the damaged fragments using watercolour paints diluted with 1% solution of photographic gelatine.

Another object to be restored by the POLIN conservation officers was a town map of Radom from the year 1941. Work on its conservation began with mechanical cleaning and straightening the document. The fragments which could not be cleaned mechanically were cleaned with a water-alcohol mixture on a special table featuring negative pressure. In the next step, the conservation officers reattached fragments of the map using strips of long-fibre Japanese paper, gluing them with starch glue with alcohol. After drying and straightening, the town map was placed in a new, safe packaging made of acid-free materials.

Alongside the process of conservation, the Museum was also busy with digitising its collection. Last year, we digitised 507 objects (including 328 objects digitised as part of the Digital Poland Operational Program run by www.muzeach project). With the aim to share knowledge, we published 207 historical essays at the Virtual Shtetl and Polish Righteous portals, and over 500 descriptions of museum and archival collections which will be shared in 2021.

We edited the layout of the website's content in concordance with SEO to make it easier for people to search for our content on the Internet.

Our digital collection was used for the POLIN Radio launched in March 2020 (200 materials) as well as for the virtual exhibition organised to mark the 110th birthday of Irena Sendler (in cooperation with Google Poland, over 30,000 sessions in 20 countries). We also developed collaboration with Wikipedia Poland—we would like the articles on Wikipedia to be expanded using data from the POLIN Museum collection of historiographic texts.

In 2020, POLIN Museum library acquired 420 books, journals and AV materials. Thus, our library holdings now reach 16,000 items. The Museum library boasts 503 catalogued volumes which have been loaned almost 1,000 times.

The photos reveal original condition of a photograph of Rywka Weinsztajn, a stage in the conservation process, and final effect of the conservation officer's work.




POLIN Museum collection was enriched with many precious objects in 2020. Below, we present a selection of our new acquisitions:



Watercolour titled **Still Nature** by Natan Szpigiel

Natan Szpigiel is one of the most outstanding painters of the interwar period. The novel form of his original artworks is a testament to the search for a new shape of Jewish art.



 **Metalworks** by Benjamin (Bolesław) Pacanowski and 27 works – stage design projects

Metalworks produced by Benjamin Pacanowski has a long tradition in the arts and crafts of Polish Jews. The Museum also purchased a unique file of stage design projects produced by the artist for the performances of the State Jewish Theatre in Łódź.



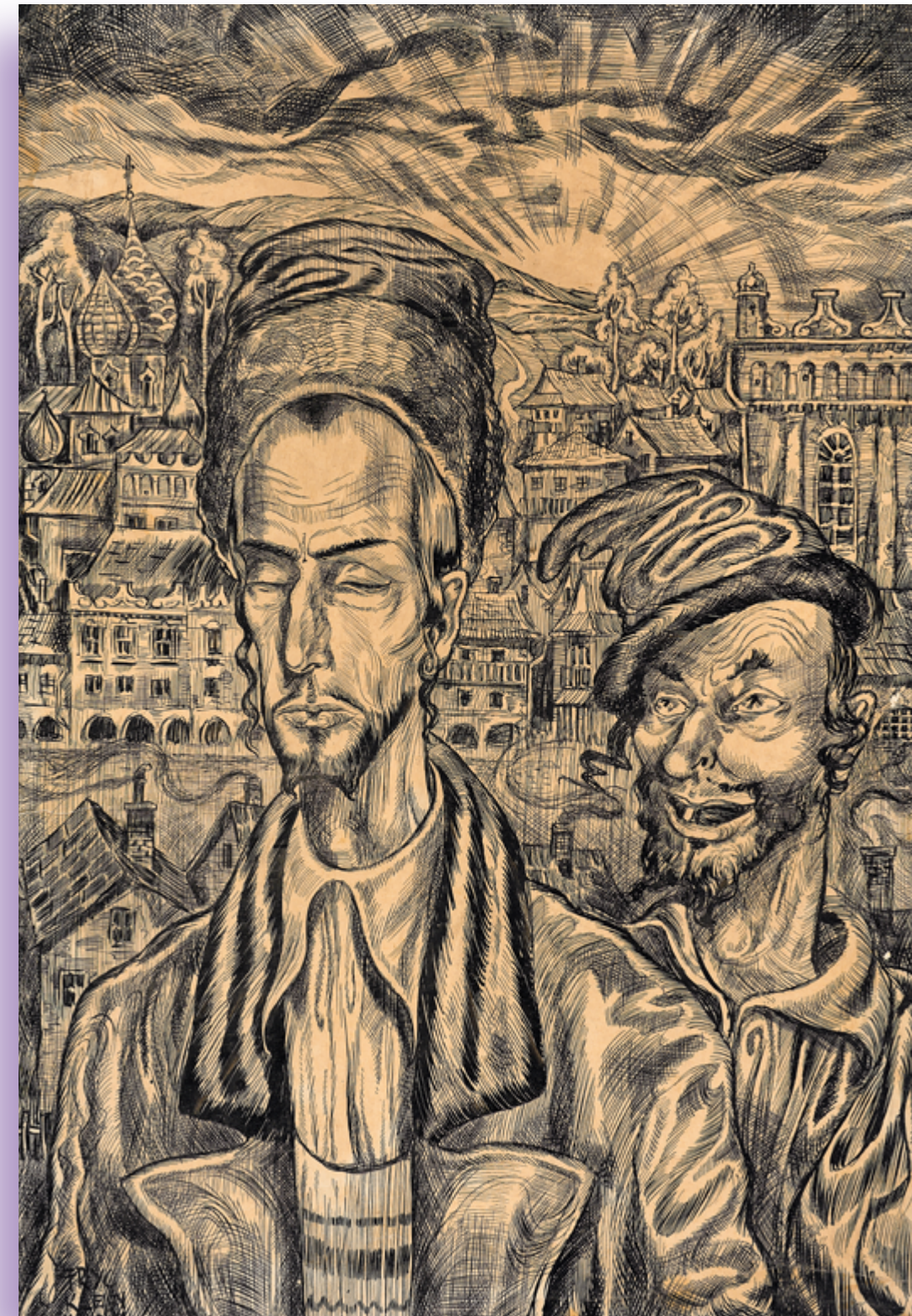
Maurycy Gottlieb's painting titled **Self-Portrait in the Polish Nobleman Attire** 

Anonymous person deposited this precious painting by Maurycy Gottlieb from 1874. *Self-Portrait in the Polish Nobleman Attire* is regarded as the most important work in the artist's oeuvre. The artwork will be placed on display at the core exhibition in the autumn of 2021.



Sculpture by Józef Gabowicz titled **Maternity**

The art of Józef Mojżesz Gabowicz, a Pole of Mosaic faith and an assimilationist who enjoys global recognition as an artist, combines the socially engaged works with sentimental chamber pieces. Maternity sculpture is a timeless expression of motherly love.



 **Drawings** by Fryderyk Kleinmann

Very few original works by the painter, caricaturist and stage designer Fryderyk Kleinmann have survived until today, which makes these two drawings—so far considered lost—all the more precious. They come from the *Herszel* from *Ostropol* series inspired by Jewish folklore.



Photograph of Jews from Pabianice, 1942

This gripping photograph depicts Jews being led out from the liquidated ghetto in Pabianice in May 1942. It was taken—in all likelihood clandestinely—by photographer Antoni Śliwiński. The Jews in the photo are walking down Poprzeczna Street towards Warszawska Street. The photo was donated by Joanna Nowacka, Antoni's granddaughter.

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Museum in Tykocin
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Národní knihovna ČR
State Museum Auschwitz-Birkenau.
Publishing Office
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Polish Center for Holocaust Research Association
Miasteczko Poznań Association
Social-Cultural Association of Jews in Poland
Society of Ziemia Zalewska Lovers
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JEWISH CULTURAL HERITAGE

“Preserving the memory and shaping the future” is both the educational mission of POLIN Museum and the mission of the *Jewish Cultural Heritage* project. It is based on a belief that getting acquainted with the history of Polish Jews—which is an integral part of the history of Poland, Europe and the Jewish diaspora—enhances the historical awareness of Poles, Jews and Europeans. We do believe that learning about the rich and dramatic history of Polish Jews promotes respect towards people of different religions and cultures; it combats xenophobia and prepares the young generation to function in today’s diverse society.

Our diversified educational programs reach the youth, educators, experts and wide audiences all across the globe, thanks to the grant of 10 million Euro from Iceland, Liechtenstein and Norway as part of the EEA Funds and from the state budget. Our partners involved in the implementation of our activities are Norwegian institutions (Jewish Museums in Oslo and Trondheim, Falstad Center, HL-Senteret) as well as the European Association of Jewish Museums.

Jewish Cultural Heritage programme was launched on 2 March 2020 and covered a vast majority of the Museum’s cultural and educational



activities last year. Over the course of 10 months, POLIN Museum along with partners organised over 1,000 events for the audience reaching almost half a million. Due to the pandemic, most of the events were held online. Last year, POLIN web portals recorded 1,5 million sessions. Audience research suggests that our online activities reached many small towns and new public who had not been able to participate in the Museum programmes before (e.g. 64% teachers took part in POLIN educational workshops for the first time).

