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# THE MEMORY PROJECT

PRODUCTIONS, INC.

## 2014 Evaluation Report Poland

# The Memory Project In Poland

Funded by  
International Holocaust Remembrance Alliance  
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## Evaluation Research: 2012 – November 2014 Report prepared for The Memory Project Productions

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## Background and Objectives

The Memory Project launched in 2007 in the United States as a multimedia art installation produced by The Memory Project Productions. In subsequent years, an educational workshop program and documentary film, *Finding Kalman*, were developed. The project seeks to engage people creatively, intellectually, and emotionally in Holocaust remembrance using survivor testimony in new ways, incorporating art, multimedia, and social media.

A survivor's story is told through videotaped testimony interwoven with views of paintings of her brother being made, and a daughter's recollections of her mother's stories. The exhibit includes a 9-screen video display and wall panels that help to excavate the creative process and the process of memory.

The workshops teach how to make a black and white pastel portrait based on observation and working upside down, a methodology that offers an authentic art experience to even the most reluctant of participants. They make portraits of Holocaust victims, survivors and rescuers and then learn and share these individuals' stories. The resulting portraits and responses to the experience are shared in an international bilingual online gallery. Links to the gallery are shared through social media including Facebook, Twitter, and Instagram.

In 2012, with lead funding from the International Task Force for Holocaust Education and Remembrance (ITF), now called The International Holocaust Remembrance Alliance (IHRA), The Memory Project Productions created and launched a Polish version of the Project. Encouraged by the results in Poland, a second grant was awarded by the IHRA to continue the work in Poland and to launch the project in Hungary.

Today there are three iterations of The Memory Project, two in Europe and one in the United States. Each includes a traveling museum exhibit, educational programs, and the documentary film, *Finding Kalman*, which address Holocaust education, remembrance, and the creative process. Those in Europe are bilingual: English/Polish or English/Hungarian. The program elements can be used in conjunction or stand alone.

## Background and Objectives (continued)

The Memory Project has as its objectives:

- To use new media techniques to engage contemporary audiences, especially youth, with Holocaust history and remembrance
- To develop and disseminate innovative and emotionally powerful ways to use survivor testimony
- To promote knowledge and remembrance of Holocaust victims, survivors and rescuers by engaging audiences through art
- To create art presentations that become a meaningful part of Holocaust remembrance
- To encourage communication about the Holocaust

The Memory Project intends the following outcomes:

- The experience of creating portraits of people whose stories they learn will create lasting memories for participants
- Some communities will incorporate elements of the project into future events
- Some teachers will incorporate elements of the project into their teaching
- People will see that the Holocaust is not an abstract part of distant history but feel connected to the human story and its relevance to them today
- It will provide a personal view of the effects of the Holocaust on its victims and their descendants
- Some percentage of participants will become part of a social network that will expand the level of engagement with the portraits, stories, and remembrance

## Background and Objectives (continued)

As the research partner to The Memory Project, **paradigm research & consulting** designed an evaluation plan and instruments to help document the impact of the exhibit and workshops on visitors, participants, and exhibitors. Social media data were also collected and examined.

These data streams provide a window onto what people are taking away from the Project, and how their experiences impact visitors' and participants' understanding and perceptions of the Holocaust and themselves.

The traveling exhibit has been shown, and workshops conducted, in various countries. The Memory Project Productions in cooperation with the Galicia Jewish Museum, Cracow, Poland, created a bilingual exhibit that has been traveling throughout Poland since November 2012, accompanied by art programs exploring Holocaust remembrance and screenings of the documentary, *Finding Kalman*. The exhibit has been visited by 5,674 individuals in Poland.

The project was also piloted in Slovakia in 2012, where The Memory Project Productions' partners determined they lacked the resources to fully develop the project. Subsequently, it was adapted and launched in Hungary in partnership with the Hungarian Jewish Archives and the Zachor Foundation for Social Remembrance. In response to the exhibit at the Hungarian Jewish Archives, the owners of the Tranzit Art Café in Budapest asked to host the exhibit and workshops there, which we agreed to do.

As a result of outreach by the Project's partners in Poland, the film, *Finding Kalman*, was subtitled in Russian and is being shown at four museums in Estonia.

This report presents the findings from the evaluation research effort in Poland, for which we have the most extensive data.

*The **paradigm** team is deeply grateful to the The Memory Project Productions, and the Poland-based exhibit hosts and workshop leaders. The Galicia Jewish Museum staff worked closely with us to develop culturally sensitive instruments, and lent great support in data collection, entry, and translation. We especially thank the Poles who visited the exhibit, participated in the workshops, and completed our surveys.*

## Methodologies and Samples

### The Memory Project Exhibit Survey

The Memory Project Exhibit in Poland features a 10-minute subtitled video interweaving a Polish Holocaust survivor's story of the brother she lost with images of her daughter painting portraits of that boy. Eleven free-standing rollup banners (215 cm x 120 cm) expand on the family's life in Nazi-occupied Poland and follows the family story through contemporary times. The banners have bilingual text, large scale images of paintings and photos that excavate the visual, historical and emotional realities of loss, trauma and transformation.

A quantitative survey instrument, with limited open-end questions, was developed to capture visitors' reactions to The Memory Project Exhibit and their perceptions of its impact on them. To provide context for participants' responses the opening questions asked about prior knowledge of Jewish people and of the Holocaust. Subsequent questions asked more specifically about visitors' response to the exhibit and whether it contributed to knowledge of the Holocaust or Jewish people.

Surveys were distributed in different ways by each venue and generally completed and returned on-site at the time of the visit. Most surveys were completed by visitors who attended the openings; at a couple of venues visitors who came at other times during the exhibit's tenure completed the survey. The survey was also completed by members of groups that attended the exhibit and participated in workshops.

Visitors were encouraged but not required to complete the survey, which took approximately 15 minutes.

A selection of representative responses to the open-end items appears as comments at the end of the Exhibit Impact on Visitors chapter of this report.

The survey instrument (English version) is presented in Appendix A.

## Methodologies and Samples (continued)

### Remembrance Art Workshop Survey

Workshops were conducted in community venues and schools. These workshops included a short film, a videotaped art lesson, and materials to create portraits of Holocaust victims, survivors, and rescuers. Materials provided for the workshop included:

- *Painting with Light and Shade – a Video Art Lesson* featuring the artist, Roz Jacobs (8 minutes; dubbed in Polish)
- Connecting to Art and History: Educator’s Guide, with lesson plans, background information, and reproducible pages
- Set of 30 cards with photographs and stories of Holocaust victims, survivors, and rescuers
- Charcoal and black and white pastels.

A quantitative survey instrument, with limited open-end questions, was developed to capture participants’ reactions to the workshop. To provide context for participants’ responses to their workshop experience, we asked opening questions about prior knowledge of Jewish families and the Holocaust. At the end of each workshop participants were encouraged but not required to complete the survey before leaving the venue. A representative selection of open-end responses appears as comments at the end of the Workshop Impact on Participants chapter. The survey instrument appears in Appendix B.

### The Memory Project Host Survey

Various types of institutions were involved in The Memory Project in Poland, including museums, schools, and other community-based organizations. Some hosted the exhibit and workshops; others hosted only the exhibit or only workshops. A survey was designed to capture these hosts’ experience and their perceptions of the impact on visitors. This quantitative instrument also included a limited number of open-end questions and a selection of responses appears as comments at the end of the Host Experience chapter. **This survey was distributed and completed online.** The survey instrument appears in Appendix C.

