

Report on the POLIN Museum of the History of Polish Jews Project



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# Introduction

## Dear Friends,

We bring you the fourth and final report by the Association of the Jewish Historical Institute of Poland on the POLIN Museum of the History of Polish Jews project. We have come a long way together. For some of us it has been over twenty years — from the first public expression of the will to create the museum, to 28 October 2014, the day we opened the core exhibition, together with the president of Poland and the president of Israel, and thousands of guests from all over the world. The first decade of that road included the appointment, by the Association, of a project team, which developed the idea of the museum and its program, the exhibition's historical narrative strategy and design. At this stage, our priority was to promote the project internationally and garner support for the initiative, including, above all, financial support. There were conferences, lectures, presentations, trips, meetings with donors — and at the same time long discussions on history, museums, and exhibitions, the first research, budgets, and schedules. A team of visionaries and idealists, driven by passion, pursued an impossible dream, and the first strategic donors invested their trust and resources in that dream. In 2005 the Association joined forces with Poland's Ministry of Culture and National Heritage and the City of Warsaw to establish what at the time was a pioneering public-private partnership. The Association brought to this partnership a developed vision and mission for the museum, an international team of scholars and museum professionals, the core exhibition Masterplan and an already announced international architectural competition for the museum building. The partnership and cooperation survived the period of trials and challenges. For the museum founders, the Grand Opening this October was a shared celebration, a great satisfaction, and the crowning of the many years of hard work on the part of hundreds of individuals. Press coverage in Poland and abroad confirms our belief that the Grand Opening of POLIN Museum was a shared success.



This report presents the timeline of POLIN Museum in the making. We account for money raised and spent on the project from 1993 to 2005, and then during 2004–2014 on the design and production of the core exhibition and on the museum's various educational programs. We present the core exhibition and its creators, and recall the most memorable moments of the Grand Opening. We describe how we raised funds and provide an analysis of income and expenditures. Attached to the report is a DVD with a short film about the exhibition.

What next? The Association, which raised PLN 165 million for the Museum project, is now committed — in accordance with its statute — to continue to support POLIN Museum. We feel a responsibility for the museum's future. We will continue to support the development of the museum's program activities and to seek support



from individual and other donors. We will continue to cultivate the museum's relations with Jewish communities in Poland and worldwide. One of the Association's projects is POLIN Foundation, which we are establishing together with key donors. Ahead of us are new challenges, new opportunities, and fascinating territories.

**Stay with us!**

**Piotr Wiślicki**

Chairman of the  
Association of the JHI

**Marian Turski**

Chairman of the Museum  
Council and Deputy Chairman  
of the Association of the JHI





**Timeline**



April	Autumn			23 May		22 February	April	14–16 April	10 May		
—	—	—	—	—	—	—	—	—	—	—	—
1993	1993	1993–1995	1994	1994	1994	1995	1995	1996	1996	1996	1997

Dr. Grażyna Pawlak, director for organization and information at the Jewish Historical Institute (JHI), takes part in the opening of the United States Holocaust Memorial Museum in Washington, D.C. After returning to Poland, she proposes that the Association of the JHI open a museum of life to present the history of Jews in Poland.

First attempts to promote the idea of the Museum in Poland and abroad.



Henry Kissinger, Grażyna Pawlak, Jan Jagielski

The Association of the JHI begins working with Jeshajahu Weinberg, former director and creator of the Beit Hatfutso: Museum of the Diaspora in Tel Aviv, and the United States Holocaust Memorial Museum in Washington D.C. Weinberg and Association representatives develop general guidelines and a budget for the project.



The German Association for the Support of the Museum of the History of Polish Jews is inaugurated. An organizational meeting is held in the Berlin residence of German President Roman Herzog, with participants including Warsaw Mayor Marcin Świącicki, Dr. Grażyna Pawlak, director for organization and information at the JHI, many eminent political leaders and heads of leading German foundations. President Herzog assumes honorary patronage of the German Association. Support committees for the Museum are established in the United States, Israel, the United Kingdom, Austria, Australia, and later also in Sweden, France, the Netherlands, and Belgium.

The board of the Association of the JHI formally appoints the Project Team for the Museum of the History of Polish Jews Project:

- Jeshajahu Weinberg** — chairman
- Jacek Nowakowski** — vice-chairman
- Jerzy Halbersztadt** — project director
- Dr. Grażyna Pawlak** — promotion and development director
- Prof. Israel Gutman** — head of the historians' advisory team
- Prof. Feliks Tych** — head of the JHI-INB
- Dr. Eleonora Bergman** — programming consultant
- Yechiam Halevy** — multimedia consultant
- Marjorie Federbush** — U.S. relations consultant.

The mission of the team is to develop a program for the Museum and establish relationships with individuals and institutions in Poland and abroad who could help with project implementation and managing the work.

Former Israeli President Chaim Herzog and Ronald S. Lauder, president of the Lauder Foundation, undertake to co-chair the International Honorary Committee. Soon thereafter the Committee is joined by leaders of global Jewish organizations and political figures (including Jan Nowak-Jeziorański, Jan Karski, and Zbigniew Brzeziński; support for the project is also expressed by Hillary Clinton, Stuart E. Eizenstat, Shevach Weiss, Gershon Zohar); the mission of the Committee is to promote the idea of the Museum, to solicit support from global organizations, and to coordinate activities in the international arena.

During a reception at the Polish Consulate in New York, in the presence of over 150 eminent figures from around the world, the Museum project is inaugurated and presented for the first time ever outside Poland.

Warsaw city authorities designate an area for the Museum next to the Monument to the Ghetto Heroes.



The Association of the JHI, together with the Konrad Adenauer Foundation, organizes an international conference in Jabłonna near Warsaw, titled "The Role of Historical Museums in Contemporary Eastern Europe."

The Foundation for Polish-German Cooperation assigns a grant, allowing further work on the project.

Polish Museum Support Committee is established, chaired by Marcin Świącicki.



The Ronald S. Lauder Foundation contributes the first funds, allowing the Project Team to start work.



17 April	23 March	—	—	—	—	—	January	—	29 May
1997	1998	1998	1998	1999	1999–2000	2000	2000	2000–2003	2001

The City of Warsaw grants a perpetual usufruct to the Association of the JHI for the 13,000 sq. m. land plot designated for the Museum in the heart of the prewar Jewish district, in front of the Monument to the Ghetto Heroes.



Michał Friedman, Dr. Grażyna Pawlak, Marcin Świącicki

The Project Team organizes a concert by world-renowned cantor Joseph Malovany in the Warsaw Royal Castle. This is the first promotional and fundraising event on this scale for the Museum of the History of Polish Jews Project. The event is attended by Polish President Aleksander Kwaśniewski, members of the government, diplomats, and eminent figures from the worlds of culture and business. President Kwaśniewski assumes honorary patronage of the Museum project.



Start of archaeological work on the Museum site.



Event Communications, a UK company, is selected to design the core exhibition of the Museum. It begins work the following year.

The Association of the JHI establishes the project office for the Museum of the History of Polish Jews Project. Documentation and research begin. Thanks to a grant from the Polish government, the creation of a database of documents and artifacts in Poland, Europe, Israel, and the United States begins, first headed by Dr. Eleonora Bergman, and later by Dr. Renata Piątkowska. Work begins on the historical program. In 1998–1999 the management structure of the project changes. Ewa Junczyk-Ziomecka joins the team. Organization is the responsibility of Piotr Koral. The whole work on the Museum project is directed by Jerzy Halbersztadt.



Renata Piątkowska, Kalina Gawlas



Piotr Koral

The first Outline of the Historical Program of the core exhibition is prepared by a team comprising Kalina Gawlas, Dr. Joanna Nalewajko-Kulikow, and Dr. Renata Piątkowska, in cooperation with Prof. Michael Steinlauf, Prof. Marek Urbański, and Prof. Marcin Wodziński.



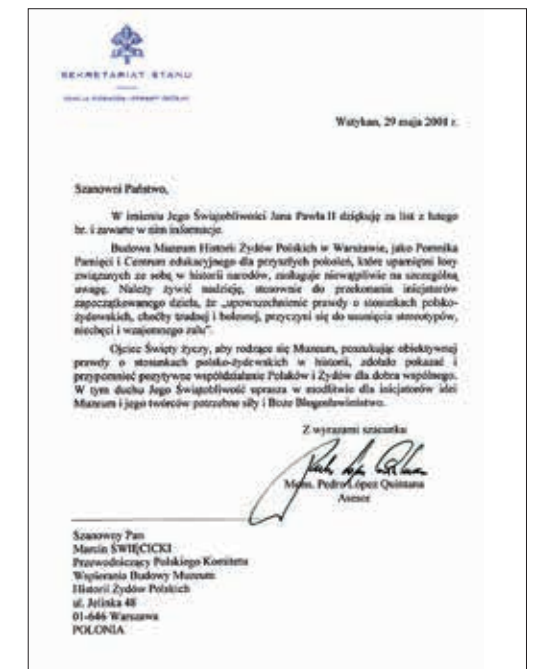
The first logo of the Museum of the History of Polish Jews and information pamphlets are designed. The first issue of the Museum newsletter is published.



During the International Forum on the Holocaust in Stockholm, Polish President Aleksander Kwaśniewski publicly expresses his support for the Museum project.



Museum founders receive a letter from the Vatican written on behalf of Pope John Paul II by Mons. Pedro Lopez Quintana from the Vatican Secretariat of State: the Pope expresses his positive attitude towards the idea of the museum, gives his benediction, and hopes that “the future museum, while seeking objective truth about Polish-Jewish relations throughout history, manages to show and remind people of the positive collaboration of Poles and Jews towards collective welfare.”



The core exhibition Masterplan is developed: key themes and exhibition elements are selected; the first subdivision into galleries for particular historical periods is made.



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2001  
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2001  
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2001–2003

18 April  
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2002  
December  
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2002

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2002  
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2002–2006  
April  
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2003  
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2003  
May  
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2003  
—  
2003

Ryszard Krauze of Prokom Investments becomes the first Polish businessman to make a donation to the Museum project.



A conference entitled “Unconcluded Past” is held in Warsaw at the initiative and under the patronage of Polish Foreign Minister Włodzimierz Cimoszewicz; it is attended by the Israeli Foreign Minister Shimon Peres, President of Israel from 2007 to 2014. Progress on the construction of the Museum project is presented during the conference.



Agnieszka Rudzińska, Jerzy Halbersztadt, Ewa Junczyk-Ziomecka, Piotr Koral

Barbara Kirshenblatt-Gimblett, Professor of Performance Studies at the Tisch School of the Arts, New York University, and a cultural anthropologist who studies contemporary museums, becomes a core consultant on the exhibition.



Ewa Junczyk-Ziomecka, the Museum development director, and Prof. Władysław Bartoszewski take part in three meetings promoting the Museum in Paris; soon the French Committee for the Support of the Museum is founded; organizational and financial support for the Museum is pledged by French businesswoman Corinne Evens.



Corinne Evens

A grant from the Polonia Aid Foundation for the Museum project is used to finance work by Event Communications. The grant was received thanks largely to the efforts of Sharon Felicity Ross and Jan Chodakowski from the British Support Committee.



The Museum is promoted around the world, with strong involvement of overseas support committees in Germany, Israel, the Netherlands, Sweden, the UK, and the United States; fundraising efforts continue.



Prof. Władysław Bartoszewski, a former Polish foreign minister and an honorary citizen of Israel, meets representatives of the Jewish community in New York to solicit their support for the Museum.



Władysław Bartoszewski, Miles Lerman

The Polish government pledges a financial contribution in support of the Museum project.

During the commemoration of the 60th anniversary of the Warsaw Ghetto Uprising, Israeli President Moshe Katsav thanks Polish President Aleksander Kwaśniewski for assuming patronage of the Museum project.



International consultations on the program of the core exhibition continue.

Cardinal Jean-Marie Lustiger, archbishop of Paris, the son of Jewish emigrants from Poland, agrees to join the French Committee for the Support of the Museum, which he announces in a letter to Jerzy Halbersztadt.



December —  
January  
—  
2003–2004

—  
2005

25 January  
—  
2005

9 February  
—  
2005

Spring  
—  
2005

30 June  
—  
2005

Nili Amit becomes coordinator of the Museum's relations with Israel.



Warsaw Mayor Lech Kaczyński, Culture Minister Waldemar Dąbrowski, and Prof. Jerzy Tomaszewski, deputy chairman of the Association of the JHI in Poland, sign an agreement establishing a joint cultural institution, the Museum of the History of Polish Jews. Legal aspects of the agreement are supervised by Roman Rewald, an attorney with Weil, Gotshal & Manges, which provides pro bono legal services for the Association of the JHI and the Museum; on the part of the Ministry of Culture and National Heritage the agreement is supervised by attorney Wojciech Dziomdziora, and for the City of Warsaw by attorney Marcin Dziurda. Jerzy Halbersztadt becomes the first director of the Museum project.

The North American Council of the Museum of the History of Polish Jews (NAC) is established.



Roman Rewald, Wojciech Dziomdziora, Ewa Junczyk-Ziomecka, Jerzy Halbersztadt, Marcin Dziurda



Jerzy Halbersztadt

The Association of the JHI announces an international architectural competition for the design of the Museum building. The Association appoints an international jury, headed by architect Bohdan Paczowski (Luxembourg), and comprising:

**Architect Bohdan Paczowski** — Luxembourg, chairman

**Architect Michał Borowski** — chief architect of Warsaw

**Prof. Zvi Efrat** — head of the Department of Architecture, Bezalel Academy of Arts and Design in Jerusalem

**Prof. Kenneth Frampton** — Graduate School of Architecture, Planning, and Preservation, Columbia University, New York

**Jerzy Halbersztadt** — representative of the Association of the JHI Board, director of the Museum project

**Architect Ryszard Jurkowski** — President of the Board of the Association of Polish Architects (SARP), Katowice

**Prof. Andrzej Rottermund** — representing the Polish Minister of Culture and National Heritage, director of the Royal Castle in Warsaw

**Prof. Joseph Rykwert** — Professor Emeritus at Cambridge University and the University of Pennsylvania

**Architect Axel Sowa** — editor-in-chief of *l'Architecture d'Aujourd'hui*, Paris

**Prof. Feliks Tych** — Director of the JHI, Poland

Deputy jurors:

**Dr. Eleonora Bergman** — Deputy Director of the JHI  
**Krzysztof Jaraczewski** — consultant to the Board of the Association of the JHI (President of the Józef Piłsudski Family Foundation)

**Edward van Voolen** — architect, curator at the Jewish Museum in Amsterdam

The results of the architectural competition are announced at the University of Warsaw Library. The competition is won by Rainer Mahlamäki.



