



A Holocaust survivor's fight to heal the world

A film by Ted Green, Mika Brown and WFYI Public Media | TheStoryofEva.com

"Eva" is made possible through the support of Cindy Simon-Skjodt, Lilly Endowment Inc., the Efroymsen Family Fund, Glick Philanthropies and other generous sponsors.



This guide is an invitation to dialogue. To listen. To discover our shared struggles even when our stories differ. To explore the fullness of forgiveness and the possibility of peace. To celebrate the human spirit.



Eva Mozes Kor

At 10, she survived experiments by Nazi doctor Josef Mengele. At 50, she helped launch the biggest manhunt in history. Now 84, after decades of pain and anger, she travels the world to promote what her life journey has taught:

HOPE. HEALING. HUMANITY.

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To make the world a better place.

INTRODUCTION TO THE FILM and CONVERSATION

This guide is an invitation to dialogue. Based in the power of human connection, it is designed for anyone who wants to engage family, friends, classmates, colleagues or community in conversation. It uses Eva – and her life’s work – as home base.

In contrast to conversations that foster debates (where participants try to convince one another that they are right), this guide fosters a spirit of openness (where participants try to understand one another and expand their own thinking).

FILM SYNOPSIS

Eva: A-7063 is co-produced by WFYI Public Media and filmmaker Ted Green.

As a child, Eva Mozes Kor fought through and survived the worst the Holocaust had to offer – being experimented on as one of the Auschwitz “Mengele twins.” After decades of internal torment and pain resulting from living through the unimaginable, she forgave the Nazis. Eva has since emerged as arguably the best-known and most-active Holocaust survivor in the world. Now 84, she’s urgently circling the globe to deliver a message of self-empowerment. While her early advocacy work zeroed-in on the atrocities of the Holocaust, she now believes her message of healing can help anyone living through difficult circumstances, including discrimination and bullying. Youth and young adults have taken her message to heart.

The film captures this remarkable legacy, carries Eva’s critically important message to future generations and shows, most of all, the power for good that just one dedicated person can have. It serves as a tool to discuss difficult history – for those who lived through it, for loved ones and younger friends who heard their stories, and for those who can’t fathom that such a world once existed. It helps viewers discover shared values. It encourages peace and kindness.

Narrated by Ed Asner, “Eva” features interviews with Wolf Blitzer (CNN newscaster), Elliott Gould (actor), Ray Allen (basketball star), national Holocaust and education experts, other Holocaust survivors, Lucette Lagnado (Wall Street Journal), Indianapolis Rabbis Sandy and Dennis Sasso, a friend and survivor from the Rwandan genocide, a theology professor from Duke Divinity School and representatives from the U.S. Holocaust Museum and Steven Spielberg’s Shoah Foundation. Viewers will also hear from a non-Jewish childhood friend who remembers the day Eva and her family were carted off as the village watched.

Research and interviews for the film began in 2016 when Ted Green traveled with Eva back to Europe.



In this film, Ted visits with Eva at the Auschwitz concentration camp in Poland, in her childhood village in Romania, in Israel, in London and in Terre Haute, Indiana, where she now lives. Viewers hear her raw emotions as they walk alongside her in the gas chamber and see the rapt audiences she lectures around the world. They witness her talking with a Nazi doctor, sometimes to the revulsion of peers, and forgiving a former Nazi. And, they'll meet a few of the young adults she has emboldened to combat bullying or assume power over their own deep pain. Viewers will begin to sense Eva's worldwide impact – affecting thousands upon thousands of lives since 1995.

The film's goal – and the goal of this discussion – is to engage as many viewers as possible in a big picture conversation about discrimination – from genocide and racial hatred to everyday playground politics that plague so many children today – and how to heal from it. It hopes to engage viewers in making connection with other themes in the film – basic questions about forgiveness, if one can find meaning in suffering, and what drives us to act after personal, group and cultural suffering. These are universal questions about being human. It raises questions about our personal responsibility to “be the change” we each want to see in the world. And whether to “hate back” or to “extend love” in difficult moments or difficult times.

For Eva, this film is as much a legacy as is her advocacy work. Because of its importance to her, she shares difficult feelings, including her own pathos while struggling for acceptance and how lonely her journey has often felt. She is vulnerable to viewers as she publicly shares some memories and emotions for the first time.



Our Sponsors

Significant funding for the “Eva” documentary project came from Cindy Simon-Skjodt, Lilly Endowment Inc., the Efroymsen Family Fund, Glick Philanthropies and other generous supporters.



ABOUT THE PRODUCERS

TED GREEN

Writer | Director | Producer

In 2010, Ted switched to filmmaking after 20 years as a newspaper journalist. Since then he has produced seven documentaries, most recently "Eva," about Holocaust survivor and forgiveness advocate Eva Mozes Kor.

Ted's honors include 14 regional Emmys, including Best Documentary three times; the Fourth Estate Award from the national American Legion; the Dick Schaap Award of Excellence from the Center for the Study of Sports in Society at Northeastern University; and the Servant Leadership Legacy Award from the Indianapolis Urban League.

Ted's documentaries, all co-produced by WFYI, Indianapolis' PBS affiliate, have screened in film festivals worldwide and at the Naismith Memorial Basketball Hall of Fame, and have been featured in the New York Times and Forbes.com. Ted holds a BA from Princeton University and a Masters from the Medill School of Journalism at Northwestern University.



MIKA BROWN

Co-Producer | Cinematographer



A Hoosier with a passion for social justice, Mika co-produced Eva. She covered four of Eva's trips to Auschwitz earning a Telly Award for Best Documentary and a regional Emmy for this film's trailer.

As a news photojournalist, Mike has won many honors from the Indiana Society of Professional Journalists, including Best Documentary, Best News Videography and Best Coverage of Government. She works as a camera operator for ESPN, NBC Sports, CBS Sports, Fox Sports, Turner Sports and the Big Ten Network. Follow Mika on Facebook.

WFYI PUBLIC MEDIA, INDIANAPOLIS

Producer

WFYI Public Media's mission is to empower, educate, entertain and connect our community through impactful journalism, inspiring stories and lifelong learning. Since 2004, WFYI has received 258 Emmy nominations and 106 Emmys for its productions. The "Eva" project is WFYI's seventh collaboration with Ted Green Films, and with each film the scope has broadened. "Attucks: The School that Opened a City" demonstrated the high level of interest that can be generated when we address a difficult topic with a gripping story and provide the tools to engage. We expect "Eva," with its international scope and timely message, will inform and inspire youth and adults across the globe. We are actively engaging our community and encouraging people to take action in response.



PRAISE FOR “EVA”

“‘Eva’ is by far the best documentary I have ever seen produced by WFYI. Hearty congratulations. I interviewed her in her more militant times – before CANDLES burned. She was not warm and fuzzy but she had a message, she was a survivor and that was enough. The success of your piece is that you showed the evolution of a person: a victim, a militant, a champion, a healer, a wife and mom.”

- Kim Jacobs, *award-winning producer*



“The film is quite powerful and beautifully developed and the story really told beautifully and poignantly. Well done! I hope the film has a wide distribution and a deep and broad impact. Eva is an extraordinary person and you told her story with beauty, grace, and honesty. I especially appreciated how you navigated and sustained powerful tensions in the story with both truth and grace.”

- Gregory Jones, *former dean of the Duke Divinity School and author of "Embodying Forgiveness"*

“The film is magnificent! I can’t tell you how impressed I am with your work. All of the international legwork that went into it is amazing. ...The film really conveys the complexity of the hardships in Eva’s life, her difficult journey, and her eventual triumph over her demons to become a force for good in the lives of many people, especially young people.”

- Richard Shevitz, *Partner, Cohen & Malad*

“What an incredible night it was! [speaking of the premiere] An incredible first-person account and presence of one the Holocaust survivors; an intimate window to her horrific experiences, her amazing courage and radiant persona, her struggles and determination to tell her story and bring her tormentor to justice. The Documentary “Eva A-7063” carried timeless lessons for everyone: how to face our challenges with a matching determination, put our heart, spirit, and imagination to work, discover a healing for our scars, hope even in our setbacks; how to transform our lives to a nobler purpose and our rightful promise. Generations will remember and cherish the amazing gift: how Eva reached out and touched millions across the human universe as a part of her great legacy and treasured blessings.”

