

Illuminating a Path to Forgiveness

An exhibit planning document.

The CANDLES Holocaust Museum and Education Center in Terre Haute, Indiana has a unique opportunity to introduce self-reflection and forgiveness into the Holocaust museum tradition. Through personal narrative, this addition can demonstrate a path to inward self healing for those affected by personal and / or cultural trauma.

“For to be free is not merely to cast off one’s chains, but to live in a way that respects and enhances the freedom of others.”

-Nelson Mandela

INTRODUCTION:

CANDLES Holocaust Museum and Education Center

In 1984, Eva Mozes Kor founded CANDLES (Children of Auschwitz Nazi Deadly Lab Experiment Survivors) as an organization to search for other survivors of Dr. Josef Mengele's experiments on twins during the Holocaust. Eva opened the museum in 1995 in memory of her late twin sister, Miriam Mozes Zieger. The museum was intended to educate visitors about the Holocaust, and to tell the stories of Eva, Miriam, and other Mengele Twins.

That same year, Eva announced her personal forgiveness of the Nazis. Eva's declaration and her belief in the self-healing that forgiveness offers, changed the mission of the museum profoundly, making the power of forgiveness central to what the museum seeks to teach.

Unfortunately, the original museum was destroyed in November, 2003 by arson. An outpouring of support allowed for the construction of a new permanent facility, which opened in April, 2005. A board of directors

was established to guide the institution into this new phase of life.

Today, CANDLES remains a small regional museum in Terre Haute, Indiana. Students have remained central to the work of the museum, and make up the majority of its visitors. CANDLES also serves many out-of-state visitors, and their plans to become a destination for regional travelers have increased attendance 30% between 2007 and 2010.

Eva's appearance in the film *Forgiving Dr. Mengele*, and her presence both at public speaking engagements and the museum's website, help to spread the museum's messages beyond Terre Haute.

A visit to the museum offers a unique experience that sets CANDLES apart from other Holocaust museums and education centers. While the galleries house conventional exhibit materials, the space is brought to life through the lectures and tours given by the museum's docents, including Eva, who share their personal stories or firsthand knowledge of World War II and the Holocaust. The commitment of CANDLES to spreading the message of forgiveness and its transformative potential

makes a visit to this museum a different kind of experience for the visitor.

The current mission statement reads:

CANDLES Holocaust Museum and Education Center strives for the elimination of hatred and prejudice from our world. CANDLES pursues this goal through education about the Holocaust and the power of forgiveness. Personal accounts, programs, activities, and the Museum facilities and resources are used to educate students, teachers, and the general public.

As time passes, the museum must plan for the point when its dedicated docents can no longer provide those personal accounts. Thus, CANDLES faces the challenge of devising new ways to spread their core messages within galleries that currently still rely very much upon the personal presence of docents.

Eva Mozes Kor

“Pain and anger are the SEEDS for WAR. FORGIVENESS is the SEED for PEACE!”

Holocaust survivor Eva Mozes Kor has used these words to reach thousands of visitors to CANDLES, and teach them about her story while delivering a message of forgiveness that has the power to change not only individuals, but society.

At age ten, Eva and her twin sister Miriam were separated from the rest of their family on the selection platform at Auschwitz. Eva’s last memory of her mother is being ripped from her arms and seeing her reaching back for her and her sister as they were pulled apart. The girls never saw them again.

At Auschwitz, Eva and Miriam became part of a group of children now called Mengele Twins. Mengele Twins are children who were used as human guinea pigs for genetic experiments performed by Dr. Josef Mengele during WWII. Through sheer determination Eva and Miriam were among the about 200 of the original 3,000 child subjects who survived to be liberated in January, 1945.



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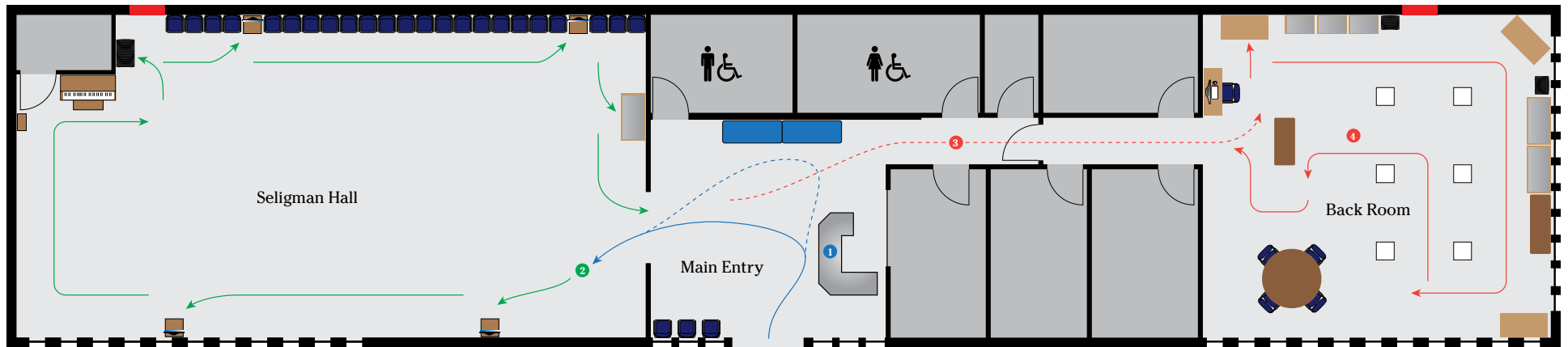
Fifty years after the liberation, Eva returned. To the surprise of many, she announced to the world that—in her name alone—she forgave the Nazis. To Dr. Hans Münch, a Nazi doctor who knew Dr. Mengele, but did not work with him in Auschwitz, she presented a letter of amnesty. An incredible weight of suffering was lifted and she felt strong.

Offering her forgiveness healed Eva, but it

did not mean she would forget nor would it change what happened. This act gave a new aspect to the mission of the CANDLES museum to focus on forgiveness and what it does for an individual and for society.

What forgiveness can do for someone is best summed up by Eva herself:

“...healing is possible through the act of forgiveness. And I believe in forgiveness as the ultimate act of self healing, and self-empowerment. Once a person decides to forgive, there is a tremendous feeling of wholeness in thought, spirit and action all moving in the same direction creating a powerful force for healing and freedom.”