When the information on lockdown was made public we needed to quickly decide how to transfer large-scale events to the virtual world. Despite initial apprehension, it turned out that events such as the International Children’s Day in King Matt’s Kingdom or Family Hanukkah in the new online mode attracted nearly 60,000 people in front of computer screens! We also managed to successfully move the final of POLIN Award online, as well as long-term educational courses, culinary workshops, virtual walks, *Jewish ABC*, *POLIN Reading Room* and even music concerts.

The Daffodils social-educational campaign also had its online premiere.

The *Jewish Cultural Heritage* project allowed us to make significant progress in acquiring and sharing precious accounts that form the body of our oral history collection. In 2020, we conducted 5 interviews with members of the Jewish community in Poland; we edited 65 transcripts and shared 35 new interviews on the Virtual Shtetl portal. We also began to share witness account on a newly opened YouTube channel. We adjusted our AV output to meet the needs of people with disabilities.

Thanks to the project we also carried out—in collaboration with the National Heritage Institute—the programme involving description and marking out selected Jewish cemeteries. We brought the cemeteries database up-to-date and we commissioned texts devoted to the selected cemeteries. We also commissioned and implemented documentation and field research in the following provinces: Mazovian, Warmia and Mazury, Podlasie, Kujawsko-Pomorskie, Świętokrzyskie and Małopolskie [Little Poland]—a total of 82 cemeteries have been documented.

The *Jewish Cultural Heritage* project made it possible for us to enter into partnership with other museums with the view of joint developing, digitising and sharing Jewish heritage held as both material and digital collections. Together with partners—the Regional Museum in Pińczów, Podlaskie Museum in Białystok and the District Museum in Leszno—POLIN Museum has made a commitment to work on approximately 500 objects!

96%

participants are satisfied with online educational workshops organised by POLIN Museum

88%

teachers who participated in POLIN Museum programmes asserted that their knowledge on the history and culture of Polish Jews have expanded

98%

Daffodils campaign volunteers declared their willingness to take part in the campaign’s next edition

EDUCATION

The POLIN Museum staff believe that talking about history is not merely a way to restore the memory, but also a means to build a better future. That is why educational activities addressed to children, youth and adults are a vital part of the Museum’s programme.

This past year was a challenge to all of us, but we quickly learnt how to square up to the new reality. On 23 March, only a few days after lockdown had been announced, we introduced our new offer of educational events which were attended by over 15,000 students from all across Poland participating in 880 online classes. Transferring educational activities online helped us reach small towns, too—nearly 43% of our audience are the new groups of recipients. The survey shows that 96% of people participating in our activities are very satisfied.

We also continued our educational activities for adults, both on- and offline. About 5,000 people took part in guided tours, walks, workshops and webinars. Despite the Museum’s closure, we strove to present the POLIN core exhibition along with its new Legacy gallery by producing a series of films dedicated to it (17 films were available on Facebook, YouTube and polin.pl).

Eager to reach the most remote corners of Poland, we developed and produced **Museum in a Box**, a novel educational tool which we will distribute to 100 schools all over Poland. The box contains

narrative game titled *Malka’s Town* together with a map, archival photos and replicas of objects from the POLIN Museum collection in the form of 3D prints. We also produced auxiliary material for teachers which will allow them to offer their pupils a unique lesson—by playing an engaging game, the children will get acquainted with Jewish tradition and culture.



In 2020, we organised a conference for teachers titled **Emotions and History. How to Tackle Difficult Topics at School?** The conference proved to be very popular—743 people from, i.a., Poland, Norway and USA participated in it. We also prepared online professional development courses and programmes for teachers which were attended by almost 300 people. Teachers could also take advantage of the new portals and educational materials as well as our **recommendations and suggestions pertaining to teaching about the Second World War and the Holocaust**. We also developed programmes aimed to improve the competences of educators and local leaders, volunteers and museum workers from different corners of Poland.



Working with people with disabilities is a vital part of POLIN Museum activity. Over the past year, we organised as many as 43 events addressed to them, including a series of online workshops for groups of children with intellectual disability, *Morning Birds*—an event at the core exhibition for people on the autism spectrum or sensory walks in Muranów. We partially transferred to the Internet the sensory-friendly concerts for those particularly sensitive to sensory stimuli—they generated a lot of interest, too.

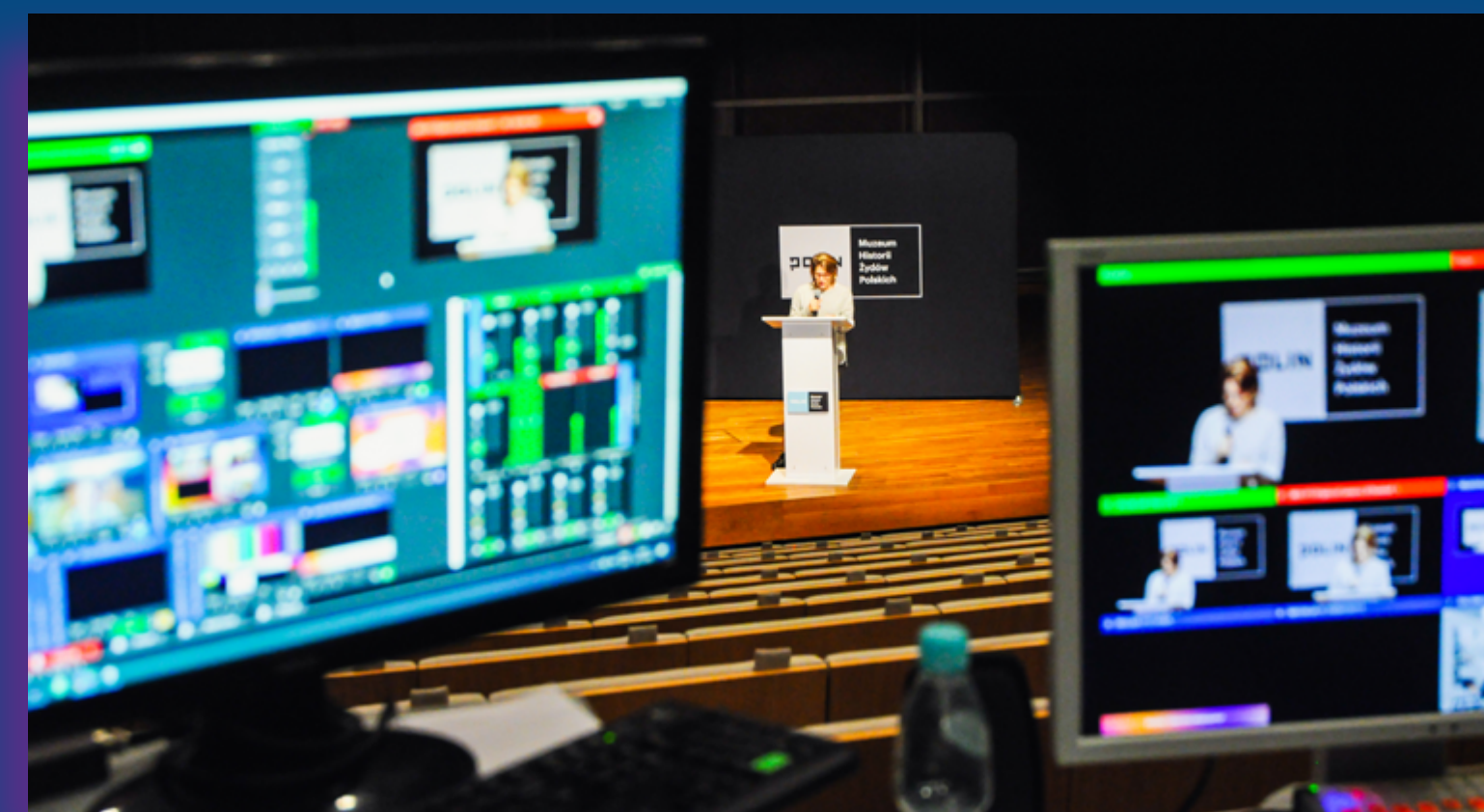
Clarinet and Friends is one in the series of concerts tailored to the needs of people within the autism spectrum.





„Museum in a Box. Malka's Town” is a modern educational tool which we provide free of charge to one hundred schools all over Poland, in order to teach about elements of the culture and history of Polish Jews in an attractive and active way.

The set includes a narrative game „Malka's Town” together with a specially designed map, archival photographs and replicas of objects from the POLIN Museum collection in the form of 3D prints.



On 26-28 November 2020, an international educational conference titled *Emotions and History. How to talk about difficult topics at school* was held. It was attended by 743 teachers and other representatives of formal and informal education who, together with experts from Poland, Norway and the USA, addressed the topic of emotions in the context of history education.

In 2020, we continued to organise events for seniors, including a series of meetings titled *On the Jewish Culture* and a gymnastics class. We also continued to develop our cooperation with the National Police Headquarters as well as to introduce new activities addressed to libraries all across Poland. With national minorities in mind, we organised guided tours of the *Here Is Muranów* exhibition in many different languages. We also produced—in collaboration with the Ukrainian House in Warsaw—a Polish-Ukrainian course titled *Urban multicultural stories*.

Last year, together with the Association of the Jewish Historical Institute of Poland, we organised a Common Roots campaign as part of the Ministry of Foreign Affairs grant. It was an information-educational campaign dedicated to the 1000-year history of Jews in Poland and to the Polish roots of the State of Israel. Six films were produced as part of the campaign: five virtual expert guided tours of the POLIN Museum core exhibition and of the locations in Warsaw which are particularly interesting for the Israeli audience, and one spot introducing the viewers to the campaign's idea. Films published on YouTube and Facebook channels were viewed 409,000 times. A series of educational meetings addressed to three groups of recipients was also realised as part of the campaign. Due to the pandemic, the meetings were held online. The first group consisted of 30 headmasters of Israeli high schools who are responsible for developing itineraries for their students' trips to Poland.

