



P.O.V.

Season 18

Discussion Guide

Hiding and Seeking: Faith and Tolerance after the Holocaust

A Film by Menachem Daum and Oren Rudavsky



www.pbs.org/pov



Letters from the Filmmakers

A note from Menachem Daum

Film Subject and Producer/Director

I was born in a Displaced Persons Camp in Germany, and our family came to America in May of 1951. Upon arrival we were “adopted” by a very kind Jewish-American family. They got us a nice apartment and arranged a good job for my father in Schenectady, New York. Mrs. Dubb took me to the Riverside Public School and registered me in the first grade as “Martin.” She told me it would be much easier for people to pronounce than Menachem.

One day some of my classmates asked me to join them that evening “trick-or-treating.” I looked forward with excitement to joining my friends in this new ritual. My father came home and said I couldn’t join them, that I was Jewish and that Jewish children didn’t trick-or-treat. Until then our Jewishness had meant little to me. I was bewildered by my father’s refusal and stormed out onto our stoop. I sat there with tears in my eyes watching my friends delighting in their costumes and bags of goodies.

I think at that moment my father realized that if he stayed in Schenectady, America would swallow up his children. Almost immediately he moved us to Brooklyn, registered my brother and me in a Hasidic yeshiva and started praying in a small Hasidic synagogue. Gradually, he resumed the Hasidic practices of his pre-war youth.

I was sent to yeshivas where the Holocaust permeated everything around us. The schools were named after Jewish communities destroyed during the Holocaust. My classmates were all children of survivors. Most of my teachers had been in the camps just a few years earlier. And yet the Holocaust was never mentioned. The threat it posed to our faith was just too great.

My mother went along with my father’s Hasidic ways despite her own unresolved crisis of faith. She told me how she had prayed the entire first night she went to Auschwitz. She was certain God would immediately destroy this evil place. Morning came and the chimneys were still smoking. She decided then and there that she would really give God a piece of her mind when she met Him in heavenly judgment. Despite her anger, she never completely gave up on Him. Before her death, as her mind was being eroded by Alzheimer’s disease, she thought every day was the Sabbath. Her greatest fear was that she might, God forbid, forget to light the Sabbath candles or recite the Sabbath prayers.

I am grateful to my parents for inheriting some of my father’s faith and some of my mother’s skepticism. For years I tried to reconcile the two by interviewing numerous observant survivors in an attempt to understand their continued faith. I gradually realized that survivors themselves are at a loss to explain God’s silence. Almost unanimously, they reject all theological explanations for the Holocaust. Though disappointed in not finding answers to the big questions, I discovered that survivors who kept the faith have a surprising degree of religious tolerance. As a close Hasidic friend of my father told me, “It is much easier for me to understand my friends who abandoned faith after the Holocaust than it is to explain to you why I remained.”

I am sympathetic to survivors’ attempts to protect post-Holocaust faith and pass it on to future generations. It is an overwhelming challenge and, amazingly, one at which they have largely succeeded. At the same time I am leery of all those who attempt to bolster faith by demeaning the “other.” Faith after the Holocaust requires us to live with unanswerable questions. That humbling recognition must lead to a faith that builds bridges rather than barriers between all people.



*Menachem (far left), Oren (far right) and film crew
in Zdunska Wola, Poland*



Letters from the Filmmakers

A note from Oren Rudavsky Producer/Director

I met Menachem Daum over ten years ago and soon afterward we began collaborating on *A Life Apart*, a film about the Hasidic Jews of America, a community Menachem knew intimately and about which I had many romantic notions. At the time, he told me the story of how his father had forbade him to celebrate Halloween a few years after he had moved from a displaced persons camp in Germany to Schenectady, NY. The event clearly had a defining impact on his life.

I immediately knew that there was a fascinating film embedded within this father rejecting his son's earliest desires and attractions. What I didn't know turned out to be much more amazing and is the rest of the story of ***Hiding and Seeking***.

Documentary filmmaking can be full of surprises when it is a true collaboration between the filmmaker and his or her subjects. In this case, an emotional depth and truth came along with a great adventure.



Producer/Director Oren Rudavsky



Table of Contents

Credits, Acknowledgements

5	Introduction
6	Potential Partners
6	Key Issues
6	Event Ideas
7	Background Information
7	Historical Context
7	• Poland
8	• Who Knew?
8	• The Legacy
9	Key People Featured in the Film
10	Using This Guide
10	Planning an Event
11	Facilitating a Discussion
11	Finding a Facilitator
11	Preparing Yourself
12	Preparing the Group
13	General Discussion Questions
14	Discussion Prompts
18	Taking Action
19	Resources
21	How to Buy the Film

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Introduction

Hiding and Seeking: Faith and Tolerance after the Holocaust is unusual among films about the World War II genocide of Jews. Rather than footage of death camps, this is a post-Holocaust inter-generational road movie. The film provides a portrait of a family seeking to learn from their roots and one man's struggle to craft a positive legacy from the horrors and miracles of survival.