The Current Path:

1) Main Entry

The first thing that greets the visitor is a display case full of a mixture of bright, colorful merchandise and Holocaust-related documentary items for sale. Along the opposite wall are tables containing additional items for sale,



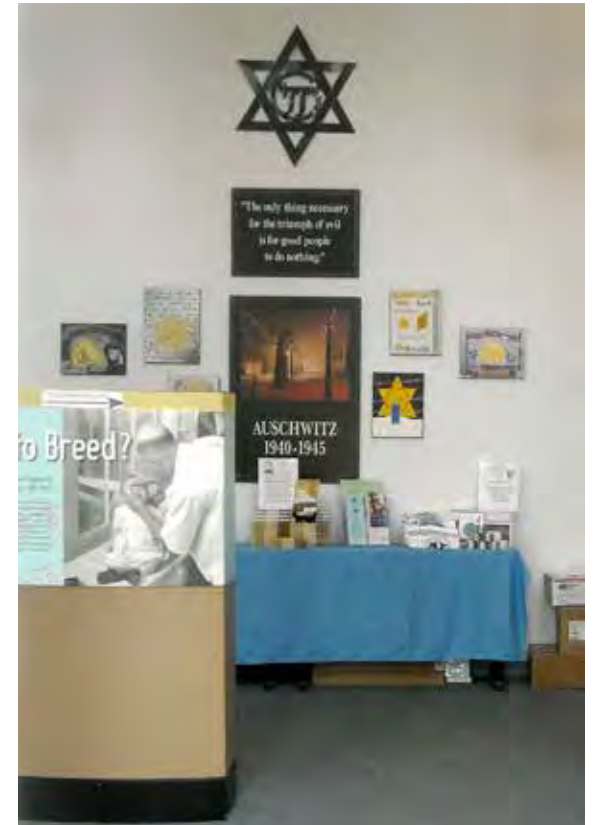
informational pamphlets, community calendars, etc.

A door chime and a viewing window behind the sales counter alert staff to the presence of visitors.

Recently, more effort to direct people to the back room has been seen. A pylon sign has been added to this area to alert people to the presence of that exhibit space.

Main Entry Analysis:

The overwhelming message currently being delivered here is, "buy things." For visitors, the discord between the expectation of a Holocaust museum and this first impression may appear a bit cynical.





2) Seligman Hall

Upon entering Seligman Hall, the visitor is greeted by an expanse of blue-grey carpet in what appears to be an otherwise empty room. The exhibit consists of wall-mounted foam-core panels along all four walls and four user-activated monitors spaced at intervals



along the north and south walls. A row of folding chairs is arranged against the south wall.

In the southeast corner is a windowed closet housing the rescued artifacts from the



arson in 2003. The viewing of this portion of the exhibit is largely blocked by a piano and a cart full of folded chairs.

If unguided, the visitor begins to their left and progresses around the room, usually interacting with the first few minutes of the first monitor before moving on.

If guided, the docent takes them along the same path, but skips the monitors, which contain essentially the same content the docents provide.

Another part of the guided tour is the interaction with chairs. Visitors, even very large groups, are encouraged to carry chairs around the room while the docent speaks. Visitors then get up, pick up their chairs, and move to

the next stop. This happens half a dozen times and takes an average of forty-five minutes.

At the end of the tour, one docent plays a few popular 1940s songs on the piano. From there, the visitors are released to explore on their own, or engage in discussion with the docent.

Seligman Hall Analysis:

Most of the focus is currently driven to this room where all public gatherings and docent-led tours happen.

The unused floor space gives the impression of a state of incompleteness, particularly with the folding chairs (both open and stacked) throughout the room.

The primary message conveyed in this space is Holocaust history. A few ancillary messages include the story of founder Eva Kor and her sister's survival of Auschwitz, an introduction to Dr. Mengele, and a brief introduction of Eva's forgiveness of the Nazis.

3) Hallway

The hall leading to the back room is long, narrow and lined with open, but not public access office doors. Maps, honors and awards are also on these walls.



Hallway Analysis:

The feel of this passage is that of a non-public space and encourages people to stay out of it. Without the recent addition of prompting (in the form of signage in the Main Entry), few people venture down this hallway.



Additionally, the certificates along this narrow hall are distractions that can be a source of traffic blockage by way of visitors stopping to read them.

4) The Back Room

Upon entry to the back room, the visitor is greeted by the introductory piece of a travelling exhibit by IUPUI on the topic of Eugenics in Indiana; a foam-core tree propped up against a folding table. Further into the room are six large freestanding pillars from the same exhibit.



To the left is a computer with user-activated video interview footage of American liberators of concentration camps. Just beyond that is a display case containing additional liberator artifacts.



Along the south wall are a few panels of the Eugenics in Indiana exhibit, and display cases full of artifacts pertaining to the medical experimentation on children during the Holocaust.

In the southwest corner is a display case containing the remnants of a Torah.



Along the west wall hangs a large photographic banner of the twins over additional medical artifact display cases. Nazi propaganda posters are also present on this wall, directly adjacent to a display case full of forgiveness-related knick-knacks donated by visitors. Representations of the luggage carried by Auschwitz residents sit on the floor next to this display case.

Along the north wall are panels detailing the practices of eugenics (not related to the travelling IUPUI exhibit) and biographical panels of Dr. Mengele.

The northeast corner picks up the remainder of the IUPUI exhibit panels, but are blocked by a large conference table.



The same barrier table that greets the visitor upon entry is encountered again on the way out of the room. More information on eugenics appears on table visible from the interior of the room.

The Back Room Analysis:

This space was intended as a library for scholars and historians, but the museum lacked resources to maintain that idea. It now holds content for several different messages, arranged in no particular order, and conveying none of them.

Visitors entering this site have generally been alternately sitting and standing for the better part of an hour, and are anxious to guide their own experience. This back room allows for that, but offers no definitive beginning, middle, or end to any of the messages.



As a result, they skip the liberator interviews, glance at the artifacts, read the large text and make it to the large banner before stopping.

The lack of imagery and daunting amounts of small text on the pillars seems to make them invisible to visitors. Only two of all those observed (adult chaperones to a group of high school students) began reading them. They lost interest very quickly.

The small text on the remaining walls and the return to content shown in Seligman Hall disrupts the speed at which visitors have already traveled through the room, resulting in few visitors getting past the back wall. Those few who get all the way around go back into

the corner behind the conference table to read the remaining Eugenics panels.

Big Idea

Through exposure to history and the process of forgiveness, the audience is challenged to consider eliminating hatred and prejudice from their own lives.

Main Messages

- 1) Self-reflection allows us to come to terms with the past and shows us that as individuals, we are empowered to lift the burdens of past events.
- 2) The practice of forgiveness may be used to break the cycle of hatred and prejudice.
- 3) Starting the process of healing and forgiveness is intrinsically personal.

Experience Goals

Following up and providing counterpoint to the damaging mass prejudice and impersonal hatred exhibited in Seligman Hall, this proposed exhibit will provide a personal view of how each individual has the authority to forgive. In so doing, healing is provided to both the offender and the survivor.