Headmasters participated in webinars devoted to the most effective forms of educating Israel youth on our joint Polish-Jewish history. The second group comprised Israeli tour guides who visit Poland along with youth groups. A total of 49 Israeli guides (almost twice as many as we had anticipated) took part in webinars dedicated to, among others, various narrative threads in the core exhibition from the point of view of today's Israelis. The final group consisted of young people from Poland and Israel. During the webinars, they discovered common threads shared by the two nations and cultures. The meetings made it possible not only to discover these threads, but also to strike international friendships.

Cooperation with the Association of the Jewish Historical Institute included also lectures for the Association's grantees which raised the issues of protection of the Jewish cemeteries and of the Jewish community residing in Poland.



Participants of the Polish-Ukrainian *Urban Multicultural Stories* course pondered over the extent to which the Jewish heritage of Polish and Ukrainian towns is close to the hearts of their inhabitants, what attempts at commemorating history have been made and what controversies they have faced. The course also examined the POLIN Museum immediate neighbourhood: the memory of Muranów and the way it was portrayed in the *Here Is Muranów* exhibition.

THE *DAFFODILS* CAMPAIGN

The Daffodils campaign aimed to commemorate the Warsaw Ghetto Uprising—the first urban insurgency in occupied Europe—continues to grow. Each year in Warsaw, the event attracts more volunteers, both individual and school groups, as well as libraries, schools and other institutions all across Poland. On 19 April, the anniversary of the outbreak of the Uprising, POLIN Museum volunteers distribute paper daffodils in the streets of Warsaw—a symbol of remembrance of the Uprising.



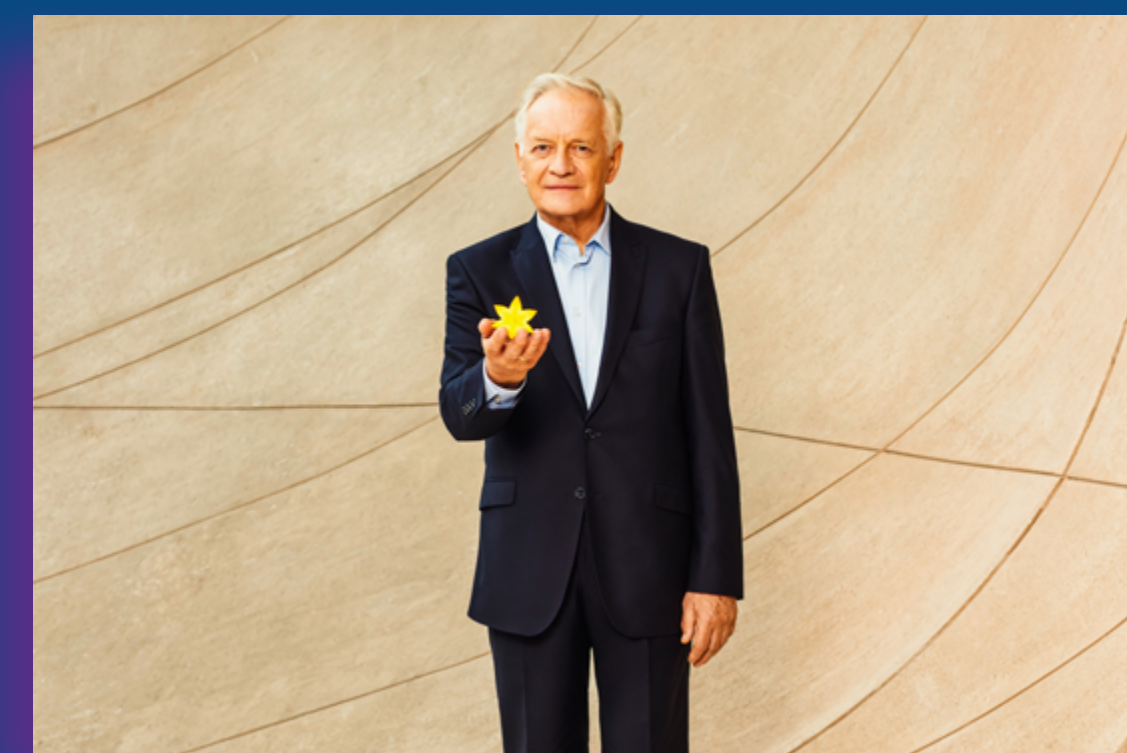
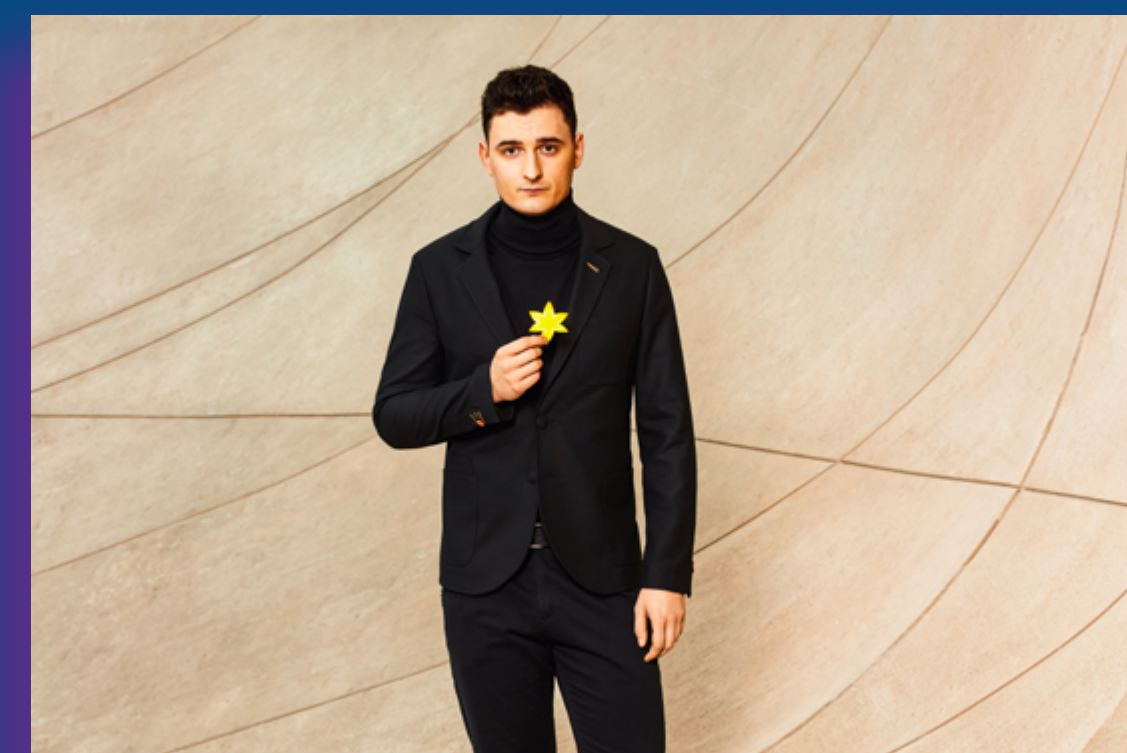
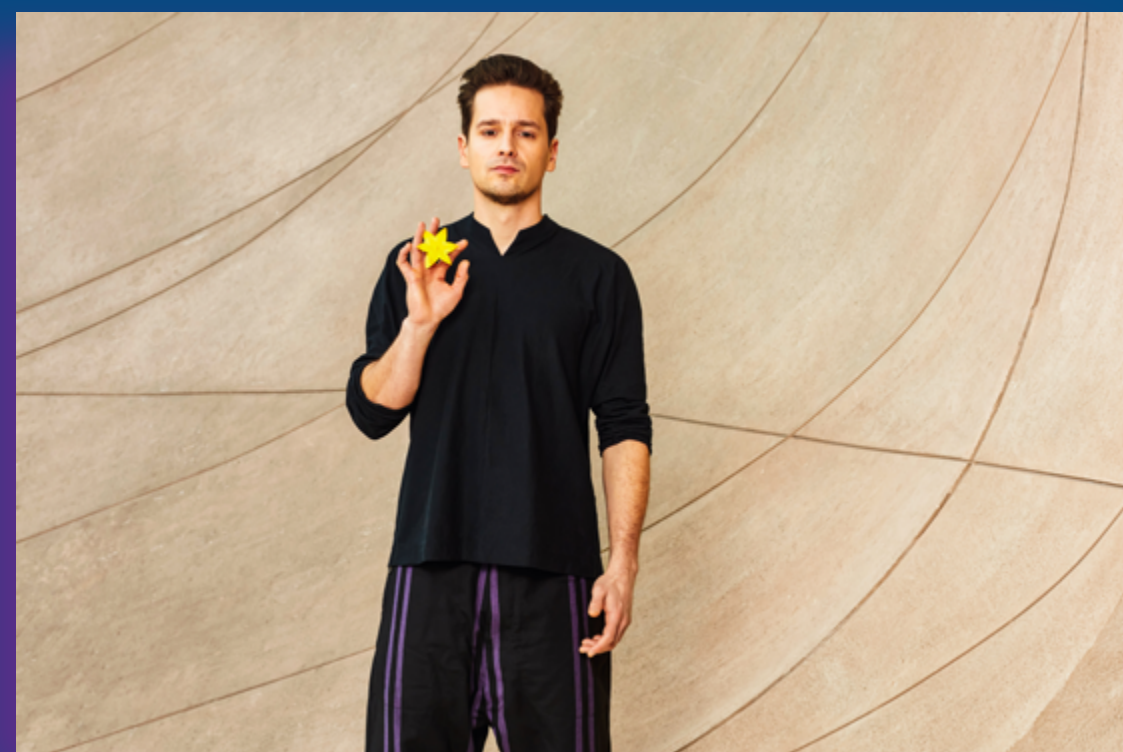
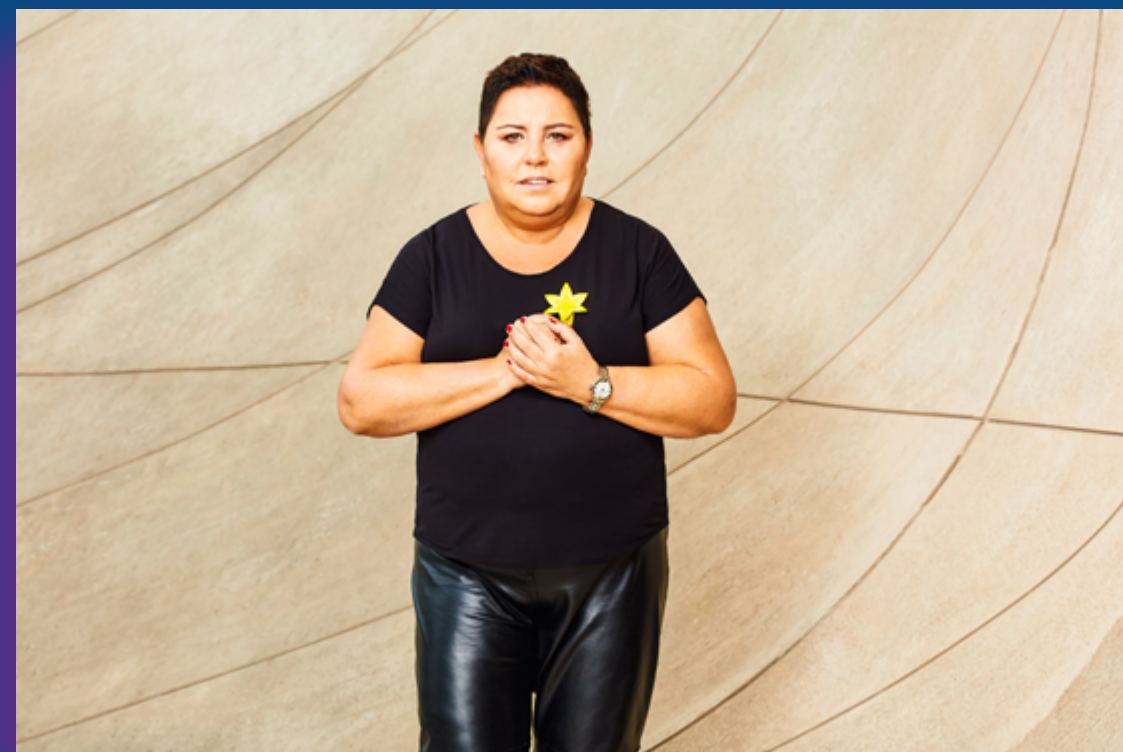
Last year, for the first time in the event's history, we organised the *Daffodils* campaign online, which meant that 917 schools, libraries and other educational institutions from all across Poland were able to join in. 2,835 people volunteered to support to promote the campaign online. The event was preceded by an informational campaign in the media as well as in public and virtual space, promoted by 2020 Daffodils ambassadors: Andrzej Seweryn, Barbara Kurdej-Szatan, Dorota Wellman, Dawid Podsiadło and Krzysztof Zalewski.