The jury shortlists 11 candidates from among 119 entries and invites them to take part in workshops, and to develop a competition project.

Finalists of the competition:

**Andrzej Bulanda** — Bulanda & Mucha Architekci + Centrala Grupa Projektowa, Poland

**David Chipperfield** — David Chipperfield Architects, United Kingdom

**Marek Dunikowski** — DDJM Biuro Architektoniczne, Poland

**Peter Eisenman** — Eisenman Architects, United States

**Zvi Hecker** — Zvi Hecker Architect, Israel/Germany

**Kengo Kuma** — Kengo Kuma & Associates, Japan

**Daniel Libeskind** — Studio Daniel Libeskind, United States

**Rainer Mahlamäki** — Architects Lahdelma & Mahlamäki, Finland

**Josep Lluís Mateo** — MAP Architects, Spain

**Jesús Hernández Mayor** — Casanova + Hernández Architects, the Netherlands

**Gesine Weinmiller** — Weinmiller Architekten, Germany

	April	May — June	1 June	14 June	September		9 September	21 September		
—	—	—	—	—	—	—	—	—	—	—
2005–2008	2006	2006	2006	2006	2006		2006	2006	2006	2006–2007

The Association of the JHI accumulates a deposit of PLN 20 million (under agreements with public partners, signed in 2005, the Association of the JHI undertakes either to produce the core exhibition or to allocate a sum of PLN 20 million for that purpose). The largest financial contributions come from: Victor Markowicz, Sigmund A. Rolat, Tad Taube, Corinne Evens, Ruth Parasol, Tomek Ulatowski, Ygal Ozechov, Aleksander Goldberg, Maurice Bidermann, and Joseph and Jeanette Neubauer.



Donors, hosted by Polish President Aleksander Kwaśniewski — 2005

The North American Council of the Museum of the History of Polish Jews (NAC) acquires 501(c)3 status, which makes donations to the group tax deductible for U.S. taxpayers — a strong advantage in fundraising efforts.

Members of the Polish Entrepreneurship Council sign an “Appeal to Polish Business,” calling on entrepreneurs to get involved in the creation of the Museum. After the appeal is signed, the Museum Development Committee is established, with the mission of providing advice in negotiations with business circles and promoting the idea of the Museum. Committee members include: Henryka Bochniarz, Monika Bednarek, Roman Rewald, Krzysztof Rozen, Beata Stelmach, Robert Koński, Dr. Krzysztof Opawski, Artur Nowakowski, Iwona Büchner, and Przemysław Aleksander Schmidt (also, until 2011: Wioletta Rosołowska and Michael Jensen).



Of the 29 designs submitted to the competition, the jury selects the Ohel, by Polish architects from Centrala Grupa Projektowa. Ohel (“tent” in Hebrew) will become a place for presentations, discussions, and artistic activities.

The Museum, in collaboration with the Bęc Zmiana Foundation, announces a competition for young designers for a temporary artistic installation. It is supposed to fulfil an informative function and will be located in the area to be occupied by the Museum building. The jury is chaired by Anda Rottenberg.

The Association of the JHI in cooperation with the Museum inaugurates historical programs devoted to the personal stories of Polish Jews: collections of family memorabilia and Polish Roots in Israel as well as Recording the Jewish World in Poland.

Representatives of the Mayor of Warsaw and the Minister of Culture and National Heritage, Warsaw Chief Architect Michał Borowski, and Director of the Warsaw Board for City Development Bogdan Romaniuk sign a contract with Rainer Mahlamäki to prepare the construction and technical documentation for the Museum building. Lahdelma & Mahlamäki studio selects a Polish partner: Autorska Pracownia Architektury Kuryłowicz & Associates.



In recognition of his services and as a thank-you for his trust and financial dedication, Victor Markowicz is awarded the title of Founding Benefactor by the Museum.



Artistic activities begin in the Ohel, anticipating the public, educational, and cultural mission of the Museum.



An international team of scholars and designers from Event Communications develops the Scheme Design for the core exhibition. The team is headed by Prof. Barbara Kirshenblatt-Gimblett, and its members include: professors Hanna Zaremska, Marcin Wodziński, Adam Teller, Samuel D. Kassow, Michael Steinlauf, David Assaf, Barbara Engelking, Jacek Leociak, and Stanisław Krajewski; Drs. Havi Dreyfus (Ben-Sasson), Helena Datner, Igor Kąkolewski, and Renata Piątkowska; as well as Jakub Petelewicz, Kalina Gawlas, Joanna Fikus, Judyta Pawlak, and Zuzanna Schnepf-Kończak.



Arnaud Dechelle, Helena Datner



2006–2008	26 June 2007	1–2 September 2007	October 2007	12 November 2007	November 2007	December 2007	2007–2012	2008
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The Association of the JHI in cooperation with the Museum project commences educational, documentary, cultural, and public programs. Among them are the Virtual Shtetl (a social media platform), The Polish Righteous — Recalling Forgotten History, and Polish Intercultural Youth Encounters (PIYE) for Polish and Israeli youth.



Tomasz Ulatowski and Ygal Ozechov — initiators and donors of the PIYE program

The official groundbreaking ceremony is attended by the highest government officials from Poland and other countries, including President Lech Kaczyński; former President Aleksander Kwaśniewski (1995–2005); former German President Richard von Weizsäcker (1984–1994); Tevi D. Troy, representing the U.S. President; officials of the Roman Catholic Church, including Cardinal Kazimierz Nycz, Metropolitan Bishop of Warsaw; donors and friends of the Museum, among them Danuta Hübner, EU Regional Policy Commissioner; Shevach Weiss, former Speaker of the Knesset; Meir Lau, former Chief Rabbi of Israel, and Michael Schudrich, Chief Rabbi of Poland. The founding act was signed by Polish President Lech Kaczyński, Minister of Culture and National Heritage Kazimierz Michał Ujazdowski, Warsaw Mayor Hanna Gronkiewicz-Waltz, Association of the JHI Chairman Marian Turski and, on behalf of private donors from around the world, by Founding Benefactor Victor Markowicz of the United States. The founding act was also signed by representatives of Museum support committees from many countries, including Marcin Świącicki, chairman of the Polish committee, and heads of Jewish organizations from Poland. Many letters of congratulations from around the world were received. Letters of personal support were sent by Shimon Peres, President of Israel, as well as Marek Edelman, Ronald Lauder, Zbigniew Brzeziński, and Eli Zborowski.



The Museum music scene in the Ohel starts off the Mizrach festival, showing the place of Jewish music in contemporary culture.



The City of Warsaw issues an official building permit for the Museum.

German Ambassador to Poland Michael H. Gerdts and Association of the JHI Chairman Marian Turski sign an agreement on a grant from the German government for creation of the Museum. The sum of EUR 5 million is allocated to prepare the core exhibition and fund technical equipment for the Museum building.



Władysław Bartoszewski

In collaboration with the office of Polish President Lech Kaczyński, the Museum and the Association of the JHI commence a project titled The Polish Righteous — Recalling Forgotten History, devoted to documenting and presenting the fate of Poles designated as Righteous Among the Nations for their role in saving Jews during the Holocaust. The project aims to ensure a place for the Righteous in the collective memory of Poles and the world. In 2007–2009 the Museum publishes three albums devoted to Righteous Poles, and President Lech Kaczyński grants high state honors to dozens of them. The testimonies of the Polish Righteous Among the Nations are available on a bilingual website, [www.sprawiedliwi.org.pl](http://www.sprawiedliwi.org.pl)



The Association of the JHI signs an agreement with Event Communications for the Detailed Design of the core exhibition.

The Museum organizes the promotional exhibition: *Polin — 1,000 Years of the History of Polish Jews*. In spring, the exhibition is presented at Beit Hatfutsot: Museum of the Diaspora in Tel Aviv, and in summer in the Galicia Jewish Museum in Kraków, as a part of the Jewish Culture Festival.



The Association of the JHI raises funds from individual and institutional donors from Poland and other countries (the Capital Campaign) to develop the core exhibition. The fundraising efforts undertaken by the Association of the JHI provide sufficient support for the Museum's ongoing programming activities.

25 June — 2008	24 March — 2009	30 June — 2009	16 July — 2009	21 October — 2009	17 April — 2011	21 April — 2011	29 April — 2011	May — 2011
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The Warsaw Board for City Development, which was entrusted with the management of the investment, announces a tender for construction of the Museum building.

Construction of the Museum officially begins. The tender for construction is won by a consortium of Polimex-Mostostal and Interbud.



A concert by world-famous violinist Joshua Bell is organized. This event, entitled *Music for the Good of the World*, is the largest fundraising event in the history of the Museum project. Proceeds go to support development of the core exhibition. The idea for the event was conceived by Sigmund A. Rolat, who was also the patron of the concert.



Jerzy Halbersztadt submits his resignation from the post of director of the Museum.

The Mayor of Warsaw appoints Halbersztadt's deputy Agnieszka Rudzińska as acting director.



Together with the Minister of Culture and National Heritage and with the consent of the Association of the JHI, the Mayor of Warsaw appoints the first Council of the Museum of the History of Polish Jews. Members of the Council are:

**Marian Turski** — chairman  
**Prof. Władysław Bartoszewski**  
**Corinne Evens**  
**Rafał Grupiński**  
**Prof. Israel Gutman**  
**Ewa Junczyk-Ziomecka**  
**Piotr Kadłcik**  
**Ewa Kawecka-Włodarczak**  
**Jan Jerzy Kulik**  
**Viktor Markowicz**  
**Sigmund A. Rolat**  
**Prof. Henryk Samsonowicz**  
**Prof. Bożena Szaynok**  
**Prof. Janusz Tazbir**  
**Prof. Feliks Tych**



Marian Turski

Virtual Shetl, an online portal dedicated to the history of Jews within the historical boundaries of Poland, launches. The content is developed by dozens of people from around the country who are passionate about regional history and Jewish culture, under the direction of Project Coordinator Albert Stankowski. Set up in 2008, the portal was developed until 2012 by the Association of the JHI. In 2012 the portal was handed over to the Museum of the History of Polish Jews as a donation from the Association.



As a result of the General Assembly of the Association of the JHI, a new Management Board is elected:

**Piotr Wiślicki** — chairman  
**Marian Turski** — deputy chairman  
**Dr. August Grabski** — secretary  
**Jan Jagielski** — treasurer  
**Dr. Alina Cała** — member  
**Piotr Rytka-Zandberg** — member  
**Albert Stankowski** — member  
**Prof. Feliks Tych** — member

and the Board of Auditors:

**Dr. Alina Skibińska** — chair  
**Dr. Hanna Węgrzynek** — vice chair  
**Olga Zienkiewicz** — secretary (since October 2013)  
**Kalina Gawlas** — secretary (since November 2013)

The Association of the JHI reorganizes the management of the core exhibition project. The Management Team is appointed:

**Piotr Koral** — operations director  
**Robert Supeł** — managing director of the core exhibition  
**Prof. Barbara Kirshenblatt-Gimblett** — program director  
**Prof. Marcin Wodziński** — chief historian  
**Joanna Fikus** — project coordinator  
**Małgorzata Tarnowska** — financial director  
**Marta Wróbel** — fundraising managing director

The Management Team, tasked with getting the core exhibition built on schedule and on budget, reports directly to the Management Board of the Association of the JHI.



May — 2011	May — 2011	Summer — 2011	2 September — 2011	— 2011–2013
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January — June — 2012	1 February — 2012	28 March — 2012	May — 2012	30 May — 2012	June — 2012
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The Detailed Design of the core exhibition is completed. It precisely defines the exhibition's structure and content. Cooperation with Event Communications ends at this stage.

Creation of the first element of the core exhibition begins, in collaboration with Handhouse Studio: the wooden roof and ceiling of the 17th-century synagogue from Gwoździec. Carpentry workshops are held in the open-air museum in Sanok to build the timber roof truss. Later, painting workshops are organized in three other locations to paint part of the vaulted ceiling. An educational workshop-based project called Gwoździec: Re!construction is organized, with the participation of university students from Poland, Israel, and the United States. Under the supervision of an international team of historians, architects, and artists, they jointly create one of the key exhibits of the Jewish Town gallery.



The core exhibition team at the Association of the JHI prepares the final content for the core exhibition — final selection of images, writing of texts, development of multimedia, and completion of graphic design for each section of each gallery.



U.S. President Barack Obama visits the Museum building site.



U.S. President Barack Obama visits the Museum construction site; accompanying him: (from left) Sigmund A. Rolat, Hanna Gronkiewicz-Waltz, Marian Turski, Bogdan Zdrojewski, and Agnieszka Rudzińska.

Nizio Design International, a Polish company, is selected to complete the design and implement the core exhibition on the basis of the concept developed by Event Communications. Mirosław Nizo, founder of the company and its chief designer, established his reputation for his role in the creation and production of the core exhibition.

Agnieszka Rudzińska resigns from her post as acting director of the Museum.

Alicja Knast joins the Management Team as general director of the core exhibition at the Association of the JHI.