Audience Profiles

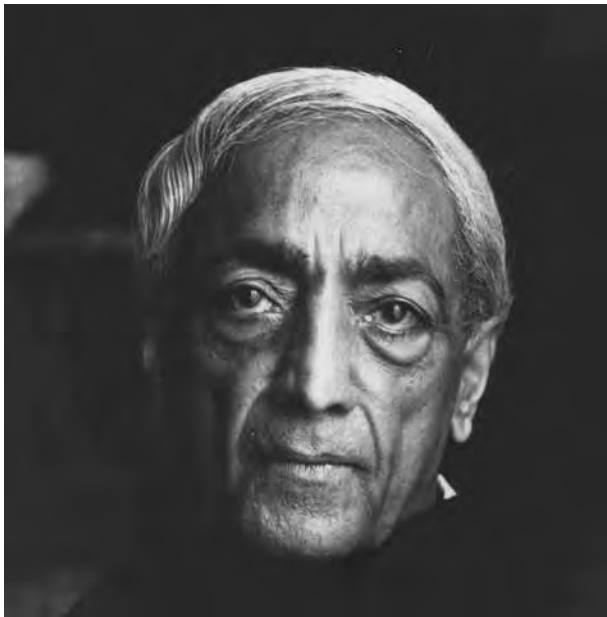
- Middle School Students
This audience may not have adequate context for the subject material, but will grasp from the personal narrative of the docent what damage can come of blind prejudice. This realization may come at a crucial time in the social development of young teens.
- High School Students
This audience will likely be more socially adept at the emotionality of the subject material and therefore be more receptive to the lessons of forgiveness as taught by this exhibit. The social nature of this age group may also be more conducive to the sharing of this experience with others.
- Local Peace / Non-violent veterans and active-duty service members:
This audience will recognize that the healing element of self-empowerment and forgiveness are also at the root of their causes. A stronger network of local peace advocates will likely result.
- Traumatized
This audience ranges from the bullied to the survivors of genocide. Through proper outreach, they will learn of Eva Kor and others who have grown past their injuries.

Introduction to Messaging

The following are intended to show the process of determining the messages to be delivered by this exhibit, not necessarily to show actual content.

Message 1

Self-reflection allows us to come to terms with the past and shows us that as individuals, we are empowered to lift the burdens of past events.



JIDDU KRISHNAMMURTI
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“Without freedom from the past, there is no freedom at all, because the mind is never new, fresh, innocent.”

-Jiddu Krishnamurti

Expanded Text

Forgiveness is the release of past pain, anger, and fear so we may move forward without carrying these burdens into our future and the lives of those close to us.

In order to forgive, we must empower ourselves to reclaim authority from those who have harmed us. The beginning of this process is educating ourselves about past events and acknowledging through self-reflection their effects on us.

Introspection does not change past traumas, but allows us to change the effects they continue to have on us, releasing us from their negativity, and restoring our freedom to live as whole people.

Jiddu Krishnamurti

“...pointed out the dangers of thought when it becomes knowledge that acts as a

calcified projection of the past. According to Krishnamurti, such action distorts our perception and full understanding of the world we live in, and more specifically, the relationships that define it.”¹

“If you are not at all concerned with the world but only with your personal salvation, following certain beliefs and superstitions, following gurus, then I am afraid it will be impossible for you and the speaker to communicate with each other. We are not concerned at all with private personal salvation but we are concerned, earnestly, seriously, with what the human mind has become, what humanity is facing. We are concerned at looking at this world and what a human being living in this world has to do, what is his role?”²

This message will likely find its voice most clearly among non-violent veterans, active service members, and traumatized audiences (see p. 9).

¹ Allan W. Anderson, Victor Gollancz. *A Wholly Different Way of Living: Krishnamurti in Dialogue With Professor Allan W. Anderson*. 1991

² Jiddu Krishnamurti. *The Flame of Attention*.

Message 2

The practice of forgiveness can be used to break the cycle of hatred and prejudice.

The Terms of Forgiveness

"What are the terms of forgiveness? I was forced to wrestle with this question while teaching in Geneva, Switzerland. Many of the students in my classes had come from situations of violence and trauma across the globe. They were often locked in patterns of behavior shaped by their pasts, and I encouraged them to begin to listen to their selves and to become more aware of their verbal maps of the future. These maps often included scenarios where the cost of forgiveness appeared



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too great a sacrifice to make and so many believed themselves to be in situations that offered little hope. There was often a certain unreality: their past was gone, their future was on hold. The topic of forgiveness often came up and I was reminded of the observation made by Hannah Arendt that we were cre-



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ated with the power to remember the past, but left powerless to change it; and that we are created with the power to imagine the future, but left powerless to control it. As she concludes with need for forgiveness as the only effective response to the past, so these students required the faculty of forgiveness and, through it, the same means to open up



HANDS TOGETHER. 30" X 40" OIL ON CANVAS.
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an effective future."¹

¹ "Arendt, Hannah. *The Human Condition*. University Of Chicago Press. 1998, as quoted in *Forgiveness and Reconciliation: Religion, Public Policy & Conflict Resolution*, Templeton Foundation Press. 2001. p11."

Message 3

Starting the process of healing and forgiveness is intrinsically personal.

The decision to forgive is one that must be reached on a personal basis. We can be shown the path, but we must come to it freely. The power of forgiveness lies in this personal choice. We are never obligated to forgive, it is something we choose to do for ourselves and no one else. In this way it need not be earned to be given.

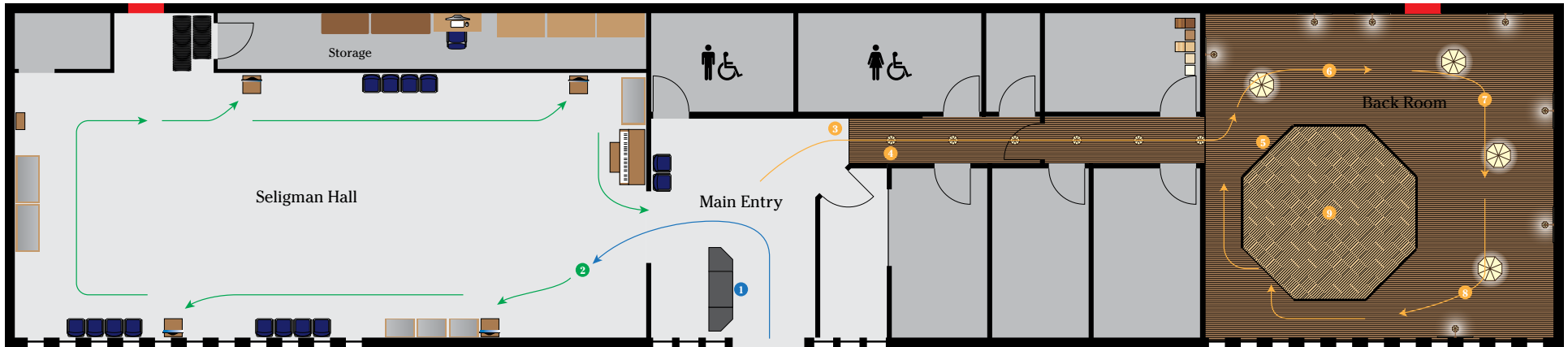
Just as Eva Kor has faced criticism over her willingness to forgive the nazis who imprisoned her, our ability to make this decision may not be easily understood from the outside. We all arrive at this decision in different ways- heroically, easily, accidentally. You must find within yourself the power to forgive, but once you have, we can help you find healing through that power.