The feature-length (85 minute) film tells the story of Menachem Daum, an Orthodox Jew who tries to alert his adult sons to the dangers posed by defenders of the faith who preach intolerance of the other in order to create impenetrable barriers between "us" and "them."

To broaden his sons' insular views, Daum, a child of Holocaust survivors, takes the family on a highly charged, emotional journey to Poland. As Daum puts it, for his sons, "Poland is a land of total darkness. Maybe if they could witness decency among Poles they will recognize that holiness could be found in all people."

The sons' belief that all Poles are incurably anti-Semitic and beyond redemption is seriously challenged when they manage to track down the Polish farm family who hid their grandfather for twenty-eight months during WWII, saving his life at the risk of losing their own.

The trip and its tumultuous aftermath lead the sons to open their hearts and minds, even if just a crack, to their father's perspective. As viewers watch the eldest son speak at a ceremony bestowing the medal of the Righteous of the Nations on the Polish family who saved his kin, they are opened to the possibilities of dialogue and change. Suddenly, stretching across seemingly insurmountable boundaries doesn't seem so impossible, making ***Hiding and Seeking*** a powerful resource for community outreach.



Left to right: (back row) Tzvi Dovid Daum, Akiva Daum, Menachem Daum, Rifka Daum, the Muchas' granddaughter, the Muchas' daughter, (front row) Honorata and Wojciech Mucha, holding a portrait of Honorata's parents, Mariana and Stanislaw Matuszczyk, who hid the Federman brothers for 28 months.

Credit: Oren Rudavsky



Potential Partners

Key Issues

Hiding and Seeking is well suited for use in a variety of settings and is especially recommended for use with:

- **Your local PBS station**
- **Groups focused on any of the issues listed to the right**
- **Faith-based organizations and institutions**
- **Interfaith groups**
- **High school students**
- **Academic departments and student groups at colleges, universities, community colleges, and high schools**
- **Community organizations with a mission to promote education and learning, such as P.O.V.'s national partners Elderhostel Learning in Retirement Centers, members of the Listen Up! Youth Media Network, or your local library.**

Hiding and Seeking is an excellent tool for dialogue because it hopes for the possibility of monumental change while providing a portrait of how change usually happens—in small steps. The film will be of special interest to people interested in exploring or working on the issues below:

- **Church & state issues**
- **Ethics**
- **Fundamentalism**
- **Holocaust studies**
- **Interfaith relations**
- **Judaism / Jewish culture**
- **Poland / Polish heritage**
- **Religion**
- **Polish–Jewish relations**

Event Ideas

- **Work with synagogues and other Jewish organizations to plan a community-wide remembrance event. Each year, Jews across the world observe Yom HaShoah – Holocaust Remembrance Day. Ceremonies on that day traditionally honor the victims and help people reflect on how to prevent future atrocities. You could extend the Yom HaShoah observance to your entire community.**
If you want your event to coincide with traditional Jewish observances, you can find the date for this year and future years at: <http://www.ushmm.org/remembrance/dor/index.php?content=organize/>. The site also includes guidelines for creating a remembrance event.
- **Use the film as a spark for interfaith dialogue. Invite survivors or children of survivors of atrocities to share their stories and what they learned from their experience.**
- **Convene a screening for school administrators, parents, and high school teachers who teach about the Holocaust. Focus the follow-up discussion on what the goals of Holocaust education should be and how well the district's current practice meets those goals.**



Background Information

HISTORICAL CONTEXT

Overview

Adolf Hitler came to power in Germany in 1933. He quickly made it a part of Nazi policy to exterminate people whom he defined as less than desirable. These included people with physical and mental disabilities or disease, criminals, political opponents, Gypsies, homosexuals, and Jews. Before the Nazis were defeated in 1945, they had killed at least nine million people, six million of them Jews.

Poland

Though not all Nazi prison camps were in Poland, the Nazis did construct all their death camps there. Germany initially invaded Poland in 1939. That invasion presented Hitler with a challenging “Jewish problem.” The Polish Jewish population was the largest in Europe, numbering over three million – nearly 10% of the country’s population. [By contrast, Jews are less than 3% of the population of the U.S.]. The population was too large to execute randomly or to force out. The “final solution” that the Nazis devised was to build camps for the primary purpose of killing people.

Unlike in Germany, where most Jews had acculturated, speaking and dressing like other Germans, in Poland, most Jews remained distinct. A majority spoke Yiddish as their primary language, retained Jewish names, lived in Jewish enclaves, and adhered to traditional Jewish religious practice.

Zdunska Wola, featured in *Hiding and Seeking*, is a small town southwest of Lodz. Jews lived there from the early 19th century



Ruins of the synagogue in Dzialoszyce, Poland

until World War II. Prior to the war, Jews made up more than 30 percent of Zdunska Wola’s population. The other town featured in the film, Dzialoszyce, was comprised of a population which was more than 80% Jewish before the war. Returning survivors were killed in a pogrom right after the war, and no Jews have lived there since.