- KP Singh, *founding member of the International Center of Indianapolis and two-time winner of the Sagamore of the Wabash*



WHO MIGHT BENEFIT FROM THIS DISCUSSION

Stories like Eva are important to tell, but why? As the youngest Holocaust survivors reach their later years, new audiences need to hear their voices. Their stories can help audiences explore the deep complexities behind forgiveness, discrimination and survival stories that can inform how we respond to and live with our own personal histories. Their stories help us explore how easy it might be for any past to become the present. And they let us answer the question: Can one person, doing small things every day, actually change a tide?

Eva has something for everyone. However, discussion may be especially valuable for the following groups:

- Policymakers, including local or state officials who administer policies
- High school students, student groups and religious youth groups from all faiths
- University-level academic departments and student groups
- Community organizations that promote education
- Organizations dedicated to the well-being of populations impacted by bias
- Social service organizations serving families and parents
- Faith-based organizations and institutions
- Philanthropy groups and grantmakers, especially those supporting youth
- Clubs – civic, fraternal, book, scouting, arts

OUR HOPE FOR YOUR DISCUSSION

This guide helps people actively listen to each other, incubate ideas and explore challenging topics. It supports reflection. It invites positivity and curious attention.

Takeaways will be as varied as the people attending. Some will be obvious. But, both adults and youth will connect Eva's story to their own personal stories. Some will walk away emotionally connected to the terror *faced by millions of European Jews*. Others may walk away questioning what they *have done or could do* to take a stand or add more positive value to the community around them. Viewers may have their eyes opened to *forces that continue to impact our lives* today.

Eva's specific story is the story of a young Jewish girl whose life was dramatically altered at the hands of a culture that dehumanized her. But, her broader story and experience is the story of many others across the world. It's also a story of suffering, personal redemption and healing that all humans wrestle with.

The film does bring a difficult topic to the fore – our individual or collective response to terror, brutality, racism, human trafficking, sexual assault or genocide. The film does not prescribe a right response, but does invite viewers to consider what might be gained or lost by any one response. More than anything, it chronicles a lifelong journey of one person to find the response that helped her the most.

As viewers find their own meaning in the film, we hope they link intellect and heart. We hope your discussion offers space for viewers to find their own answer to "*What next?*"



This section will help you lead an active and interesting dialogue. In it, you'll find tips from expert facilitators. If you are a novice leader or a little concerned about leading this conversation, it will help prepare you.

FACILITATOR TIPS and GUIDANCE

NOTE: Do not assume that this particular film-based discussion will be better with the presence of spiritual leaders or therapists as facilitators. We want viewers to explore with and learn from each other. Sometimes, the presence of "experts" can stymie group vulnerability or thinking. You are sufficient! (If you are a spiritual leader, we invite you to tell this group that your role is not to teach, but to listen and create a great space for them to talk.)

The rest of this guide will also help. There are suggestions for how to organize your event, as well as a step-by-step conversation guide. In the Additional Resource section, you will find background information and an eclectic mix of activities your group can do after the conversation. These ideas can help people leave the room feeling energized and optimistic, even if your conversation was difficult or heavy.

FACILITATING ANY FILM-BASED CONVERSATION

Before the event, clarify in your own mind what you want out of the discussion.

Why are you showing this film? Why do you want to talk about it? What do you hope will be gained from it? Choose questions that achieve this hope. Become familiar with your goals and plan.

Consider a co-lead.

In choosing a partner, think about how well the two of you communicate, your ease with each other and the gifts this partner brings to the shared role. He may be exceptional at keeping comments on track or she may be great at keeping track of time. Having a partner can ease your own discomfort, provide a nice banter and course correct if one of you inadvertently steps out of a neutral role.

Try not to be too rigid with time (other than starting and finishing on time).

Facilitation is a bit of an art. Walk viewers through the entire process – so you reach your goal – but you might skip a question if a previous question brought forth rich and valuable comments and you are now behind schedule.

During the film, occasionally observe participants, paying particular attention to reactions at certain moments in the film.

These can provide great clues to you. Without calling attention to any one person's reaction, incorporate these clues into the conversation.

Also:

- Avoid spending too much time on any one question – especially if some viewers are getting restless



FACILITATOR TIPS AND GUIDANCE (CONTINUED)

while others keep talking – by thanking a viewer after his initial thoughts, mention the time and move on to the next question.

- Consider a break in the middle of the film to ask a few objective questions and stretch before diving back in.
- Remember that group size, screen size and how people are seated can all impact viewing and conversation.
- Watch the film at least once and read this entire guide before leading a conversation.

BALANCING TIME AND GOOD QUESTIONS

Keep your goals in mind. *How much time do you have for this conversation and activities? Is it reasonable for the conversation you want to have?* Choose themes and activities that will best achieve your goals within your allotted time. A few excellent questions will often bring forth better discussion than many questions.

- If you only have 20 minutes you only have time for one or two questions.
- If you have an hour, ask more probing and reflective questions.

When time is very limited, a group of five offers better conversation than a group of 15. If you only have 20 minutes and a large group, divide into small groups of four or five viewers. Ask each group the same questions. (Mixing small groups is ideal.)

How much time do you want to devote to each question? If you have three great questions, you may want 15 minutes for each. You might prefer two easy questions that prime the pump followed by only one or two deep questions.

MANAGING THE QUALITY OR TENOR OF FILM-BASED CONVERSATION

Take special care not to push individuals too far on self-disclosure. Some audiences, including youth, may have little experience talking publicly about their own ideas or connections with the film. People from some cultural or religious backgrounds may worry about retaliation or embarrassment from judgment by someone from a different background. Answers may be short and sweet.

Try re-framing questions that allow viewers to make an observation about their peer group, not themselves. (For example, ask what scares most of their neighbors rather than what scares them.) The tone of your voice and the way you present yourself will let viewers know it's a safe space for being honest and kind to one another.

As viewers find their own meaning in the film, we hope they link intellect and heart. We hope your discussion offers space for viewers to find their own answer to “What next?”



FACILITATOR TIPS AND GUIDANCE (CONTINUED)

Don't force each viewer to respond to each question. Work toward hearing from everyone sometime during the conversation.

Watch for those who are always the first to respond or dominate. Watch for those who seem afraid to share, but also seem to have a thought. They may be waiting for your gentle invitation. Over the course of the discussion, invite each person to share at least once.

Create and share a few non-verbal rules ahead of time if you worry about losing control of the conversation.

Establish a non-verbal cue like hand-to-heart when someone empathizes with something said. This allows children to connect without someone repeating a similar comment. Or, agree that when anyone raises her hand, the group will take a collective deep breath.

Turn to these solutions for common facilitator challenges:

1. **A viewer is consistently stuck on a point** – acknowledge and redirect that we need to move on. (Repeat as needed.)
2. **A Dominator** – “Thank you so much. I’m sensitive to the fact I’ve not given others an opportunity to share their own thoughts.” Turn your body and eyes to others. Ask if anyone has a different idea or thought. If not, move on to the next question. Invite someone else to respond first.
3. **An angry or intense emotion** – “I can see/hear that you seem _____. Films like this can create difficult conversations, bring up anger, fear, anxiety, frustration. I appreciate how you’re feeling right now and I’m glad you feel comfortable sharing that with us. Thank you. I do need to make sure



FACILITATOR TIPS AND GUIDANCE (CONTINUED)

everyone here feels equally respected and safe to share their own perspectives – even if we don’t all agree.” Turn to the group. “As a reminder, we aren’t here to solve a problem or come to agreement. It’s ok to disagree with Eva’s perspective. We do need to listen to each other with curiosity. I appreciate everyone’s openness, especially those of you openly sharing your thoughts for the first time about this topic. After we finish, those of you who want to continue talking about this can do so.”