“Sometimes forgiving was easy for me; sometimes forgiving was a very bold choice. Whatever kind of choice it was, it always led me to a more peaceful heart.”

– Robin Casarjian



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The Proposed Plan:

In this document, proposed changes are given in the order most visitors experience the museum.

1) Main Entry

Although this room is not the focus of our efforts, we recognize the high value of providing a welcoming first impression of the museum. Alterations to this space will also bring that first impression more into line with the social expectation of entering a Holocaust-related museum.

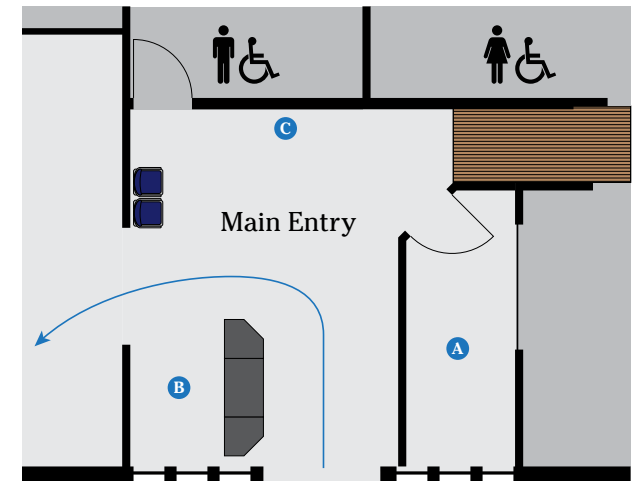
A) A 6'-0" wall should be erected on the west side of the vestibule to house all items for sale. No merchandise should be visible from outside this space. The window between

the new commercial space and the adjacent office should be removed and walled over. The function of the window to alert staff to the presence of visitors should be replaced by a door chime audible in the office area(s).

B) The Docent / Reception Station should replace the chairs along the entry wall. This station should hold informational materials only. Also, staff should be present as frequently as possible to greet visitors. If chairs are to remain in this space, they should be relocated along the west wall nearer the men's restroom.

C) The decor of this space should be of a more serious tone than currently exists, and should be museum-related rather than content-related. The honors, awards and

certificates from the hallway should be relocated to the south wall (opposite the entry doors) where there is a low likelihood of foot traffic blockage.



2) Seligman Hall

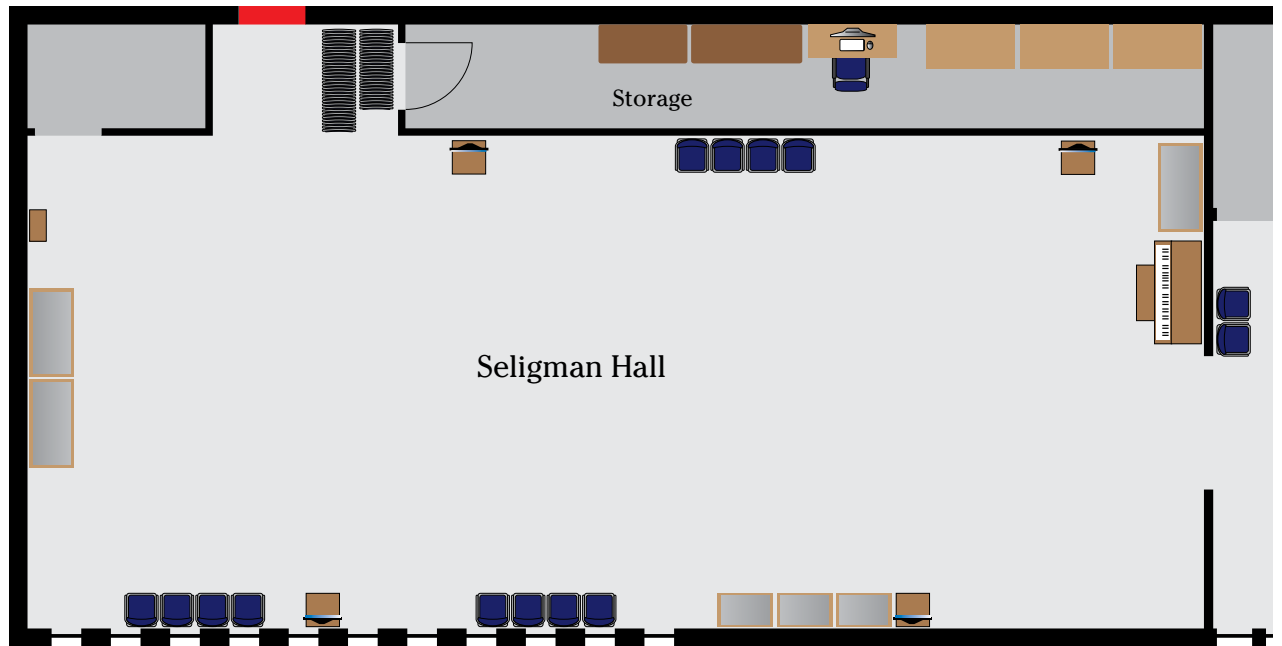
Meetings with the Executive Director have indicated this space should either remain unchanged or be treated delicately, as drastic changes may disrupt the docents' tours with visitors. All indications have been that our attentions might be better directed (i.e., more well-received) to the back room.

As the planned exhibit in the back room will require that the space be emptied, we propose the following recommendations:

A) A full-height wall should be built along the south edge of the room. This will bring the current exhibit out into the room to the same level as the rescued artifacts room, but not disturb the existing layout. This space will also provide easily accessible, climate-controlled on-site storage for artifacts not currently on display.

The gap across the exit door will provide an alcove into which all but a very few chairs should be placed, eliminating the current distracting clutter of chairs and chair carts.