Of Poland’s flourishing Jewish community, once known as the center of the world’s Hasidic Jewish community, approximately 500,000 Polish Jews remained alive after the war. About 50,000 stayed in Poland. Another 450,000 survivors left. The parents of Menachem and Rifka Daum were among those survivors.



Background Information

Who Knew?

Before Hitler began widespread extermination of Jews, he offered to make Germany “Judenrein” (free of Jews) by expelling them. In 1938, leaders of the Western nations, including President Franklin Delano Roosevelt, convened a conference in Evian, France, to discuss what to do about Jewish refugees. The conference ended without any increases in immigration quotas, leaving the vast majority of Europe’s Jews with nowhere to flee.

Historians disagree about who knew about the death camps and when, but there is considerable evidence that either

Whether regular citizens knew about the camps is somewhat less clear. The Nazis used the cover of war to hide what they were doing. During war it was easy to explain away things like prison camps, refugees, suspension of rights, government appropriation of resources, and censorship. Nevertheless, there were reports from escaped prisoners and the underground; employees at companies using slave labor from the camps; locals who lived near the camps; and neighbors who witnessed Jews being taken from their homes. People may not have understood the enormity of what was happening, but many knew that Nazis were imprisoning non-combatants and mistreating them.

No doubt some people kept silent out of fear. Poland was an occupied country, and most Poles had little power. But Poland, like most countries in Europe, also had a history of anti-Semitism, and some people looked the other way out of hatred. A few, like the Matuszczyks, helped Jews hide or escape.



Left to Right: Akiva, Menachem and Tzvi Dovid Daum during their travels to Eastern Europe
Photo: Rifka Daum

because of other war priorities or anti-Semitism, or both, the United States had an opportunity to bomb the rail lines leading into the camps but did not. The failure of the Roosevelt administration to act to save Jews is still a source of resentment.

The Legacy

The mistrust of gentiles that is expressed in *Hiding and Seeking* is rooted, in part, in this history of silence. It wasn’t just the fact that the Nazis had attempted to exterminate the Jews that was so painful, it was also that so much of the world had stood by and done nothing.

The genocide also provoked profound crises for Jewish culture and faith. The sheer loss of institutions, scholars, artists, and the work that they would have produced weakened Jewish culture. Jews have disagreed about how to rebuild.

After the war, some Jews abandoned their faith and culture, believing that God had abandoned them or that to raise children as Jews was to put them at unacceptable risk. Others adhered to their faith and culture so as not to hand Hitler a “posthumous victory.” Still others remained faithful because they believe that it is what God demands of them, Holocaust or no Holocaust.



Background Information

Key People Featured in *Hiding and Seeking*

Menachem Daum – The filmmaker. Dr. Daum and his wife, Rifka, have lived in the Hasidic neighborhood of Boro Park, Brooklyn, for the past 35 years. After his Talmudic studies at Beth Medrash Gevoah and Mesiftha Tifereth Jerusalem he studied educational psychology and received an M.A. from Fairfield University and a Ph.D. from Fordham University.



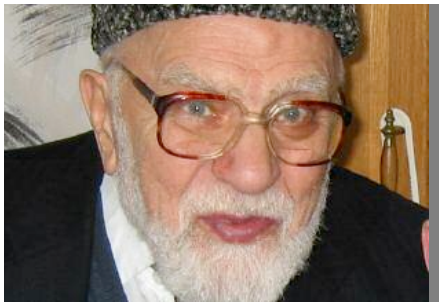
Rifka Daum – Menachem’s wife



Tzvi Dovid Daum – Menachem and Rifka’s oldest son



Akiva Daum – Menachem and Rifka’s younger son



Chaim Federman – Rifka’s father, who survived because the Matuszczyk family hid him and his brothers in their barn during the war



Moshe Daum – Menachem’s father, a survivor who came to the United States in 1951



Honorata and Wojciech Mucha – The daughter and son-in-law of the couple who hid Rifka’s father and uncles in their barn.

Note: *Due to the length of the trips and the need to care for young children, Tzvi Dovid’s and Akiva’s wives did not accompany them to Poland. Menachem Daum’s daughter, who also has young children but who lives a less insular life than her brothers, did join the family on the second trip, but she is not included in the film because it was confusing to introduce another family member to the audience at that late point in the film.*

During WWII, the Matuszczyks, a Polish farm family, risked their own lives to hide Rifka Daum’s father, Chaim, and his two brothers. They sheltered and fed the brothers for more than two years. Were it not for their actions, Chaim would almost certainly have perished.

The Matuszczyks had a newly married daughter, Honorata. She and her husband, Wojciech, helped hide the Jews. They are the elderly people who the Daums meet.