The Association of the JHI selects contractors for the design of multimedia components of the core exhibition: Clos Brothers, FDR, Newborn, and Sonica.

Two financial donations for the core exhibition are received, which are key for the final stage of implementation: PLN 20 million is given by Jan Kulczyk on behalf of Kulczyk Holding, and USD 7 million by the Taube Foundation for Jewish Life and Culture and the Koret Foundation.

The Minister of Culture and National Heritage appoints Waldemar Dąbrowski as his plenipotentiary for the opening of the Museum of the History of Polish Jews.

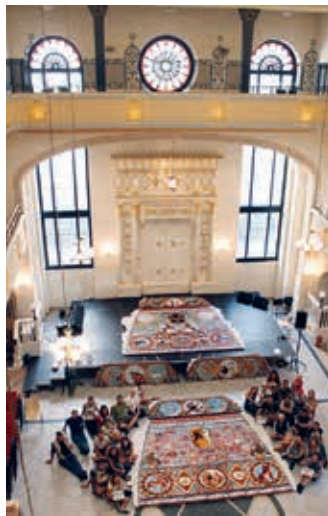


Nizio Design International develops contracting documentation for the construction work on the exhibition.



June —					December —					
August	July	4 July	9 August	23 October	May		March	March	April	14 April
—	—	—	—	—	—	—	—	—	—	—
2012	2012	2012	2012	2012	2012–2013	2012–2014	2013	2013	2013	2013

The second edition of the Gwoździec: Re!construction project. Painting workshops are held in five Polish cities to prepare the decorative vaulting of the Gwoździec synagogue.



A press conference is held at the construction site of the Museum to announce crucial donations for the core exhibition by Jan Kulczyk and the Taube Foundation for Jewish Life and Culture and the Koret Foundation. The highlight of the event is virtual tour through the core exhibition.



Jan Kulczyk



Tad Taube

A construction permit is issued for the exhibition (separate from the one issued for the building itself).

The Mayor of Warsaw appoints Andrzej Cudak as acting director of the Museum.



Polimex-Mostostal builds the core exhibition space.

A presentation of the Museum, the core exhibition, and the plans for the Grand Opening is made at 7 World Trade Center, New York. The event is hosted by Larry Silverstein and Jan Kulczyk, Distinguished Benefactors of the Museum. In the evening Ewa Junczyk-Ziomecka, Polish Consul General in New York, holds a reception to benefit the Museum.



Ryszard Schnepf, Jan Kulczyk, Larry Silverstein, Ewa Junczyk-Ziomecka, Sigmund A. Rolat

Implementation of the core exhibition is in progress: the visual materials are gathered; the graphic elements are designed; the management system for the electronic equipment, multimedia content, and exhibition infrastructure is designed and implemented; the multimedia activities are designed, produced, and implemented; the scenery is designed and executed; all the elements are integrated with the exhibition management system.



The building is officially handed over to the Museum, except for the area of the exhibition, which remains under construction.

The roof of the Gwoździec synagogue is installed inside the Museum building.

Cultural and educational programs are launched: theatrical and musical performances, film series, educational activities for children and families, and academic lectures.

The first meeting of Jewish organizations in the Museum building is held, and a mezuzah is officially mounted at the entrance.





19 April  
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201318 May  
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201326 May  
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201311 July  
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201327 July  
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2013September  
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201328 October  
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20139 December  
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20135 February  
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201426 February  
—  
2014

Prof. Antony Polonsky of Brandeis University in the United States becomes chief historian of the core exhibition.



An official preview is held for the first temporary exhibition in the Museum, *Letters to Afar*, prepared on commission by the Museum of the History of Polish Jews in collaboration with the YIVO Institute for Jewish Research in New York.



Grand Opening of the Museum, with the participation of Polish government officials and guests from around the world.



The first theatrical premiere in the Museum's auditorium: the performance *All Backs Were Turned*, based on a short story by Marek Hłasko, directed by Michał Zadara.

The Council of the Museum is appointed for a second term of office:

**Marian Turski** — chairman  
**Prof. Władysław Bartoszewski**  
**Waldemar Dąbrowski**  
**Corinne Evens**  
**Rafał Grupiński**  
**Viktor Markowicz**  
**Małgorzata Niezabitowska**  
**Włodzimierz Paszyński**  
**Shana Penn**  
**Sigmund A. Rolat**  
**Prof. Adam Rotfeld**  
**Prof. Henryk Samsonowicz**  
**Prof. Bożena Szaynok**  
**Prof. Janusz Tazbir**  
**Renata Wiśniewska**

Nizio Design International begins installation of the exhibition in the building.



The Museum of the History of Polish Jews receives a grant of EUR 3.2 million from the Kingdom of Norway (part of the Norway Grants program). The funds will be used to implement an educational and cultural program, "Jewish National Heritage."



Amb. Karsten Klepvik, Łucja Koch

Minister of Culture and National Heritage Bogdan Zdrojewski appoints Prof. Dariusz Stola the director of the Museum of the History of Polish Jews. Prof. Stola assumes his duties on 1 March.



Official opening of the lecture series "Unveiling the Core Exhibition." The first lectures were given by Prof. Moshe Rosman (Bar-Ilan University, Israel) and Prof. Barbara Kirshenblatt-Gimblett (New York University). Lectures devoted to each of the galleries of the core exhibition, offered by their respective creators, are held in the following months.



Press conference for journalists to show them core exhibition for the first time. More than 50 media representatives from Poland and abroad meet the scholars and museum specialists who have been creating the exhibition.



Piotr Wiślicki

26 February — 2014	28 February — 2014	19 April — 2014	26 May — 2014	June — 2014	26 June — 2014	27 June — 2014	28 October — 2014	6 September — 2014	19 December — 2014
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Minister of Culture and National Heritage Bogdan Zdrojewski and Warsaw Mayor Hanna Gronkiewicz-Waltz take a tour of the core exhibition.



The Association of Polish Architects (SARP) announced the SARP Annual Prize and the prize for the best architectural project build with public funds, under the honorary patronage of the President of Poland. The Museum of the History of Polish Jews wins in both categories.



Members of the Museum Council unanimously accept the core exhibition.

The Museum inaugurates the "Museum on Wheels," an educational exhibition that will tour cities and towns around Poland. By the end of 2014 the project will be presented in 21 locations in nine provinces.



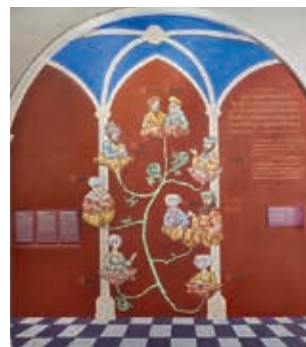
An agreement, in the form of a notarial deed, is signed, based on which the Association of the Jewish Historical Institute of Poland transfers the core exhibition to the Museum of the History of Polish Jews. The transfer includes both scenography and multimedia as well as original objects, replicas, facsimiles, and rights to public use of the exhibition content. The agreement is signed by representatives of the Association of the JHI — Piotr Wiślicki (chairman of the Management Board), Marian Turski (deputy chairman), and Jan Jagielski (treasurer) — and by POLIN Museum's director, Dariusz Stola. The Association fulfilled its obligations under the founding agreement, thereby completing the process of creating the Museum.



The Museum organizes the second annual "Daffodils" campaign, an educational project dedicated to the memory of the Warsaw Ghetto Uprising. The first edition of "Daffodils" was organized in April 2013 on the streets of Warsaw and many other Polish cities. More than 500 volunteers handed out 50,000 paper daffodils and 80,000 leaflets with information about the Warsaw Ghetto Uprising.



The installation of the core exhibition commissioned by the Association of the JHI is completed. Tests of the exhibition begin.



Andrzej Cudak ends his work as acting director of the Museum.

The Polin Day — Museum changes its name to: POLIN — the Museum of the History of Polish Jews.

Grand Opening of the core exhibition of the Museum of the History of Polish Jews.







**Finance**

# Finance

Thanks to the support of over 500 donors, the Association of the Jewish Historical Institute of Poland raised PLN 164,487,000 towards the development of the Museum of the History of Polish Jews project. Of that amount:

- PLN 120,651,000 came from international donors
- PLN 43,836,000 came from donors in Poland.

These figures reflect all cash donated to the Association by 31 December 2014, as well as pledges for the development of the Museum project and the core exhibition to be fulfilled in 2015. Including interest of PLN 6,408,000 interest on bank deposits, the Association's total income reached PLN 170,895,000. The funds were assigned to:

- the development of the Museum project in the years 1993–2005, and the design and production of the core exhibition: PLN 144,970,000
- supporting the activities of the Museum: PLN 23,354,000
- other statutory activities of the Association: PLN 2,572,000

Detailed information follows.



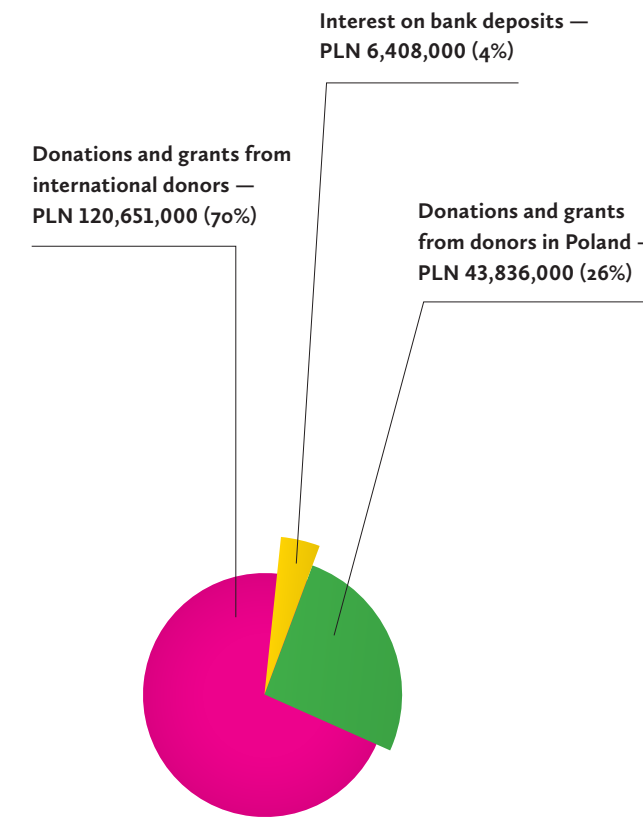
**Małgorzata Tarnowska**  
Finance Director



**Sławomir Różański**  
Director of Operations

Since 2008 KPMG has audited the financial records of the Association of the Jewish Historical Institute of Poland. The audit results are available at [www.szih.org.pl](http://www.szih.org.pl).

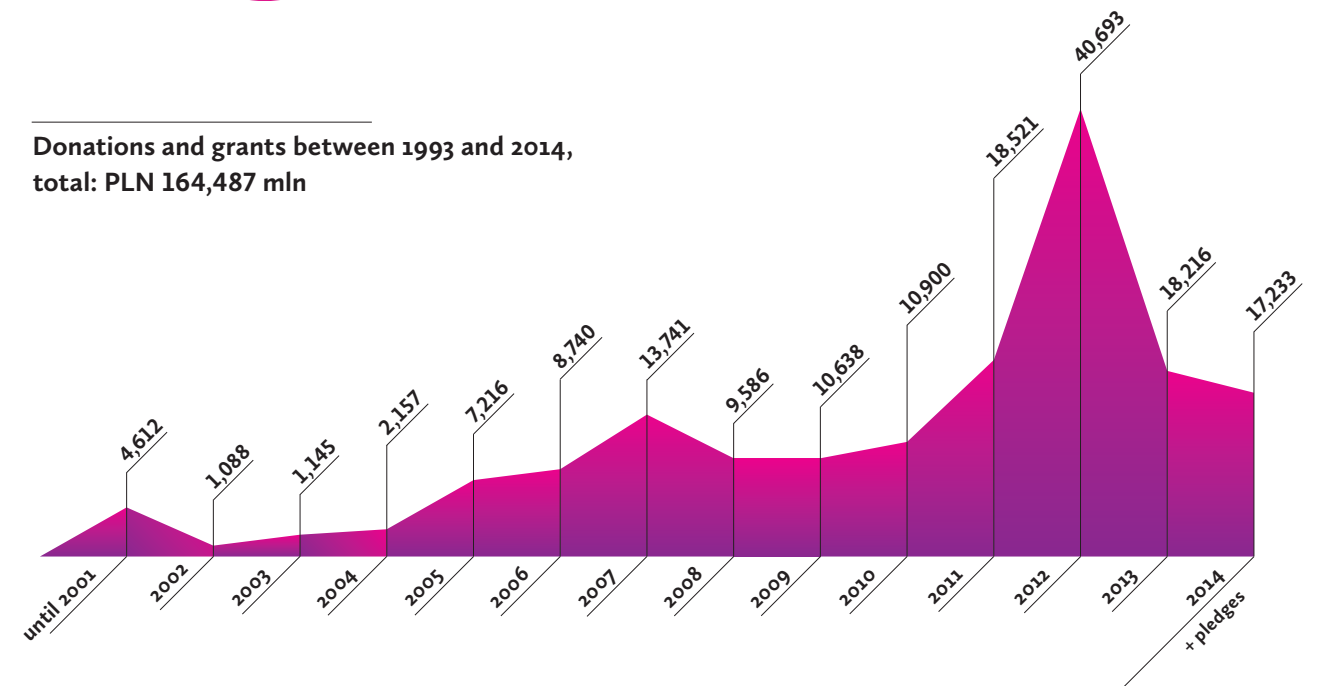
## Income structure of the Association of the Jewish Historical Institute of Poland, 1993–2014



	PLN millions	USD* millions
Donations and grants from international donors	120,651	40,217
Donations and grants from donors in Poland	43,836	14,612
<b>Donations and grants, total</b>	<b>164,487</b>	<b>54,829</b>
Interest on bank deposits	6,408	2,136
<b>Income, total</b>	<b>170,895</b>	<b>56,965</b>