On 19 April, the anniversary of the outbreak of the Warsaw Ghetto Uprising, hashtags #RememberingTogether and #DaffodilsCampaign were used 1.5 million times!



On 19 April, despite the pandemic, over 70 volunteers and members the Museum staff distributed paper daffodils in the streets of Warsaw.



Last year, the following individuals joined
the campaign as its ambassadors:
Dorota Wellman, Krzysztof Zalewski...

...Dawid Podsiadło, Barbara Kurdej-Szatan
and Andrzej Seweryn.

CULTURAL ACTIVITIES

POLIN Museum programme goes far beyond collecting objects, organising exhibitions or educational activities. Each week we offer our audience several cultural events: theatre performances, film screenings, meetings with authors and concerts (described in more detail in the POLIN music scene section).

👉 In 2020, despite the pandemic restrictions, we managed to organise the 4th edition of **Leśmian's Meadow**—our summer outdoor installation. The project, realised both onsite and online, included 42 events held over the course of the entire summer. One of them was the reading of Bolesław Leśmian's poems on the POLIN Radio performed by Barbara Klicka, Elżbieta Lipińska and Adam Woronowicz. *Literary den*, a series of informal conversations on literature run by Sylwia Chutnik and Karolina Sulej, proved to be very popular, too. 👉 *Leśmian's Meadow* also served as a space for prospective poets—in July and in August, we organised a poetic slam.

Last year, Leśmian's Meadow featured a mural painted by teenagers, participants in a series of workshops run by experts. They produced it according to their own project project inspired by Leśmian. The Meadow was also the location of *Eco-City*, a series of meetings dedicated to nature and ecology. Its participants had an opportunity to learn how to create a compost bin, how to slow down, be more aware and healthy. To be sure, yoga and senior gymnastics classes held at the Meadow did focus on health, too.

👉 **Theatre workshops for schools** held in the mixed on- and offline formula by the Forum Theatre proved very popular among the youth. Creative workshops **Zoom on Muranów** aimed at teaching young people how to tell stories by means of photographs were held in the mixed formula as well.

We transferred the *Jewish ABC* and *POLIN Reading Room* series online. The former one attracted as many as 18,000 viewers. Tours of both core and temporary exhibitions proved very popular, too.



POLIN Radio

COVID-19 pandemic forced us to close the Museum for many weeks. To make sure that we stay in close touch with our public, merely four weeks into lockdown, we launched POLIN Radio—the first online Museum radio in the world.

In the inauguration week which preceded the 77th anniversary of the Warsaw Ghetto Uprising, we spoke a lot about the Daffodils social-educational campaign and we commemorated 19 April with a special radio program. On a regular day, POLIN Radio aired recorded meetings held as part of the *POLIN Reading Room* and *Jewish ABC* series, interviews with witnesses to history, debates and lectures. Surely, there was plenty of music rooted in Polish-Jewish tradition as well as transmission of concerts held at the Museum. We took our listeners on sound tours of the core and *Here Is Muranów* exhibitions. Together, we visited interesting places in Poland and across the globe within the *Travels with POLIN Radio* series. We didn't forget about our youngest listeners for whom we produced *Jewish tales for the little ones*.

In 2020, we aired 2,805 hours of material, and our radio programs reached listeners not only in Poland, but also in Austria, Belgium, Czech Republic, Denmark, France, Spain, the Netherlands, Israel, Germany, Sweden, Great Britain and the United States.



Urban gardening at the time of the pandemic with Łukasz Skop.



During „Mural on Leśmian’s Meadow” creative workshop, participants—together with the instructors—designed and painted a mural dedicated to Bolesław Leśmian.



Young participants of the Forum Theatre workshop searched for important stories from their own lives so that—through improvisation, work on roles and theatrical exercises—they were able to create performances. The performances took place—in a hybrid formula—in December 2020.

POLIN MUSIC SCENE

POLIN music scene is more than just top-class concerts—it is about ceaselessly seeking answers to questions such as: what is Jewish music and how can the history of Polish Jews inspire contemporary artists?

2020 POLIN Music Festival was launched with the premiere of a gripping project titled *Girls Orchestra from Birkenau*. Conductor Marta Kluczyńska created a program based on the repertoire of the orchestra from the Auschwitz-Birkenau camp. Writer and reporter Patrycja Dołowy wrote a libretto—based on the memoirs and interviews—which gave the voice to the female inmates, the members of the camp orchestra. Sinfonia Varsovia performed the music, supported by soloists Lara St. John, Jing Zhao, Magdalena Sokalska, Maria Maj, Joanna Niemirska, Klara Bielawka, Judy Turan, Dorota Liliental and Ilona Janyst.

Over the course of three Festival days (28 February – 1 March 2020), 1,600 music lovers attended six events, i.a. chamber concert featuring pieces composed by twentieth-century Jewish composers, the premiere of *Nigunim* by the Bastarda trio and the Jewish Tango performed by the NFM Leopoldinum Orchestra, violinist Michael Guttman and bandoneon player and composer JP Jofre. A sensory-friendly concert for families with children on the autism spectrum was organised as part of the Festival. The reception we received encouraged us to organise more events of this kind in 2021.

On 7 March, the Polish Hebrew Tango publication, a richly illustrated story of the Jewish authors of tango in pre-war Poland, had its premiere. The book, created by Katarzyna Zimek and Tomasz Jankowski, is accompanied by two CDs with archival recordings of Polish tangos in Hebrew, aimed for distribution in the budding Jewish state.