4. Off topic – *“Thank you for sharing that. It’s a very interesting comment even though it got us off track a bit. I do want to keep our discussion specific to this film and its themes, especially because our time is so limited. Perhaps you and others can continue on that idea after we finish up. Does anyone have another idea in response to my question?”*

5. Disclosures that are too personal for the conversation or group – *“Stories or memories like that can be very difficult to share. I suspect others here have similar stories but haven’t mentioned, so thank you for sharing. Does anyone else have a different thought in response to my question? If not, let’s move on to the next question.”*

FACILITATING A FILM-BASED CONVERSATION ABOUT “EVA”

“Eva” raises issues that may create uncomfortable moments, especially between strangers with very different histories or life experiences. Some may deflect their own discomfort by making personal attacks or sweeping statements intended to make others uncomfortable, too. While you want to invite honesty, you also want to avoid getting bogged down by unproductive attacks. Remind everyone of the ground rules. **Do what you can to bring the offending person back into the conversation appropriately after this moment passes. To head this off, you might start the conversation with a few reminders:**

1. We aren’t on a television show where the purpose is to approve or judge others in the room. We are simply learning from the film and each other. We all want a better world.
2. The film’s topic and themes aren’t more or less important than other issues. That said, the film does have universal messages we can all consider. This is one opportunity to explore this one story and our own curiosity with each other.
3. Joking is a fun way to interact with friends. It can also lighten up a difficult moment among those who share a common experience. But, since we don’t have those relationships with everyone in the room, and since comments – even jests – can be easily misunderstood, that type of joking is best reserved for other venues.
4. If you struggle with something you hear, simply say to yourself, “I don’t agree, but I don’t need to convince anyone here.”

Create an atmosphere in which viewers feel safe, encouraged and respected.

Controversial topics often make for excellent discussions. But, they can also give rise to deep emotions and the expression of strongly-held beliefs. If you set the right tone, viewers will likely be willing to share their ideas openly and honestly – and move past difficult moments with grace.



Take care of yourself and group members during the conversation.

If the intensity level rises, join everyone in a deep breath. Remind them that, quite often, our own *outbursts or flashpoints are typically not our most thoughtful responses or deeper ideas*. We do not have to attach meaning to every comment someone in the group says.

As facilitator, manage your own emotions well. Here's how to prepare yourself:

- **Identify your own hot-button issues:** View the film before the 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 – you are not teaching. But, knowing the basics can help you keep a discussion on track and gently correct misstatements of fact. If helpful, review the Resources section in this guide.
- **Be clear about your role:** You may have several roles for this event – host, organizer, tech person and facilitator. Unlike a teacher who is expected to convey specific information, a facilitator remains neutral, helping move the discussion along while refraining from imposing his or her personal views on to the group. Make sure you can focus as facilitator. Avoid distractions during the discussion.
- **Know your group:** Issues can play out very differently for different groups. Is your group new to this topic? Factors like geography, age, race or culture, gender, religion and socioeconomics can impact comfort level, personal experiences to share, knowledge of the topic, even speaking styles. On the other hand, don't assume that all members of a particular group, culture, age or neighborhood share the same point-of-view.

Once you preview the film and know who is attending, you might decide it's best to ask your particular group to maintain confidentiality or not share details of their own personal traumas except as absolutely necessary to make a larger point.

HOW TO SEGMENT THE FILM AND CONVERSATION

THREE COMMON HOSTING OPTIONS

Most groups will prefer to watch the film and discuss it in **one session**. Because the film is approximately 2 hours, a 2.5-hour event without intermission leaves approximately 15 minutes for conversation after the film ends. Set reasonable expectations for the conversation based on how much time you have.

The film has three distinct parts, so you could watch it over **two or three days** with very natural pauses. Please note that the three parts are not equal length.

You might prefer to watch the **entire film over the course of a full day, incorporating a very long break midway** through the film and allowing time for substantive conversation at the end.



CHECKING-IN AND EXTENDING THE EXPERIENCE BETWEEN SESSIONS

If you choose to segment the film, include a brief “check-in” with viewers at the start of your first break. Do this whether you break the film up over an entire day or several days. Check-ins helps viewers commit images to memory between sessions. They’re more likely to have good recall during your full conversation at the film’s conclusion.

This check-in should be brief (5-6 minutes). Responses simple. Do not require everyone to answer.

1. *What image, comment, interviewee or scene has caught your attention so far?*
 2. *Has anything in this section made you more curious or raised a question in your mind?*
- (Participants should not answer the questions raised.)*

If you watch the film over three days, do a second check at the end of Day 2. Vary the above questions if you like, but ask only “observing” or “paying-attention” questions related to that day’s segment.

To keep viewers engaged between sessions, **assign one interesting and simple activity (or choice of activities) to complete before the next session**. (Find ideas in the What’s Next? section at the end of this guide.)

As guests settle in to start the final session, lead a **brief check-in to help them re-focus on the film**:

1. *(If they did an assignment between sessions), what did you do? Anything interesting about it you want to share?*
2. *Since we last met, have you been thinking about something you heard or saw in the film? Have you noticed a connection between the film and your everyday life?*





OPENING REMARKS BEFORE THE FILM

NOTE: Before your remarks, try to informally introduce yourself to each person individually. This personal contact can help people open up during conversation.

OPENING THE EVENT:

As facilitator, **introduce yourself** in 1-2 sentences. (Very briefly introduce host if appropriate.)

Why we are here: Share general expectations and hope for event (e.g., looking forward to an interesting conversation after a fascinating movie, your plan if doing event in 2-3 sessions, logistics - time event ends, breaks, bathroom location - 5 minutes).

Who we are: Name, where each of us is from/where we grew up (choose city, neighborhood, type of area). If very large group, do in small groups. This encourages talking. (Keep these very brief or you will lose 10-15 minutes.)

Raise your hand if you: 1) have been to eastern Europe, 2) have heard stories from someone who served in WWII or emigrated from Europe during those years, 3) know someone from an area of political unrest or war. (Feel free to substitute, but choose questions that don't single anyone out or cause discomfort.)

General rules for conversation: *(This helps viewers relax.)*

- After the film, I'll explain how we'll hold our conversation.
- It's not my goal to manipulate our conversation or steer us toward any specific "lesson" from the film. I'm here to help you explore your own meaning from the film. We'll all benefit from what you take from it, if anything.
- At the end of this evening, _____. *(Tell them if there will be follow-up conversation, suggested activities, list of resources they can explore on own.)*

Read the Film's Storyline *(to the group, provided by WFYI Public Media)*

Fighting off time and failing health, this 4-foot-9, 84-year old woman from Terre Haute, Ind., travels the world with her walker - leading tours to Poland and her native Romania, doing CNN specials in London and book signings in Germany. All with a single goal:

"I know it's some kind of a fantasy that I could, with my little idea of forgiveness, somehow help heal the world, but if I help heal one single person, I'm already happy," Eva says. Fellow Holocaust speaker, Jeannie Opdyke Smith, says, "Eva is courage wrapped up in that tiny body of hers. To have gotten out of that cocoon of bondage and become a butterfly. That's a magnet. If you could bottle that..."

At 10, she survived experiments by Nazi doctor Josef Mengele. At 50, she helped launch the biggest manhunt in history. Now 84, after decades of pain and anger, she travels the world to promote what her life journey has taught her: Hope. Healing. Humanity.

*It's not my goal to
manipulate our
conversation or steer us
toward any specific "lesson"
from the film. I'm here to
help you explore your own
meaning from the film.*



Produced by Ted Green Films and WFYI Public Media, "Eva" highlights an Indiana story with international scope and impact. It premiered in spring 2018.

As we watch the film together, please pay attention to:

1. Key messages you personally connect with
2. Individual scenes, images, lines that stand out to you
3. Feelings that arise in various parts
4. Ideas that pop into your head or things that make you curious

REMARKS TO SET UP THE CONVERSATION

NOTE: While parts of the film may be emotionally difficult, your conversation will likely be uplifting and positive. The film may create complicated emotions, especially for those who are survivors of difficult life circumstances. Using this guide, you can be supportive of each viewer. If things become difficult, remind everyone of the ground rules and your hopes for the conversation. Review the tips section.

Take TWO short breaks immediately after the film: Give viewers a chance to gather themselves before diving into the conversation.

Ask viewers to stay seated and quiet for a minute or two, simply to help transition into discussion. During this one minute of quiet, if appropriate, you might assign this: *"Without responding, try to recall a time in your life, even your childhood, when doing something very small but positive helped you navigate through a difficult time."*

After a maximum 1-2 minutes, folks may still have strong emotions from "Eva" or anxiety about the conversation. Take a 3-minute social break – get up, stretch, pass the popcorn.

Logistics: Remind group the length of time set aside for conversation. Pledge to end on time.

Review your Role as Facilitator(s): You might say,

- Beyond factual errors related to the film, I won't correct anything you share, offer advice or teach.
- I'll guide conversation, helping make sure everyone has the chance to talk. I'll not answer any of the questions myself.
- I'll ensure we all follow ground rules for good conversation. And redirect as needed.