Using This Guide

This guide is designed to help you use *Hiding and Seeking* as the centerpiece of a community event. It contains suggestions for organizing an event as well as ideas for how to help participants think more deeply about the issues in the film. The discussion questions are designed for a very wide range of audiences. Rather than attempt to address them all, choose one or two that best meet the needs and interests of your group.

Planning an Event

In addition to showcasing documentary films as an art form, screenings of P.O.V. films can be used to present information, get people interested in taking action on an issue, provide opportunities for people from different groups or perspectives to exchange views, and/or create space for reflection. Using the questions below as a planning checklist will help ensure a high-quality/high-impact event.

- **Have you defined your goals?** With your partner(s), set realistic goals. Will you host a single event or engage in an ongoing project? Being clear about your goals will make it much easier to structure the event, target publicity, and evaluate results.
- **Does the way you are planning to structure the event fit your goals?** Do you need an outside facilitator, translator, or sign language interpreter? If your goal is to share information, are there local experts on the topic who should be present? How large an audience do you want? (Large groups are appropriate for information exchanges. Small groups allow for more intensive dialogue.)
- **Have you scheduled the event at a time when all can attend?** Have you avoided scheduling your event on days that might conflict with religious observance, work or school schedules?
- **Have you arranged to involve all stakeholders?** It is especially important that people be allowed to speak for themselves. If your group is planning to take action that affects people other than those present, how will you give voice to those not in the room?
- **Is the event being held in a space where all participants will feel equally comfortable?** Is it wheelchair accessible? Is it in a part of town that's easy to reach by various kinds of transportation? If you are bringing together different constituencies, is it neutral territory? Does the physical configuration allow for the kind of discussion you hope to have?
- **Will the room setup help you meet your goals?** Is it comfortable? If you intend to have a discussion, can people see one another? Are there spaces to use for small breakout groups? Can everyone easily see the screen and hear the film?
- **Have you scheduled time to plan for action?** Planning next steps can help people leave the room feeling energized and optimistic, even when the discussion has been difficult. Action steps are especially important for people who already have a good deal of experience talking about the issue(s) on the table. For those who are new to the issue(s), just engaging in public discussion serves as an action step.



Using This Guide

Facilitating a Discussion

Controversial topics often make for excellent discussions. By their nature, those same topics also give rise to deep emotions and strongly held beliefs. As a facilitator, you can create an atmosphere where people feel safe, encouraged, and respected, making it more likely that they will be willing to share openly and honestly. Here's how:

Finding a Facilitator

Some university professors, human resource professionals, clergy, and youth leaders may be specially trained in facilitation skills. In addition to these local resources, groups such as the National Conference for Community and Justice (NCCJ) and the National Association for Community Mediation (NAFCM) may be able to provide or help you locate skilled facilitators.

Preparing Yourself

Identify your own hot-button issues. View the film before your event and give yourself time to reflect so you aren't dealing with raw emotions at the same time that you are trying to facilitate a discussion.

Be knowledgeable. You don't need to be an expert on Judaism, the Holocaust, or World War II, but knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. In addition to the Background Information section above, you may want to take a look at the suggested websites and books in the Resources section on p.19.

Be clear about your role. You may find yourself taking on several roles for an event, e.g., host, organizer, or even projectionist. If you are also planning to serve as facilitator, be sure that you can focus on that responsibility and avoid distractions during the discussion. Keep in mind that being a facilitator is not the same as being a teacher. A teacher's job is to convey specific information. In contrast, a facilitator remains neutral, helping move along the discussion without imposing his or her views on the dialogue.

Know your group. Issues can play out very differently for different groups of people. Is your group new to the issue or have they dealt with it before? Factors like geography, age, race, religion, and socioeconomic class, can all have an impact on comfort levels, speaking styles, and prior knowledge. Take care not to assume that all members of a community or religion share the same point of view. If you are bringing together different segments of your community, we strongly recommend hiring an experienced facilitator.



Using This Guide

Preparing the Group

Consider how well group members know one another. If you are bringing together people who have never met, you may want to devote some time at the beginning of the event for introductions.

Agree to ground rules around language. Involve the group in establishing some basic rules to ensure respect and aid clarity. Typically, such rules include no yelling or use of slurs and asking people to speak in the first person (“I think . . .”) rather than generalizing for others (“Everyone knows that . . .”).

Ensure that everyone has an opportunity to be heard. Be clear about how people will take turns or indicate that they want to speak. Plan a strategy for preventing one or two people from dominating the discussion. If the group is large, are there plans to break into small groups or partners, or should attendance be limited?

Talk about the difference between dialogue and debate. In a debate, participants try to convince others that they are right. In a dialogue, participants try to understand each other and expand their thinking by sharing viewpoints and listening to each other actively. Remind people that they are engaged in a dialogue. This will be especially important in preventing the transformation of a productive discussion into religious proselytizing.