Yet another interesting music project of the past year was *Gersuite* commissioned to Marcin Masecki and inspired by the story of the Jewish mandolin orchestra from Ger (Góra Kalwaria).

POLIN Music Festival. Top: *Girls' Orchestra from Birkenau*. Below: *Nigunim*, Bastarda and the Grochów Choir in concert



POLIN Music Festival. *The Jewish Tango* concert: JP Jofre (bandoneon) and the NFM Leopoldinum Orchestra.



POLIN Music Festival. Solists at the concert *Girls' Orchestra from Birkenau*: Maria Maj, Lara St. John, Jing Zhao, Magdalena Sokalska, conductor Marta Kluczyńska and author of the libretto Patrycja Dołowy.

POLIN Music Festival. Shiksa concert: Lara St. John (violin) and Matt Herskowitz (piano).



CHILDREN AT THE MUSEUM

King Matt's Family Education Area is a space where children ages 0-10 can get acquainted with the history and culture of Polish Jews. All the activities held there combine learning with creative play in a truly family atmosphere.

Last year, when the Museum was closed due to the pandemic for the first time, we immediately transferred our family activities to the Internet. Online version of our *Jewish Tales* was particularly popular. Creative family workshops were also held online, with materials sent via post. Once it became possible to reopen the Museum, we covered the area and educational material with a special antiviral and anti-bacterial film, in order to ensure maximum safety to the guests visiting *King Matt's* area. We also developed a special animation programme in smaller family groups.

The most popular events, such as the International Children's Day or Family Hanukkah, were transferred online. On the occasion of the Children's Day, we developed a special webpage www.dzieckapolin.pl featuring interactive trails and tasks. Children and their guardians had a chance to become King Matt's knights and play together in the safety of their own homes, thanks to the films and quizzes we prepared. The accompanying programme included many attractive proposals, such as a premiere of the book *Jak ciężko być królem* by Janusz Korczak, read aloud by actresses: Anna Czaroryska, Katarzyna Łaska, Anna Mucha and Katarzyna Zielińska; *Peter Pan* performance by the Nowy Theatre, or the programs aired on POLIN Radio. The event proved very popular, being attended by over 17,000 viewers. The online format allowed people from all across Poland and from abroad to join in. *Children's Day at King Matt's Kingdom* was nominated to the Warsaw Prize for 2020 Cultural Education. Family Hanukkah online was also extremely popular—over 44,000 people attended the event.



Instead of a traditional picnic on the occasion of the International Children's Day, we conjured up King Matt's virtual kingdom: we shared lots of games, quizzes and other fun activities at the dziendziecka.pl website.



Our Hanukkah celebration attracted over 44,000-strong audience from all across Poland; the total reach of the event was over 135,000 viewers. Internet users praised the program: „Most interesting idea! Integration games and the fact of entering a different, childlike world is truly addictive!”.



JEWISH CUISINE AT POLIN MUSEUM

The culture of Polish Jews can be literally tasted—the history of entwined cultures, traditions and religious rites is ingrained in the Jewish cuisine. POLIN Museum shares these tastes with its visitors and discusses them during culinary workshops dedicated to Jewish food.

In the early 2020, we managed to organise several culinary meetings, i.a. a workshop for the blind and the deaf within the *Taste Warsaw* project. Forced to transfer our activities online, we prepared two series of workshops to our viewers: **Cook with Malka Kafka!** and **Cook with Alessia Di Donato!**

During the week between 29 September and 4 October, the third edition of **TISH Jewish Food Festival** was held. “Tish” means “table” in Yiddish; however, in the Hasidic tradition, the term also refers to a joyous time spent on eating, drinking, singing and talking while sitting at a table together. The slogan for last year’s edition of the Festival was the word ‘CLOSE’ which refers to how close

In 2020, the third edition of TISH Festival of Jewish Food was held, again attracting the fans of both traditional and modern Jewish cuisine.

Jewish and Polish cuisines are, as well as to closeness among people and to anti-discriminatory attitude.

Due to the restrictions imposed, we realised 10 offline culinary events (with a limited number of participants) attended by 175 people, as well as 18 online culinary events attended by 41,591 people. TISH was reported on in all leading radio stations: RMF, RMF MAXXX, Polish Radio, as well as in the TVP Polish National Television and in the foreign media. It was the second edition of TISH Festival when guests of the Warsaw milk bars could find names of dishes common in both Polish and Jewish cuisine written in Yiddish in the menu.

Films by Basia Starecka: *Mały Izrael w Warszawie* [Little Israel in Warsaw] and *Muranów od kuchni* [Foods of Muranów], as well as the lecture by Barbara Kirshenblatt-Gimblett devoted to her vast collection of Jewish cookbooks proved very popular among our Internet audience, too.





During the 2020 TISH Festival of Jewish Food, the menus of Warsaw milk bars featured Yiddish names of dishes.




The Festival guests had an opportunity, among other things, to watch a film on the history of matzo, to visit a bakery selling challah and *bialystoker kukhn*, as well as to embroider a unique festival tablecloth.



POLIN MUSEUM INTERNET PORTALS

Virtual Shtetl


 **The *Virtual Shtetl*** portal boasts a collection of studies on the history of local Jewish communities. It received an honourable mention in the Sybilla competition for the Museum Event of the Year organised by the National Institute for Museums and Public Collections.

The pandemic offered us an opportunity to document the contemporary history of Polish Jews in an entirely new context—in a situation that was thoroughly unique, borderline in some way. We obtained recordings and photographs of, i.a., celebrating Jewish holidays during lockdown, which enriched our digital collection.

In 2020, we published detailed documentation on 200 most important tombstones from the Jewish cemetery on Okopowa Street in Warsaw and on Ślężna Street in Wrocław. To further develop our oral history collection, we conducted 5 interviews with interlocutors from the Jewish community in Poland; we compiled 65 transcriptions and shared 35 new interviews on the Virtual Shtetl portal. We also began to share material on the newly created YouTube channel. We have adapted our audio-visual productions to the needs of people with disabilities. In order to make the fruits of our work available to the audience abroad, we focused on the English version of the portal. Our cooperation with Wikipedia Poland enabled us to add over 400 entries to the Museum's collection of historiographic studies in Polish, English and German—more than 41,300 Wikipedia users have now familiarised themselves with the Virtual Shtetl content.

Last year we also began working on a new tab to promote knowledge on Polish Jews whose contribution to the world of culture and science is significant, and who are the heroes of the newly opened Legacy gallery, part of the POLIN core exhibition.

Polish Righteous

 **The *Polish Righteous*** portal's goal is to document and popularise stories of rescue of Jews during World War Two. We conduct interviews with the Righteous and with Survivors, and we collect archival witness accounts as well as those which survived only in a family memory.

Our collection, developed since 2007, boasts almost 1,000 stories of rescue. Interviews, witness accounts and photographs are easily accessible thanks to the alphabetical list of names of the Righteous and of the Jews who remained in hiding.

In 2020, the Polish Righteous portal was viewed by 300,000 visitors. That same year, we published several dozen stories of Poles who provided help to Jews during the Holocaust. We commemorated important anniversaries, among others 110th birthday of Irena Sendler—on this occasion, we published a **virtual exhibition** developed in cooperation with Google Arts & Culture. Google search engine featured a special graphic sign (the so-called doodle) inspired by the history of Irena Sendler. We also commemorated the 20th anniversary of the passing of Jan Karski and the 30th anniversary of Mieczysław Fogg's death. The story of help provided to Jews by Fogg, one of the most popular Polish singers and composers of the 20th century and the Righteous Among the Nations, was presented on the POLIN Radio as a 4-part podcast.

ACADEMIC ACTIVITIES

For years now we have been striving to ensure that the majority of the Museum events are open and addressed to various groups of recipients. That is why our offer includes events organised with people interested in the latest scholarly findings in the subject of the history of Polish Jews in mind, as well as those who are professionally engaged in the history, sociology or political science. Most of the academic activities run by the Museum are realised within the Global Education Outreach Program [GEOP] whose goal is to develop and support global studies on the history and culture of Polish Jews.



In 2020, we succeeded in organising several events that reverberated through the world of academia. Online academic conference titled ... **the News Came Like a Bolt from the Blue. 80th Anniversary of Sealing Off the Warsaw Ghetto**, organised in cooperation with the Polish Centre for Holocaust Research and the Jewish Historical Institute, proved very popular. Together with the Embassy of Lithuania and the University of Vilnius, we organised an **international conference devoted to the Gaon of Vilna**. Within the GEOP project, we produced a series of podcasts titled



What's New, What's Next? Jewish Studies in the Time of Pandemic which precedes a conference that had to be postponed until the next autumn; we also continued to run the seminar for doctoral students. Preparing lectures accompanying *Here Is Muranów* exhibition, e.g. lecture titled **Bricklayers and Lift Operators** by Beata Chomątowska, posed an interesting challenge for us.