Active Listening: Paraphrase the following in your own words or read aloud,

For this conversation, we'll use "active listening." As a reminder to all of us, this is when each of us speaks without the rest of us interrupting with comment or sounds. We can rephrase their words to ask them if we understood them correctly, but we won't give our opinion about what they said.

"Active listening" is different from debate. We won't try to convince each other that we are right or they are wrong. We just want to enjoy the film with each other, try to understand where each of us is coming from and see if we can expand our own thinking. It's a good time to practice being okay with not agreeing.



Ground Rules/Discussion Agreements: You might post on wall, but review with group,

1. Be respectful - put downs, slurs and yelling are off limits
2. One person at a time. Pay attention to yourself – share air time with everyone
3. Speak in first person – “I think___”, not “You think ___” OR “I think you ___” OR “Everyone knows ___”
4. To help us understand what you’re saying, I might ask, “why?”
5. We each want to be heard. Tonight, all voices are equally valued
6. Stay open to comments that may challenge your own thinking
7. Accept that each of us sees through a lens of our own personal experience and may have gotten different things from same scene
8. You don’t have to answer a question, but I may prompt you if you’ve been quiet for awhile. Your remarks benefit us
9. If you don’t like a comment, practice not responding OR speaking without judgment
10. Personal stories are great – when very brief and on topic. Take care to limit the amount of personal information you share
11. I may redirect, stop, or push ahead as needed – it’s not personal

FACILITATOR NOTE ON QUESTION FORMATION:

The next four sections of this guide will help you craft the conversation you hope to have.

- The **first** provides a *tested protocol for leading quality conversations*.
- The **second** lists a *variety of quotes* your group may prefer to respond to.
- If you want to further specialize your conversation, the **third** section lists possible themes to discuss and sample *questions you might explore with certain types of groups*.
- The **fourth** includes tips for *diving more deeply into discussions around antisemitism, discrimination or forgiveness*.



SELECTING and ORDERING QUALITY QUESTIONS

FACILITATOR NOTE ON THE TOPIC OF FORGIVENESS: While this movie is about one woman's journey to forgiveness – and the resulting service that grew from that act – it does not preach forgiveness as a mandate for everyone who has or is suffering. Healing is a journey, sometimes lifelong.

- Sometimes, there is never healing or resolution.
- Sometimes, our suffering is an unhealed companion that walks with us.
- Sometimes, all we seek is self-acceptance of our own suffering.
- Sometimes, our need for healing comes from harm we have committed.

Forgiveness – how we feel about it, what we think of it, when and if we can do it – is personal. It can bring up or house a range of deep or complicated emotions. A “victim” may long for forgiveness or seek another kind of relief (as long as it isn't extra-judicial). One person may heal quickly. Another person may use her unrequited anger to make a positive difference. All normal.

It is important as a facilitator to acknowledge that each person deals with suffering differently and is transformed by it differently. Not being able to or being incapable of forgiving a perpetrator is not a sign of weakness. Shame can keep an offender from being able to ask for forgiveness. You may choose to mention this before the discussion.

We DO invite viewers to dig into the question. To test it out. To explore it conceptually and practically. To consider its edges and boundaries in a viewer's own everyday life.

Well-crafted discussion prompts help a specific audience think more deeply about the topics or themes in any film – or look at a film from different perspectives. Quality questions matter.

Questions in this guide are designed to draw people in at a comfortable pace and meet the needs of different types of people – those who prefer talking about:

- a. facts (“sensate” in discussions)
- b. feelings, memories, reflections
- c. their own interpretation or opinions, broader values or significance
- d. their ideas for change, community relevance, building consensus, action

Every person leans toward one or more of these conversation types – and gravitates in that direction quickly once discussion opens. Without steady facilitation, groups tend to struggle between these competing needs among viewers.

For example, one viewer may get stuck on fact-sharing. Another type becomes anxious. His attempt



SELECTING and ORDERING QUALITY QUESTIONS (CONTINUED)

to move away from facts frustrates the “fact” person. The “reflector” may feel dismissed by her storied responses. Then, the “action-oriented” viewer is frustrated – he wants to jump right into “*what do we do?*” but no one seems interested. (Others just haven’t had time to mentally catch up.)

Competing needs are easily managed by asking questions in the right order. A structured method ensures that each person has an opportunity to speak to what is most interesting to them. It ensures air time for every type of viewer. Order also ensures that introverts have time and space to participate.

Keeping questions in the right order also allows every viewer time to become increasingly more comfortable with sharing – by starting with facts, moving to personal reflection, sharing meaning and moving toward “*What does this suggest for the future?*” By the time the group gets to that last stage, everyone is usually on board.

TIPS FOR QUESTION SELECTION

Choose at least one question from EACH of the four categories below. It is okay to ask only one question per category. But, include all four categories.

You can also ask one question from one category, then two or three questions from another – whatever works best given your goals and the time you have. (If you create your own question, place it in context to one of the four categories.)

No matter how many questions you choose, retain the category order. (For example, Question #1 from the first category. Questions #2 and #3 from the second category and so on.) If you jump back and forth between categories, the conversation will not flow easily.

Choose questions that make sense for the group. Does everyone in your group already know each other? You might be able to take more risks. Are they strangers? Is everyone in the same age group? Will you have multiple generations? Is this a mixed culture or mixed religious group? Keep this in mind – all questions you ask should be answerable by all viewers. If you have a mixed culture group, do not choose questions just for black viewers or just for white viewers. If you have a mixed group of practicing Jewish and Christian viewers who don’t know each other, don’t ask a question designed only for half the group.

If you plan to lead the group into a deep conversation, we hope you read the section, “Tips for Intended or Unintended Conversations about Discrimination, Anti-Semitism or Forgiveness for Atrocities”

QUESTION MENU

The following questions are appropriate for middle school age to adult. Adapt the wording of any question to best fit your audience or age group(s).

CATEGORY #1 (OBSERVATION, SENSORY, OBJECTIVE)

- *What one word, phrase, or image caught your attention in the film? Why?*



SELECTING and ORDERING QUALITY QUESTIONS (CONTINUED)

- What scenes or interviews do you remember most from the film?
- What statements, facts or phrases from the movie are memorable to you?
- What surprised you in the film?
- Do you remember what turned the tide on harassment toward Eva during her early days in Terre Haute?
- Most non-Jewish Americans were not fully aware of the extent of the horror during the Holocaust until the mini-series came out in 1978, 33 years after the war ended. Does that surprise you?
- In the film, what bits of history were new to you?
- What role did music play in the film? Why do you think Ted Green included the music he did?
- What tensions did you notice in this story? (Tensions are good/bad, difficult/easy, competing goals or expectations)
- If you could rename the film, what would the title be? If you wouldn't, why not?
- Describe Eva (or her life) in 10 words or less.

CATEGORY #2 (REFLECTION, INTERNAL CONNECTION WITH FILM, MEMORIES, ASSOCIATIONS)

- Who or what in the film brought up negative or "resisting" feelings in you?
- Did you identify with Eva during some point in her life? If not, whom did you most connect with? Why?
- Which person in the film would you most like to interview and what one question would you ask them? Is there someone else you thought should have been interviewed in the film?
- What did you hear in the film that most closely aligns with something you would imagine saying about your own life or beliefs?
- What part of the film or Eva's story could you most relate to or connect with?
- What one scene did you see or part of Eva's story did you hear that was especially moving or disturbing to you?
- What new insight do you have after seeing this film?
- Put yourself in Eva's shoes. Why do you think she ultimately needed to forgive and to find a new purpose after forgiveness?
- What do you imagine it was like to be a Jewish student at school in the 3-5 years leading up to the Occupation? What do you think it was like for the non-Jewish children who saw them as friends, but increasingly changed their thinking?
- What do you think life was like for Eva after Auschwitz as a young teen? How do you imagine she managed daily life and interacting with others who weren't Jewish? What do you wonder about her as a teen?