Encourage active listening. Ask the group to think of the event as being about listening, as well as discussing. Participants can be encouraged to listen for things that challenge as well as reinforce their own ideas. You may also consider asking people to practice formal “active listening,” where participants listen without interrupting the speaker, then re-phrase to see if they have heard correctly.

Remind participants that everyone sees through the lens of his or her own experience. Who we are influences how we interpret what we see. So everyone in the group may have a different view about the content and meaning of the film they have just seen, and all of them may be accurate. It can help people to understand one another’s perspectives if people identify the evidence on which they base their opinion as well as share their views.

Take care of yourself and group members. If the intensity level rises, pause to let everyone take a deep breath. You might also consider providing a safe space to “vent,” perhaps with a partner or in a small group of familiar faces. If you anticipate that your topic may upset people, be prepared to refer them to local support agencies and/or have local professionals present. Think carefully about what you ask people to share publicly, and explain things like confidentiality and whether or not press will be present.



General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you may want to pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question, such as:

- **If you could ask anyone in the film a single question, who would you ask and what would you ask them?**
- **Did anything in this film surprise you? If so, what?**
- **Did any particular moment in the film touch you? Describe it.**
- **What insights, inspiration, or new knowledge did you gain from this film?**
- **Two months from now, what do you think you will remember from this film and why?**



Menachem (far right) and his family in Schenectady, NY in 1951.



Discussion Prompts



Left to right: Akiva and Tzvi Dovid Daum study talmud as they travel through Poland

General

- The title of the film is ***Hiding and Seeking***. In your view, who is doing the “hiding” and why? Who is doing the “seeking” and what are they after?
 - In your view, what are the lessons that we can learn from the genocide committed by the Nazis?
 - In the film, we see the Daum family mark places of significance with notes and blessings. Sometimes, when the family marks an historical event, it seems out of context on a modern city street that no longer shows traces of the event. What should happen to places at which significant events occurred? How much physical structure do we preserve and how much do we let change?
 - At the end of the film, Menachem asks his son, Akiva, “What did you learn from all this?” How might you answer that question?
- What did you think of Akiva’s answer, that there are, “a lot of not nice people and a few nice people” and that there are exceptions, but the rule is that the world wants to get rid of the Jews, and if they could, they would probably repeat the Holocaust? Do you agree? Why or why not?
 - During the ceremony honoring the Muchas, Tzvi Dovid asks, “How do you repay somebody that put everything on the line for you?” How would you answer that question? In your own life, has anyone put “everything on the line” for you? Do you think they deserve repayment from you? If so, what might you do for them?

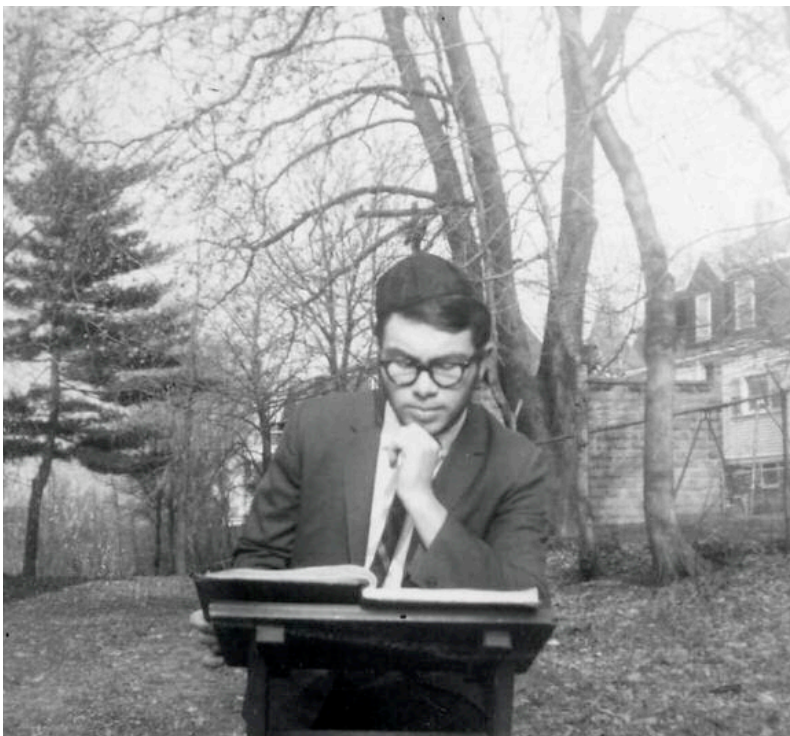
Religion

- Menachem says, “The goal of all religion is to bring us to a level where we can see divinity that’s all around us.” What do you think he means? Where, if anywhere, do you see divinity? As people in the room share their answers, think about how your answer is similar to or different from that of others in the room, in your neighborhood, or in your city or town.
- Menachem has come to believe, “Better no religion than a religion that doesn’t see Godliness in every human being.” Do you agree? Why or why not? Which religious traditions or interpretations does this point of view contradict? Where are those traditions in power? What is the result of that power?
- Menachem came to realize that his father remained an observant Jew not because he had made sense of God’s “silence” during the Holocaust, but despite the fact that his questions had no answers. This insight provided him with a pathway to connect with others: “When I realized that living with unanswerable questions is part of every faith, it kind of broke down the barriers that had been in place between me and people who didn’t believe the way I did.” Do you find Menachem’s pathway to faith useful? Have you crafted alternative pathways? If so, can you describe them?
- What do you think has a better chance of bringing people together--their religious certainties or their religious doubts? Why?