\* based on USD 1.00 = PLN 3.00 exchange rate

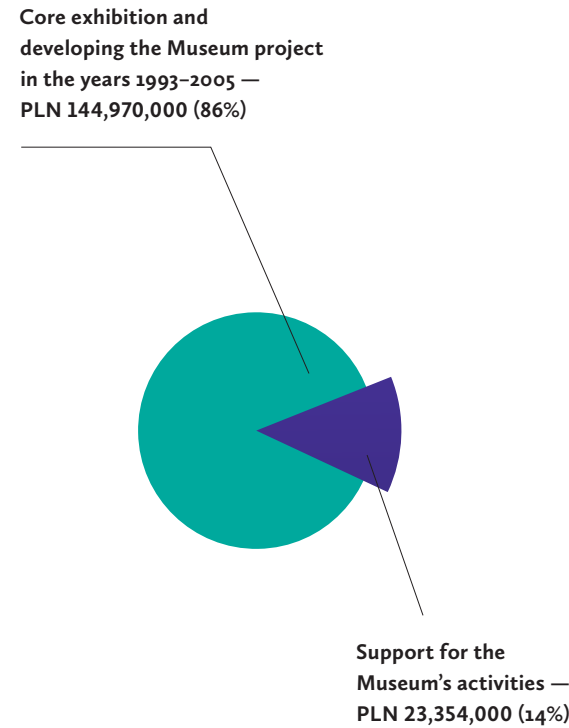
Donations and grants between 1993 and 2014, total: PLN 164,487 mln



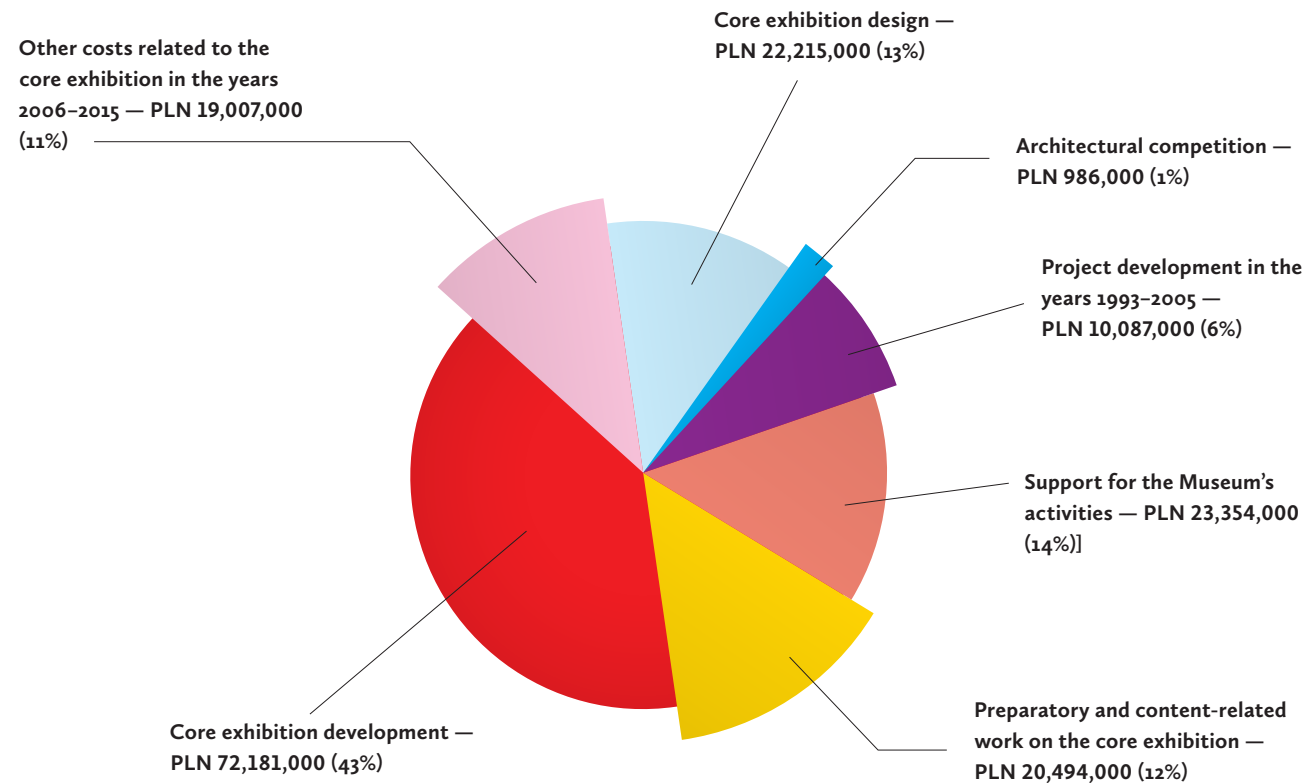


## Cost of the Museum of the History of Polish Jews project

The cost of completing the Museum of the History of Polish Jews project since 1993 amounted to PLN 168,324,000. This includes PLN 144,970,000 (86% of total cost) for developing the Museum project and the core exhibition. The remaining sum, PLN 23,354,000 (15% of total cost), was allocated for the Museum's activities.



## Cost structure of the Museum of the History of Polish Jews project



### Cost structure of the Museum of the History of Polish Jews project

	PLN millions	USD millions
<b>1. Project development in the years 1993–2005</b>	<b>10,087</b>	<b>3,362</b>
<b>2. Preparatory and content-related work on the core exhibition, including:</b>	<b>20,494</b>	<b>6,831</b>
Scholars and curators, documentation, translation, and editing	17,267	5,755
Visual and multimedia (film and audio) materials, original objects, and replicas	3,227	1,076
<b>3. Core exhibition design</b>	<b>22,215</b>	<b>7,405</b>
<b>4. Core exhibition development, including:</b>	<b>72,181</b>	<b>24,060</b>
Reconstruction of the Gwoździec synagogue roof, ceiling, and <i>bimah</i>	5,001	1,667
Preparation of multimedia content, design, and production	5,237	1,746
Production and installation of the exhibition	58,654	19,551
Adapting the building for the exhibition installation	3,289	1,099
<b>5. Other costs related to the core exhibition in the years 2006–2015</b>	<b>19,007</b>	<b>6,337</b>
Project promotion in Poland and abroad	2,732	911
Fundraising	2,510	837
Grand Opening ceremony	950	317
Operating and management costs	12,815	4,272
<b>6. Architectural competition</b>	<b>986</b>	<b>329</b>
<b>7. Support for the Museum's activities</b>	<b>23,354</b>	<b>7,785</b>
Supporting the program activities	20,354	6,785
The Development and Guarantee Fund	3,000	1,000
<b>Total cost of the Museum of the History of Polish Jews project</b>	<b>168,324</b>	<b>56,108</b>

### 1. Project development, 1993–2005 (PLN 10,087,000)

These expenses were incurred during the initial phase the project, when the Association of the JHI was the only entity developing and fundraising for the Museum of the History of Polish Jews project. Expenses include: obtaining documentation materials, office operation, employment of staff and international consultants, fundraising, and project promotion in Poland and abroad.

During this period the Association commissioned the British company Event Communications to create the Masterplan for the core exhibition. The Masterplan divided the core exhibition into galleries according to historical periods and defined the main themes and key exhibition elements. The Masterplan was also the basis for promotion and fundraising.

## 2. Preparatory and content-related work on the core exhibition (PLN 20,494,000)

The major expense was for the team of scholars and curators. More than 120 historians and curators from Poland, Israel, and the United States were involved in developing the content for the core exhibition, which was created in large measure on the basis of original research. The team was led jointly by Jerzy Halbersztadt and Barbara Kirshenblatt-Gimblett. Halbersztadt had been the Project Director of the Museum of the History of Polish Jews Project at the Association, and became the Director of the Museum, while serving as coordinator for the Museum at the Association. Professor Kirshenblatt-Gimblett was Program Director of the core exhibition. A large team of archivists, translators, editors, reviewers, and, above all, curators — supported their work. Two numbers convey the enormous scale of the team’s work. The texts displayed in the exhibition (excluding any multimedia) amount to more than 1,200 pages. Over 1,600 elements of exhibition content were commissioned during the period 2006–2013.

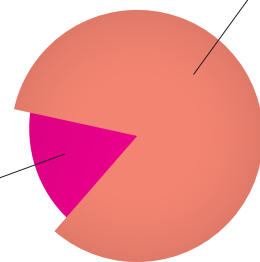
To present the thousand-year history of Polish Jews in a compelling way, an immense amount of visual and multimedia (film and audio) material was needed. The team turned to collections in Poland, Europe, Israel, and North America for over 3,000 items for the graphics and scenography, and over 5,400 assets for the multimedia presentations. The team purchased or borrowed original objects and produced dozens of replicas and facsimiles. Hundreds of contracts and license agreements had to be signed with entities and individuals from all over the world. A large team of lawyers worked for several years to complete this process.



**Expenses related to developing the content of the core exhibition**  
**PLN 20,494,000**

Academic and Curatorial Team, documentation, translation, and editing —  
 PLN 17,266,000 (84%)

Visual and multimedia (film and audio) materials, original objects, and replicas —  
 PLN 3,227,000 (16%)



## 3. Core exhibition design (PLN 22,215,000)

Expenses related to designing the core exhibition began with Event Communications, which was commissioned by the Association to take the Masterplan through the next stages in the years 2005–2011. In September 2011, the Polish company Nizio Design International, led by Mirosław Nizio, completed the design and took responsibility for producing and installing the exhibition.

Scheme Design began in April 2006 in collaboration with the international team of scholars and curators. They refined the historical narrative, and defined the key messages for the exhibition as a whole and for each gallery. Detailed Design followed and was completed in May 2011. It was at this point that the Association concluded its collaboration with Event Communications, and commissioned Nizio Design International to complete the graphic design and produce and install the exhibition on a “design-and-build” basis.

The detailed documentation created at the Detailed Design stage was the basis for preparing final content, developing multimedia, and moving into production. Preparation of final content was an enormous task involving the writing, editing, translation, and proofreading of all exhibition texts, and final decisions on all images and objects. It was also at this stage that all multimedia (films, interactives, sound) were developed, including content (visual material and texts), scenario, treatment, and production.

Collaboration with Nizio Design International (NDI) continued throughout the remaining exhibition development process. NDI also evaluated the execution and quality of work, as supervising authors.





## 4. Developing the core exhibition (PLN 72,181,000)

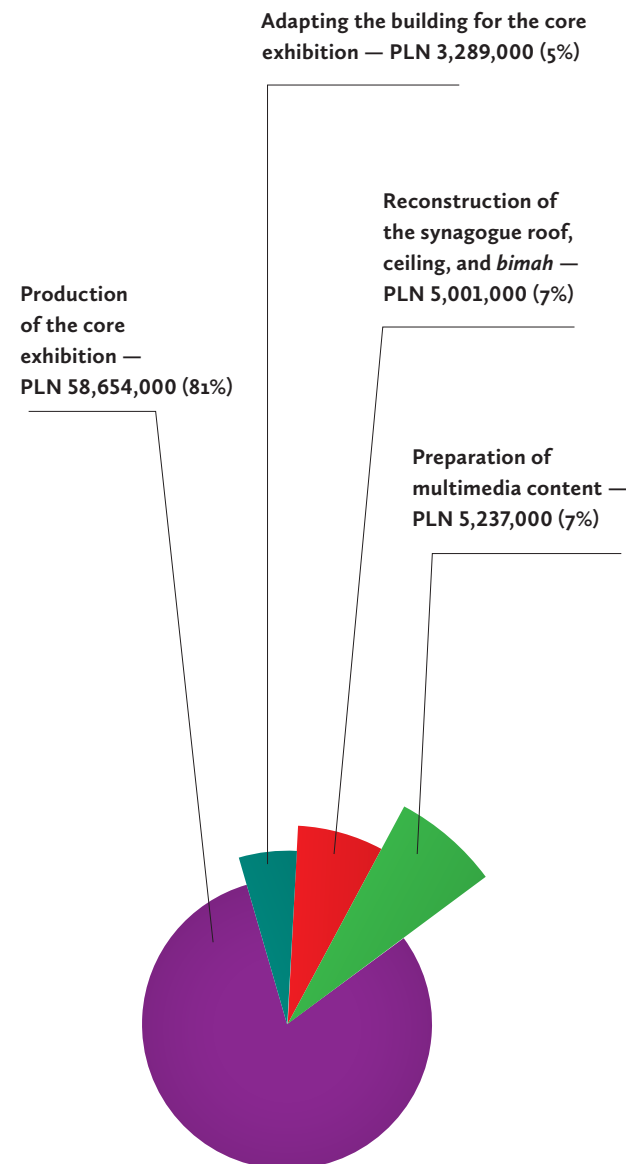
The massiveness of the core exhibition can be seen from the following figures:

- floor area: 4,200 sq m (or 45,206 sq ft)
- wall area: 7,500 sq m (or 80,729 sq ft)
- lighting: almost 2,000 light sources
- steel: 100 tons (or 200,000 lbs) for construction of partition walls
- multimedia stations: over 200 stands, using 1,600 devices and 200 km (or 124 miles) of cables
- furniture, exhibition stands, and glass books: 596
- interactive manual devices: 122
- lightboxes: 242
- showcases: 128
- original objects: 170, and 200 replicas
- films: over 8 hours.