SELECTING and ORDERING QUALITY QUESTIONS (CONTINUED)

- What memory do you have from WWII? If too young, what have you heard about?
- What one memory from your own childhood – from the side of bully, bystander or victim - did Eva's school days remind you of? Do you hear stories from children you know?
- Share one family story about the 1930s-1950s related to segregation or discrimination in your own community, either of Jewish residents or other cultural/religious groups. What did you hear or see? What did you experience? Were you aware? Why do you think people acted as they did at the time?
- After the 2016 election, 57 bomb threats were made on Jewish Community Centers in 24 states between January 1 and February 7, 2017, when it calmed down. During this same 4-week period, people reported almost 350 hate incidents toward immigrants to a national database, 280 hate incidents toward blacks and over 100 hate incidents toward Jewish individuals. Election results aside, did this spike in "hate" surprise you?

CATEGORY #3 (INTERPRETATION, LIFE MEANING, BROADER VALUE OR SIGNIFICANCE OF STORY)

- What universal themes did you notice in this film? What's universal about Eva's story?
- What do you think are the major lessons from Eva's life?
- What have we learned from the Holocaust – about being human?
- What do different moments in the film remind us about human history or humanity?
- It's very common for people to say, "If I was/we were there (or alive at the time), this would not have happened or devolved into this." Do you agree with that sentiment?
- There's a saying that "In all things and at all times simultaneously, everyone is like everyone else, some people are like others, no one is like anyone else." Do you agree with this? What examples of this do you see in the film?
- Is this story important to tell? Why? Is it timeless or especially important to tell now?
- Is it true that those who do not learn from history repeat it?
- How does the world you experience remind you of historical stories in this film?
- Albert Einstein said it's easier to smash an atom than get rid of prejudice. Disagree?
- What message from the past does the story of the Holocaust send to those of us living now? How do stories about people who died or lived during a time most of us never knew serve as messages to those of us living now? How are these stories helpful? How are they helpful to you personally?
- Have you been witness to a meaningful or positive outcome from a very difficult circumstance or suffering? (Viewers shouldn't share details of someone else's personal story and should limit details on their own.)
- How do you think young people across all cultures view stories like this today? (If asking youth,



SELECTING and ORDERING QUALITY QUESTIONS (CONTINUED)

change to “As a young person, how do you view films like this? How do you think your peers see movies like this?”)

- Eva is working to change the world by inspiring individuals toward positive acts. Can you think of an example in your own community or elsewhere where something simple led to positive social change or quicker impact than policy could have or did?
- As _____, what lessons can we pull from this film that would help us move forward? (e.g., a community, school, Jewish Americans, African Americans, White Americans)
- Whether you would do it or not, how does one survive generational discrimination, extreme violence or even assault and still forgive?
- Every major religion invites its students to forgive and to ask forgiveness after harming another. Why is forgiveness so difficult?
- What factors drive ongoing feelings of hatred and prejudice?
- Prejudice, bigotry and inequality are still alive. What does discrimination look like in our own community, country and world right now? What factors lead to changed feelings people have toward others who are not in their same group? Can those be addressed?
- Despite unjust laws on the books, Indiana was once a fairly tolerant state. Progressive in many social ideas. But, in the early 1900s, the KKK very quickly eroded white Hoosier tolerance. What do we know about the history of the KKK in ____ (our state)? What do we know about neo Nazi/supremacist groups in ____ (our state) today? How can intolerance happen so quickly in a community that appears to be heading in a more accepting direction? Can you imagine the tide changing that quickly today? What’s to stop it?
- When we talk “history” in the U.S., it’s primarily Anglo-Saxon history, primarily white men. What was life like for other groups living here during the 30s and 40s? What historical events were happening inside those cultures but never taught? How do you stay on top of important stories or perspectives today that are outside the majority culture or male culture, especially around issues of exclusion?

CATEGORY #4 (GROUP CONSENSUS OR ACTIONS, WHAT’S NEXT FOR ME, RELEVANCE TO FUTURE)

- What questions does this film raise about your own local community, faith community or neighborhood? What does it inspire you to want to explore?
- For Eva, this film is part of the legacy she wants to leave. What message do you/we take with us from this film as we leave?
- Where do you find seeds of hope in this film?
- Where does this film and discussion leave you? What has piqued your interest? What do you want to further explore? Are you feeling inspired to “be the change” in your own circle of influence?



- What reminder, new insight or lesson from the film might impact or help you in the days or weeks ahead? How is it challenging you?
- As a group, what can you take from this film that could help you now?
- How are film discussions like this helpful as you navigate your own life?
- Topics like the ones discussed in this film can often feel overwhelming and too big to do anything about. Do you feel that way right now? Is there something small you could do to mitigate any challenges or promote any of the positives we talked about today?
- Right now, what is working that promotes hope, peace, perseverance and empowerment?

FACILITATOR NOTE about CATEGORY #4: *If you are facilitating a group that meets regularly and it is appropriate, leave time at the end to consider concrete actions your group could take next. This can help youth and adults leave the room feeling energized and optimistic, even in instances when conversations have been difficult.*



Russian propaganda photo of children taken after the liberation of Auschwitz in 1945. Eva Kor is pictured at far right.



QUOTES TO DISCUSS

Rather than ask a question from Category #2 or #3, ask viewers to discuss a quote from the film. This section offers some, but any quote from the film or related text that resonates with your viewers will work. (If you choose a related text, it should fit with film themes, even if it represents a viewpoint not heard in the film.)

Instructions: Share the quote. Ask the group to explore one of the following: 1) *if and why they agree/disagree* with it, 2) *if and why they can relate or can't relate* to it, 3) *if the quote is universally true for every culture or situation*, or 4) *why Ted Green* (the filmmaker) might have included it in the film.

If you like several, divide the group into small clusters of three or four viewers. Give each cluster a different quote and instructions. After 5-7 minutes, reconvene. Ask a spokesperson for each group to share his/her group's quote and one compelling comment from their discussion.

AT FILM OPENING

"[No one can relieve him of his suffering or suffer in his place. Man's] *unique opportunity lies in the way in which he bears his burden.*" (Viktor Frankl, Auschwitz survivor, author of 1954 book *Man's Search for Meaning* with over 12 million copies)

EVA'S EARLY LIFE

Narrator: *When Hungary allied with Germany, a nightmare began for Jews in the country and its occupied territory. Increasingly strict restrictions were imposed: registrations, loss of property, house arrest. The first motion picture Eva and Miriam saw depicted how to catch and kill a Jew. School days became torture.*

Eva: *The kids started calling us names, Miriam and me, 'Dirty Jews.' And I was very shocked to hear that from them – these were kids I played with in the village! Then they began spitting on us, taunting us and beating us in the face. The teacher did nothing! Not only did she not protect us, she took a handful of corn kernels and threw it in that corner of the room. And made us kneel there on the corn kernels for an hour while the rest of the kids were permitted to come and make fun of us."*

Her friend, Luci, sobbing: *It was a lot of cruelty, inhumanity.*

ON DR MENGELE

Gerald Posner: *He would establish – by working on human beings...not only the means to unlock the secrets of twin births, so that after the war every good German mother could have two good German children instead of just one...but unlock the secrets of how to engineer a race that looked more like the master race. That ambition overrode all conscience and sense of morality.*



ON STAYING INSTEAD OF RUNNING

Eva: *The gates are opened, the lights have been turned off and we're on our own. All the Nazis are gone.*

Narrator: *[They eventually returned for a few days.] The Nazis disappeared again. For the next week the twins scavenged the camp, afraid to leave for the war that waged outside.*

ON A NEW LIFE IN THE U.S.

Narrator: *Eva suffered alone. Increasingly, however, the rage found its way out. Friends recall her upbraiding the umpires at her son's Little League games. When the school decorated eggs for Easter, she stormed in and berated the teachers for wasting food.*

When something as evil
as the Holocaust
happens, what tends
to happen is silence –
to push down and away
this evil that occurred
in the world.

Eva: *I was suffering tremendously. And when you are dealing with your own pain you cannot deal with what your children's needs are. You try to reach out in many directions and nobody seems to really know how to help you or care at times. You really are left to your own self.*

Alex Kor: *I was very ashamed and embarrassed by my parents, particularly my mom. Nobody would acknowledge her past. (Are there people in your own life now who could relate to this description?)*

Eva: *It almost broke my spirit. ANY OCCASION that the kids found that they could harass us, they did. I thought in United*

States, people were free and no one had the right to disturb my peace of mind.