All horizontal artifact cases from the back room whose content has relevance in

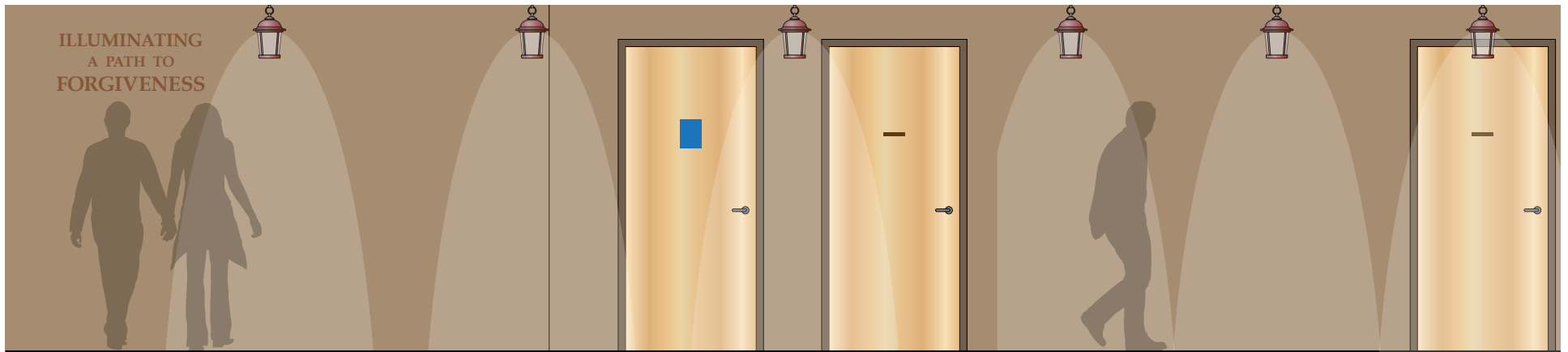


Seligman should be brought in and placed under their related panels. This will supplement the visitors' experience in Seligman without disturbing the current layout or the flow of the docents' tours.

Also, for purposes of keeping the current exhibit undisturbed, the tall display cases from the back room should be put into the proposed storage space.

B) For visibility of the rescued artifacts, we propose moving the piano out of the way of the windows to the end of the exhibit path. This will both enable viewing of the artifacts

by those in wheelchairs, and place the object nearer its position of use in the tour.



3) Hallway:

Hereinafter, see Appendix A for materials lists and specifications.

A) Large vinyl lettering should be placed at the beginning of the hallway to call attention to the exhibit in the back room.

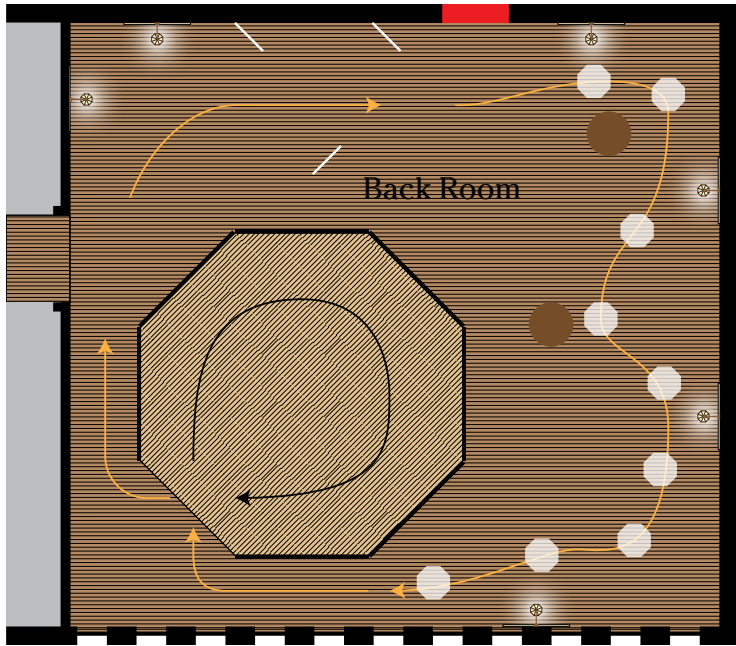
B) All other items hanging from the walls should be removed (see p 14). Walls and door trim should be painted a dark color. Each non-public space should be identified with a “PRIVATE” door plaque.

C) Illumination should be provided by lantern-motif lamps suspended from the drop ceiling (not lower than 7'-0" from floor level). The light from the proposed exhibit should be the primary draw toward the end of the hallway.

D) In keeping with the color palette of the new exhibit, the existing carpet should be removed and dark hardwood laminate installed. If allowable by fire code, the door segmenting the hallway should be permanently removed.

E) Introductory text should appear on the visible portion of the lantern room to help draw attention to the room and away from the non-public spaces along the hallway.





This title appears on the east wall before the first display, lighted by a sconce (not illustrated).

The user then proceeds around the small table (item 4G) in the southwest corner of the room.

C) The first display is a sconce-lighted wall panel detailing Eva Kor's personal journey to forgiveness.

D) Following Eva's wall-panel are three staggered free-standing translucent panels profiling other voices of forgivers including Nelson Mandela, Mark Cronin, and Kai Leigh Harriott.

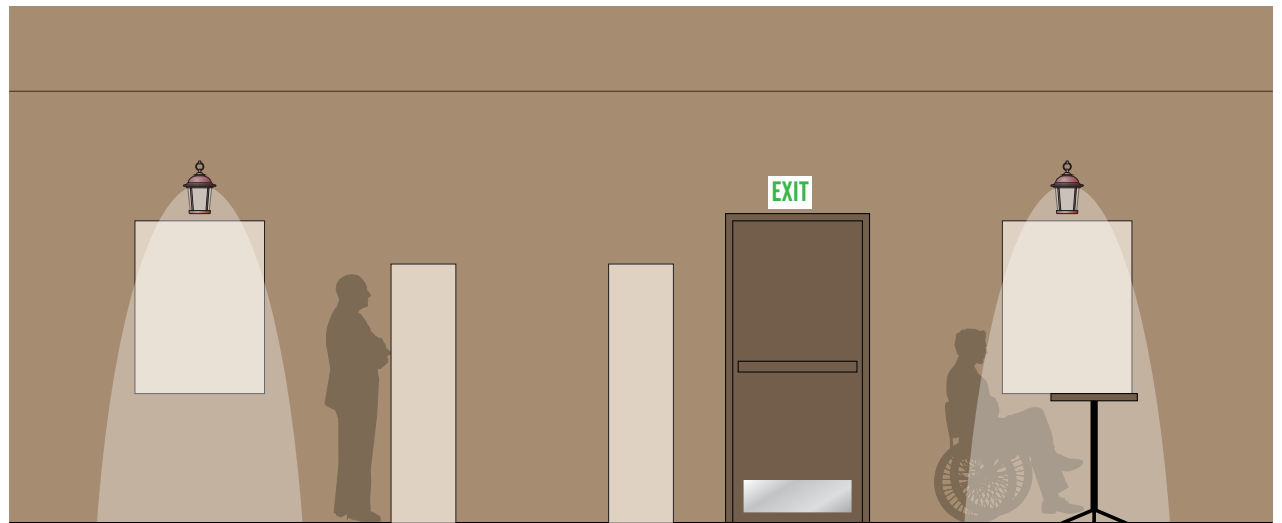
E) The next segment is entitled, "The Nine Steps to Forgiveness," as will be labeled in a similar sconce-lighted introduction panel.