### Social Media

Data from four streams of social media were tabulated. These include Twitter, Facebook, Instagram, and The Memory Project e-newsletter subscriptions. Due to budgetary limitations we have not delved more deeply into these data streams to analyze geographic and demographic patterns, but we hope to expand these efforts in the future.



## Methodologies and Samples (continued)

Respondents are those exhibit visitors, workshop participants, and exhibitors who chose to complete the surveys and do not reflect the total number of visitors, participants, or exhibitors who experienced The Memory Project in Poland.

The total number of completed surveys is presented below.

	Exhibit Survey	Workshop Survey	Host Survey
Number of Respondents	280	331	17

### Notes:

- Some classes were brought to the exhibit and several workshops were conducted in schools. Other workshops were conducted elsewhere, with students attending. As a result, and consistent with The Memory Project's objectives, the samples for the Exhibit Survey and the Workshop Survey are very heavily skewed to persons under 18 years of age; therefore, the data are not discussed by age groupings.
- Between November 2012 and October 2014, 18 institutions in 15 different cities hosted either the exhibit, the workshops, or both. Most hosted both.
- Not all respondents answered every question; as a result, total sample size per analysis presented in this report varies.



## Executive Summary

### Key Findings and Conclusions

## Executive Summary: Key Findings and Conclusions

### Context

Very few visitors to the exhibit and participants in the workshops came to The Memory Project experience with knowledge of Jewish family life and very few indicated they knew Jewish people.

The substantial majority of visitors and participants who completed surveys were under 18 years of age and had learned about the Holocaust in school, but very few over 18 had.

This confirms there was an important opportunity to inform and transform people's knowledge and understanding of the Holocaust, its victims, survivors, and rescuers.

The findings regarding the impact and perceived value of The Memory Project in Poland clearly document the Project's success in engaging its audience and promoting their awareness and remembrance of the Holocaust:

- The experience of The Memory Project humanized the past by engaging people through art in a powerful way.
- By personalizing the Holocaust people were able to reflect on the past and grasp its relevance to their current lives.
- Communities and educators were moved to consider incorporating elements of the Project into future events and curriculum.
- Social media showed the potential to further engage the public with stories, news, and relevant links to content related to Holocaust remembrance.

## Executive Summary: Key Findings and Conclusions

### The Exhibit

The Memory Project strives to affect people beyond the one-time exhibit experience and encourages thought and reflection on the Holocaust after visitors leave the museum. Data from the Exhibit Survey are very positive and indicate The Memory Project had a strong impact on the visitors who completed the questionnaire.

- 90% value the exhibit as an act of remembrance
- 79% would recommend the exhibit to others
- 68% indicated that the exhibit changed or contributed to their understanding of the Holocaust
- 56% of visitors indicated the exhibit contributed to their interest in learning more about the Holocaust

Bivariate analyses further confirm the positive impact of the exhibit on visitors:

- 72% experienced the exhibit as contributing to their understanding of Jewish family life regardless of their level of prior knowledge
- 80% of those who were interested in learning more about the Holocaust also felt the exhibit contributed to or changed their understanding of it
- 96% of those who were interested in learning more about the Holocaust valued the exhibit as an act of remembrance

## Executive Summary: Key Findings and Conclusions

### The Workshop

The workshop was also very positively received by participants. Findings of impact and value were strongly positive and confirm that the workshop impacted visitors on multiple levels.

- 93% enjoyed the experience
- 92% of those with prior knowledge of the Holocaust indicated an interest in learning more
- 88% believed the experience was of value to their communities and society
- 79% indicated the workshop contributed to their knowledge of Jewish people
- 76% felt the workshop contributed to their understanding of art

Looking at the relationship between perceived value of the workshop and participants' level of interest in learning more about the Holocaust, we see that 94% of those interested in learning more also believed the workshop to be of value to society.

Analysis of the intersection between impact on understanding of art and interest in learning more about the Holocaust shows that those participants who felt they wanted to learn more constituted the vast majority of those who felt the experience changed their understanding of art (83% of 191).

Of the 249 participants who indicated the workshop had contributed to their understanding of art, 236 (95%) also felt the workshop to be of value to their communities and to society.

Those participants who had some degree of prior knowledge of the Holocaust comprised 92% of the 191 participants who indicated interest in learning more about it as a result of their workshop experience, again further confirming that the workshop impacted visitors on multiple levels.

## Executive Summary: Key Findings and Conclusions

### The Memory Project

The Memory Project exhibit and / or workshops visited 18 venues in 15 cities in Poland and we surveyed host institution staff. Most of the sites hosted both the exhibit and workshops. Only one had the exhibit only. Three had workshops only. The majority of hosts surveyed felt the exhibit and subsequent workshops were valuable to their institutions and visitors.

Respondents felt the most effective outcomes were:

- The contribution to Holocaust education
- The opportunity to remember Holocaust victims
- The increased interest in the Holocaust and Jewish life

Respondents also indicated an interest in continuing The Memory Project in the future. The majority of institutions were considering all of the activities about which the survey inquired.

They responded most positively to the following activities:

- Workshops
- Screenings and discussions of the film, *Finding Kalman*
- Exhibiting portraits created by members of the community
- Training teachers to conduct workshops in their institutions

## Executive Summary: Key Findings and Conclusions

### Social Media

In the realm of social media, the data show consistent progress over time and an upward trend in numbers. The social media audience gained 1,284 new followers in the 10 month period tracked.

The totals were modest but showed great potential. In fact:

- Each social media platform analyzed saw an increase in followers
- A steady stream of multiple daily tweets led to a steady increase in the number of followers
- Strategies such as including images with quotes (image quotes) in Facebook posts and sharing posts on pages with related interests (such as second and third generation groups' Facebook pages) led to spikes in Facebook shares and growth

These data suggest that social media may be an appropriate area for a more deliberate focus of attention from The Memory Project.



## Executive Summary: Key Findings and Conclusions

### Conclusions

The Memory Project launched in Poland with a clearly articulated set of objectives. The analysis of evaluation data summarized above, and reported in detail below, point to success in achieving the first four and progress toward the fifth.

- 1. To use new media techniques to engage contemporary audiences, especially youth, with Holocaust history and remembrance.*

What uniquely differentiates The Memory Project is the integration of the creative process into every aspect of the experience, from the exhibit to the hands-on education program. The evidence shows that this personal, visual, auditory, and tactile combination has been effective in increasing knowledge about the Holocaust as well as about Jewish people, empathy for the experience of Jewish families during the Holocaust, and interest in pursuing related activities.

Audiences for both the exhibit and the workshop indicated they found the project engaging, memorable, and 90% said it was a meaningful form of Holocaust remembrance.

- 2. To develop and disseminate innovative and emotionally powerful ways to use survivor testimony.*

The innovative use of survivor testimony in the exhibit and workshops has expanded from the U.S., to Poland, Hungary, and Estonia so far.

- 3. To promote knowledge and remembrance of Holocaust victims, survivors, and rescuers by engaging audiences through art.*

A large majority of people felt they learned more about the Holocaust and Jewish people as well as art.



## Executive Summary: Key Findings and Conclusions

### Conclusions (continued)

- 4. To create art presentations that become a meaningful part of Holocaust remembrance.*

Of 18 institutions that have participated in The Memory Project, three have already created exhibitions of community-made portraits and nine others indicated they would consider doing so. In addition, five were motivated to research local Holocaust victims / survivors / rescuers. Others have expressed interest in making books or videos based on the portraits.

- 5. To encourage communication about the Holocaust.*

In the course of each Memory Project workshop, participants share the stories of the people they have drawn along with their artwork. As a result, communication is taking place in a local way and participants learn about a wide variety of Holocaust experiences in a very personal way. The burgeoning social media program is beginning to expand upon that and create a broader network of awareness and exchange.