Stephen Smith: *When something as evil as the Holocaust happens, what tends to happen is silence – to push down and away this evil that occurred in the world. Either bury it through silence or contain it one way or another. We put it in a museum, in shiny cases. Those striped uniforms that were left in the mud are now in a beautiful shiny case with LED lighting. What Eva has done and continues to do is be disruptive in that kind of safe environment, to confront things that are not safe, are not part of the status quo, which rail against the way in which you have come to contain it. ... And so it's a challenge.*

Sue Kaufman: *"I can't imagine day after day standing up to that kind of criticism. It's got to take a toll. Toughening it out. Not letting your emotions show... there's a price to that."*

ON FORGIVENESS

Eva: *I, Eva Mozes Kor, a twin who as a child survived Josef Mengele's experiments at Auschwitz 50 years ago, hereby give amnesty to all Nazis who participated directly or indirectly in the murder of my family and millions of others. ... I, Eva Mozes Kor, in my name only, give this amnesty because it is time to go on; it is time to heal our souls; it is time to forgive but never forget. It's time to heal our souls... Do I deserve to live free of what Mengele did to me? And I declare with every ounce of my being that I do.*



Michael Berenbaum: *I don't believe forgiveness is desirable, I don't believe forgiveness is possible, and I don't believe forgiveness is earned.*

Edith Bernstein, imprisoned in Ukraine for 5 years, losing family members, emotionally destroyed her father, but ultimately having a good life as mother and grandmother: *I feel absolutely enraged. I don't understand the whole thing. How could she forgive someone that tortured her personally? And tortured her sister — and her sister died because of it! I'll never understand.*

Eva: *Anger is a seed for war. Forgiveness is a seed for peace.*

Rabbi Sandy Sasso: *I wouldn't call them victims. I would call them survivors. They are the people who stood up after having been imprisoned and beaten and starved and dehumanized and having lost family, children, parents, friends, grandparents, and have survived. I am particularly concerned that other survivors would be made to feel guilty for having chosen a different path.*

Greg Jones: *She embodies it in her words, and even more importantly in her life and gestures. One of the things I think's crucial is to recognize the forward-looking nature of forgiveness — moving forward in ways that try to remedy the brokenness. When you see somebody like Eva extending forgiveness in this way, or people in South Africa in the wake of apartheid, or murder victims in the U.S., it challenges us, because no longer can we say it's unimaginable. We have to say, 'I don't have that courage.'*

Stephen Smith: *As a theologian, one of the things that I feel very strongly about is that creating a theology of Auschwitz, a theology of the Holocaust if you like, is a very dangerous thing to do. What we have to try and do is listen, because the secret here is listening to the complexity of what she's struggling with. Because it's not in the answer, it's in the struggle." (Is it true outside the Holocaust?)*

“Anger is
a seed for war.
Forgiveness
is a seed
for peace.”

EVA KOR

ON LEGACY

Stephen Smith: *What Eva has done and will leave is one woman's struggle with the past, one woman's fight for humanity, one woman's quest for the truth, one woman's confrontation with what we are as human beings and the ability to move past that. That's ... that's an amazing legacy to leave. (Eva didn't go after this legacy initially — it grew over a lifetime of responding to experiences. Does anyone else's legacy inspire you?)*

Greg Jones: *You know, we often think of infectious diseases, but there's also infectious virtues. Where somebody's life actually becomes infectious. And you can't be with her or see what she's about without thinking, maybe the human race has more hope for it in the future than we thought. (Who else do you know like this?)*

Henry Oster, Holocaust survivor: *Of course, if [survivors of genocide or human abuses] happen to have a lightning rod like Eva who exemplifies something that they would never understand and achieve, she's*



going to have to carry the burden of that resentment from her fellow survivors.

ON THE MEANING OF LIFE

Viktor Frankl: *[In the concentration camp] what was really needed was a fundamental change in our attitude toward life. We had to learn ourselves and teach the despairing men, that it did not really matter what we expected from life, but rather what life expected from us. We needed to stop asking about the meaning of life, and instead to think of ourselves as those who were being questioned by life – daily and hourly. Our answer must consist, not in talk and meditation, but in right action and in right conduct. Life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual. These tasks, and therefore the meaning of life, differ from man to man, and from moment to moment. No man and no destiny can be compared with any other man or any other destiny. No situation repeats itself... Sometimes the situation in which a man finds himself may require him to shape his own fate by action... Sometimes man may be required simply to accept fate, to bear his cross. Every situation is distinguished by its uniqueness, and there is always only one right answer to the problem posed by the situation at hand. When a man finds that it is his destiny to suffer, he will have to accept his suffering as his task; his single and unique task. He will have to acknowledge the fact that even in suffering he is unique and alone in the universe.*

ON DIFFERENCE

Audre Lorde, author: *It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.*

Nelson Mandela, first black African president of South Africa, Anti-Apartheid activist: *No one is born hating another person because of the colour of his skin, or his background or his religion. People learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.*



“Be the change you want to see
in the world.”

– EVA KOR



THEMES to EXPLORE

During a trip back to Auschwitz, Eva Kor shares her message of hope, healing and forgiveness with German girls.

TIPS FOR CONVERSATIONS ABOUT DISCRIMINATION, ANTISEMITISM OR FORGIVENESS FOR ATROCITIES

Films like “Eva” may lead viewers to feel encouraged, defensive, guilty, compassionate, angry, deeply discomforted, validated or some mix of conflicting emotions. “Eva” may elevate anxiety among viewers who worry about being “forced” to talk about an uncomfortable topic or devastating personal story.

Conversations about religion, justice, identity, society and history are evolving and complex. If you plan to have only one conversation about the more complex themes of this film, there is no “right” way to do it. However, keep your goal realistic. For example, *what do you hope to gain by one conversation about “forgiveness?” Is it achievable?*

As facilitator, you control the direction the conversation takes. If you hoped for a “simple” conversation about forgiveness and the topic goes deep quickly, remember:

If the *full* group wants to discuss a theme that you don’t feel prepared to lead right now, follow-up *after* the event to set a time. At the point you feel concerned, tell them this plan and move back to your questions.



TIPS FOR CONVERSATIONS ABOUT DISCRIMINATION, ANTISEMITISM OR FORGIVENESS FOR ATROCITIES

Some viewers may try to deepen the conversation after the first few questions. This may veer you off your plan. You may feel prepared for this new direction, but other viewers are not comfortable and are feeling a bit trapped. Invite the first group to meet with you after dismissal to set a time for a deeper dive. Honor those who do not want to move in that direction. Keep your head in this event.

Because there is no “right” response in discussions about “forgiveness” or human suffering, facilitators may want to keep a few things in mind:

- Listen for and respond to the emotional content, as well as the substance of reactions. Without serving in a “therapeutic” role, these reactions can be explored briefly and without personal detail.
- Help each member take risks in looking honestly at themselves. But, do not question their viewpoint, stories, assumptions about their own resistance to new ways of thinking (or the resistance of others).
- Stop people from discrediting another’s experiences, making assumptions about each other or laying blame. Remind viewers that others in the group do not need to accept their perspective. Remind viewers that we all have complicated views and feelings about each other, our own histories and our society.
- Don’t ask Jewish viewers to frame or re-phrase their ideas or feelings for the benefit of non-Jewish viewers in your group. Ask others to listen past what might seem an uncomfortable tone, phrase or viewpoint. Your job is to navigate this with care for all.

Remember: Most people associate overt or covert discriminatory, bigoted behavior and attitudes with bad people. Sharing one’s own bias may feel threatening. No one wants to be perceived as “people like that.” Remind the group that every human is hardwired with bias – ancient biology to keep us safe. It’s something we have to monitor better in modern times. It’s also helpful to mention that by growing up in a society where ethnic and religious inequities are part of everyday life, all of us are influenced by bias – regardless of self-identity.

Below are **two simple activities** you might add to your event – if you know your audience well or if it is an **existing group** that wants to silently reflect on bias:

Option #1: Make this request (only) to a non-Jewish group: *Suspending your own religious beliefs for just a minute, raise your hand if you would choose to be born Jewish.*

Facilitator Note: This mildly risky, very brief, non-verbal activity provides a visual clue to viewers that they very likely know, without saying so, that they have inherent bias – or are aware of their privilege. This inherent awareness may lead them to tacitly accept that some things are ok for other people to live with or experience, but not “us.” You might ask for comment, but it is unnecessary.

Only something to notice. You can repeat using other ethnicities, genders or religions.