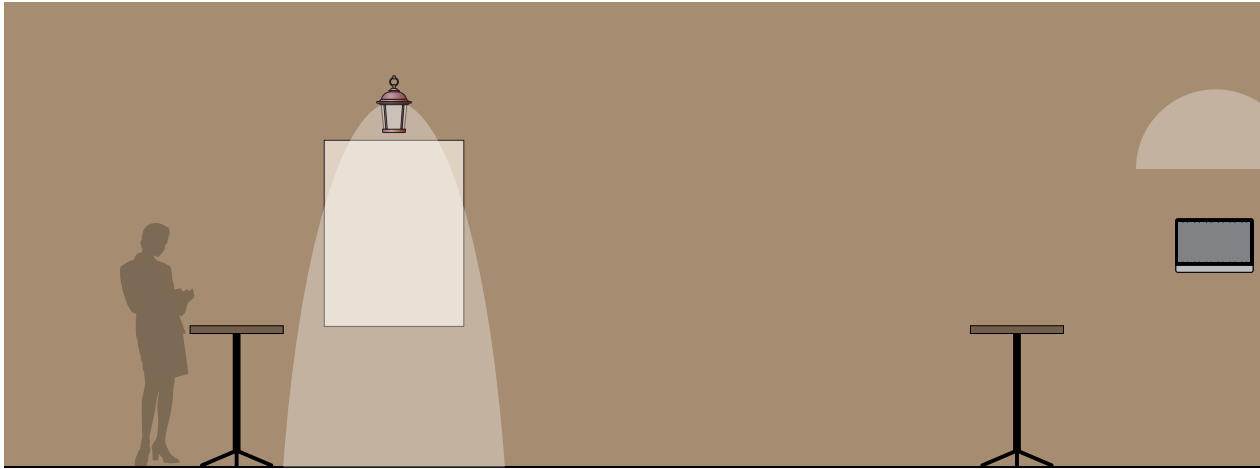
4) The Back Room

The highlight of this room will be a brightly lit interior room, mimicking the shape of the lanterns throughout the space. The glow from the translucent walls of this room will be present on all items mentioned after this point.

A) Medium / dark hardwood flooring should continue throughout this room except inside the lantern room.

B) After encountering the introductory text visible from the hallway, the visitor enters the "Voices of Forgiveness" section of the exhibit.





F) Immediately under the lighted wall panel is a reflective vinyl floor appliqué, listing step one of nine. (See Appendix A for specifications on reflective vinyl, and Appendix B for a detailed list of all nine steps.)

G) A small writing table, pencils, and forms are provided for the visitor to respond to step 1.

H) In the corner is a similar vinyl floor application listing step two of nine.

For clarity, there is no step I.

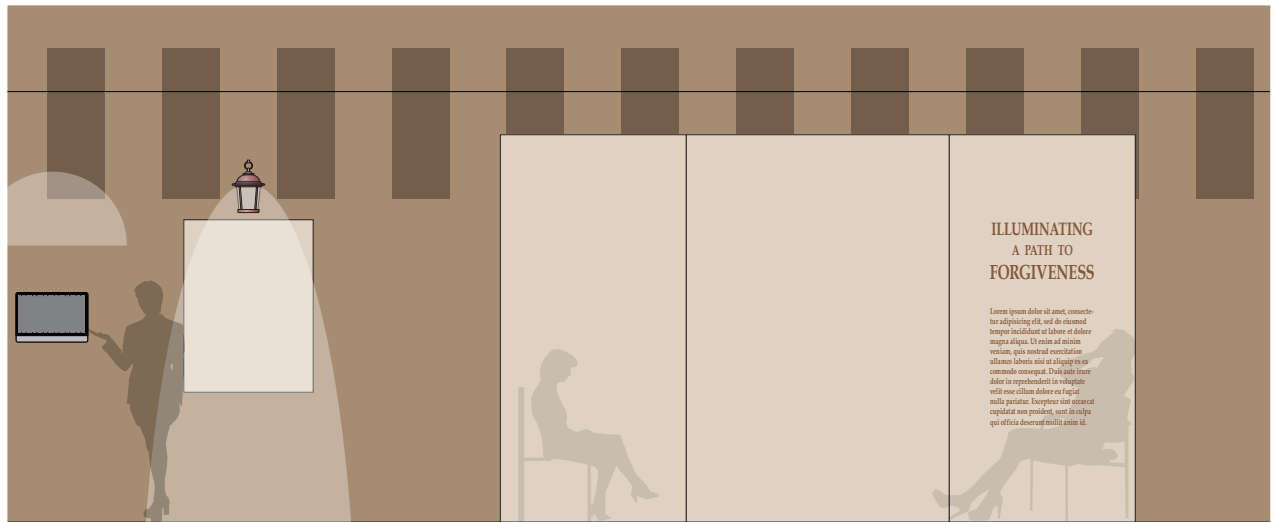
J) A sconce-lighted wall panel appears here containing information about grievance stories, a critical step.

K) A vinyl floor application illustrating step

three of nine appears here.

L) A vinyl floor application illustrating step four of nine appears here.

M) A second writing table (see item 4G)



should appear here for the visitor to respond to step four.

N) A vinyl floor application illustrating step five of nine appears here.

P) A user-activated audio-visual display with a hood for limiting sound dispersion appears here, demonstrating mindful breathing exercises and stress management techniques.

For clarity, there is no step O.

Note: as the north wall has exterior windows, we strongly recommend the shades be brought into line with the color palette, and no light be allowed to enter the room through them.

Q) Turning to the right out of the corner containing the audio-visual display, is a vinyl floor application illustrating step six of nine.

R) This sconce-lighted panel contains information about unenforceable rules.

S) A vinyl floor application illustrating step seven of nine should appear here.

T) A vinyl floor application illustrating step eight of nine should appear here.

U) A vinyl floor application illustrating the last of the nine steps to forgiveness should appear here.

V) Vinyl text similar to that of item 3E (see p. 16) should appear on the currently visible portion of the interior room as introduction to the "Reflections on Forgiveness" segment of the exhibit and the activities that will take

place within.