Production of the exhibition started in 2011 with the Gwoździec. Re!construction project. During three two-week workshops in the summer of 2011, at the Museum of Folk Architecture in Sanok, an international team of timber framers, artists, architects, and volunteers converted 200 raw logs into 450 beams, timbers, and panels for the roof and ceiling of the 17-century synagogue that once stood in Gwoździec, today in Ukraine. They used traditional tools and techniques. Handhouse Studio, together with the Timber Framers Guild, and the Association of the Jewish Historical Institute organized the workshops. International groups of students, led by experts and educators from Handhouse Studio, completed the painting of the ceiling of the Gwoździec synagogue in eight workshops in seven cities in Poland during the summers of 2011 and 2012. They worked from drawings, paintings, and black and white photographs made between 1890 and 1913. The synagogue in Gwoździec was destroyed a year later, during the First World War.

The teams were using traditional materials and methods. They ground natural pigments, just like the original painters of the Gwoździec synagogue would have done more than 300 years ago. They mixed the pigments with water, added rabbit-skin glue, and heated the mixture before applying colors to the prepared wooden surface.

### Developing the core exhibition — PLN 72,181,000



Early in 2013, all the elements were transported to the museum building, where they were re-assembled. The 25-ton (or over 55,000 lb) structure was hoisted into place and suspended from cables. The painted ceiling and roof of the Gwoździec synagogue are today the centerpiece of the Jewish Town gallery and exhibition as a whole.

The final stage of the Gwoździec Re!construction project was completion of the *bimah*, the platform from which the Torah is read publicly. Handhouse Studio had reconstructed the Gwoździec synagogue *bimah* 7 years earlier and later donated it to the Museum of the History of Polish Jews. An international group of over thirty students, guided by Handhouse Studio experts and educators, completed the painting of the *bimah* during a 12-day workshop in the summer of 2013 in Warsaw. In 2014, the painted *bimah* was placed under the reconstructed painted synagogue ceiling.

During the fall of 2012, as the Gwoździec Re!construction project was moving forward, the building was being adapted for the installation of the core exhibition: partition walls, security installations, and cables for lighting and multimedia elements were put into place. This work was completed in May 2013. Early in June 2013, installation of the core exhibition was suspended for three months, due to flooding of the exhibition space, which then had to be drained. In September 2013, the work resumed and proceeded according to schedule. Nizio Design International hired dozens of sub-contractors to work simultaneously on different elements of the exhibition and its installation. The scope of the work was very broad and included production and installation of:

- exhibit stands
- showcases
- lightboxes
- hand-painted murals in the medieval and 18th-century galleries
- wallpaper
- installation of hundreds of lighting elements
- laying of epoxy and parquet flooring
- constructing “buildings” for the “Jewish Town” gallery, including a house, church, and tavern

- fabricating a tile stove for the home in the “Jewish Town” gallery
- constructing the brick gate of Izrael Poznański factory in the 19th-century gallery
- stuccowork on walls
- paving the road and sidewalk in the “On the Jewish Street” gallery and installing benches and street lights
- production of the “concrete” facing in the “Holocaust” gallery
- installing tram tracks along the Aryan Street section of the “Holocaust” gallery
- installing steel walls, flooring, and ceiling in the Shoah corridor of the “Holocaust” gallery
- production and installation of ceramic tiles based on registration cards, in the “Postwar” gallery
- installing the walls of “television sets” and loudspeakers in the March '68 section of the “Postwar” gallery.

During this time, 1,600 multimedia devices were installed, and dozens of people were preparing the multimedia content, completing the interactive design, writing software and creating IT applications, producing films, and creating sound environments.

At the beginning of 2014, the multimedia environment in the “Forest” and “Post ’89” spaces were installed. Glass panels weighing up to 500 kilograms (1,102 lb) were lifted from the bridge on the main floor and carefully lowered into the exhibition space using a special crane, one of only eight in all of Poland.

Production of the core exhibition was completed in June 2014. The process of testing and correcting began. The budget for this category also includes the reserve for planned final expenses, which will be incurred by 30 June 2015.

## 5. Other costs related to the core exhibition, 2006–2015 (PLN 19,007,000)

This category includes the following expenses:

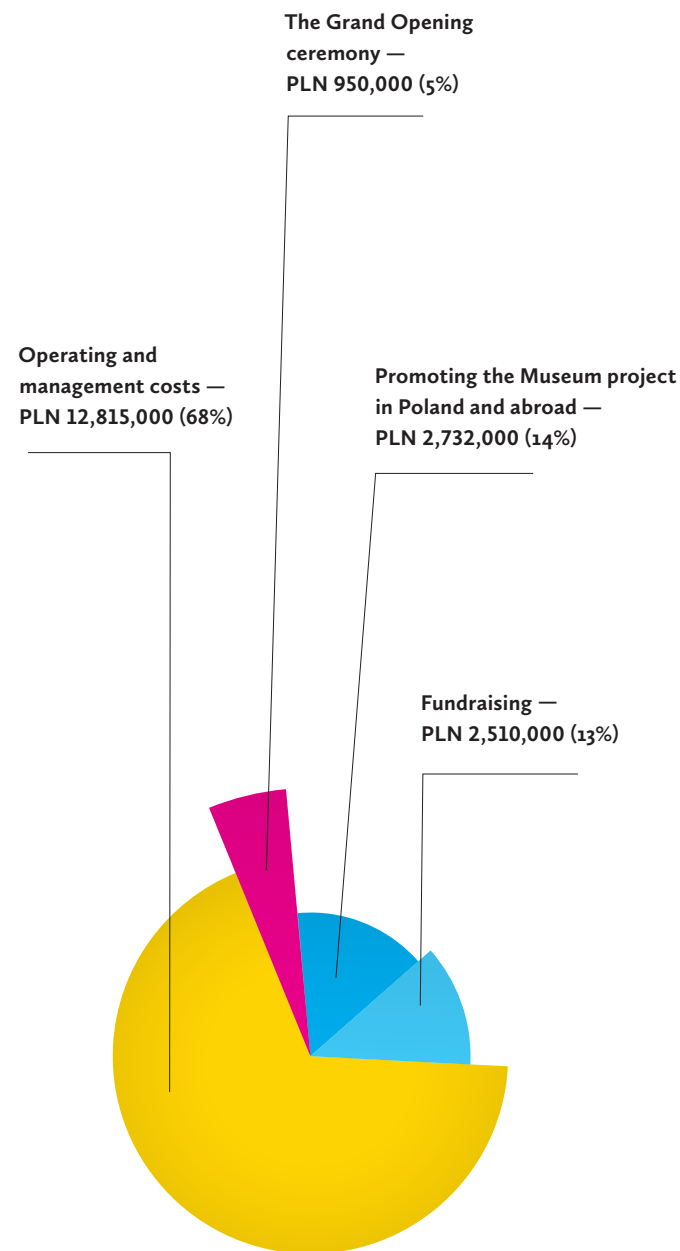
- operating and management
- promoting the project in Poland and abroad
- fundraising
- the Grand Opening ceremony.

The main components of the operating and management costs are salaries for the staff who have been managing the project over the last 10 years; office space rental and refurbishment; and fees for legal and advisory services, including annual audits of financial reports. Also in this category are the costs of equipment, office and cleaning supplies, banking services and commissions, postal and telecommunications services, administration and fiscal charges, and IT services.

Fundraising and promotion costs cover the expenses of the fundraising team working on-site; fundraisers employed abroad on fixed-time contracts; cultivation of donors — special events, VIP visits, production of periodical reports, individual meetings in Poland and abroad, donor recognition — and production of donors' walls and naming plaques. More information about the fundraising and promotional strategy can be found in the *Fundraising* section of this report.

This category also includes the reserve for planned final expenses, which will be made by 30 June 2015.

Other costs related to the core exhibition in the years 2006–2015 — PLN 19,007,000



## 6. Architectural competition (PLN 986,000)

Expenses related to the international architectural competition for the design of the Museum building include:

- preparation of competition material
- developing the competition secretariat
- legal advice and necessary expert reports
- competition awards
- organization of a post-competition exhibition of the winning works.

The architectural competition was announced in February 2005. It was met with great interest — 245 architects from 36 countries responded. Out of the 119 submitted entries, the competition jury invited 11 teams to present their designs. The teams were led by the following architects: Andrzej Bulanda (Bulanda i Mucha Architects, Poland), David Chipperfield (David Chipperfield Architects, United Kingdom), Marek Dunikowski (DDJM Architects), Peter Eisenman (Peter Eisenman Architects, United States), Zvi Hecker (Zvi Hecker Architect, Israel/Germany), Kengo Kuma (Kengo Kuma & Associates, Japan), Daniel Libeskind (Studio Daniel Libeskind, United States), Rainer Mahlamäki (Lahdelma & Mahlamäki Architects, Finland), Josep Luis

Mateo (MAP Architects, Spain), Jesus Hernandez Mayor (Casanova+Hernandez Architects, Spain), and Gesine Weinmiller (Weinmiller Architekten, Germany).

The competition rules stipulated that the building had to be functional and modern, and offer a recognizable, characteristic form that would make it a symbol of Warsaw today, without overshadowing the Monument to the Ghetto Heroes, which was to remain the reference point for the entire surroundings. In order to minimize interference with the local area, the building was to occupy a third of the square, and its height was to correspond with the surrounding residential blocks. The architects were to consider in their designs the completed Masterplan for the core exhibition. The winners were announced on 30 June 2005. First prize went to Lahdelma & Mahlamäki, and three second prizes to Zvi Hecker, Kengo Kuma, and Daniel Libeskind.

On the basis of the competition results, the public partners ordered detailed designs for the Museum building and supervised its construction.





## 7. Supporting the activities of the Museum (PLN 23,354,000)

Since 2005, the Association has supported the educational, cultural, and public programs of the Museum of the History of Polish Jews, and implemented some of them together with the Museum.

Among the most important projects are:

- Virtual Shtetl website
- The Polish Righteous — Recalling Forgotten History
- Polish Intercultural Students Encounters: Polish-Israeli student exchange program.

**Virtual Shtetl** is an online platform dedicated to the history of Jewish communities in Poland. Website administrators and thousands of users contribute archival materials, town plans, photographs, both historical and recent, and video and audio recordings. Over 2,200 locations are represented. The site contains over 92,000 photographs, 1,300 films, 120 audio files, and almost 40,000 pages of text. The website has become an online encyclopedia of the history of the Jewish community in Poland.

The crowdsourcing approach to developing the site is a way not only to attract much valuable material but also to create a large and lively social space and community. The site has been visited over 1,100,000 times a year. New actions to document, preserve, and commemorate the history of Polish Jews follow.

Virtual Shtetl was developed by the Association of the JHI, in cooperation with the Museum of the History of Polish Jews. In the latter half of 2012, the Association donated Virtual Shtetl to the Museum. To enrich the site, the Association purchased and donated to the Museum of the History of Polish Jews a website containing similar information and content: [www.polin.org.pl](http://www.polin.org.pl).

**The Polish Righteous — Recalling Forgotten History** is a project dedicated to those who helped Jews during the Second World War. The project concentrates on:

- documenting narratives of help
- adapting the materials and presenting them on the web at [www.sprawiedliwi.org.pl](http://www.sprawiedliwi.org.pl)
- developing educational activities, including several educational initiatives in cooperation with the Museum, aimed at informing young people about the history of the Righteous.

By presenting the narratives of help, we instill civic values and inspire moral actions. We also prepare teachers and educators to use the educational materials developed for the project. Like the Virtual Shtetl website, the Polish Righteous — Recalling Forgotten History project was developed in 2012 by the Association of the JHI, in coop-

eration with the Museum of the History of Polish Jews, and then donated by the Association to the Museum.

**The Polish Intercultural Youth Encounters (PIYE) for Polish and Israel youth** is a shared educational initiative of the Museum of the History of Polish Jews and the Association of the JHI.

For seven years, this program has brought Israeli students to Poland for two weeks of workshops and meetings at the Museum, and sent Polish fellows to Tel-Aviv University to study. Participants deepen their knowledge of the past and present of Polish Jews and the modern culture of Poland and Israel. The program encourages cultural exchange and creative collaboration, and helps overcome prejudice. The students develop new friendships and, with greater insights gleaned during the program, are better prepared to actively shape new relations between Poland and Israel, overcome prejudice and stereotypes, and promote Poland in Israel and Israel in Poland.

### Additional program activity

When the Museum opened its doors in April 2013, it also broadened its educational and cultural offer. The Association of the JHI has contributed to the following programs:

- Polin Academy, whose mission is to improve the qualifications of the Museum staff
- Educational walks around Jewish Warsaw
- Night of Museums
- Science Picnic
- Commemoration of the 70th anniversary of the Warsaw Ghetto Uprising
- Theatrical performances
- Concerts
- Competitions on Jewish themes
- Publication of the core exhibition catalogue in an English and a Polish volume
- Publication of an album about the Museum project.

### The Guarantee and Development Fund

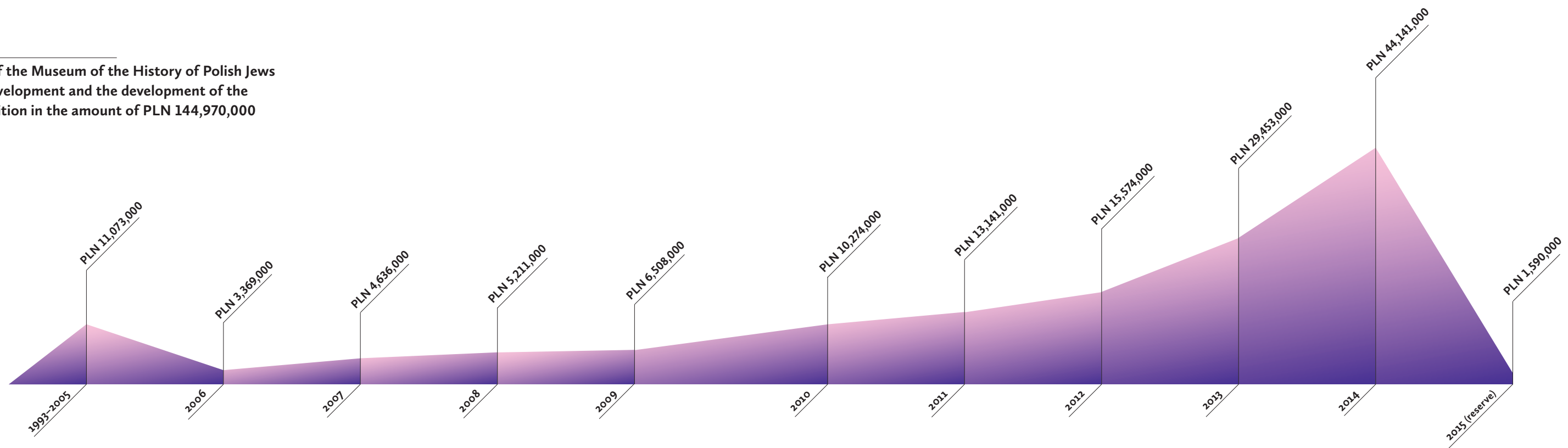
Prepared to take responsibility for the future of the core exhibition and related activities of the Museum, the Association of the JHI has established a fund of PLN 3,000,000 to cover future costs related to maintenance and upgrading of the core exhibition, especially its technological components, but also the ordinary wear and tear of the installation. These funds will also allow the Association to support the further development of the core exhibition.