Discussion Prompts

- How do you deal with conflict between your own adherence to a faith or set of ideas and tolerance of others who believe in a different faith or set of ideas?
- Menachem's sons do not believe that their religion requires them to take action in the world beyond the boundaries of their own religious community. In Akiva's terms, the redemption is not being delayed "because of me not going out and spreading a light unto the nations." How would you define "being a light unto the nations"? What does exemplary behavior look like?



Menachem Daum studying the Torah in 1964

- In the film, we see Menachem caring for his elderly father. How does his relationship with his father reflect and/or influence his religious views?

Education / Raising Children

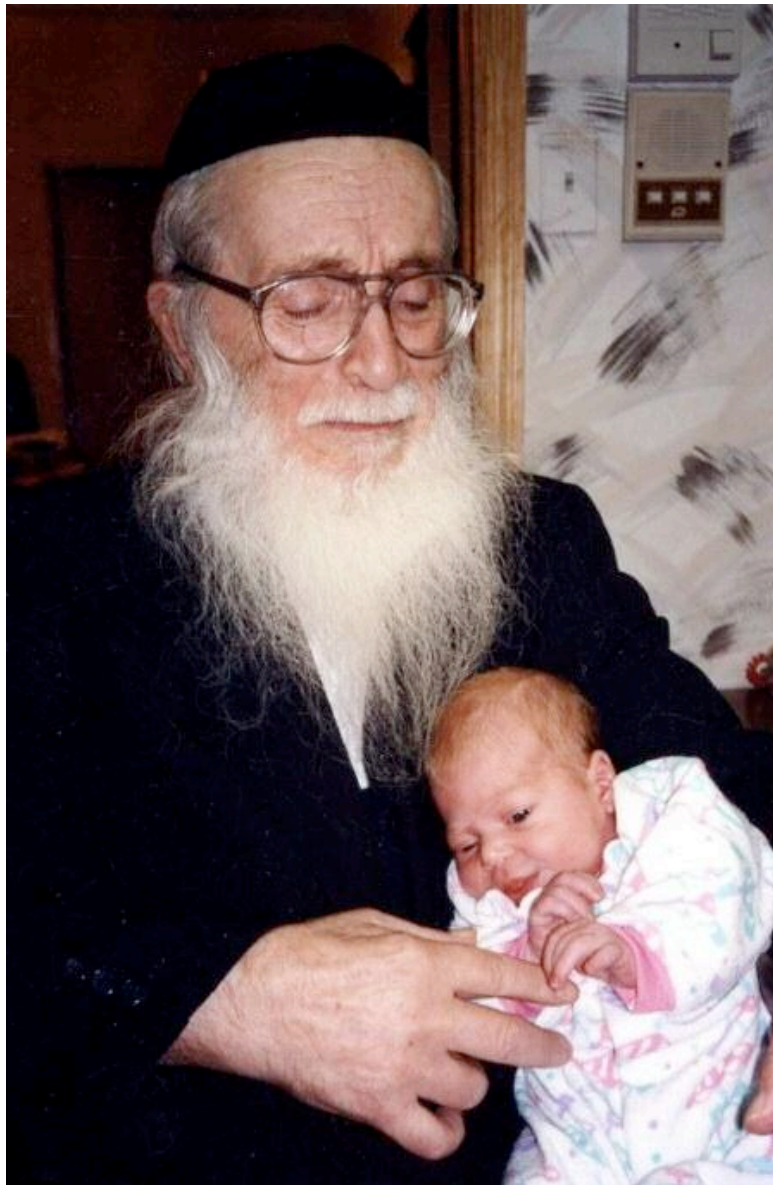
- Menachem worries that the strength of his culture and religion are becoming reliant on being "more and more closed off to the outside world. The outside world doesn't have a place in how we raise our kids. And in a way, we put down the outside. And to me, that's a concern." In your view, what prevents Menachem's family and community from sharing his concern? Can you think of other examples where children are being raised to "put down the outside"? What do those examples have in common with Menachem's family? How do they differ?
- Menachem challenges the beliefs of his sons by taking them to Poland. If you had an opportunity to challenge your parents, what do you think you would do that might open them to new ideas?
- It would be nearly impossible to steep children in their heritage without teaching them the history of their people. If this history includes atrocities, how do you teach children their history without teaching them to hate? Menachem's position seems to be to teach that there are both good and bad people. Do you find his answer satisfying? Why or why not?
- Born in the Displaced Persons camps at the end of WWII, Daum's parents named him "Menachem," which means "comforter" or "consoler." In the U.S., well-meaning people proposed changing his name to Martin because "it would be so much easier for people to pronounce." How are names connected to our heritage? What parts of one's heritage should immigrants be willing to surrender and which parts are too important to give up, even if they make it harder to fit in?
- In your view, why was it important to the Daums to include their granddaughter in their return trip to Poland?
- Based on what you see in this film, what kind of education do you think is most likely to increase understanding and peace in the world, and why? What might you do to make that kind of education a reality for every child in your community?



