

Annex 1 to the Contract with the Author

Full scope of the commission

Logotype

We expect the following as part of the logotype design:

1. a complete verbal and graphic sign for the Warsaw Ghetto Museum in Polish and English (the English name is Warsaw Ghetto Museum)
2. a symbol design
3. proportions of the image – allocation on a grid
4. adjustment of typeface which does not require an additional paid licence and is available for commercial use without additional fees and substitute typeface from a relevant family (such as Google Fonts / Set available in the Microsoft software) – comprehensive consulting on fonts, their use and licensing
5. preparation of file formats: EPS / PNG / PDF / SVG in a full, abridged, vertical and horizontal versions; relevant description of the use of each type of file for technical / production applications
6. preparation of a colour version in each file format (RGB / CMYK / Pantone), monochromatic and achromatic, with a description of their use for specific productions
7. brandbook for the logotype

Basic materials of the brand

1. business card, including: selection of paper and printing technique and delivery of files in such a way that future reprints can be made as smoothly as possible
2. letterhead – for printing – selection of paper / way of printing, preparation of delivery schedule and optimization of paper ordering on an ongoing basis
3. letterhead – defined Word / digital form – indication of a relevant use of a defined document (title page, following pages, indentation styles and character styles)
4. folder – defining paper / material and way of making, selecting printing technique / defining necessary number of copies and budget level

5. envelopes – stipulating information on an envelope (including permanent information), formats of envelopes and way of filling printing area
6. exhibition display – defining the size and production method
7. roll-up - defining the size and production method
8. email signature
9. layout of invitation to events' card
10. layout of a press release with inserted image
11. collecting all materials into one manual and delivering the files

Brand gadgets

Each time: suggestion of a gadget, selection of technique, selection of producer, preparation of production materials.

1. magnet
2. pin
3. signage of a planner

Key visual

Preferred software: Indesign. Matters to be taken account while making materials for key visual:

- creative concept – examples of projects
- creative description – how will the work look with designed and further materials
- construction description
- delivering files correctly defined in Indesign for further work (defined page patterns, indentation styles, character styles, grids)

A KV set includes:

1. sample poster – example of a poster, proportions, way of preparing subsequent materials, idea for preparing a poster, allocation of information, production method – event poster (with B1 / B2 / A3 as the target formats)

2. sample DL flyer / leaflet – 4 pages – layout and make up of one flyer with the subsequent transfer of a master copy and an open file
3. sample of folder cards – 4 pages designed according to delivered material, with the subsequent transfer of a master copy and an open file
4. design of a calendar, a „head” for the wall calendar (finally - one project)
5. design of a citylight
6. sample of a Social Media post – size, proportions, ways of application
7. design of an on-line banner

The above materials are priced at PLN 35,000 net (Grand Prix award) according to point 4.2 of the Competition Regulations.

The Warsaw Ghetto Museum [WGM]: activities, mission, vision, collections

The Warsaw Ghetto Museum is a national cultural institution. It was established by the Minister of Culture and National Heritage in 2018.

Currently, the Museum carries out educational, exhibition, scientific and international cooperation activities in addition to obtaining material memories and other artefacts that are to constitute elements of a permanent exhibition. Commemoration of the Polish Jews - victims of the Holocaust and collecting testimonies of the Survivors has been taking place through the website at www.1943.pl and on social media.

The seat of the Museum and the permanent exhibition are scheduled for opening to the public in **2023**.

The activities of the Museum are supported by an international Programme Board with its members including: Colette Avital, Fr. Mieczysław Cisko, Michael Schudrich, Adam Struzik, Małgorzata Naimska, Artur Hofman, Jan Kutnik (PhD), Irene Kronhill - Pletka, Anna Stupnicka-Bando, Gideon Nissenbaum, Barbara Blumenthal, Abraham Foxman, Marian Turski and Wacław Kornblum.

The Museum is to occupy the **historic building** at Sienna 60 Street in Warsaw, the former Bersohns and Baumans Children's Hospital, built in 1876-78. The hospital was situated within the boundaries of the former ghetto. During the Warsaw Uprising, a makeshift hospital of the AK Chrobry II Group operated in the building. After the war, the partially damaged building was rebuilt and became the seat of the Central Committee of Jews in Poland (the Jewish autonomy body that existed in 1944-1950). In 1953, the building became the seat of the Children of Warsaw Hospital, and in 2000 the hospital became part of the Children's Hospital in Dziekanów Leśny. In 2014, 140 years later, the facility ceased to serve medical purposes.