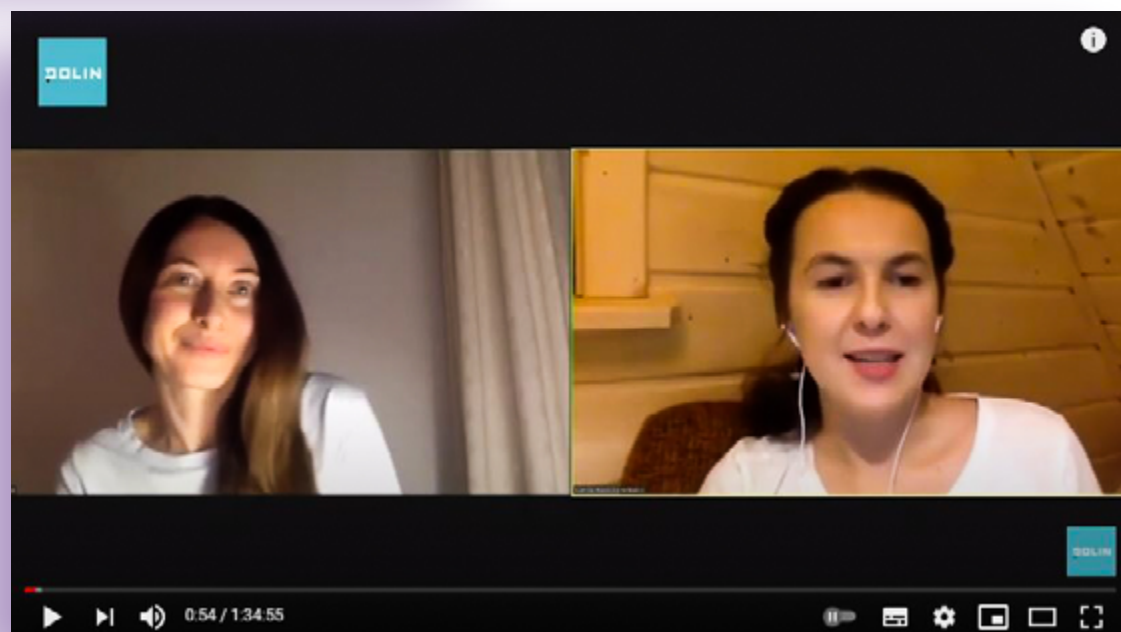
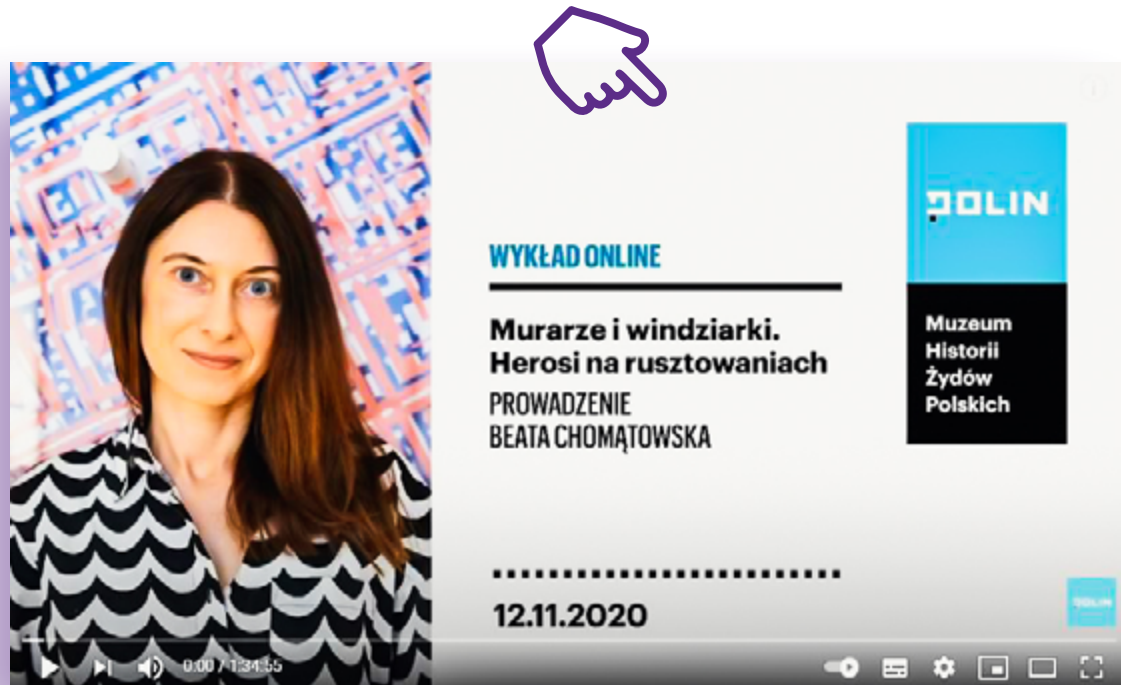
Last year the Museum published, among others, a catalogue accompanying the temporary exhibition titled *Here Is Muranów. A District that Grew Beyond the Rubble* in both Polish and English. We also produced a family audio-guide to the core exhibition.

POLIN Resource Centre

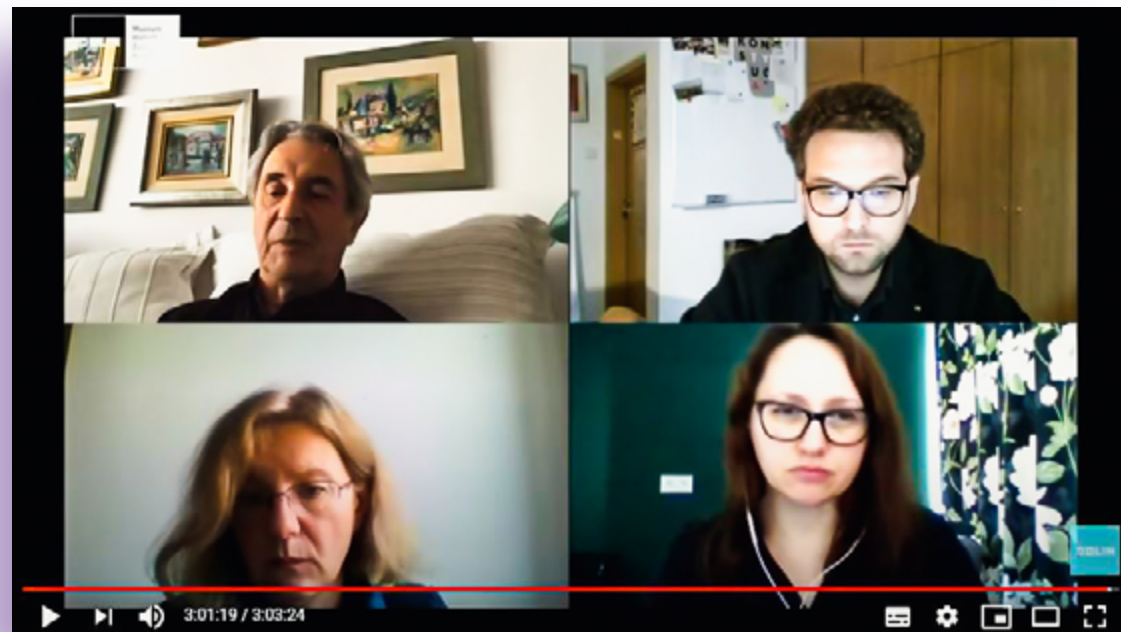
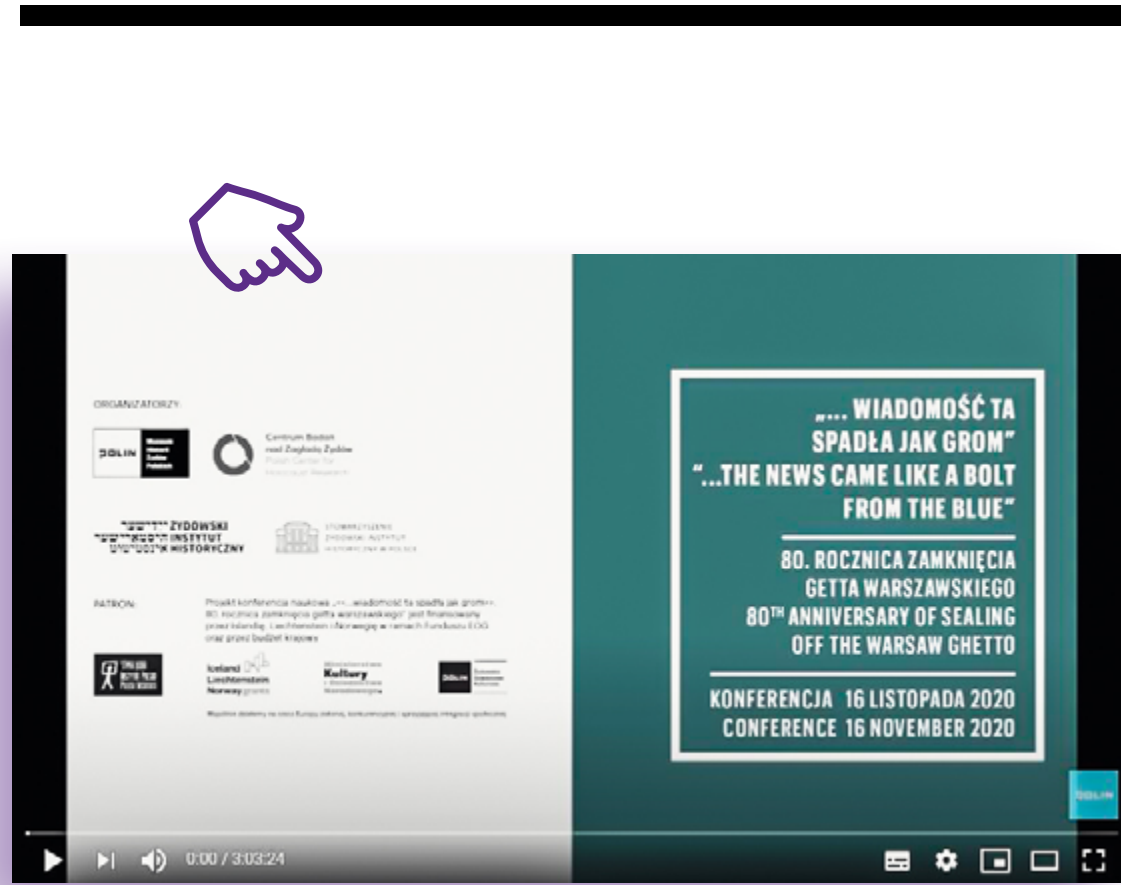
Before the pandemic, POLIN Resource Centre which offers, among other things, genealogical consultations, used to assist 4,000 visitors per year and to answer another 1,000 queries received by mail. The Centre provides, as one of the few places in Europe, free access to the collection of the USC Shoah Foundation (55,000 accounts of witnesses to the Holocaust). Our team helps visitors use the genealogical databases: MyHeritage, Ancestry, Jewish Records Indexing – Poland; we also strive to collect new genealogical records. The Resource Centre's efforts have been recognized—on 19 October 2020, at the 40th edition of the SYBILLA Museum Event of the Year competition, we were presented with an award for managing our genealogical repository.