## Summary of the costs of the development of the Museum of the History of Polish Jews project and the core exhibition (PLN millions)

	1993–2005	2006	2007	2008	2009		2010	2011	2012	2013	2014	2015 (reserve)	TOTAL COST
Project development in the years 1993–2005	10,087	×	×	×	×		×	×	×	×	×		<b>10,087</b>
Preparatory and content-related work on the core exhibition	×	718	1,053	1,949	1,342		2,578	2,842	3,761	3,897	2,194	160	<b>20,494</b>
Core exhibition design	×	1,270	2,154	2,085	3,447		4,901	5,455	2,489	414	×	×	<b>22,215</b>
Core exhibition development	×	×	×	×	×		153	2,915	6,535	22,637	39,101	840	<b>72,181</b>
Other costs related to the core exhibition in the years 2006–2015	×	1,381	1,429	1,177	1,719		2,642	1,929	2,789	2,505	2,846	590	<b>19,007</b>
Architectural competition	986	×	×	×	×		×	×	×	×	×	×	<b>986</b>
<b>TOTAL COST OF THE CORE EXHIBITION</b>	<b>11,073</b>	<b>3,369</b>	<b>4,636</b>	<b>5,211</b>	<b>6,508</b>		<b>10,274</b>	<b>13,141</b>	<b>15,574</b>	<b>29,453</b>	<b>44,141</b>	<b>1,590</b>	<b>144,970</b>

The cost of the Museum of the History of Polish Jews project development and the development of the core exhibition in the amount of PLN 144,970,000







**Fundraising**

# Fundraising

Private donors, foundations, corporations, eminent cultural, scientific, and political figures — our hundreds of goodwill ambassadors represent capital far greater than money. It is the capital of trust and great commitment to the project. Their trust in us was the key to our fundraising success.

Ever since the first idea for the Museum of the History of Polish Jews in 1993, we have known that even the most lofty goals cannot be achieved without steady financial support. At the time no one knew how costly the project would be, nor did we know where to look for funds. The history of fundraising for the project is as fascinating as the process of creating it. Although most of the funds came from international donors, the museum has also benefited from the growth of Polish philanthropy over the last two decades. In total, the museum’s twenty-year capital campaign succeeded in raising almost PLN 165 million.

Who, in Poland in 1993, had any idea about fundraising, let alone raising great sums of money? We learned everything from scratch. We learned from our first donors, our first allies, across the Atlantic. They were the ones who explained to us the significance of vision and mission as the bedrock of the capital campaign. We modeled our fundraising on methods used in the United States and adapted them to our capabilities. As a result, we managed to create a unique model that was based on high corporate standards of transparency and investor relations, and that was also culturally appropriate, taking into account the history of Polish-Jewish relations.

## Receipts (PLN millions)

	Grants and donations	Total (cumulative)
to 2001	4,612	4,612
2002	1,088	5,699
2003	1,145	6,845
2004	2,157	9,002
2005	7,216	16,218
2006	8,740	24,958
2007	13,741	38,699
2008	9,586	48,286
2009	10,638	58,924
2010	10,900	69,824
2011	18,521	88,344
2012	40,693	129,038
2013	18,216	147,254
2014 including pledges	17,233	164,487
<b>TOTAL</b>	<b>164,487</b>	

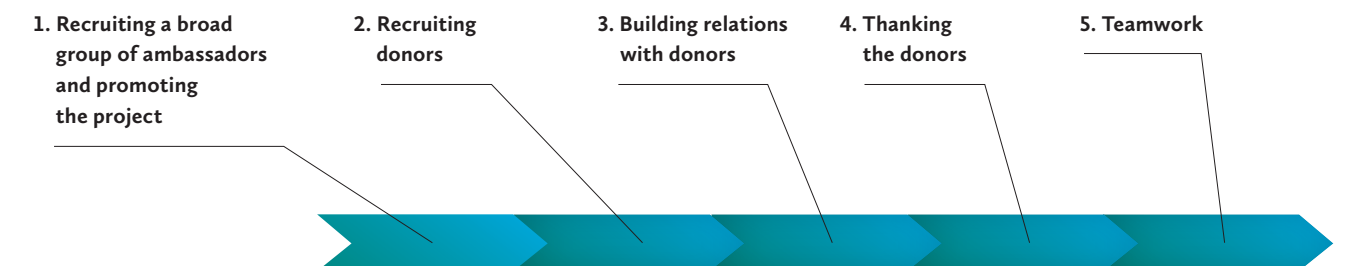
## Donors

Number of donors in the capital campaign	560
Funds from international donors	PLN 120,651,000
Funds from donors in Poland	PLN 43,836,000
Fundraising costs as a percentage of funds raised	1,53%
23 Distinguished Benefactors (gifts from PLN 3 million to 24 million each, as a percentage of total capital campaign)	75,8%
537 donors (gifts up to 3 million, as a percentage of total capital campaign)	24,2%
<b>Six categories of capital campaign donors</b>	
Distinguished Benefactor	from PLN 3,000,000
Benefactor	PLN 1,000,000 — 2,999,999
Builder	PLN 300,000 — 999,999
Partner	PLN 60,000 — 299,999
Supporter	PLN 10,000 — 59,999
Friend	PLN 100 — 9,999



**Marta Wróbel**  
Executive Fundraising Director

## The main stages and tools of the capital campaign





## I. Recruiting a broad group of ambassadors and promoting the project

Outstanding cultural, artistic, political, and business figures, people in positions of public trust and powerful opinion-makers are at the core of every capital campaign. We spent the first funds donated to the Museum project in 1993 on recruiting international ambassadors, who helped to promote the enterprise and whose names gave the project credibility.

Recruiting goodwill ambassadors lasted throughout the development of the Museum project as we tried to approach new communities, donors, and companies, always looking for a person who would introduce and recommend us to others. The effectiveness of this approach rests on building and sustaining stable, long-term relationships. The number of international committees, advisory groups, and civil initiatives supporting the Museum was truly impressive. The first one was the Polish Committee for the Support of the Museum. New ones soon followed. In practice, this approach meant much travel, hundreds of meetings, presentations, and conferences, preparation of promotional materials, and thousands of hours of phone conversations. These efforts can be summed up with one word: **FRIENDRAISING** — looking for friends and not only funds.

- 1 → On 14 June 2006 members of the Polish Entrepreneurship Council signed an “Appeal to Polish Entrepreneurs,” encouraging them to become involved in building the Museum of the History of Polish Jews. The meeting was also attended by Marcin Świącicki, Chairman of the Polish Committee for the Support of the Museum of the History of Polish Jews, and Prof. Władysław Bartoszewski. After the signing of the appeal, a Development Committee was formed and charged with cultivating the business community. Its members included Henryka Bochniarz, Monika Bednarek, Roman Rewald, Krzysztof Rozen, Beata Stelmach, Robert Koński, the late Dr. Krzysztof Opawski, Artur Nowakowski, Iwona Buchner, and Przemysław Aleksander Schmidt, and until 2011 also Wioletta Rosołowska and Michael Jensen.
- 2 → Presentation of the Museum project in New York, 2001. From the left: Monica and Viktor Markowicz — the first Distinguished Benefactors.



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## 2. Recruiting donors

We have experienced a classic snowball effect — the first donor opened the next door for us, leading to others, who in turn led us to still others. The most effective fundraisers are the donors themselves, which is why maintaining stable and close contacts with them has been absolutely crucial.

We divided our fundraising into two main areas, private and corporate. Most important in building relations with private donors or foundations managed by private donors is forming a personal bond, cooperation based on trust, and often friendship. The trust of our chief donors is what got us through the most difficult moments of project development.

Most important in building relations with companies, corporations, and corporate foundations is professional contact management, adapting offers of cooperation to the company’s business profile, and optimizing the benefits. Corporations are performance-oriented: everybody reports to someone and has to show results. Therefore, supporting the Museum had to be seen as an attractive investment that would enhance the international positioning of the company.

With private donors, personal motivation is most important. With corporations, an appropriately defined benefit is critical. Its measure and expression does not have to be public relations visibility. Corporate donors

are also motivated by a commitment to social change, consistent with their corporate social responsibility policy. One way or another, however, everything in a corporate offer is carefully calculated.

We focused on corporate fundraising in the years 2008–2011, winning grants worth between just over ten thousand and several hundred thousand zlotys. We believed it important to position the Museum brand with Polish businesses and to demonstrate that the Museum was being supported not only by the Jewish community, but also by anyone committed to bringing people together for the common good. We needed to learn a new language of communication in order to present the museum not only as a custodian of Jewish heritage, but also as a showcase for a new, democratic Poland — how better than through such a pioneering cultural enterprise and innovative exhibition. We received much support from the Development Committee, which was founded in June 2006 at the headquarters of the Lewiatan Confederation. This committee brought together important Polish business people, shared their knowledge and contacts, advised on preparation of profiled offers, and built individual relations.

These fundraising efforts culminated with the Joshua Bell gala concert in October 2009. Tickets (at 350 € each) and sponsor packages brought net receipts of almost



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PLN 1 million. The concert was a great success, notwithstanding the many challenges. We had only three summer months to sell tickets and packages and publicize the event. We were responsible in this short time not only for marketing and sales, but also for audience management, organizing a banquet for 1,800 guests, and preparing publications related to the event. Working together on the event helped to consolidate the fundraising team, which at the time was undergoing reorganization. The process taught us high standards of donor and sponsor relations, as well as multitasking. We learned that with consistency, faith, and enthusiasm, you can do the impossible. Remembering that proved indispensable in the years to come.

In 2011, the new Management Board of the Association of the Jewish Historical Institute was elected, and the approach to managing the Museum project also

changed. A Management Team was formed and became responsible for overseeing all aspects of production of the exhibition, including fundraising. We knew that we would have to raise in the next three years the equivalent of what had been collected during the previous seventeen years. We now focused on strategic private donors who had the potential to donate large grants on the order of several million zlotys. At the same time, we continued to cultivate our relations with the corporate and private donors who were supporting the day-to-day program activities of the Museum. We were successful. In the years 2011–2014, we raised over PLN 80 million. Payments of sums pledged by donors before 2011 brought the gross for this period to PLN 94,600,000.

The process of recruiting a new donor takes about eighteen months on average. There have been exceptions, but they only confirm the rule. We start by initiating

contact — usually, as already mentioned, thanks to an introduction by one of the ambassadors of the Museum project or by a donor. Each potential donor is profiled so we can ensure that the first presentation of the Museum is tailored to the interests of the person we are meeting. Every detail of a visit or a meeting is important: the composition of the party representing the Museum and the materials they present.

If the project draws interest, the first meeting is usually followed by meetings that explore areas of potential cooperation. At the donor's request, we present detailed descriptions, timetables, and budgets related to the areas in which they have shown interest. At this stage, the prospective donor indicates the programmatic and financial scope of support. Such negotiations sometimes last for as long as six months. During the next stage, which is less difficult, a formal contract, often several pages long,

is drafted and signed. Lawyers of all three parties — the donor, Association of the Jewish Historical Institute, and POLIN Museum — are party to this process. Each material change requires much correspondence and many confirmations.

Formalizing the contract presents the challenge of maintaining positive relations with the donor during a process that follows the rules of a business negotiation. It is important that the legal team does not lose sight of the core value of cooperation built on good faith. Negotiating the contract can last from a few hours to several months. Every donor is different, and flexibility is important.

3 → Benefit concert for the Museum by world-renowned violinist Joshua Bell. From the left: Bogdan Zdrojewski, Samantha Rolat-Asulin, Sigmund A. Rolat (concert producer), Elżbieta Penderecka, Joshua Bell, at the Grand Theater — National Opera, October 2009.

4 → Jan Kulczyk donates PLN 20 million for the core exhibition. From the left: Piotr Wiślicki, Bogdan Zdrojewski, Jan Kulczyk, and Marian Turski, July 2012.

5 → Press conference announcing the joint donation from the Koret Foundation and the Taube Foundation for Jewish Life and Culture as well as Jan Kulczyk's donation for the core exhibition. The donors received prints by Rainer Mahlamäki, 4 July 2012.

6 → President of the Republic of Poland Bronisław Komorowski with Distinguished Benefactors: Corinne Evens, Victor Markowicz, Sigmund A. Rolat, and Tad Taube, April 2013.



### 3. Building relations with donors

After the gift has been made, the new donor joins our community of donors. We express our appreciation in letters of thanks, sometimes at official meetings, or, in the case of strategic donations, at special events dedicated to the donor, whether a private individual, corporate donor, or foundation.