## Executive Summary: Key Findings and Conclusions

### Conclusions (continued)

The Memory Project also had a set of outcomes it expected. The degree to which these expectations have been met is best expressed through the testimony of the visitors, participants, and hosts who experienced The Memory Project in Poland.

*A. The experience of creating portraits of people whose stories they learn will create lasting memories for participants.*

“Trying to create works of art made us interested in the lives of the people who were portrayed.”

“The workshop has taught me a lot about the Holocaust, and shown me the hardships and persecution of Jewish families. Due to the workshop I have a different perspective on some things.”

“The workshop has taught me empathy and it made me realize the horror of the Holocaust. It has shown me the pain and suffering of all those who survived it.”

“The workshop has moved me deeply. I wish there were more workshops like this one.”

*B. Some communities will incorporate elements of the project into future events.*

“I used the film in the school workshops; I intend to continue [to use] the film.”

“[To continue the project I would consider] organizing trips to Auschwitz Museum, participating in the March of the Living, and providing lessons about the Holocaust.”

“I will definitely continue to use this project because it is very inspiring. We were talking about writing workshops, etc., and I will continue my work in this direction.”

## Executive Summary: Key Findings and Conclusions

### Conclusions (continued)

*C. Some teachers will incorporate elements of the project into their teaching.*

“I’m considering conducting annual workshops for university students for a class on cross-cultural understanding.”

“I think that is a very valuable project and we certainly want to make it a permanent educational offering for high school students.”

*D. People will see that the Holocaust is not an abstract part of distant history but feel connected to the human story and its relevance to them today.*

“It has strongly influenced my emotions and my understanding of history through the lens of individual lives.”

“I am very touched and it made me think deeply.”

“This exhibit will remain in my memory for a long time.”

## Executive Summary: Key Findings and Conclusions

### Conclusions (continued)

*E. It will provide a personal view of the effects of the Holocaust on its victims and their descendants.*

“This exhibit has influenced my attitude toward Jewish families.”

“Deepened my respect for Jewish families who were persecuted in the Holocaust.”

“I think I will have a different understanding of this tragedy, because we can better understand and empathize when we learn about those events from people who survived them, or their relatives.”

*F. Some percentage of participants will become part of a social network that will expand the level of engagement with the portraits, stories, and remembrance.*

We have some indicators of this outcome which show an opportunity for growth. As of November 4, 2014, 530 people “Like” the Memory Project Facebook page; 406 of these are in the U.S., 29 in Poland, and others are in the U.K., Croatia, and other countries.

The project had 200 Twitter followers with 3.2% from Poland. The majority are from the U.S. While strategies to broaden the Polish audience should be considered, at the same time it may be of value that U.S. followers are exposed to the increase in Polish involvement in Holocaust study and remembrance, particularly following the recent opening of the new Museum of the History of Polish Jews on the site of what was the Warsaw ghetto.

## Executive Summary: Key Findings and Conclusions

### Conclusions (continued)

In terms of project reach (Appendix D):

- more than 5,500 people have visited a Memory Project exhibit in Poland
- 1,370 have participated in workshops and created portraits of Holocaust victims, survivors, and rescuers
- about 300 of these portraits are available to a worldwide audience at [memoryprojectproductions.com](http://memoryprojectproductions.com) and [memoryproject.pl](http://memoryproject.pl)
- the exhibit has been to 18 venues in 15 cities and continues to be in demand, as are the educational materials
- with a concerted, ongoing, strategically planned effort social media can become an important tool to build engagement

This project and its unique use of art, story, and hands-on experience has proven to be an effective Holocaust education and remembrance experience. It is helping Polish youth and older audiences learn more about Jewish people as well as the Holocaust, changing attitudes toward Jews, and helping people to make connections between themselves and their history.

The findings clearly indicate that The Memory Project in Poland has the potential to grow and make an ongoing contribution, and to serve as a model for future roll-outs in other countries. It will require cultivation and support in order to fulfill this potential.



## Detailed Findings: Exhibit Impact on Visitors

## Introduction

Data from the Exhibit Survey are very positive and indicate The Memory Project had a strong impact on Polish visitors who completed the questionnaire.

- 90% value the exhibit as an act of remembrance
- 80% of those who were interested in learning more about the Holocaust also felt the exhibit contributed to or changed their understanding of it
- 79% would recommend the exhibit to others
- 72% experienced the exhibit as contributing to their understanding of Jewish family life regardless of their level of prior knowledge

## Familiarity with Jewish Family Life, and Impact of the Exhibit on Visitors' Understanding

When asked about their familiarity with Jewish family life prior to their visit, only 81 respondents (29%) reported being “very” familiar. The majority of these Polish respondents, 184 (66%), considered themselves only “somewhat” familiar.

**Familiarity with Jewish Family Life By Age**  
*How familiar were you with Jewish family life before visiting this exhibit?*

Age	Very familiar	Somewhat familiar	Not at all familiar	Total
Under 18	46	138	12	196
18-34	6	17	2	25
35-59	12	17		29
60 +	16	12		28
(No age indicated)	1			1
<b>Total</b>	<b>81 (29%)</b>	<b>184 (66%)</b>	<b>14 (5%)</b>	<b>N = 279</b>

However, 202 visitors (72%) felt that the exhibit contributed to their understanding of Jewish life. An additional 66 visitors (24%) were as yet unsure of the exhibit's impact.

**Impact of Exhibit on Understanding of Jewish Family Life by Age**  
*Has this exhibit changed or contributed to your understanding of Jewish family life?*

Age	Yes	Not Sure	No	Total
Under 18	141	45	10	196
18-34	15	10		25
35-59	21	6	2	29
60 +	25	4		29
(No age indicated)		1		1
<b>Total</b>	<b>202 (72%)</b>	<b>66 (24%)</b>	<b>12 (4)</b>	<b>N = 280</b>



## Intersection of Variables: Exhibit’s Impact on Understanding of Jewish Family Life and Visitors’ Prior Familiarity

In order to determine if perceived impact on understanding of Jewish family life was dependent on level of prior familiarity with it, an additional analysis was undertaken. While the previous tables look at familiarity and impact by age, the table below looks at impact of the exhibit in terms of prior familiarity with Jewish family life.

As can be seen, perception of impact is not dependent on level of familiarity. That is to say, the majority of visitors at each level of familiarity (very, somewhat, and not at all familiar) found the exhibit impactful in terms of their understanding of Jewish family life.

**Exhibit’s Impact on Understanding of Jewish Family Life by Level of Prior Familiarity**

<i>Has this exhibit changed or contributed to your understanding of Jewish family life?</i>				
	Yes	Not sure	No	
Level of Familiarity				Total
Very familiar	54	22	5	81
Somewhat familiar	138	41	5	184
Not at all familiar	9	3	2	14
(No level indicated)	1			1
<b>Total</b>	<b>202</b>	<b>66</b>	<b>12</b>	<b>280</b>

Here, and throughout this report, it is worth keeping in mind that “not sure” reflects an open disposition, and therefore is quite different from “no”. We should not dismiss out of hand those respondents who were as yet “not sure” of the exhibit’s impact on them.

## Exhibit’s Impact on Understanding of the Holocaust

In terms of the exhibit’s impact on visitors’ understanding of the Holocaust, 191 visitors (68%) indicated that the exhibit changed or contributed to their understanding.

As noted, because “not sure” reflects an open disposition, we should not necessarily dismiss the 61 (22%) who indicated they were “not sure”.