Option #2: In this non-verbal warm-up after the film, adults or youth “respond” by stepping forward in agreement or holding up a card. Feel free to modify this list. At the end, ask: *What did you notice about our group? About yourself?* Then, begin your film discussion.



TIPS FOR CONVERSATIONS ABOUT DISCRIMINATION, ANTISEMITISM OR FORGIVENESS FOR ATROCITIES

- If your workplace is noted for its religious, gender or cultural diversity
- If you have spoken up to defend the rights of people not from your own background
- If you regularly participate in community activities in which you are clearly a minority
- If you participate in art, faith or community activities that draw a widely diverse audience
- If you have access to opportunities that were not available to your parents
- If you have volunteered or served alongside people not from your own background
- If you live in a racially, religiously or ethnically diverse neighborhood
- If you have immediate neighbors from a different racial, religious or ethnic group
- If you have worked to defend your own racial, religious or ethnic group
- If you, your parents or grandparents supported the civil rights movement
- If you or your parents attended a racially diverse high school
- If you attended a college or university noted for its diversity
- If you have adopted, had a child, married or provided care for others who are not from your own racial, religious or ethnic background
- Aside from tonight, if you have attended programs or activities about issues of racism or discrimination
- If you participate in social or civic groups that are widely diverse (no clear majority)
- If you regularly socialize with people from other racial, religious or cultural backgrounds
- If dinners or social events that you host include guests from a variety of backgrounds
- If you are aware of insensitivities you see at your workplace, school or in legislation
- If you have very close friends whose life experience differ widely from your own
- If you have friends from other racial, religious or ethnic groups with whom you openly discuss each other's inherent bias or life experience/perspective



“BE THE
BEST YOU
THAT YOU CAN BE.”

EVA KOR



Eva Kor leads a tour group to reenact the liberation walk at Auschwitz.

CLOSING YOUR CONVERSATION

Once the last question has been answered, keep the closing brief. You might include the following:

- Pass out any handouts from the Resource section
- From the Resource section or your own/your host's ideas, suggest activities for further exploration or engagement
- Remind everyone one reason you/your hosts wanted to share this film
- "As your facilitator, one thing/one takeaway our conversation has left me with is _____ "
- Thank everyone for the great conversation, great ponderings, for taking the risk to explore this film together. Invite them to continue talking with others.



ADDITIONAL RESOURCES

In this section, you'll find more information about Eva, some historical material, terms to explore, resources to share and ideas for follow-up activities. You may want to share this with your group or explore before facilitating your session. It is not an exhaustive list.

OTHER STORYTELLING ABOUT OR BY EVA KOR

Forgiving Dr. Mengele (1.22.00 length, 2006)

This documentary on Eva had short run in film festivals. Focuses on Eva's "right" to forgive Nazis. Sometimes available via Netflix.

Surviving the Angel of Death: The True Story of a Mengele Twin in Auschwitz (2009, Tanglewood Publishing)

This book for middle and high school students has been printed in U.S. and across Eastern and Western Europe. It chronicles the slow progression of "otherness" Eva experienced in school from age 6 to 10. Also includes a brief epilogue highlighting life lessons she teaches 50 years later – the importance of forgiveness in the face of profound personal difficulties.

Surviving the Angel of Death: Eva Talks at Google www.youtube.com/watch?v=w4YbZzZUKs (1.08.48 length, 2015 Author Talk)

I Survived the Holocaust Twin Experiments www.youtube.com/watch?v=gdgPAetNY5U (14.47 length)

In this abbreviated BuzzFeed video, Eva talks in-depth about the first months of her time at Auschwitz, why she believes forgiveness brought power back to her life after 40 years of anger and the process she found helpful in moving toward healing.

HISTORICAL BACKGROUND

Watch **The Story of the Jews** <http://www.pbs.org/wnet/story-jews/> (4.45.0 length)

Simon Schama brings to life 3000 years of Jewish history and experience in a five-part documentary series. Schama – who created 50 documentaries and is a contributing editor of the Financial Times – traveled the world to explore the imprint Jewish culture has made on the world, as well as the drama of suffering, resilience and rebirth that went with it. The series is part personal journey for Schama who was immersed in Jewish history since his postwar childhood, part meditation and part macro-history of a people whose mark on the world has been out of proportion to its actual numbers. PBS says this is a "story that belongs to everyone."

Explore Indiana Jewish history <https://indianahistory.org/explore/our-collections/archives/jewish-history-materials/#.WgMR2hNSzUs> through archival material at the Indiana History Museum or learn about efforts by Indiana Landmarks to bring new purpose to the oldest synagogue in Indianapolis - Beth-El Temple in Mapleton-Fall Creek.



Listen to Mississippi Jews <https://storycorps.org/listen/mississippi-jews/> a story about the rise and decline of Jewish immigrants in Greenwood, Mississippi (12.13 length)

Listen to a story about **C. Israel Lutsky, the Jewish Philosopher** <https://storycorps.org/listen/the-jewish-philosopher/> who reigned as a Yiddish radio advice-giver from the 30s to the 60s (12.46 length)

Learn about a **southside Indianapolis neighborhood where white Jewish and black Christian neighbors once lived side-by-side**, against the backdrop of the KKK, anti-Semitism and discrimination www.nytimes.com/2012/04/07/us/in-indianapoliss-southside-neighborhood-a-reunion-of-traditions-on-religion.html

FILM TERMS TO EXPLORE

Stereotype: *Stereotypes form from a biological act of the human brain to categorize and find patterns. Everyone stereotypes to quickly make sense of things and decide how to respond to circumstances. Often, stereotypes sterilize our perception and understanding of each other. They limit a person or community to simple denominators and ignore individual differences or gifts. They can lead to comments and responses based on assumptions about the "other." They can become broadly shared, socially acceptable descriptors that lead to bias, disregard, bullying or discrimination.*

Bias: *Prejudice, tendency or leaning against or toward certain people, ideas, tastes or populations; preconceived notion that leads away from neutral feelings or decisions. Inherent in all people, bias can be based in a fact or previous experience that protects from harm or steers toward healthy behaviors, but often draws from stereotyping or assumptions based on only one experience in the past, rather than knowledge. Can lead to discrimination or bias decisions.*

Antisemitism: *Hostility, persecution, prejudice or discrimination against Jews as a population. It may be expressed as hatred. Antisemitism can be experienced by an entire community or one person. Rhetorical and physical manifestations might be directed toward an individual, their property, businesses they own or toward Jewish community institutions and religious facilities. Non-Jewish individuals may also experience Antisemitism by association.*

Change agent: *A person of any age who works from inside or outside an organization, institution or society to motivate that entity to transform itself by focusing on such matters as equity, effectiveness, improvement, and development. Change agents question existing practice, network with others, persist over time, push into discomfort, exercise patience, understand history and cultural context of an issue, and hold a steady, clear vision of what is possible. (Change agents could work to limit access or rights, but typically, the term is used to describe "positive change" leaders working to create a more inclusive, equitable or compassionate planet.)*

Historical amnesia: *Forgetting or reinterpretation of historical or personal events through a selective revisionist lens that allows a group or person to forget a painful, destructive, or embarrassing event; to selectively forget portions of historical events; to remember events differently than they happened. Sometimes unintentional, often to avoid consequences or restitution.*



Holocaust: Originally, a sacrificial offering burned completely on an altar; more often meaning destruction or slaughter on a mass scale. This second meaning became widely used in the U.S. after a 1970s U.S. mini-series, *The Holocaust*, about the codified, WWII dehumanization and massacre of European Jews, specifically. Before the 1940s, the term was often used to describe events that were not massive in scale. Holocaust is the English translation for the Hebrew term, “shoah.” Some authors and scholars describe the WWII genocide as Shoah.