MGW's activities are carried out in the areas of:

- exhibitions
- education
- scientific research

WGM is going to portray events and people forced to live in the Warsaw ghetto in a **comprehensive and authentic** manner. The museum aims to present the tragic events that took place under the German occupation of Poland during World War II and to commemorate those who lived and suffered in the ghetto at that time.

The exhibition will derive its uniqueness from the fact that it will emphasise the dilemmas and **personal tragedies** of those who survived the drama of enclosure in the ghetto. It will simultaneously present the circumstances that influenced the differing reactions of the Warsaw citizens, of both Jewish and non-Jewish origin, to events previously unimaginable, such as the murder of some of the co-inhabitants and the destruction of part of the city, the capital of a European state, which was witnessed by Europe and the world.

The focal point of the exhibition will be the presentation of circumstances regarding the deportation of the majority of Jewish residents of Warsaw to the Treblinka death camp, which meant the end of their lives. In addition, emphasis will be placed on revealing the identity of the German perpetrators of these crimes, as well as on the background of the German political and war machine.

The WGM exhibition and its educational program will strive to **honestly present the facts and events** that took place at that time, based on extensive archives collated by a team of historians and experts. These means will enable to convey to Warsaw residents and the general public the personal testimonies of ghetto residents, artefacts and the general course of events that led to a heroic uprising in 1943, and ended in the total destruction of the ghetto and the almost complete annihilation of its residents.

Mission

Promoting knowledge about the life, fight and extermination of Polish Jews in the Warsaw Ghetto and other ghettos in German-occupied Poland.

Vision

Establishment of a permanent exhibition of the Warsaw Ghetto Museum in the revitalized building of the former Bersohns and Baumans Hospital, collection of archives, artefacts and memorabilia, as well as drawing on the wealth of experience and resources of Polish and foreign institutions dealing with the subject of the ghetto.

WGM statutory tasks

- **establishing scientific foundations** for the development and dissemination of knowledge about the history of the Warsaw Ghetto;
- devising an exhibition space and a scientific centre that will **inspire to reflect** on the history of the Warsaw Ghetto; taking into account the history of Jews in Poland, in particular in Warsaw, the Holocaust of Jews and the fate of Jews during World War II in Warsaw and elsewhere - in Poland occupied by the Third German Reich and the post-war fate of Jews in Poland;
- consolidation of activities aimed to **protect and care for the cultural heritage of Jews** imprisoned in the Warsaw Ghetto;
- launching projects in the scope of **renovation and restoration of monuments** related to the history of the Warsaw Ghetto;
- carrying out **cultural, scientific, educational and promotional activities** related to the history of the Warsaw Ghetto;
- **initiating and supporting social and NGOs initiatives** that contribute to the protection and commemoration of the history of the Warsaw Ghetto;
- **caring for and preserving the memory** of the founders of the historic building housing the Bersohns and Baumans Children's Hospital, as well as of the nineteenth-century Jewish community of Warsaw.

Resources

The Warsaw Ghetto Museum is in search for Witnesses to history, collects memorabilia and testimonies related to the Warsaw Ghetto and other ghettos in occupied Poland, including items of historical value, objects of everyday use, documents, photos and letters. The launch of the permanent exhibition of the Warsaw Ghetto Museum is supported in the United States by Charles B. Wessler, an American producer awarded with three Oscars and three Golden Globes for the "Green Book" comedy drama (directed by P. Farrelly).

<https://www.youtube.com/watch?v=XfIBj4nQoTg>

Warsaw Ghetto - a historical perspective

The Warsaw Ghetto was the largest in all of German-occupied Europe. In April 1941, over 400,000 people lived there, crammed into an area of approximately 3 km².

Before the World War II, Poland was home to the largest Jewish community in Europe. Warsaw with around 370,000 Jews (about 30 percent of the total population of the capital) was the centre of Jewish social, cultural, political and religious affairs. The autumn of 1939 marked the beginning of a gradual process of introducing restrictive racist legislation in all German occupied areas. It was also then when the trauma of

displacement began for the Jews living in the territories annexed to the Reich and the General Government; nearly 90 thousand Jews came to Warsaw.

In the autumn of 1939, the Germans began to create closed ghettos for the Jewish population. About 600 such enclosures were set up in occupied Poland. A plan to launch the ghetto in Warsaw was made in the spring of 1940, preceded by the gradual isolation of the Jewish population from its other residents. In April 1940, at the behest of the German authorities, the Jewish community institutions began building walls around a district most densely inhabited by Jews.