The next stage, cultivating donor relations, delivering up-to-date information, reporting, and reacting to requests concerning materials, visits, and other matters, is a very important and time-consuming part of our work. As the number of our donors grows, we have tried to stay in touch with as many of them as possible. We have treated each donor as an investor with the right to full knowledge about what they are supporting and believe in. In addition to maintaining personal contacts with our donors during the most intense work on the development of the core exhibition, we sent regular reports on the progress of the project. After completing a key stage, we also issued printed reports, which included a financial statement and update on stage of completion.

### 4. Thanking the donors

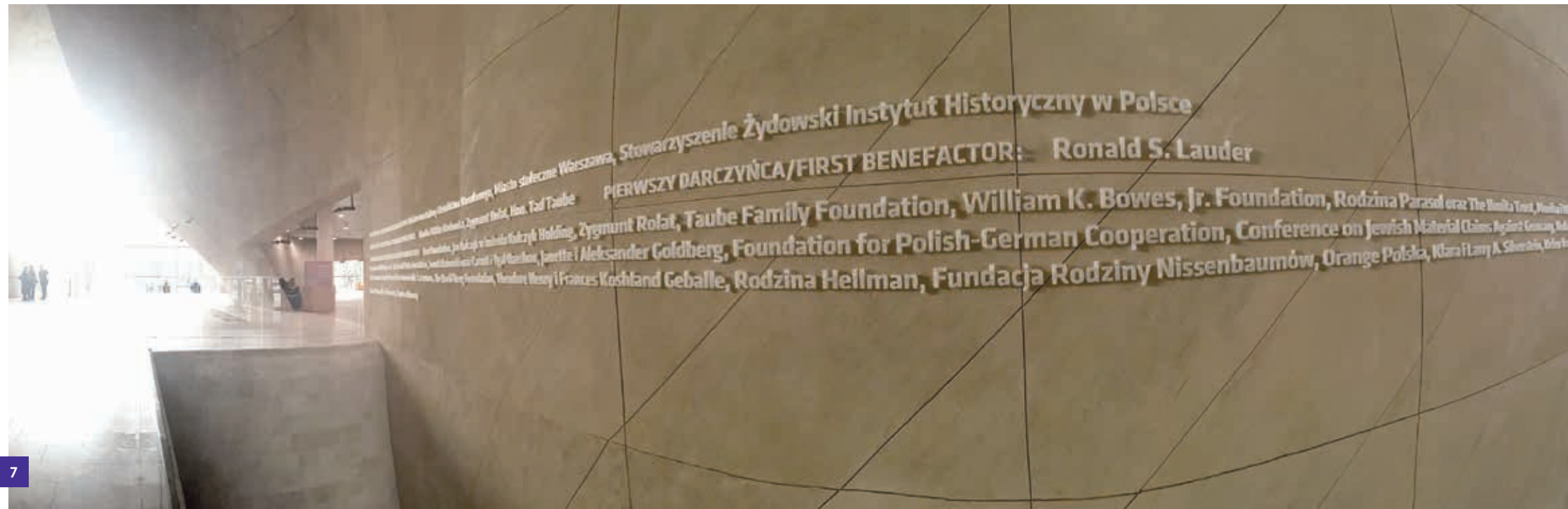
The fundraising success of the capital campaign would not have been possible without one fundamental document — “The rules on accepting donations and honoring donors,” a resolution by the Museum Director of 1 October 2010. The document was approved by the Museum’s public partners — the Ministry of Culture and National Heritage and the City of Warsaw — and then sent to foreign support committees. The rules defined precisely how and at what funding level donors would be honored and offered “naming opportunities,” that is, the opportunity to place the donor’s name on a museum space. Each space (and also component of the core exhibition) available for naming was priced according to an accepted formula, on the advice of international fundraising experts.

The “naming opportunities” offer was sent to the existing and potential donors. Why were “the rules” so important? Imagine over 500 donors making single payments of between a few hundred PLN and over 20 million during different stages of the Museum’s development.

Were the financial thresholds not clearly defined for individual categories of donors, the recognition of donors would be ad hoc and chaotic. “The rules” allowed us to proceed in a consistent and transparent way with all donors and to create dignified and elegant forms of donor recognition, in keeping with the architecture of the building.

The other side of fundraising is the prompt fulfillment of all the obligations set by “the rules,” in particular the recognition in the Museum’s main hall of donors who gave more than USD 1 million, and the recognition of donors of over USD 20,000 in the atrium. We needed to produce two major installations before the Grand Opening, a process that was preceded by a long period of consultation. In addition, we had to design and install plaques for donors who named particular spaces. The design and placement of all donor recognitions had to be compatible with the aesthetics of the Museum’s interior and approved by the architect of the building.

We took care of almost 500 donors from Poland and the world, as well as their guests, during the Grand Opening. After the opening of the core exhibition, Friends of the POLIN Museum membership cards were sent out, along with albums about the history of the project and catalogues of the core exhibition. Mailing to hundreds of people took over a month to complete. Rest assured — this was fundraising, too.



7 → Wall of Distinguished Benefactors, designed by Katarzyna Kunkel and Kuba Tkaczyk of Bad Design.





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POLIN Museum's Donor Recognition scheme had to be adapted to Rainer Mahlamäki's magnificent curved interior, which posed both an artistic and a practical challenge.

The Association of the Jewish Historical Institute of Poland entrusted the task of its design to Katarzyna Kunkel and Kuba Tkaczyk of Bad Design.

Welcoming visitors in the main hall today are the names of museum founders and Distinguished Benefactors, each letter of each name carved from precious white quartz. Donors are also recognized on a delicately constructed wall, 25 meters in height, which soars from the depths of the building to the roof, with the lightness of paper. Donors are recognized in four main categories.

8 → Wall of Distinguished Benefactors, designed by Katarzyna Kunkel and Kuba Tkaczyk of Bad Design — detail.

9 → Wall of Benefactors, designed by Bad Design, 180heartbeats + JUNG v. MATT, and architects Magda Rostowska and Łukasz Racinowski.

## 5. Teamwork

Almost all members of the core exhibition team were involved in the fundraising effort. A representative of the Association's Board participated in all key negotiations and was a key partner in relations with the most important donors. The support of the accounting team was priceless — they patiently prepared budgets, accounts, balance sheets, and reports for a massive and complex project. The program director of the core exhibition made dozens of presentations in Poland and abroad and consulted on materials prepared for donors. The core exhibition production team, despite the enormous amount of work during the busiest period of production, agreed to receive visits from major donors and VIPs. The curators of individual exhibition galleries prepared content for grant applications and sponsorships. Last but not least a wonderful fundraising team, who worked together through the final and most important stage of the capital campaign, continued the work of the many people who were involved in fundraising throughout the duration of the project. In all, since 1993 the fundraising team was led by only five people.

This report contains a detailed list of creators of the core exhibition, and a list of donors. We would like to thank

them all. Thank you for the time spent together, for the hard work, and for the success we now share. We are not mentioning any names, because we do not want to omit anyone.

What is going to happen next? The Association of the Jewish Historical Institute of Poland will continue to fulfill statutory obligations, one of which is to support the Museum. We have won additional long-term grants for program activities — PLN 3,659 million and EUR 1,500 million. Of special importance, the Association, together with the main donors of the capital campaign, have been working on establishing the POLIN Foundation, whose objective will be to support the program activities of the Museum and development of its core exhibition.

The history of the museum's development and fundraising can be found in our latest publication, *In the Beginning Was the Dream, 1993-2014: Creating the Museum of the History of Polish Jews*. It is available from the office of the Association of the Jewish Historical Institute. The number of copies is limited.



Core exhibition team, 2013.





**Core  
exhibition**



# Core exhibition of the POLIN Museum of the History of Polish Jews

We have created a theater of history in seven acts, with a prologue and an epilogue. The exhibition is the result of a great collaboration of scholars and curators, designers and filmmakers, painters, gilders and interactive designers. Creating this exhibition has been the experience of a lifetime for all those who worked on it, but only when visitors enter the exhibition, only when they immerse themselves in the story and reflect on their journey of a thousand years, will the exhibition complete itself.

The exhibition consists of eight interactive galleries dedicated to each period in the 1000-year history of Polish Jews. The entire exhibition occupies more than 4,200 square meters. Visitors generally spend two or three hours in the exhibition, some even longer, and many come back.



**Prof. Barbara Kirshenblatt-Gimblett**  
Core exhibition Program Director



Chief historians:

**Prof. Antony Polonsky**  
**Prof. Marcin Wodziński**

Lead scholars for the galleries:

**Dr. Helena Datner**  
**Prof. Barbara Engelking**  
**Prof. Samuel Kassow**  
**Dr. hab. Igor Kąkolewski**  
**Prof. Stanisław Krajewski**  
**Prof. Jacek Leociak**  
**Prof. Adam Teller**  
**Prof. Marcin Wodziński**  
**Prof. Hanna Zaremska**





**FOREST**

Curator: Prof. Barbara Kirshenblatt-Gimblett



**FIRST ENCOUNTERS: 960–1500**

Lead scholar: Prof. Hanna Zaremska

Curators: Kalina Gawlas, Magdalena Dopieralska



**PARADISUS IUDAEORUM: 1569–1648**

Lead scholars: Prof. Adam Teller, Dr. hab. Igor Kąkolewski

Curators: Maciej Gugała, Dr. Małgorzata Stolarska-Fronia





**THE JEWISH TOWN: 1648–1772**

Lead scholar: Prof. Adam Teller

Curators: Ewa Małkowska-Bieniek, Olga Pieńkowska





**ENCOUNTERS WITH MODERNITY: 1772–1914**

Lead scholars: Prof. Marcin Wodziński, Prof. Samuel D. Kassow

Curators: Anna Mizera, Dr. Renata Piątkowska



**HOLOCAUST: 1939–1945**

Lead scholars: Prof. Barbara Engelking, Prof. Jacek Leociak

Curators: Maria Ferenc, Justyna Majewska, Kamila Radecka-Mikulicz



**ON THE JEWISH STREET: 1918–1939**

Lead scholar: Prof. Samuel D. Kassow

Curators: Michał Majewski, Dr. Tamara Sztyma



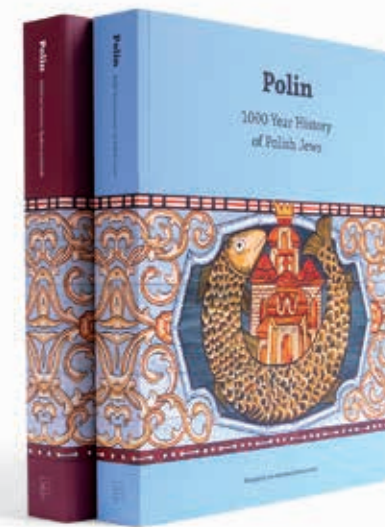
# Publications on the occasion of the Grand Opening of POLIN Museum



**POSTWAR YEARS: 1944–today**

**Lead scholars:** Prof. Stanisław Krajewski, Dr. Helena Datner

**Curators:** Justyna Koszarska-Szulc, Dr. Artur Tanikowski, Franciszek Zakrzewski



## **POLIN — 1000 Year History of Polish Jews** Core exhibition catalogue

This lavish volume accompanies POLIN Museum's core exhibition. Essays by leading scholars elaborate on the history of Polish Jews presented in the core exhibition, a story of 1000 years of continuous presence in Polish lands.

## **In the Beginning Was the Dream, 1993–2014:** Creating the Museum of the History of Polish Jews

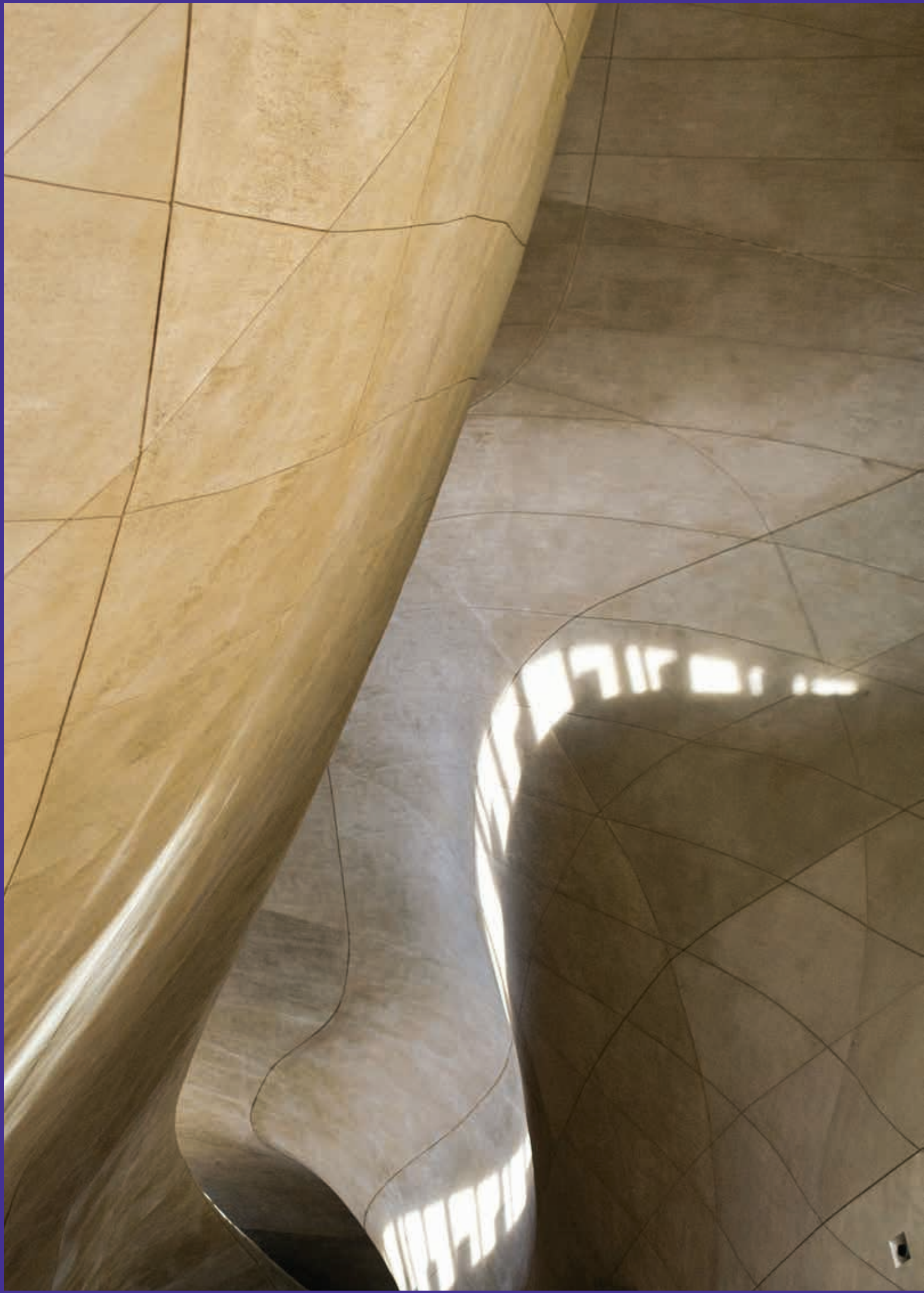
The album tells the story of the two decades of bringing the Museum into being. Through words and images it presents an extraordinary, vivid, and complex history. It is an attempt to honor all those who contributed to making the dream a reality.