Impact of Exhibit on Understanding of the Holocaust

<i>Has this exhibit changed or contributed to your understanding of the Holocaust?</i>				
	Yes	Not sure	No	Total
Age				
Under 18	136	42	17	194
18-34	13	10	2	25
35-59	19	7	3	29
60 +	22	2	5	29
(No age indicated)	1			1
<b>Total</b>	<b>191 (68%)</b>	<b>61 (22%)</b>	<b>27 (10%)</b>	<b>279</b>

## Exhibit’s Impact on Interest in Learning More About the Holocaust by Age

The Memory Project cares to affect people beyond the one-time exhibit experience and encourage thought and reflection on the Holocaust after visitors leave the museum. The Exhibit Survey asked visitors about the impact of the exhibit on their interest in learning more about the Holocaust. Of the total sample, 156 visitors (56%) indicated that the exhibit did indeed have this effect.

Again, some proportion of the 80 visitors who were “not sure” the exhibit resulted (or would result) in their further interest in the Holocaust may potentially discover an interest.

Interest in Learning More About the Holocaust by Age

<i>Are you interested in learning more about the Holocaust as a result of this exhibit?</i>				
	Yes	Not Sure	No	Total
Age				
Under 18	107	59	30	196
18-34	13	6	6	25
35-59	15	8	6	29
60 +	20	7	2	29
(No age indicated)	1			1
<b>Total</b>	<b>156 (56%)</b>	<b>80 (28%)</b>	<b>44 (16%)</b>	<b>280</b>

## Intersection: Interest in Learning More and the Exhibit’s Impact on Understanding of the Holocaust

An additional analysis was conducted to look at what effect the exhibits’ impact on understanding has on visitors’ interest in learning more about the Holocaust.

Visitors who felt the exhibit contributed to their understanding of the Holocaust constituted 80% of those who were interested in learning more about it as a result of the exhibit experience.

**Interest in Learning More About the Holocaust  
by Exhibit’s Impact on Understanding of It (N=280)**

<i>Are you interested in learning more about the Holocaust as a result of this exhibit?</i>				
	Yes	Not sure	No	
Impact on Understanding				Total
Exhibit changed understanding	<b>124 (80% of 156)</b>	53	14	191
Not sure	27	20	14	61
Did not change understanding	4	7	16	27
(No level of impact indicated)	1			1
<b>Total</b>	<b>156</b>	<b>80</b>	<b>44</b>	<b>280</b>

## Intersection: Perceived Value of the Exhibit as an Act of Remembrance and Interest in Learning More

Across the total sample, 252 visitors (90%) valued the exhibit as an act of remembrance, and only 6 (2%) did not.

Perception of the Exhibit as an Act of Remembrance by Age

<i>Is this exhibit a valuable act of remembrance?</i>				
	Yes	Not sure	No	Total
Age				
Under 18	173	16	6	195
18-34	23	2		25
35-59	26	3		29
60 +	29			29
(No age indicated)	1			1
<b>Total</b>	<b>252 (90%)</b>	<b>21 (8%)</b>	<b>6 (2%)</b>	<b>279</b>

The intersection of interest in learning more about the Holocaust and visitors' perception of value as remembrance is presented in the table below. Those who valued the act of remembrance (149) constituted 96% of the 156 who were interested in learning more about the Holocaust, further confirming the positive impact of the exhibit on visitors.

Interest in Learning More About the Holocaust by Perceived Value of Exhibit as an Act of Remembrance

<i>Are you interested in learning more about the Holocaust as a result of this exhibit?</i>				
	Yes	Not sure	No	Total
Exhibit is an act of remembrance				
Exhibit is a valuable act of remembrance	<b>149 (96% of 156)</b>	68	35	252
Not sure of exhibit's value as remembrance	7	10	4	21
Not a valuable act of remembrance		1	5	6
(No perception of value indicated)		1		1
<b>Total</b>	<b>156</b>	<b>80</b>	<b>44</b>	<b>280</b>

## Intention to Recommend the Exhibit to Others

A further indication of the perceived value of the The Memory Project exhibit is visitors' intention to recommend it to others.

Across the age range, 221 visitors (79%) indicated they would recommend the exhibit to others. Only 14 visitors (5%) would not.

Intention to Recommend the Exhibit by Age

<i>Will you recommend this exhibit to others?</i>				
	Yes	Not sure	No	Total
Age				
Under 18	149	35	12	196
18-34	20	5		25
35-59	24	3	2	29
60+	27	2		29
(No age indicated)	1			1
<b>Total</b>	<b>221 (79%)</b>	<b>45 (16%)</b>	<b>14 (5%)</b>	<b>280</b>

## Intersection of Variables: Intention to Recommend the Exhibit and Perceived Value of It as an Act of Remembrance

Similarly, the 210 visitors who valued the exhibit as an act of remembrance constitute 95% of the 221 who indicate they will recommend it to others.

Intention to Recommend the Exhibit by Perceived Value of It as an Act of Remembrance

	Will you recommend this exhibit to others?			Total
	Yes	Not sure	No	
Perceived value as act of remembrance				
Exhibit is a valuable act of remembrance	<b>210 (95% of 221)</b>	34	8	252
Not sure of exhibit's value as remembrance	9	11	1	21
Not a valuable act of remembrance	1		5	6
(No perception of value indicated)	1			1
<b>Total</b>	<b>221</b>	<b>45</b>	<b>14</b>	<b>280</b>

## Intention to Visit The Memory Project Website

Finally, at the time these data were collected, 133 visitors (48%) indicated a willingness to visit The Memory Project website ([www.memoryprojectproductions.com](http://www.memoryprojectproductions.com)).

An additional 101 (36%) indicated they were not sure, and if considered “undecideds” it may be that some of these visitors may yet visit the website.

Intention to Visit the Website				
<i>Will you visit The Memory Project website to learn more about It and see portraits made by people from around the world?</i>				
	Yes	Not sure	No	Total
Age				
Under 18	76	82	38	196
18-34	14	7	4	25
35-59	18	8		29
60 +	24	4	1	29
(No response)	1			1
<b>Total</b>	<b>133 (48%)</b>	<b>101 (36%)</b>	<b>46</b>	<b>280</b>



## Comments from Exhibit Visitors

*“Thanks to this exhibit I became interested in the Holocaust.”*

*“The exhibit has encouraged me to read more about Jewish families...  
I learned things about the treatment of Jews during World War II.”*

*“Thanks to this exhibit I learned a lot about Jewish families and the Holocaust.”*

*“Deepened my knowledge about the suffering of the Jews.”*

*“I am very touched and it made me think deeply.”*

*“This exhibit has influenced my attitude toward Jewish families.”*

*“Deepened my respect for the families who were persecuted in the Holocaust.”*

*“The act of painting the portraits again and again is an act of memory itself.  
It contributes a strong effect beyond the images.”*

*“I think this is an interesting form of commemoration of these events.”*

*“Because of this exhibit I learned more about the culture of Jewish families.  
I was really touched by their situation during the Holocaust.  
This exhibit will remain in my memory for a long time.”*



**Detailed Findings**  
**Workshop Impact on Participants**

## Introduction

Findings regarding the impact and value of the workshop experience are also strongly positive.

- 92% of those with prior knowledge of the Holocaust indicated an interest in learning more as a result of the workshop
- 79% of the total sample indicated the workshop contributed to their knowledge of Jewish people
- 88% believed the workshop to be of value to their communities and society
- 76% felt the workshop contributed to their understanding of art
- 93% enjoyed the workshop experience

## Participants' Knowledge of the Holocaust and Experience with Jewish People

The majority of workshop participants, 230 (69% of 331), indicated they had learned about the Holocaust in school (note that the majority of the sample were persons under 18 years of age).