Discussion Prompts

Connecting Across Barriers

- Menachem's "a ha" moment came when his wife returned from a lecture by a rabbi who left listeners with the message that Jews should "implant in ourselves and our children hatred to them...we have to create in our souls a barrier against them." When challenged by Menachem to provide a Jewish basis for this belief, the rabbi responds that he wants to build "an impenetrable barrier" so that gentile ways cannot "seep into our world." Is he talking about a barrier against secularism or a barrier against "other" people? What is the difference?
- When explaining his negative view of people outside the Orthodox Jewish community, Akiva says that although he knows that there are good and bad Palestinians, they don't hear about the good ones, only about the suicide bombers. How does the failure of media to tell diverse stories influence policy or beliefs? How does the choice to consciously avoid diverse stories influence policy or beliefs? How diverse are the stories you regularly hear, see, or read?
- In a discussion about the rabbi's call to teach children to hate gentile ways, Tzvi Dovid defends his community, saying that typical yeshiva (Orthodox Jewish private school) education is not about hating gentiles. Rather, the message is, "I'm supposed to be minding my own business and doing what's important to me." How might someone who started out thinking "I'm just supposed to mind my own business" get to "I hate people who are not like me"? Is the rabbi's comment just an aberration—"extremist" even by ultra-Orthodox standards—or is there a logical link between the two positions?
- The rabbi is concerned that in retelling Jewish history, we hold accountable those who committed atrocities. Does holding oppressors accountable require hatred? How could people be held accountable in ways that decrease, rather than perpetuate hatred?



Moshe Yosef Daum holding his first Great grandchild

- List the various reasons that the Matuszczyk family might have hidden Chaim Federman and his brothers. (Note to facilitator: Possibilities mentioned in the film include: a warm



Discussion Prompts



Rabbi Shlomo Carlebach, an Hasidic folk singer

business relationship between the farmer and Chaim's father; pity; expectations of compensation with money or property; a failure to realize how long it would be and fear that once they started they couldn't stop without being discovered, etc.) Not all the reasons are altruistic. Does this make the actions of the farm family any less heroic? Why or why not?

- List the various reasons that Chaim Federman does not want his family to find the Polish farm family who hid him. (Note to facilitator: possibilities mentioned in the film include: he thinks they are dead; he thinks they won't remember; he doesn't want to remember; he thinks Poland will still be dangerous; he fears that they will expect compensation; he feels guilty that he never conveyed his thanks; or, as Tzvi Dovid says, "There's such an overwhelming sense of insurmountable debt that my grandfather has literally become paralyzed to act upon it.") Does the complexity of Chaim's feelings render him any less sympathetic as a victim? Why or why not?
- Why do you think Menachem and Rifka ignore her father's objections and search for the farm on which he hid? Did finding the Muchas help heal the past? In terms of healing, did it

matter that it was Chaim's children, rather than Chaim, who nominated the Muchas to be considered one of the Righteous Among the Nations? Why or why not?

- Rather than retreat to his insular community, Tzvi Dovid requested to speak at the ceremony declaring the Muchas and Matuszczyk Righteous Among the Nations. In your view, did his desire indicate a change in his perspective? If so, what shifted?
- Kamila, the young Polish woman who helps Menachem find his great-grandmother's grave in Zdunska Wola, is the first to challenge his sons' simplistic stereotype about Poles. Preserving the Jewish history of this town is her life's work. As Menachem tells his sons in the film, "This doesn't always make her popular." And yet she persists and is actually pursuing a doctorate in Jewish Studies. Why do you think a Pole like herself would do this? Why would some oppose her preservation efforts? What does her work say about the interconnectedness between Polish and Jewish culture and history? How can shared Polish-Jewish history be used as a vehicle of reconciliation?



Taking Action



Menachem's parents in the 1940's

- Like Yad Vashem's Avenue of the Righteous, where there is a tree planted for each story of heroism by a gentile who helped save Jews, think about who deserves recognition in your community and create a memorial to honor them.