On October 2, 1940, the head of the District of the General Government in Warsaw, Dr. Ludwig Fischer, formally delineated boundaries of the ghetto, which was finally closed in mid-November. Initially, it housed 400,000 Jews behind its walls with their number rising to 450,000 following further resettlements in April 1941. Pursuant to the ordinance of the Governor General Hans Frank, the punishment for Jews leaving the ghetto was death. The same fate applied to those helping the Jews outside of the ghetto walls, on the so-called "Aryan" side.

The Warsaw Ghetto was run by the Jewish Council (Judenrat), appointed and controlled by the Germans. Overpopulation, hunger, infectious diseases, terrible sanitary conditions, slave labour and contributions imposed by the German authorities – these were the main problems in the ghetto. The disastrous living conditions led to a dramatic rise in mortality rates. By July 1942, 92,000 people had died in the ghetto. Despite the inhuman conditions, many legal and illegal charitable, educational, religious and cultural institutions were active and the political underground developed at that time.

In June 1941, the concept of the "Final Solution to the Jewish Question" began, which took the form of a systematic murder. Jews were killed in mass executions, and later in specially set up extermination camps, such as Kulmhof (Chełmno by Ner), Bełżec, Sobibór and Treblinka. In the spring of 1942, the Germans began the "Operation Reinhardt", which aimed to liquidate the ghettos in the General Government and murder the Jews who lived there. On July 22, 1942, the so-called Great Action began, which meant the deportation of local Jews to the Treblinka extermination camp. By September 21, 1942, nearly 300,000 Warsaw Jews found their deaths there. Only 60,000 people remained in the area of the reduced ghetto.

On April 19, 1943, when the Germans began the final liquidation of the ghetto and launched yet another wave of deportations, an uprising broke out, led by two organizations: the Jewish Combat Organization (ŻOB) and the Jewish Military Union (ZZW). On May 8, 1943, Germans murdered the leaders of the ghetto uprising. Some of the Jews, who remained in the ghetto until that time, were taken to Treblinka and murdered there, with the majority deported by the Germans to the Lublin region, where labour camps were established. They were murdered at the beginning of November 1943 during the so-called "Harvest Festival" Operation. Numerous Warsaw Jews sought

refuge on the “Aryan” side. Most of those who lived through the war managed to survive within the USSR territory.

Objectives of the Competition

Key words

- education
- remembrance
- non-political character
- everyday life
- ghetto
- the wall
- history
- science
- reflection
- terror
- culture
- city within the city

Target group

- residents of Warsaw
- school-age children and youth
- teachers, lecturers
- tourists willing to investigate the history of the occupation and the history of the Warsaw Ghetto

Expectations for projects

The aim of the competition is to select the winning project, whose author / design team will develop and implement it under the tutelage of the Association of Applied Graphic Designers (STGU) and in cooperation with the team of the Warsaw Ghetto Museum.

Key competences in building systemic, well-thought-out identification and full branding, not just the logotype, are required owing to the scope of the project, as well as its potential expansion. WGM is open to innovative solutions, provided that their use is justified in terms of substance and communication needs.

WGM will be available to visitors in 4 years time from now. Until then, mainly visual identification, that accentuates the Museum's activity, and not the space itself or the exhibition, will build the institution's image around the world.

The following expectations apply with regard to design authors in the second stage of the competition:

- high visual culture
- skills to prepare and implement a comprehensive identification system
- intelligent response to inspirations in contemporary design trends and their critical interpretation
- expressing the character of the facility in a non-literal, non-pictographic and unconventional manner (avoiding the recapitulation of obtrusive associations)

Inspirations

When looking for additional elements to enrich the identification or key visual development process, it is suggested to consider the following features, whilst taking into account that these inspirations should be treated loosely, not as explicit guidelines for the sign - these are general remarks related to further materials aimed at broadening the Museum context:

- facade of the building – an icon for Warsaw residents
- outline of the Warsaw Ghetto
- colours do not necessarily have to be clearly martyrological - the Museum is open to the use of a unique colour and refraining from the obvious in the form of black or red
- one of the key features of the Museum is its location, i.e. its Warsaw character
- the use of elements that explicitly point to the Jewish aspect of the ghetto is permissible, but not unconditionally necessary