Interestingly, though, relatively few workshop participants (86, or 26% of 331), indicated they know a Jewish person.

**Knowledge of the Holocaust and Jewish People by Age (N=331)**

<i>Which of the following statements applies to you? (check all that apply)</i>				
	Learned about the Holocaust in school	Have read articles or books or seen movies about the Holocaust	Don't know much about the Holocaust	Have met Jewish people
Age				
Under 18	190	159	40	56
18-34	12	13		7
35-59	24	30		18
60 +	4	5	2	5
<b>Total</b>	<b>230 (69%)</b>	<b>207 (63%)</b>	<b>42 (13%)</b>	<b>86 (26%)</b>

## Intersection of Variables: Workshop's Impact On Learning More About the Holocaust and Prior Knowledge About It

Those participants who had some degree of prior knowledge of the Holocaust comprised 92% of the 191 participants who indicated interest in learning more about it as a result of their workshop experience, again further confirming that the workshop impacted visitors on multiple levels.

**Workshop's Impact on Interest in Learning More About the Holocaust  
by Prior Knowledge About It**

<i>Has the workshop changed or contributed to your interest in learning more about the Holocaust?</i>				
	Yes	Not sure	No	
Prior Knowledge of Holocaust				Total
Know about the Holocaust through school, books, articles	<b>175 (92% of 191)</b>	91	19	288
Don't know much about the Holocaust	16	15	11	42
<b>Total</b>	<b>191 (58%)</b>	<b>106 (32%)</b>	<b>30 (9%)</b>	<b>N = 330</b>

## Workshop's Impact on Knowledge About Jewish People

The vast majority of workshop participants, 262 (79%), indicated the workshop contributed to their knowledge of Jewish people.

Interestingly, relatively few (12%) felt unsure of the workshop's impact on their knowledge of Jewish people.

Only a very few participants (8%) indicated the workshop experience had no impact on their knowledge of Jewish people.

Impact of Workshop on Knowledge About Jewish People

<i>Has this workshop changed or contributed to your knowledge of Jewish people?</i>				
Age	Yes	Not sure	No	Total
Under 18	214	38	25	277
18-24	13	1		14
35-59	27	1	3	31
60 +	8			8
<b>Total</b>	<b>262 (79%)</b>	<b>40 (12%)</b>	<b>28 (8%)</b>	<b>N = 330</b>

## Interest in Learning More About the Holocaust and Perceived Value of the Workshop

The workshop experience contributed to over half the participants' (58%) interest in learning more about the Holocaust. As noted, "not sure" responses may signify a potential to subsequently find an interest in learning more.

### Interest in Learning More About the Holocaust

<i>Has this workshop changed or contributed to your interest in learning more about the Holocaust?</i>				
Age	Yes	Not sure	No	Total
Under 18	150	97	28	275
18-34	11	3	1	15
35-59	22	6	2	30
60 +	8			8
<b>Total</b>	<b>191 (58%)</b>	<b>106 (32%)</b>	<b>31 (9%)</b>	<b>N = 328</b>

A vast majority of participants, 290 (88%), believed experiencing the workshop to be of value to their communities and to society. Moreover, only 2% felt the experience was not of value.

### Perceived Value of the Workshop

<i>Are workshops like this of value to the community and to society?</i>				
Age	Yes	Not sure	No	Total
Under 18	236	33	7	276
18-34	15			15
35-59	31			31
60 +	8			8
<b>Total</b>	<b>290 (88%)</b>	<b>33 (10%)</b>	<b>7 (2%)</b>	<b>N = 330</b>

## Intersection of Variables: Perceived Value and Interest In Learning More About the Holocaust

Looking at the relationship between perceived value of the workshop and participants' level of interest in learning more about the Holocaust, we see that 94% of those interested in learning more also believed the workshop to be of value to society.

**Perceived Value of the Workshop  
by Interest in Learning More About the Holocaust**

*Are workshops like this of value  
to the community and to society?*

	Yes	Not sure	No	
Level of interest in learning more about the Holocaust				Total
Yes, interested in learning more	<b>180 (94% of 190)</b>	10		190
Not sure about learning more	92	13	1	106
No, not interested in learning more	16	10	5	31
<b>Total</b>	<b>288</b>	<b>33</b>	<b>6</b>	<b>N = 327</b>



## Workshop's Impact on Understanding of Art and Its Intersection with Interest In Learning More About the Holocaust

A substantial majority of participants (250 or 76%) found the workshop contributed to their understanding of art. Only 33 (10%) did not feel this aspect of impact.

### Impact of Workshop on Understanding of Art

<i>Has this workshop changed or contributed to your understanding of art?</i>				
Age	Yes	Not sure	No	Total
Under 18	199	47	31	277
18-34	14		1	15
35-59	29	1	1	31
60 +	8			8
<b>Total</b>	<b>250 (76%)</b>	<b>48 (14%)</b>	<b>33 (10%)</b>	<b>331</b>

Analysis of the intersection between impact on understanding of art and interest in learning more about the Holocaust shows that those participants who felt they wanted to learn more constituted the vast majority of those who felt the experience changed their understanding of art (83% of 191).

### Workshop's Impact On Understanding of Art by Interest in Learning More About the Holocaust

<i>Has this workshop changed or contributed to your understanding of art?</i>				
	Yes	Not sure	No	Total
<b>Impact on Interest in Learning More About the Holocaust</b>				
Yes, workshop has changed interest in learning more about the Holocaust	<b>159 (83% of 191)</b>	24	8	191
Not sure workshop has changed interest in learning more	74	19	13	106
No, workshop has not changed interest	15	5	11	31
<b>Total</b>	<b>248</b>	<b>48</b>	<b>32</b>	<b>328</b>

## Intersection of Variables: Impact on Understanding of Art and Perceived Value of the Workshop

The relationship between impact on participants' understanding of art and their perception of the value of the workshop to their communities and to society was also analyzed, and the analysis again proved interesting.

Of the 249 participants who indicated the workshop had contributed to their understanding of art, 236 (95%) also felt the workshop to be of value to their communities and to society.

Perceived Value of the Workshop by Impact on Understanding of Art

<i>Has this workshop changed or contributed to your understanding of art?</i>				
	Yes	Not sure	No	
Workshops value to community and society				Total
Yes, of value to community and society	<b>236 (95% of 249)</b>	36	18	290
Not sure of value to community and society	13	12	8	33
No, not of value to community and society			7	7
<b>Total</b>	<b>249</b>	<b>48</b>	<b>33</b>	<b>331</b>

## Participants Enjoyment of the Workshop Experience and Their Intention to Visit the Website

A vast majority of participants (93%) indicated that they enjoyed the workshop experience. “Undecideds” comprised 5%, and only 2% indicated they did not enjoy the experience.

### Enjoyment of the Workshop Experience

<i>Did you enjoy today's art experience?</i>				
Age	Yes	Not sure	No	Total
Under 18	253	17	6	276
18-34	15			15
35-59	31			31
60 +	8			8
<b>Total</b>	<b>307 (93%)</b>	<b>17 (5%)</b>	<b>6 (2%)</b>	<b>330</b>

Just under half of the participants (46%) intended to visit The Memory Project website, and another 36% were as yet undecided. Only 18% indicated they did not intend to visit the website.