## **Bracteate**

Replica of a twelfth-century bracteate prepared for the Grand Opening of POLIN Museum. An original coin from POLIN Museum's collection is the most important artifact in the First Encounters gallery, which is devoted to the medieval period.





# Review of the Grand Opening of POLIN Museum





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1 → Donors' Gala, 27 October 2014.

2 → Piotr Wiślicki, Chairman of the Association of the JHI.

3 → From right: Museum donor Samantha Rolat Asulin, Museum Council member Małgorzata Niezabitowska, Roman Polański, Grand Theater — National Opera General Director Waldemar Dąbrowski. Second row from right: Museum donors Andrzej and Małgorzata Rojek.

4 → Press briefing. From left: Marian Turski and Distinguished Benefactors. Hon. Tad Taube, Corinne Evens, Sigmund A. Rolat, Jan Kulczyk, Victor Markowicz, and Piotr Wiślicki.

5 → Grażyna Pawlak — 1993–96 chief coordinator of the Museum project on behalf of the Association of the JHI, Director of the Prof. Moses Schorr Foundation.

6 → Jan Kulczyk and Piotr Wiślicki.





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7 → Distinguished Benefactors meet with the President of Poland Bronisław Komorowski.

8 → Core exhibition team.

9 → From left: Waldemar Dąbrowski, Minister of Culture and National Heritage Prof. Małgorzata Omilanowska, Mayor of Warsaw Hanna Gronkiewicz-Waltz, Piotr Wiślicki.

10 → Over 1,500 guests attended the Grand Opening ceremony at the Square of the Ghetto Heroes.

11 → From the left: President Bronisław Komorowski, First Lady of Israel Nechama Rivlin and President of Israel Reuven Rivlin, First Lady Anna Komorowska, Marshall of the Polish Senate Bogdan Borusewicz, Polish Premier Ewa Kopacz, President Aleksander Kwaśniewski, President of the European Council Donald Tusk, Mayor of Warsaw Hanna Gronkiewicz-Waltz, Minister of Culture and National Heritage Prof. Małgorzata Omilanowska, AJHI Chairman Piotr Wiślicki, AJHI Deputy Chairman Marian Turski, Museum Director Dariusz Stola.



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Thousands of visitors from all over the world took part in the three-day Grand Opening of POLIN Museum of the History of Polish Jews, co-founded by the Association of the Jewish Historical Institute of Poland.

The first day of the opening was attended by representatives of Poland's Jewish community and Jews from around the world. The following day was dedicated to donors who had taken part in the Museum's capital campaign, conducted by the Association, the day's main organizer. In the evening, a gala concert took place at the Grand Theater — National Opera.

The Association team also ensured the comfort of donors and members of international support committees during the official opening ceremony on October 28th, attended by the presidents of Poland and Israel, delegations from the United States, Canada, Germany, and Norway, and several thousand invited guests.





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"During the Second World War, Jewish partisans sang a song which later became the anthem of the underground movement. Its final words were: MIR ZENEN DO. WE ARE HERE! Now that this museum has been built, I, a member of the Jewish community in Poland, can today also repeat with them: MIR ZENEN DO. WE ARE HERE! [...]"

My father, my brother, you who died in the gas chambers — I, who survived Auschwitz, wish to tell your shades, and the shades of those murdered like you, MIR ZENEN DO. WE ARE HERE! [...]"

Today, when I say MIR ZENEN DO. WE ARE HERE — I am totally convinced, I am certain that I will hear the response of many wonderful people: We are with you, We are with you all. This also, and perhaps this above all, symbolizes the Museum which we are opening."

Marian Turski



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12 → Chairman of the Museum Council and Deputy Chairman of the Association of the JHI, Marian Turski.

13 → From left: Marian Turski, President Reuven Rivlin, President Bronisław Komorowski.

14 → President Reuven Rivlin.





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15 → About 600 journalists were accredited and nearly 1,062 articles covering the opening were published in foreign media.



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16 → Marian Turski and Joasia Widła, a 13-year-old graduate of the Lauder-Morasha school in Warsaw, leading the way to open the Museum.

17 → Representatives of two generations of Polish Jews symbolically opened the Museum.



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18 → From right: Bogdan Zdrojewski, Hanna Gronkiewicz-Waltz, President Komorowski, President Rivlin, and the First Lady of Israel.

19 → Founding Benefactors: Sigmund A. Rolat, Victor Markowicz, and Hon. Tad Taube.

20 → Distinguished Benefactors Corinne Evens and Irene Pletka.

21 → Dariusz Stola and Chief Rabbi of Tel Aviv Meir Lau.





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22 → Distinguished Benefactors joined the Presidential delegation for a command performance of Cantor Yaakov Lemmer from the reconstructed *bimah* beneath the Gwoździec synagogue's painted ceiling. Both the *bimah* and the synagogue's roof and ceiling were reconstructed by a team lead by Rick and Laura Brown, directors of Handhouse Studio.

23 → Press conference with the core exhibition designers, from right: Mirosław Nizio, Nizio Design International; Arnaud Dechelle, Event Communications; Prof. Barbara Kirshenblatt-Gimblett, and Piotr Kossobudzki, acting as spokesman for the POLIN Museum.



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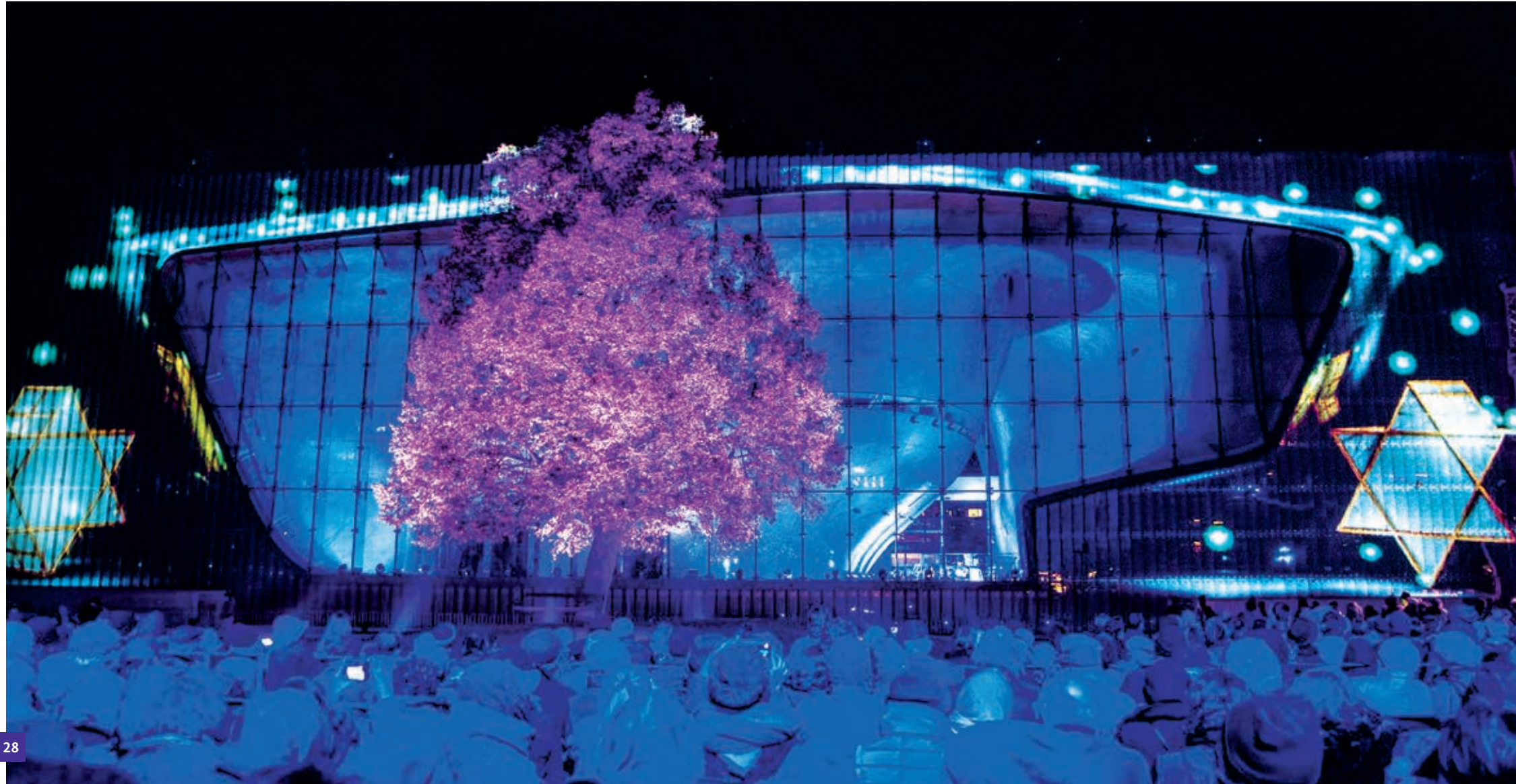
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24–27 → The core exhibition opened to the public on 28 October. Over 15,000 visitors saw it on the first two days.





28—31 → The music performances during the Grand Opening were accompanied by projections and mappings produced by Małgorzata Szablowska Studio. This unique event was watched live by 2,300 spectators gathered on Willy Brandt Square, and by more than 25,000 spectators over the internet.





# Letter to the creators of the core exhibition

Dear Colleagues,

We have travelled a long road together. You, our scholars, have given us not only your knowledge but also your creative approach to translating what you know into a compelling exhibition.

A headline in the *Financial Times* declared: “now a bold — architecturally and intellectually — new museum looks beyond the horror to celebrate a common heritage.” This is a tribute to your contribution. More than one person has praised this exhibition as “intelligent.” These words of praise are a direct result of your involvement from beginning to end.

We often say that this museum was created from the inside out — first the exhibition, then the museum. This is unusual, but fitting because the story came first, and so too did the scholars. The long and intense involvement of our team of scholars stands in contrast with many other museum projects. Our scholar team was not a panel of consultants who met periodically to review and advise, but truly creators of the exhibition. It is thanks to you that we have an exhibition that is not only ambitious and beautiful, but also intelligent and intellectually bold.

The response to the core exhibition exceeds everyone’s wildest expectations. Arnie Eisen, Chancellor of the Jewish Theological Seminary of America, says it best: “It’s not often that a museum *makes* history as well as chronicles it, and rare too when otherwise cautious observers ... remark at the opening of a new museum that it may prove a source of hope and pride that propels an entire society forward.”

It took more than twenty years to transform an idea, a great idea, into a reality that no one could have imagined. This success is a kind of miracle. But, miracles don’t just happen. They take hard work, dedication, and unwavering faith in the project and in each other.

This miracle is our miracle. We made it together. Words cannot express our gratitude to you, the scholars. The intellectual integrity of the history of Polish Jews presented in the core exhibition is to your credit.

**Piotr Wiślicki**

Chairman of the  
Association of the JHI

**Marian Turski**

Chairman of the Museum  
Council and Deputy Chairman  
of the Association of the JHI

**Prof. Barbara Kirshenblatt-Gimblett**

Program Director of the core exhibition

The creators  
of the core  
exhibition  
and donors  
to POLIN  
Museum



# Creators of the core exhibition

## Current AJHI Board Members

Piotr Wiślicki — President, Marian Turski — Vice-president, Dr. Alina Cała, Dr. August Grabski — Secretary, Jan Jagielski — Treasurer, Piotr Rytko-Zandberg, Albert Stankowski, Prof. Feliks Tych — Members

## Board of Auditors

Alina Skibińska, Kalina Gawlas, Dr. Hanna Węgrzynek, Olga Zienkiewicz (until December 2013)

## AJHI Board Members, 1990–2011

Agnieszka Arnold, Irena Basowska, Prof. Stefan Bergman, Dr. Helena Datner, Jakub Ekiert, Michał Friedman, Leon Fuks, Zofia Goliszewska, Daniel Grinberg, Jan Jagielski, Bolesław Janowski, Agnieszka Jarzębowska, Małgorzata Kołakowska-Parzyńska, Maria Lewenthal-Sobótka, Arnold Mostowicz, Feliks Nieznanowski, Adam Rok, Janusz Roszkowski, Piotr Stasiak, Prof. Jerzy Tomaszewski, Marian Turski, Prof. Feliks Tych, Apolonia Umińska, Paweł Wildstein, Piotr Wiślicki, Zofia Zaks, Janina Żurawicka

## MHPJ Council

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