This Reflection Room is entered through an open side in the northeast corner, not visible from outside the structure

W) The Reflection Room, constructed in a similar shape as the lanterns throughout the exhibit, contains a space for reflection and research with accompanying interactivity.

The space itself is lighted by ceiling-mounted can lights aimed toward the translucent walls of the structure. The flooring in this area should be of a much lighter color to accentuate the higher light level (see Appendix A).

Contained within the space are both individual and bench seating, highlighted books, and additional writing surfaces. Books in this space will be chosen by topics related to forgiveness and personal growth. Selected

passages will be highlighted and bookmarked for easy access to visitors.

Central to the room is a collection box for the notes written throughout the exhibit. This box will be of the same translucent material and shape as the lanterns and the Reflection Room, and will invite visitors to deposit their responses to previous prompts on the topic of forgiveness.

X) This panel on the east wall will contain image, quote, and content credits, special thanks, and a reiteration of the purpose to the visitor (not illustrated).

Exhibit Narrative

Stepping out of Seligman Hall, you are drawn to a darkened hallway lit by brushed metal lanterns hanging from the ceiling with frosted glass panes. The walls are painted a golden brown and on the side facing the main entrance are large vinyl letters reading “Illuminating a Path to Forgiveness”.

You become aware that the flooring has changed from the blue carpet of Seligman to a deep brown colored wood. At the end of this hallway, past a series of doors labeled “private,” you can see a glowing wall that draws you into that room.

Once you enter this room, you see that the color pallet matches that of the hallway with the walls being a golden brown darkening as it reaches the ceiling. There is a panel on the side of the glowing wall that drew you here introducing you to forgiveness as a journey.

A series of lighted panels creates a zigzag path along the wall. The first panel highlights Eva who you were introduced to in Seligman. Eva’s journey is followed by panels on Nelson Mandela, Mark Cronin, and Kai Leigh Harriot. The paneled path deposits you at a series of

“stepping stones” on the floor with a panel on the wall introducing the Stanford APA’s nine steps to forgiveness.

You find a writing station where you are invited to take a piece of paper to answer the questions on the ‘stepping stones’. Above the panel is a wall-sconce that looks like the lanterns from the hallway. You follow the steps, which take you around a second writing station to enable you to answer questions found on the ‘stepping stones’.

You find yourself in front of another panel on the glowing inner structure, Reflections of Forgiveness. A sconce-lighted panel on its outer wall tells you that forgiveness is a personal journey and directs you through a darkened narrow pathway that opens up into the entrance of the glowing structure that has been dominating the room.

This Reflection Room with its light wood flooring and brightly lighted ceiling is a welcome beacon from the small hallway which led you here. Inside you see a seating area surrounded by small tables and bookshelves with several books on the topic of forgive-

ness. You sit in one of the individual chairs and open one of the books. The book asks you to reflect on your time in the exhibit.

Everything in this room is arranged around a 3 ft. tall lantern like those you have been seeing in the rest of the exhibit. Next to it are baskets of small envelopes and slips of paper with a sign inviting you to write down something about forgiveness in your life and deposit it into the lantern; you write an answer to the book’s prompt, and deposit it into the central lantern. As the paper falls, you can see the shadow of the paper drifting into the base of the lantern, where it disappears from sight.

You exit the Reflection Room from the same place you entered, which feeds back into the original hallway.

Audience Goals

Short Biography: Jonathan

Jonathan Brown is a social studies teacher at a local middle school tasked with teaching about the Holocaust. He visits the museum on a Saturday to plan a field trip. Having just heard Eva's story, he visits the back gallery space and is struck by the difference between this room and the one in which he just spent several hours. There is much less text on the walls, and audio and video components tell stories about forgiveness.

He is surprised there is not much related to the Holocaust, likes the active components and anticipates his students will be interested in participating after the more passive act of listening.

Jonathan's experience reminds him how difficult it was to forgive his brother for wrecking his car, but also how glad he is that they got past it. Remembering makes him wonder if there is potential for a separate field trip to come to this space as a way to get his students thinking about hatred and conflict resolution.

Short Biography: Karen

Karen, a 36 year old mother of two, is chaperoning her son's fourth grade trip to CANDLES. The year previous, her husband died from a misdiagnosed illness.

Karen's experience begins in Seligman Hall during a brief period of exhibit exploration before Eva's lecture. Karen, who has been struggling with the vexation she feels towards the unexpected death of her husband is touched by how Eva overcame her anger to get to a more peaceful place in her life.

In the exploration time after Eva's talk, Karen sees the signage at the entrance to the hallway, and feels herself drawn toward the warm lighting of the back room.

Once inside, she notices certain panels and lanterns illuminate the steps to forgiveness. Other panels tell the stories of famous forgivers.

At the end of the path is a small room where she is invited to sit and reflect upon her frustrations. She spends several minutes composing a note full of all of her hatred, anger, and loss. As she discards it, she can feel

herself letting go and a sense of relief.

As Karen exits the space she comes to the understanding that nothing can come of her hatred, and she can live more fully if she releases her anger.

Appendix A: Materials and Specifications



The Dark wood laminate flooring has been proposed as Armstrong L6564 Prairie Brown. List price: \$3.47 / ft².

The Light wood laminate flooring has been proposed as Pergo 80127 Old Magnolia. List price: \$3.47 / ft².

Paint colors have been proposed as: Martha Stewart Living Graham Cracker Crust Interior, Martha Stewart Living Yam Interior, and Martha Stewart Living Kiln Interior.

The hanging and wall-mounted lanterns have been proposed as Outdoor 3-In-1 Convertible Lantern with Clear Seeded Glass.



List Price \$116.29 ea.



The Monitor display has been proposed as a 20" Polaroid FLM-2011 Flat Panel LCD TV w/ Speakers (Silver) list price: \$949.98.

The Sound Hood is proposed as a Soundtube FP6020-II - 20" Dome Dual Parabolic Speaker. List price: \$ 418.50.



The writing tables have been proposed as 24" Round Plywood Pedestal Table, 72012 by McCourt Manufacturing. List price: \$87.99 ea.



Stationery has been proposed as standard 4" x 6" index cards. Local office supply store pricing.

Envelopes have been proposed as Quality Park Greeting Card/Invitation Envelope, Contemp., Redi-Strip, #10, 50/Box. List price: \$4.70.



The central room will be a custom construction built of aluminum framing and translucent acrylic panels. Actual approved design will vary pricing and manufacturers able to bid.

Seating within the Reflection Room is specified in an addendum to this document entitled Palette.pdf. Pricing for these items appears in another addendum entitled Method.pdf.