What does the repository comprise? It comprises source material: certified copies from the Registry Office and from population censuses, school certificates, handwritten life stories, passports which allowed to locate Jews who had emigrated from Poland before the war and most likely avoided the fate of their relatives, victims to the Holocaust. All in all, in the years 2017-2019, in collaboration with the State Archives in Poland and the State Archive of Ivano-Frankivsk Oblast in Ukraine, the POLIN Resource Centre team obtained 190,000 scans of passport and civic documents from the years 1918-1939 which were requisite to carry out genealogical research on Polish Jews. A genealogical index which contains 31,600 personal records was created on the basis of the above scans—it has been available in both Polish and English in the “Genealogy” tab on the Virtual Shtetl portal since June 2019 (1,000 new users from all across the globe have logged on since the launch of the index) as well as in the repository of the United States Holocaust Memorial Museum in Washington.

In 2020, the POLIN Resource Centre assisted 567 guests on site, and responded to 652 queries sent to us by mail. We shared 15,000 genealogical records from Virtual Shtetl in the JRI Poland database; we produced 4,400 genealogical recordings from the Fortunoff Video Archive for Holocaust Testimonies. We also began preparations for a new non-gratuitous online genealogical offer.

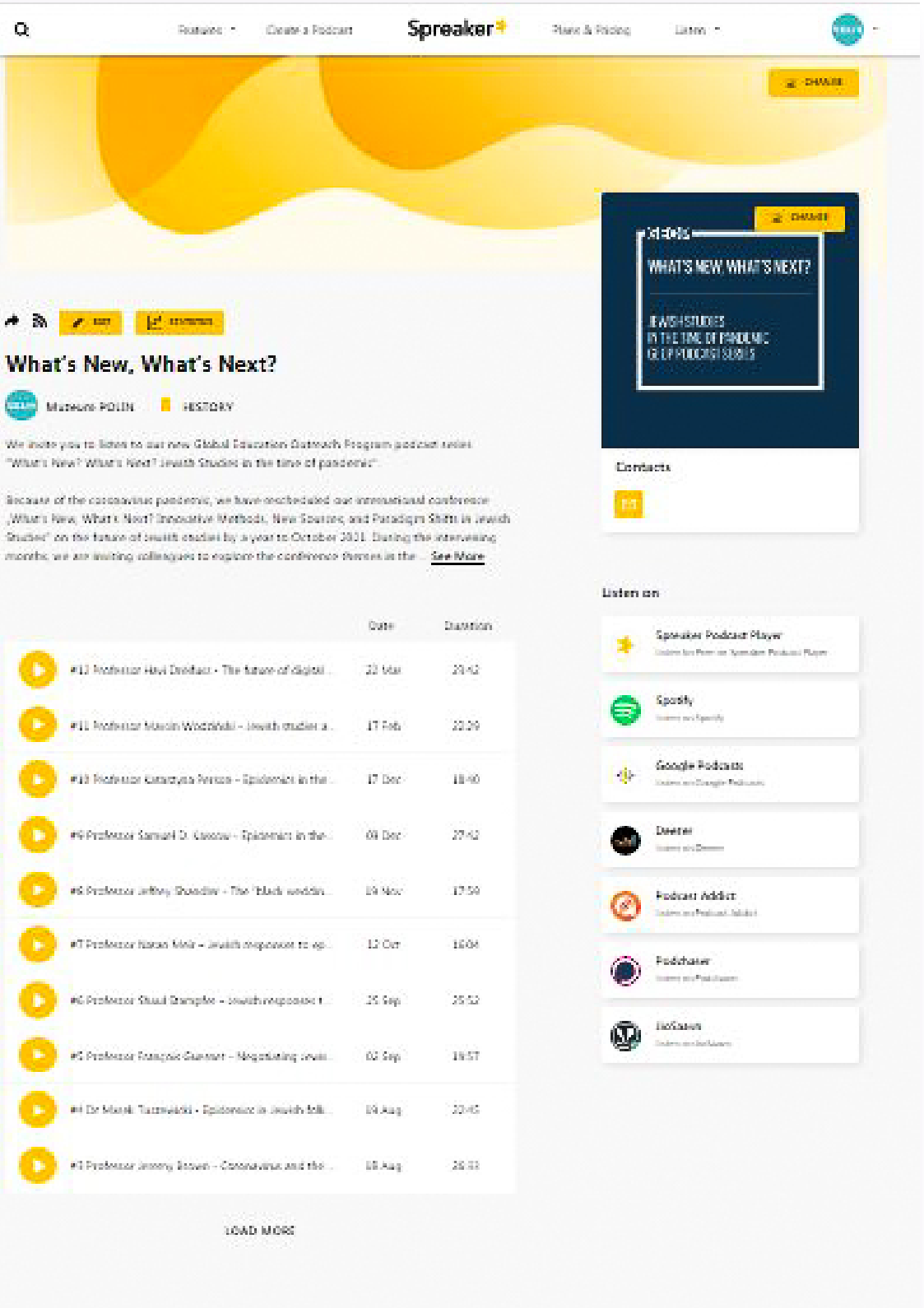


During the lecture *Bricklayers and Lift Operators. Heroes on the Scaffolding* Beata Chomątowska talked about the lives of and rivalry between the Muranów master workmen who erected the first and the largest workers' housing estate in the centre of Warsaw.



Online academic conference *„... the news came like a bolt from the blue.” The 80th anniversary of the sealing off of the Warsaw ghetto* focused on the conditions surrounding the creation of the ghetto, German plans and actions, and the perception of the situation by Jews and their Polish neighbours.

Podcasts in the *What's New? What's Next? Jewish Studies at the Time of Pandemic* GEOP series is a collection of lectures published by the Museum concerning the responses of of Jewish communities to the pandemic from both historical and contemporary perspectives as well as new sources, research methodology and paradigm shifts in the field of Jewish studies.



MUSEUM PRACTICES LAB

Museum Practices Lab is an interdisciplinary project aimed at seeking new forms of interpreting history. It also seeks collective forms of expression and strives to build a community around the Museum. The community POLIN Choir as well as the Museum Think-Tank operate as part of the Lab.



In 2020, despite the pandemic, we managed to implement the Urban Lab project which accompanied the *Gdynia-Tel Aviv* temporary exhibition. Participants of the project, led by the CENTRALA group, entered the exhibition shortly before its closing, and made an **intervention**—followed up its content, modified its meaning and brought the architectural models to life.

Lab was also responsible for the communal installation accompanying *Here Is Muranów* temporary exhibition. It consisted of family keepsakes, documents, photographs as well as objects brought in to the museum by the residents of Muranów.



During the debate titled *Museums and Their Neighbourhood* we discussed the role of museums in forstering relations with the neighbours.



POLIN Choir

POLIN Choir is a community choir founded at the Museum in 2014. Aside from the traditional methods of working with voice, the choir is on a search for outside the box, experimental means of expression. Sounds, melodies and their interpretations are a result of individual and collective explorations of emission, rhythm and sound. To date, the Choir has realised numerous concerts, performances and events accompanying temporary exhibitions; it recorded sound to alternative audio-guides, films and performances.



In 2020, the Choir, under the baton of composer Anna Sz wajger, prepared **sound performances** which served as a commentary to the main motifs of the *Gdynia-Tel Aviv* exhibition. The artefacts, archival objects, texts and audio-visual narratives which were part of the exposition, as well as other materials from the era in question provided source material for the Choir. Another exhibition, *Here Is Muranów*, was accompanied by a sound meditation, a musical tour of sorts, created by composer Wojciech Blecharz. His **Mantra for Muranów**, performed in different locations within the unusual POLIN Museum building, premiered in June 2020 and symbolized a transition of sorts from the pandemic closure to the reopening of the building to visitors.