### Intention to Visit the Website

<i>Will you visit The Memory Project website to learn more about it and see portraits made by people from around the world?</i>				
Age	Yes	Not sure	No	Total
Under 18	106	110	59	275
18-34	11	2	2	15
35-59	27	4		31
60 +	7	1		8
<b>Total</b>	<b>151 (46%)</b>	<b>117 (36%)</b>	<b>61 (18%)</b>	<b>329</b>

## Comments from Workshop Participants

*“We got to know personal stories of the people we were drawing.  
Trying to create works of art made us interested in the lives of the people who were portrayed.”*

*“When I was painting, I felt really connected to my subject.”*

*“I got to know the stories of people of Jewish or Romany origin.  
The workshops have allowed me to empathize more with them.”*

*“I was very impressed. I learned how people perceived the war and I broadened my knowledge about the Holocaust.”*

*“The workshop has taught me a lot about the Holocaust, and shown me the hardships and persecution of Jewish families. Due to the workshop I have a different perspective on some things.”*

*“The workshop has taught me empathy and it made me realize the horror of the Holocaust.  
It has shown me the pain and suffering of all those who survived it.”*

*“I have realized how horrible the Holocaust was.”*



## Comments from Workshop Participants (continued)

*“My response was very emotional. I have learned many important facts about Jews.”*

*“Due to the workshop I have learned about the Holocaust not only from the historical perspective, but also from the perspective of an ordinary person who was there and experienced all this himself.”*

*“I think I will have a different understanding of this tragedy, because we can better understand and empathize when we learn about those events from people who survived them or their relatives.”*

*“It has strongly influenced my emotions and my understanding of history through the lens of individual lives. These methods and techniques will prove useful in my classes.”*

*“I think I would like to read more about the Holocaust.”*

*“The workshop has moved me deeply. I wish there were more workshops like this one.”*



**Detailed Findings  
Host Experience**

## Introduction

The Memory Project was presented as either an exhibit, workshop, or both at 18 institutions in 15 cities in Poland. A survey of Memory Project staff at the institutions that hosted it was conducted well after they had launched the exhibit and conducted workshops. Because of the limited number of institutions hosting the project, the sample size reflected in this stream of data was necessarily small.

Findings regarding the perceived efficacy of the exhibit and interest in continuing the project are strongly positive.

In terms of their perception of the efficacy of the exhibit, exhibit directors and their staffs felt the following were the strongest audience outcomes:

- Contributing to Holocaust education
- Remembering victims
- Eliciting interest in the Holocaust and Jewish life

Exhibitors were also asked about the likelihood of their continuing with various activities that will project The Memory Project into their future. These included:

- Future workshops
- Screenings and discussions of the film, *Finding Kalman*
- Exhibiting portraits created by members of the community
- Training teachers to conduct workshops in their schools



## Exhibitors' Perceptions of the Efficacy of The Memory Project Experience

Exhibitors were asked about their perception of the efficacy of the exhibit. They were provided a list of ways in which the exhibit could have affected visitors and asked to check those they felt were effective.

The table below presents the findings in order of frequency of selection. The majority indicated the exhibit's effectiveness in terms of contributing to Holocaust education, remembering victims, and eliciting interest in the Holocaust and Jewish life.

### Exhibitors' Perceptions of Effectiveness (N=19)

<i>In which of the following ways, if any, was The Memory Project effective?</i>	
Opportunities for Effectiveness	
Contributing to Holocaust education	13
Remembering Holocaust victims	11
Eliciting visitors'/participants' interest in the Holocaust/ Jewish life	11
Eliciting teachers' interest in TMP approach to Holocaust education	10
Encouraging visitors/participants to talk about painting/art in new ways	9
Eliciting museum directors'/staffs' interest in researching local Jewish community	3



## Exhibitors' Interest in Continuing Activities

Exhibitors were also asked about activities they would consider engaging in to continue The Memory Project, some of which are already being done.

The clear majority of exhibitors were considering all of the activities the survey inquired about. Exhibitors were especially interested in conducting future workshops, screening and discussing the film, *Finding Kalman*, and exhibiting portraits created by community members. Interest in training teachers to conduct workshops is important to note because train-the-teacher models are known to be vital to program sustainability and ongoing impact.

### Interest in Continuing / Conducting Future Memory Project Activities (N=18)

Would you consider continuing The Memory Project at your institution in any of the following ways?				
Type of Activity	Would consider	Not sure	Currently doing this	Do not intend to
Conducting future TMP workshops	14	2	1	1
Screening and discussion of <i>Finding Kalman</i>	11	4	1	2
Exhibiting community-created portraits	9	4	3	2
Training teachers to conduct TMP workshops	9	6	1	2
Contributing portraits/stories to TMP Online Gallery	7	7	3	1
Researching local victims/survivors/rescuers	5	5	5	2
Contributing photos/stories of above to TMP Online Gallery	5	8	1	4
Offering writing workshops to write about above	2	10	1	4
Making an exhibit/book/video of art/stories created	2	9	2	4
Partnering with a TMP classroom in US or Hungary	2	9	1	6

## Comments from Exhibitors

*“Because of the interest of the people taking the workshops [and] the exhibit about the history and culture of the Jews, I anticipate having more events on this theme.”*

*“It drew attention to the fate of the Jewish community of our city; the workshops raised our students’ self-esteem. They were positively surprised by the results of their work.”*

*“I used the idea of this project to conduct a workshop about Jan Karski [Polish resistance movement hero]. I prepared the students for participation in an exhibition in the Stradomski Centre for Dialogue; among others, [they] drew portraits of Jan Karski. I prepared a small exhibition of these works in the school hallway. We intend to continue this work. An exhibition of portraits done for the Project by the students in our school has already taken place.”*

*“I used the film in the school workshops; I intend to continue [to use] the film.”*

*“[To continue the Project I would consider] organizing trips to the Auschwitz Museum, participating in the March of the Living, and providing lessons about the Holocaust.”*

*“I want to work with the Museum to learn about [other] activities and will definitely continue.”*

*“I will definitely continue to use this project because it is very inspiring. We were talking about writing workshops, etc., and I will continue my work in this direction.”*

*“[I am considering] conducting annual workshops for university students for a class on cross-cultural understanding.”*



## Comments from Exhibitors

*“[The most valuable aspects of the Project were] the way to tell a difficult story through the fate of the individual, highly substantive educational materials, a very interesting exhibition.”*

*“[Most valuable was that it] awakened memory, positive feelings; involved, artistically engaged, creative, and emotional participants working from photographs and drawing portraits; and recognizing the person who really lived and was like us.”*

*“The most interesting part was the workshops, in which, without realizing it, young people became familiar with the difficult history... thanks to the way you presented it.”*

*“Telling the history through the prism of the family confirms our own research. It works.”*

*“Students were very involved in the artistic endeavor. In the beginning the exercise seemed a bit strange, but during the process they changed their attitude, creating their work and sharing their comments. After the workshop they spoke very positively about this form of teaching.”*

*“Brings out the emotions, feelings and experiences of the students participating in the project and their desire to explore the subject of the Holocaust.”*

*“I think that is a very valuable project and we certainly want to make it a permanent educational offering for high school students.”*



Tweet



**The Memory Project**  
Museum · Education

Like Follow Message

Timeline About Photos Likes More

THIS WEEK

4  
Page Likes

421  
Post Reach

UNREAD

1  
Notification

0  
Messages



TWEETS  
**1,523**



Edit Profile

Instagram

# Detailed Findings Social Media

## Introduction

In the realm of social media, the data show consistent progress over time and an upward trend in numbers. In fact, the social media audience gained 1,284 new followers in the 10 month period tracked.