Appendix B: Illuminating a Path to Forgiveness Script

Introduction Panel Title: Illuminating a Path to Forgiveness

Text: Forgiveness is letting go of bitterness and resentment. An individual's journey to forgiveness is a process that takes thought and reflection. This journey is often challenging, but you are the only one who can choose to begin. Discover how others have found their paths to forgiveness and the ways forgiving can bring healing and freedom to your life.

Quote: "I believe in forgiveness as the ultimate act of self-healing, and self-empowerment. Once a person decides to forgive, there is a tremendous feeling of wholeness in thought, spirit and action..." –Eva Kor

Voices of Forgiveness Heading: Voices of Forgiveness.

Quote: "Genuine forgiveness does not deny anger, but faces it head-on." –Alice Duer Miller

Order of People Panels:

- Eva (on wall)

- Nelson Mandela (free-standing panel)
- Mark Cronin (free-standing panel)
- Kai Leigh Harriott (free-standing panel)

Eva Mozes Kor Quote: "Forgiveness is a gift you give yourself. Forgiveness liberates, heals, and empowers."

Text: When Eva Kor realized she wanted to thank Dr Munch for signing a statement confirming the use of gas chambers at Auschwitz, she struggled with what she could give a Nazi doctor. She came to the realization that she had the personal power to forgive him. Eva decided to thank Dr. Munch by writing a letter of forgiveness. And if she had the power to forgive one Nazi she could forgive them all. This started her on her path to forgiving everyone who contributed to her suffering during and after the Holocaust.

Quote: "Pain and anger are the seeds for war. Forgiveness is the seed for peace!"

Freestanding Panel 1 (Nelson Mandela) Text: After World War II, the government of South Africa instituted a system of segregation that took away rights from non-white citizens. Eventually, this system,

called Apartheid, even took citizenship away from these South Africans. Imprisoned for opposing Apartheid, Nelson Mandela spent 27 years behind bars. After his release, he worked toward peaceful reconciliation between all South Africans. Shortly after Apartheid officially ended, Nelson Mandela was elected president and continued his policy of forgiveness and reconciliation rather than seeking revenge. He believed forgiveness was the way to free all South Africans from the burdens of their past.

Quote: "As I walked out the door toward the gate that would lead to my freedom, I knew if I didn't leave my bitterness and hatred behind, I'd still be in prison."

Freestanding Panel 2 (Mark Cronin) Text: Losing his leg in a crash caused by a drunk driver changed Mark Cronin's life forever. Despite his hardships, Mark decided to forgive the woman who had caused the loss of his leg. He had three very important reasons behind his decision to forgive-- his children. Mark set an example for them by letting go of resentment.

Quote: "It's a lot healthier for me to forgive

than be bitter.”

Freestanding Panel 1 (Kai Leigh Harriott) Text: “What he done to me was wrong, but I forgive him.”

Text: At the age 5, Kai Leigh Harriott chose to forgive the man who was responsible for paralyzing her from the chest down. Two years before, she was hit by a stray bullet that shattered her spine. During the trial, Kai Leigh told the shooter that she forgave him. The shooter was so affected by her act of forgiveness that he was moved to apologize to her. In the years after the trial Kai Leigh and her mother have founded their own organization dedicated to forgiveness.

Nine Steps to Forgiveness

Introduction Panel: Nine Steps to Forgiveness: The Stanford Forgiveness Project

Text: As long as there has been wrongdoing in the world, we have had the power to forgive ourselves and others.

The practice of forgiveness has been shown to reduce anger, depression, and stress, and leads to greater feelings of hope, peace, compassion, and self-confidence. Practicing

forgiveness leads to healthy relationships and physical health.

Conducted in 2001 by Frederic Luskin, The Stanford Forgiveness Project studied the effects of the 9-step process you will encounter along your journey. The six-week study found that after training with the 9-steps, and in subsequent months, symptoms of stress, health, had significantly decreased in all participants.

Question: How will you use these stepping stones to begin your own process of forgiveness?

Text: Please use the stations provided to write responses throughout the process.

Floor Text: STEP 1, KNOWLEDGE

Write about a situation in which you have been wronged:

Floor Text: STEP 2, COMMITMENT

Make a commitment to yourself to do what you have to do to feel better.

Grievance Story Wall Panel Text: The primary purpose of a grievance story is to put a hurtful experience into your personal

context. Your memories, expectations, beliefs and judgments will shape the story for you. Your grievance story determines how you remember the event.

Here are a few questions to help you identify if you have a grievance story:

Question: Have you told you story more than once to the same person?

Question: Does telling it agitate you?

Question: Do you look for people to tell your story to?

Floor Text: STEP 3, PEACE

Forgiveness is the peace that comes from taking life experience less personally, and changing your grievance story.

Floor Text: STEP 4, FEELING

Recognize your feelings and write about what the person did to you in the past.

Floor Text: STEP 5, STRESS MANAGEMENT

At the moment you feel upset, practice simple stress management techniques to soothe your body’s flight or fight response.

Interactive A/V Display: A 1m:30s video of mindful breathing techniques, sound hood, and visual cues.

Floor Text: STEP 6, EXPECTATIONS

Give up expecting things from other people or your life, that are not given to you. Recognize your “unenforceable rules”.

Unenforceable Rules Panel Text:

Unenforceable Rules are ones you make as an individual that you expect others to obey. Standards which are impossible for others to meet may leave you feeling wronged or upset with the person. In some cases you may need to reevaluate your expectations of others in order to obtain happiness in your life.

One example is expecting a messy person to straighten up their work space, and allowing yourself to become upset because you feel they should be more orderly.

We have little to no ability to make the person follow our rules for cleanliness.

Question: What unenforceable rules are you trying to live with in your life?

Question: How do these rules affect you?

Floor Text: STEP 7, ENERGY

Put your energy into identifying other ways to get your positive goals met. Write your response at the station provided.

Floor Text: STEP 8, EMPOWERMENT

Instead of focusing on your wounded feelings, , learn to look for the love, beauty and kindness around you.

Floor Text: STEP 9, AMEND

Amend your grievance story to remind you of your heroic choice to forgive.

Reflections of Forgiveness Vinyl Text:

In this space you can contemplate and put into practice what you have encountered and how it has affected you. Here we encourage you to use the resources as a starting point for your reflections. (Visitor now enters the room.)

Directions for Activity Text:

1. After considering the roll of forgiveness in your own life, here is a space to share your thoughts.

2. In this space you might ...

Write a letter to someone you need to forgive

Share your own story of forgiveness

3. Take your reflections and seal them in the envelope.

4. Not forgiving can be a burden, even if you don't know it. Releasing your reflections can symbolize letting go of such a burden. Relieve yourself of your burden by dropping it below.