Museum Think-Tank

...is an informal network of employees of various museums, of organizations which support the development of museums and of people engaged in culture who co-operate with museums. Each edition of the Think-Tank is dedicated to a specific topic, which primarily involves issues that are missing from other museum forums and emerge only among the individuals associated with museums. In 2020, POLIN Museum and Józef Piłsudski Museum in Sulejów ek invited museum employees from all over Poland, as well as people interested in acting towards the benefit of their local communities, to debate on the subject “Museum and its neighbourhood.” During the meetings, Think-Tank participants pondered over the role (actual and potential) of museums in relation with their neighbours—local residents, the history of a specific location, its future and the ecosystem that surrounds it.



POLIN Choir's performances accompany many temporary exhibitions, including *Gdynia - Tel Aviv* (left) and *Here Is Muranów*. The latter one was accompanied by *Mantra for Muranów*—a musical tour and a sound meditation performed by POLIN Choir at different locations within the Museum building (below and right).



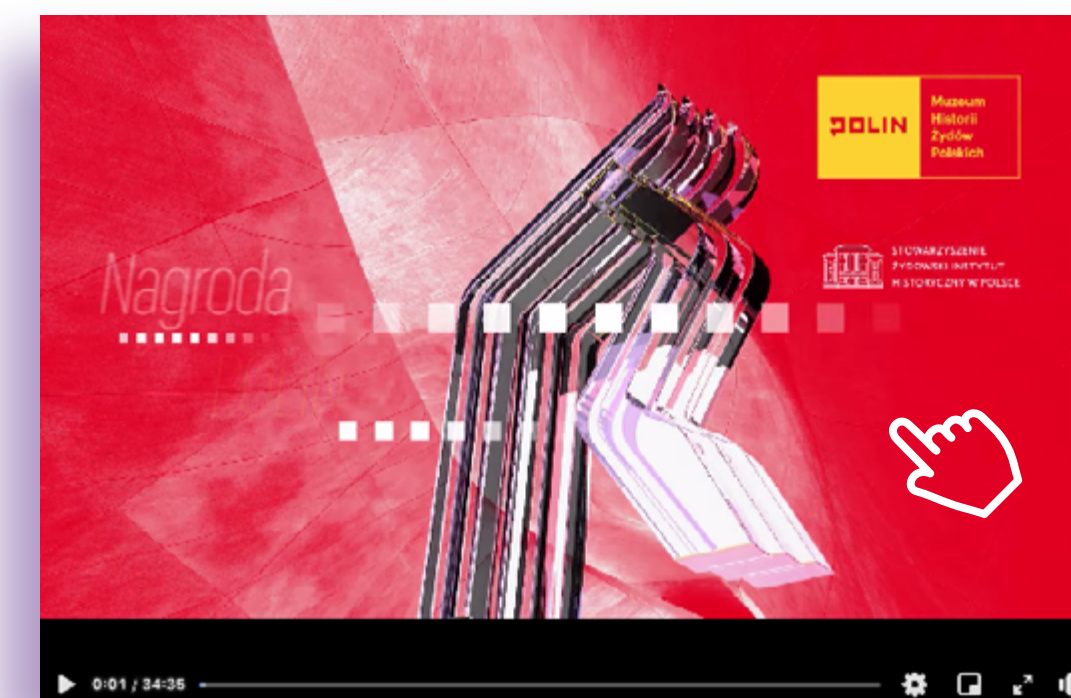
Among the finalists of the POLIN Award 6th edition are (from top): Justyna Biernat, Krotochwile Association, Paweł Kulig (competition laureate), Karol Głębocki, Mirosław Reczko, Agnieszka Mysakowska.

POLIN AWARD

In 2020, we awarded the POLIN Award for the sixth time. It is a distinction which honours individuals and organisations working to protect the memory of the history of Polish Jews and promoting attitudes consistent with POLIN Museum mission. This time we were not able to hand in the Award during an official gala. Instead, we invited the audience on a virtual trip to the places where the Award competition finalists operate on a daily basis.

👉 **Paweł Kulig** was named the laureate of the sixth edition of POLIN Award. He has been looking after the New Jewish Cemetery in Łódź for 8 years now, and for the past year he's been acting as Chair of the Guardians of Remembrance Association whose goal is to preserve the Jewish cultural and historic heritage of the City of Łódź. The winner received financial award of 20,000 PLN.

👉 **The POLIN Award competition jury** headed by Professor Dariusz Stola awarded honourable mentions to **Justyna Biernat** of Tomaszów Mazowiecki and the **Krotochwile Association** which is active in Wielkopolska [Greater Poland]. Justyna is the founder of the Arcades of Memory Foundation. She has been involved in the preservation of the memory of the Jews from Tomaszów Mazowiecki in the fields of both culture and academia for many years now. The Krotochwile Association has been actively engaged in the preserva-



In 2020, we took our audience on a virtual tour to the places where POLIN Award finalists normally work and operate.

tion of the local Jewish heritage in Wielkopolska. The Association popularises the knowledge on Jewish history and culture by running educational projects addressed to both the youth and adults. In 2020, they launched and completed stage one of works on the inventory of the Jewish cemetery in Koźmin Wielkopolski. Both recipients of honourable mentions received financial award of 10,000 PLN each.

The sixth edition of POLIN Award had three more finalists: **Agnieszka Mysakowska** from Wieluń, **Karol Głębocki** from Wysokie Mazowieckie and **Mirosław Reczko** from Ciechanowiec. The finalists received financial prize of 5,000 PLN each.

DONORS

POLIN Museum’s rich programme can be realised thanks to the support of numerous individual and institutional donors as well as business partners. It is thanks to their trust and kindness that we are able to organise so many educational, academic and cultural activities. Association of the Jewish Historical Institute of Poland—one of POLIN Museum’s three founders—plays a key role in raising funds and cooperating with donors.

In 2020, the Association allocated over 3 million PLN for projects carried out jointly with the Museum, raised from dozens of Polish and international donors. It was also the initiator of the „POLIN Emergency Fund Campaign”—a special joint initiative run together with POLIN Museum and American Friends of POLIN Museum. The Campaign’s goal was to raise additional funds to improve the difficult financial situation of our institution caused by the COVID-19 pandemic. The Association continues in its efforts to build the endowment fund through, among others, the „Legacy” campaign aimed at raising funds for the Museum’s programme activities and stable development. The Association’s fundraising is supported by the Donor Council. During an annual meeting, the donors decided to continue to

support the Association’s activities on behalf of the Museum. This support enables Association to raise funds, especially abroad.

POLIN Museum itself also carries out fundraising activities, focusing on institutional donors—both Polish and foreign. In 2020, we received financial support from, among others: The Citi Handlowy Leopold Kronenberg Foundation, Konrad-Adenauer-Stiftung, Foundation for Polish-German Cooperation, Dutch Jewish Humanitarian Fund as well as the Embassy of Israel and the Embassy of the United States in Warsaw. Our projects were also granted financial support from the Ministry of Education and Science, as well as from programmes of the Ministry of Culture, National Heritage and Sport. POLIN Museum also obtained funding from the European Union programmes: *Erasmus+*, *Rights, Equality and Citizenship* and from the *Connecting Europe Facility*.

POLIN Museum cooperates with a number of business partners. Orange Polska S.A., as the Museum’s technology partner, provided management services and access to broadband internet. Mercedes-Benz Financial Services has supported the museum’s activities by providing a Mercedes-Benz V-Class vehicle for business purposes. Lufthansa and Lufthansa Cargo supported the organisation of the *Gdynia-Tel Aviv* exhibition. Biedronka chain supported the Daffodils Campaign.

List of donors and sponsors

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Piotr Tokarski with Mum.



Małgorzata Słupska

POLIN Museum team and volunteers

While devoting much attention to visitors, POLIN Museum employees do not forget about their own personal development. For several years now, the Museum has been pursuing an internal policy of counteracting discrimination and mobbing by electing a spokesperson for preventing these undesirable phenomena. Not many cultural institutions may boast such a function. The person in this position is responsible, among other things, for education: he or she runs series of internal workshops for new employees as well as workshops aimed at tackling conflicts for the entire team. They also organise lectures, among others with the Polish Society of Anti-Discrimination Law.

For years now, the Museum team has been supported by a group of engaged volunteers. POLIN Volunteers' Centre runs a community which supports the Museum's daily operations. It also organises periodic recruitment of volunteers for the Daffodils campaign. From the beginning of 2020, we cooperated with a group of 110 people within the scheme of a long-term voluntary service programme. Volunteers' support turned out to be invaluable in the reality of COVID-19 pandemic—volunteers helped us, among others, operate platforms for online communication; they produced captions for materials shared via Museum communications channels so that they could be accessible for people with hearing impairment; they translated materials in foreign languages. During the Daffodils campaign they made con-

tact with institutions in the United States and promoted our activities there. Our volunteers also got engaged in helping seniors from the Jewish community—they did their shopping and kept them company. When the pandemic restrictions were lifted, volunteers helped us offline, too—as always, we could count on their help in organising Leśmian's Meadow or TISH Jewish Food Festival. We also managed to organise a course for guides along the trail of the Warsaw ghetto—this way, seven people were qualified to act as guides to study groups and volunteer groups during the Daffodils campaign.

In 2020, 1666 individuals volunteered to participate in the Daffodils campaign. Alas, due to the COVID-19 pandemic, they were not able to distribute paper daffodils in the streets of Warsaw. Instead, they promoted our activities online by sharing the photos, films and posts related to the Warsaw Ghetto Uprising.



LET’S STAY IN TOUCH



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