- Each social media platform analyzed (Twitter, Facebook, Instagram, and The Memory Project e-newsletter) saw an increase in followers
- Twitter was The Memory Project's social media focus, and a steady stream of multiple daily tweets led to a steady increase in the number of followers.
- The findings on website traffic and potential along with these data suggest that the website and social media may be areas worthy of a more deliberate focus of attention from The Memory Project

The totals were small but showed great potential.

We believe that the size of the community is not as important as the level of engagement.

We've learned strategies to increase engagement such as:

- including image quotes (text superimposed on relevant graphics)
- sharing/re-posting information on sites with related interests
- making connections with current events

These data suggest that social media may be an appropriate area for a more deliberate focus of attention from The Memory Project.

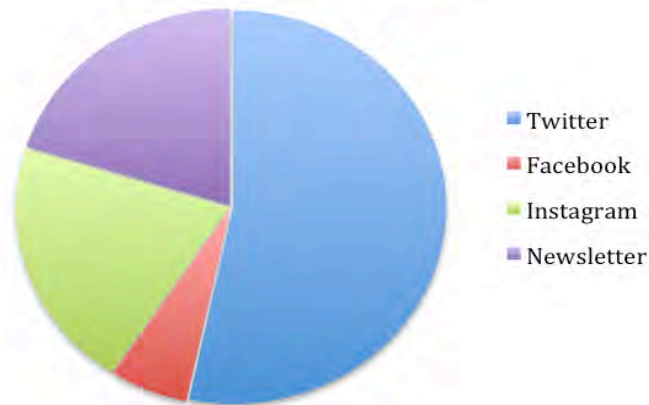
## Social Media Statistics from 2/21/14 to 11/4/14

In the 8.5 month period from February 21, 2014 to November 4, 2014 the following increases were tracked:

- Twitter followers increased 233% (from 60 to 200)
- Facebook followers increased 26% (from 419 to 530)
- Instagram followers increased 90% (from 30 to 57)
- From March 1, 2014 to October 18, 2014 e-newsletter subscriptions increased 88% (from 1,142 to 2,148)

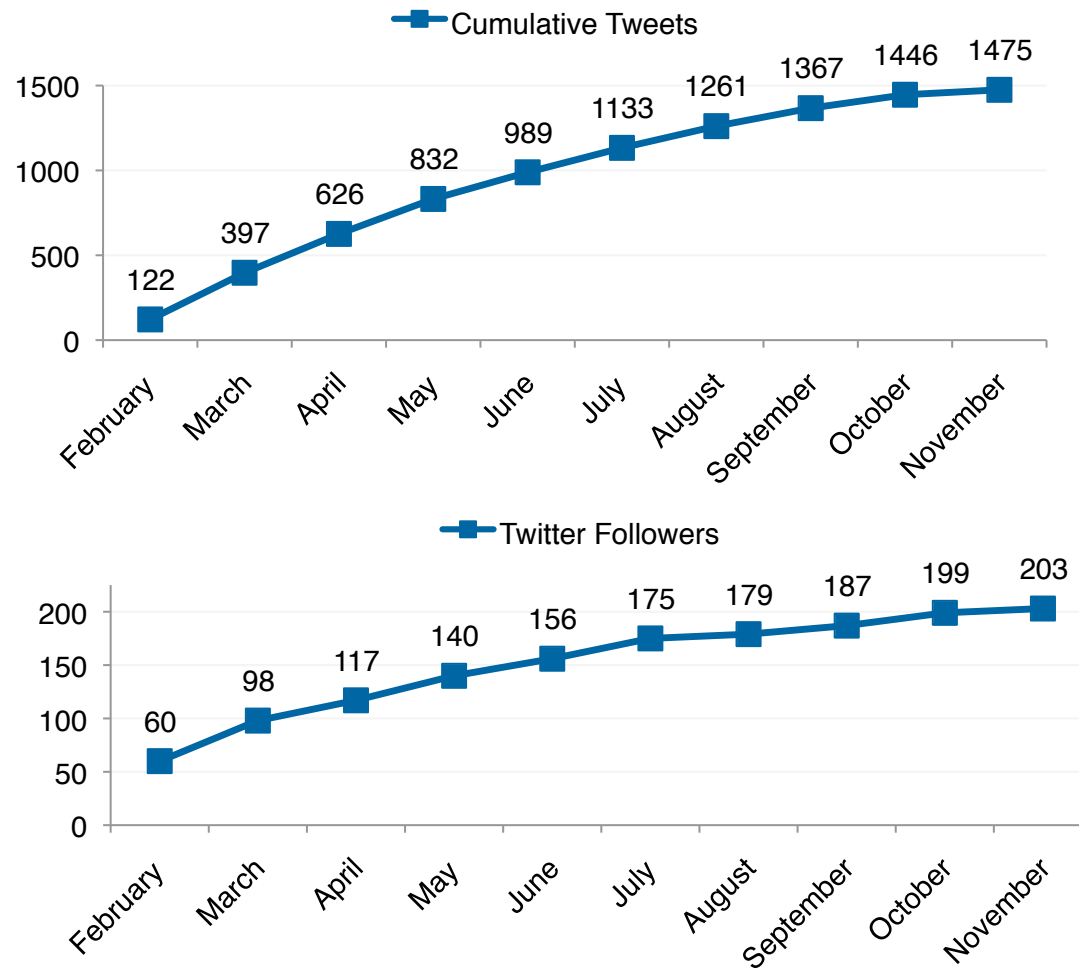
In total, the social media audience gained 1,284 new followers within this time period.

### Percentage Increase 2/21/14-11/4/14



## Social Media Focus on Twitter followers: 2/14-11/14

Because Twitter was a particular focus of the Memory Project, a closer look at the numbers is of interest. In the two graphs below we see that as The Memory Project tweets increased so did the number of followers.





# Odzyskują pamięć o Żydach

**WŁOCŁAWEK** Holocaust - tragedia Żydów, która ma wiele ludzkich twarzy. Tym tropem idą młodzi ludzie - malują ich portrety, poznają losy. To za sprawą Anny Huberman, jednej z niewielu, która przeżyła.

**W**szystko zaczęło się od zdjęcia, na którym Anna, wówczas nastoletnia, trzyma za rękę brata, Kalmana. Zdjęcie zrobiono na tle kamienicy przy ul. Królewieckiej we Włocławku. To jedyna pamiątka Anny Huberman po ukochanym bracie.

Po wojnie wróciła do Włocławka, chcąc go odnaleźć. Miała wyrzuty sumienia. Była starsza, miała go chronić! Nie zdołała. Rozdzieliła ich wojna. O tym, co stało się z Kalmanem nikt nie wie. Dziś 90-letnia Anna Huberman-Jacobs, włocławianka, która urodziła się w 1924 roku, mieszka w Nowym Jorku. Ale o Kalmanie i o Polsce nie pot-



FOT. WOJCIECH ALABRUDZKI

Wizerunki powstają podczas warsztatów na podstawie starych, czarno-białych zdjęć. Od lewej: Borys Skrzypiński, Beata Cieślak i Ada Górecka.

Projekt „Pamięć” to - zdaniem jego uczestników - żywa lekcja historii. Opowieść o dziejach Anny Huberman-Jacobs i jej rodziny na tle II wojny światowej, łączy się z lekcją plastycznej wrażliwości. Uczniowie nie tylko oglądają wystawę fotografii rodzinnych, tych nielicznych, zachowanych do dziś. Nie tylko oglądają film, który jest przesłaniem od Anny Huberman.