- Menachem refers to the Jewish tradition of creating an Ethical Will, a document that spells out the values you hold dear and by which you hope your children will live. The document establishes a legacy of values as opposed to a legacy of property. Create your own ethical wills. Share them with your family and with others in your group.

- Compare the legacy of this Jewish family with the legacy of families from other groups affected by atrocities (e.g. survivors of genocides in Sudan, Guatemala, Cambodia, etc.).

- Check on the status of anti-Semitism in your community. For specific incident reports or lists of hate groups, check the website of the

Southern Poverty Law Center, www.splc.org. Create a coalition to resist the spread of prejudice and increase understanding.



Resources

Websites

The film

P.O.V.'s Hiding and Seeking Website

www.pbs.org/pov/pov2005/hidingandseeking

Access the *Hiding and Seeking* website at www.pbs.org/pov/pov2005/hidingandseeking for trailers, an interview with the filmmakers, special features, resources and more.

Holocaust History

www.yadvashem.org

Museum, monument, and world's largest archive of materials on the genocide of six million Jews by the Nazis during WWII. Includes timeline, basic history and information on the Righteous Among the Nations.

www.ushmm.org

Another good source for historical info, summaries of events, available in Spanish and French as well as English. The United States Holocaust Memorial Museum is America's national institution for the documentation, study, and interpretation of Holocaust history, and serves as this country's memorial to the millions of people murdered during the Holocaust. The site includes resources for teachers and families.

www.zchor.org/zdunska/zdunska.htm

A personal Web page of a child of survivors who has gathered specific information on Zdunska Wola, the place in Poland that the Daum family visits to look for signs of their family and the Jewish community left behind.

What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **Hiding and Seeking**.*

Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768. www.pbs.org/pov/talkingback.html

www.dzialoszyce.org

Created by Menachem Daum, this web site is dedicated to the town in Poland where his in-laws are from. The site includes a history of the town and information on the Dzialoszyce Jewish Cemetery Restoration Project.

www.facinghistorycampus.org

Facing History produces in-depth, exemplary materials for teachers and students engaged in examining racism, prejudice, and anti-Semitism. The website's resources section includes downloadable articles, lesson suggestions, and more, including a lot of material focusing on the Holocaust.

Prejudice / Anti-Semitism

www.tolerance.org

The website of the Teaching Tolerance project of the Southern Poverty Law Center features lots of anti-bias education resources for teachers and parents. For resources specifically focused on anti-Semitism, try the Anti-Defamation League at www.adl.org.



Resources

Human Rights / Genocide

For information to help connect the genocide of Jews during WWII with other instances of genocide, visit the website of Human Rights Watch, www.hrw.org. Other sets of helpful links can be found at www.genocidewatch.org or www.genocide.org.

www.eliewiesel.org/EthicsPrize/Message.htm

Elie Wiesel, well-known survivor who has written extensively about the Holocaust, has established a Foundation for Humanity. Among other things, the Foundation runs an essay contest for college students focusing on ethics and human rights. You can read winning essays and find out about how to enter on the website. Also of interest on the site is Wiesel's Nobel Peace Prize acceptance speech.

Basic Judaism / Hasidism

There are several denominations within Judaism. For information on the beliefs, programs and practices of each, see

www.rj.org

Reform Judaism, the largest branch of Judaism in North America

www.jrf.org

The Jewish Reconstructionist Federation – Reconstructionists are the newest and smallest of the major Jewish denominations in the U.S.

www.uscj.org

United Synagogue of Conservative Judaism, the second largest branch of Judaism in the U.S.

www.ou.org

Orthodox Union, the umbrella group for modern Orthodox synagogues

www.pbs.org/alifeapart

The makers of *Hiding and Seeking* also made a film on Hasidic Jews. This is the film's website and it includes a good overview of Hasidism.



How to Buy the Film

To purchase *Hiding and Seeking* please go to www.hidingandseeking.com



Produced by American Documentary, Inc. and entering its 18th season on PBS, the award-

winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through September, with primetime specials during the year, P.O.V. has brought over 220 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, P.O.V.'s Borders. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V. is available online at www.pbs.org/pov.

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P.O.V. Community Engagement and Education

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders and general audiences nationally. P.O.V. also works closely with local public television stations to partner with local museums, libraries, schools, and community-based organizations to raise awareness of the issues in P.O.V.'s films.

P.O.V. Interactive www.pbs.org/pov

P.O.V.'s award-winning Web department produces our Web-only showcase for interactive storytelling, P.O.V.'s Borders. It also produces a Web site for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information, and feedback on the issues. In addition, www.pbs.org/pov houses our unique Talking Back feature, filmmaker interviews, and viewer resources, and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

American Documentary, Inc. www.americandocumentary.org

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying, and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic- engagement activities around socially relevant content on television, on-line, and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

All photos are courtesy of Menachem Daum, except where noted.

Front cover photo:

Honorata and Wojciech Mucha in front of their house in Poland.

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