Podczas warsztatów plastycznych poznają unikatową technikę rysunku, stworzoną przez Roz Jacobs. Węgłem i pastelami sami tworzą wizerunki tych, których pamięć trzeba i warto zachować. - Dla mnie to niesamowite przeżycie, które nie mieści się w podręcznikowym pojmowaniu i wiedzy o historii Żydów pod-

## Appendices



## Appendix A: The Memory Project Exhibit Survey

Dear Visitor,

Thank you for visiting The Memory Project Exhibit. Please take a few minutes to complete this survey. Your responses will help us understand and document the impact of this Project.

Be assured that your responses will be treated anonymously.

Thank you, The Memory Project Productions

1. Date \_\_\_\_\_
2. City, Country, and Location \_\_\_\_\_
3. Please indicate your age:  
 Under 18 years of age    18-24    25-34    35-44    45-59    60-74    75 or older
4. How familiar were you with Jewish family life before visiting this exhibit?  
 Not at all familiar    Somewhat familiar    Very familiar
5. Has this exhibit changed or contributed to your understanding of Jewish family life?  
 Not at all    Somewhat    Very much
6. Has this exhibit changed or contributed to your understanding of the Holocaust?  
 Not at all    Somewhat    Very much
7. Are you interested in learning more about the Holocaust as a result of this exhibit?  
 Yes    No    I'm not sure
8. Will you recommend this exhibit to others?  
 Yes    No    I'm not sure
9. Will you visit The Memory Project website to learn more about The Memory Project and see portraits made by people from around the world?  
 Yes    No    I'm not sure
10. Is this exhibit a valuable act of remembrance?  
 Yes    No    I'm not sure
11. How has this exhibit affected you?

## Appendix B: The Memory Project Workshop Survey

Thank you for participating in today's Memory Project Workshop. Please take a few minutes to complete this survey. Your responses will help us understand and document the impact of this Project. Be assured that your responses will be treated anonymously.

-The Memory Project Productions

1. Date \_\_\_\_\_
2. City, Country, and Location \_\_\_\_\_
3. Please indicate your age:  
 Under 18 years of age    18-24    25-34    35-44    45-59    60-74    75 or older
4. Which of the following statements applies to you? (*Please check all that apply.*)  
 I learned about the Holocaust in school  
 I have read articles or books or seen movies about the Holocaust  
 I don't know much about the Holocaust  
 I have met Jewish people
5. Has this workshop changed or contributed to interest in learning more about the Holocaust?  
 Not at all                       Somewhat                       Very much
6. Has this workshop changed or contributed to your knowledge of Jewish people?  
 Not at all                       Somewhat                       Very much
7. Has this workshop changed or contributed to your understanding of art?  
 Not at all                       Somewhat                       Very much
8. Did you enjoy today's art experience?  
 Not at all                       Somewhat                       Very much
9. Are workshops like this of value to the community and to society?  
 Yes                                       No                                       I'm not sure
10. Will you visit The Memory Project website to learn more about The Memory Project and see portraits made by people from around the world?  
 Yes                                       No                                       I'm not sure
11. How has his workshop affected you?

## Appendix C: The Memory Project Host Survey

Dear \_\_\_\_\_,

You recently hosted The Memory Project exhibit and/or Memory Project workshops. We hope it was a good experience and would like to know more about it. Would you please take a moment to share your thoughts about the project and whether it might continue to be part of your programming. Your responses will help us understand and document the impact of this Project and, hopefully, help it to continue. Thank you very much.

Laurie Weisman, The Memory Project Productions

1. Date \_\_\_\_\_
2. City, Country, and Location \_\_\_\_\_
3. Did you host The Memory Project exhibit?  
 Yes  No  
If yes, please indicate the dates you hosted the exhibit.
4. Did you conduct Memory Project workshops? If so, how many Memory Project workshops did you offer?  
 None  1-2  3-5  more than 5
5. Who conducted the workshops?  
 Memory Project staff  Galicia Jewish Museum  I did / our staff did
6. We would like to know what impact The Memory Project had at your location. In which of the following ways, if any, was The Memory Project effective? Please check all that apply. Please share any additional comments or examples.  
 It was an effective way to remember Holocaust victims  
 It contributed to Holocaust education  
 Participants expressed interest in the Holocaust and/or Jewish life  
 Teachers expressed interest in this approach to Holocaust education  
 I and/or members of my staff became interested in researching the local Jewish community  
 Participants talked about painting or art in new ways  
 Other, please explain

*continued...*

## Appendix C: The Memory Project Host Survey (continued)

7. We would like to know if you are, or would consider, continuing The Memory Project at your institution in any of the following ways.
- A. Conducting future Memory Project workshops for school or community groups  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- B. Making an exhibit of portraits created by your community  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- C. Contributing portraits and stories created in your community to The Memory Project International Online Portrait Gallery  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- D. Training teachers to conduct Memory Project workshops  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- E. Researching Holocaust victims, survivors or rescuers in your community  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- F. Contributing the photographs and stories of the people you've researched to The Memory Project International Online Portrait Gallery  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- G. Offering writing workshops so students or visitors can write about the people they've researched and/or made portraits of  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- H. Making an exhibit, book or video of the artwork and stories your community creates  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- I. Creating a public program to show and discuss the film and/or the book "Finding Kalman"  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not?
- J. Becoming a partner with a Memory Project classroom in the United States or Hungary in order to share artwork and stories  
 Currently doing this  Would consider this  Would not consider this  Not sure  
Why or why not? **Continued...**



## Appendix C: The Memory Project Host Survey (continued)

8. What else are you currently doing, or would you consider doing, to continue The Memory Project?
9. I'm not interested in continuing The Memory Project. Please briefly tell us why.
10. I'm not able to continue The Memory Project at my institution. Please briefly tell us what the obstacles are.
11. Is there anything that would make you more likely to continue with The Memory Project in some way?
12. What do you think was most powerful about the Memory Project?
13. Is there anything else you would like to tell us about your experience with The Memory Project?

## Appendix D: Reach

### Attendance at Memory Project Events in Poland 2012-14 (# venues = 18 # cities = 15 # events = 19)

Date	Site	City	# Exhibit Visitors	# Participants
6 / 2012	Galicia Jewish Museum	Cracow	-	70
11 / 2012 – 1 / 2013	Auschwitz Jewish Center	Oświęcim	400	45
2 / 1 – 3 / 3 / 2013	Sosnowiec Art Center	Sosnowiec	350	110
4 / 9 – 18 / 2013	High School	Tychy	300	150
4 / 20 – 5 / 6 / 2013	Museum of the History of Polish Jews	Warsaw	-	20
5 / 8 – 30 / 2013	Synagogue Center, Foundation for Preservation of Jewish Heritage in Poland	Zamosc	642	-
7 / 1 – 8 / 31 / 2013	Galicia Jewish Museum	Cracow	1200	40
8 / 2013	Electrical High School	Wloclawek	432	286
1 / 2014	Galicia Jewish Museum	Cracow	-	32
1 / 2014	Center for Dialogue	Cracow	-	10
2 / 2014	High School XIII	Cracow	155	155
3 / 2014	Lemko Union	Gorlice	115	14
3 / 2014	Inst. of European Studies, Jagiellonian University (8th High School, Cracow)	Cracow	-	27
4 / 2014	High School	Lambinowice	250	86
5 / 2014	Municipal Culture Center	Skarzysko	250	107
10 – 11 / 2014	High School	Bialystok	800	26
June	Public Middle School	Wroblew	280	44
6 / 2014	Grammar School	Sieradz	500	100
<b>Total</b>			<b>5674</b>	<b>1370</b>



thank you