Genocide: Intentional act to permanently eliminate a specific group based on religion, ethnicity, nationality, cultural practices or gender during a specific time. The term was coined in 1944 because of WWII and recognized as an international crime in 1946. The Holocaust was a genocide. Because of the worldwide impact of WWII, the term “holocaust” is rarely used for genocides outside WWII. Among others, genocide has been perpetrated on indigenous peoples of the Americas, Rwandans, Kurds, Assyrians, Armenians, Bosnians, Cambodians, Darfurians and the Rohingyas. Since the 1950s, there have been at least 44 genocides with over 50 million killed and over 50 million more escaping their countries during the violence and executions.
<https://en.wikipedia.org/wiki/Genocide>, www.un.org/en/genocideprevention/genocide.html and www.ushmm.org/wlc/en/article.php?ModuleId=10007043

The Holocaust: While typically referred to as the specific persecution and genocide of 6 million Jews (including 78% of German Jews and 50% of Ashkenazi Polish Jews) from 1933 to 1945 – by far the largest single group killed – this particular holocaust included others who did not fit the codified Nazi “Master Race” philosophy (impurity through ethnicity, religion, sexual orientation, cognitive or physical disabilities and political belief). Aside from Jews, Nazis killed another 5 million in camps, ghettos or through executions. The Holocaust began with legalized social discrimination against these groups, followed by hospitalizations, forced sterilizations and euthanasia. During the war, the Nazis added sexual slavery, forced labor, medical experimentation, confiscation of property and death squads/gas chambers. From all causes, WWII deaths exceeded 70 million.
https://en.wikipedia.org/wiki/World_War_II_casualties and https://en.wikipedia.org/wiki/Holocaust_victims

Restorative justice: System of justice that rehabilitates or holds offenders accountable to victims and the community. Can be legally codified as an alternative to sentencing, self-determined or an intervention at schools or organizations. Gives voice to victim, repairs what can be repaired, offers restitution if possible, exposes the humanity of each party, helps each heal from the effects of the act, reduces re-offending. Some say its transformative power creates a more just and compassionate community. In the case of the Holocaust, Germany continues to make restitutions as mentioned in “Eva.”



WHAT'S NEXT? (STAY CURIOUS, CONNECT OR GET INVOLVED)

The following list contributes to Eva's idea of being the change. Some ideas will help you explore or expand your own knowledge or perspective. Some will invite you to engage with people you might not normally associate with – the “other.” And some will nudge you into action or service toward a more inclusive, less divisive and more compassionate world – wherever you choose to step in.

Ask viewers to create an **art piece**, **write a poem** or collaboratively create a song based on the film.

Visit a neighbor, social program or nursing home to talk with a man or woman over age 80 who isn't from your same culture, region or religion. **Interview** him or her about early memories.

Watch a second Ted Green Film, “**Attucks: A School that Opened a City**,” to further explore the complicated effects of discrimination in Indianapolis. That discussion guide includes more What Next? ideas related to “other,” discrimination and reconciliation.

Learn about the work of your local **Jewish Council** – In central Indiana, the **Jewish Community Relations Council** <http://indyjcrc.org/who-we-are/>

JCRC protects the rights of Jews locally and around the world and ensures that schools educate children factually about Jewish history and the Jewish people around the world. JCRC promotes civil rights and social/economic justice for all and the ideals of a U.S. plurality.

Some universities are openly discussing their histories of slavery and slave trade – and what their responsibility is to reconcile that past. Explore Georgetown University through two resources:

- **272 Slaves Were Sold to Georgetown. What Does It Owe Their Descendants?** (New York Times, April 17, 2016)
- **How Georgetown University Once Relied on the Slave Trade and New Efforts to Reconcile with its Past** (WAMU/NPR Diane Rehm Show, April 19, 2016)

Read Karen Armstrong's practical guide (based loosely on Alcoholics Anonymous), **12 Steps To A Compassionate Life** or listen to a 30-minute, 2011 interview with her on NPR's Talk of the Nation www.npr.org/2011/01/10/132809627/concrete-ways-to-live-a-compassionate-life



Learn more about the Peace Center for Forgiveness and Reconciliation www.choosetoforgive.org

This Indianapolis center was founded by a Rwandan genocide survivor who now teaches youth about these atrocities, offers training in conflict resolution, mentoring and opportunities for youth to become peace ambassadors. His story has been recorded at the Shoah Foundation. He speaks internationally, including at the United Nations.

Learn more about the concept and practice of forgiveness for your personal or professional use, find curriculum and research findings about the benefits of forgiveness education and follow the Wisconsin-based **International Forgiveness Institute**, which is training and teaching in over 30 countries.

Explore **Teaching Tolerance** www.tolerance.org

Dozens of free resources – literature lists, film kits, discussion guides, magazines – about issues and lesson plans around discrimination, bias, equity, antisemitism. Visit its parent organization, the Southern Poverty Law Center www.splcenter.org to view a Hate Group map of your state.

Host a 5-session dialogue – **One Nation Many Beliefs: Talking about Religion in a Diverse Democracy** – with a diverse group of people. **Everyday Democracy** www.everyday-democracy.org provides a tested step-by-step guide and other useful tools.

Watch a 52-minute film, “**No More Tears Sister: Anatomy of Hope and Betrayal**,” that studies discrimination in Sri Lanka. Follow its lesson plan (grades 9-12) or watch other POV films to learn more about how life is experienced by people unlike you. www.pbs.org/pov/nomoretears/lesson-plan/ or www.pbs.org/pov

Learn about non-judicial *Truth Commissions* across the world through the non-partisan **United States Institute of Peace**. USIP works in 51 countries with officials and refugee camps, leading peace talks, training police and supporting community groups fighting extremism. www.usip.org/publications/2011/03/truth-commission-digital-collection

Have your book club **read a related fiction or nonfiction book**. There are hundreds to choose from! Ask your librarian or reserve a *free* book kit online from **Indiana Humanities** (or your own state’s humanities council.) Here are a few ADD EVAS BOOK:

- *We Were The Lucky Ones* (Georgia Hunter, historical fiction about a family not exterminated)
- *Sunflower: On the Possibilities and Limits of Forgiveness* (Simon Wiesenthal, a Holocaust survivor who poses this question to 53 dignitaries, religious leaders and victims of genocides)
- *When the Emperor Was Divine* (Julie Otsuka, a novel about U.S. Japanese internment)

Read and discuss a book with a child you love. Get **Anne Frank and the Remembering Tree** (ages 6-9.) Young readers learn that remnants of the tree are planted across the U.S at centers of remembrance, anti-



discrimination or peace. The author, Rabbi Sandy Eisenberg Sasso and her husband, Dennis, are featured in "Eva." In addition to many roles both play in the Indianapolis community, Sandy is a prolific, award-winning spirituality author of adult and children's books.

Every major religion embraces the concept of "forgiveness." For example, Wikipedia says that, in Islam, forgiveness draws from three wisdoms: it is *merciful* (accepting restoration over revenge); it increases *personal honor in the eyes of Allah*, not humiliation or weakness; and it makes amends with the forgiver for his/her own previous sins. The non-sectarian **IslamiCity** says that reconciling often comes before asking forgiveness from Allah. In Hinduism, forgiveness is urged in both the giving and receiving, not only from individuals, but from wrongs committed against or by the larger society. **Explore forgiveness across faith traditions.** There are hundreds of high quality sources to choose from. Your librarian or a spiritual leader can guide you best. Here are a few:

- *The Bridge to Forgiveness: Stories and Prayers for Finding God and Restoring Wholeness* (Rabbi Karyn Kedar)
- *Amazing Chesed: Living a Grace-Filled Judaism* (Rabbi Rami Shapiro)
- *Embodying Forgiveness* (Dr. Gregory Jones, former dean Duke Divinity School)
- *The Art of Forgiving OR Forgive and Forget* (Lewis Smedes)
- *The Wisdom of Forgiveness* (His Holiness the 14th Dalai Lama and Victor Chan)

Learn more about community-based **anti-discrimination centers** or **ERASE Racism**. *Could your local community benefit from either of these kinds of organizations that use the law, public policy and education to protect everyone and improve equity?* Start one.

Listen to **A Not-So-Simple Majority** through **This American Life** (#534, 9/12,2014) on what might happen when a local religious group or private school population majority has seats on a public school board. It raises interesting questions.

Explore **PBS Learning Media** www.pbslearningmedia.org to search by subject, topic and grade (including educator professional development) to discover 400 lesson plans and multimedia stories from around the country.

Head online to the **Jewish Telegraph Agency** (www.jta.org) and download its 2016 Top 7 Jewish **Podcasts**, including **Israel Story** (www.israelstory.org), a *This American Life*-inspired podcast about modern-day Jewish experiences in Israel and the U.S.

In what might seem the ultimate in "would never do" to you, learn more about or follow one national or international organization that grew out of – and supports – those whose loved ones were murdered. They focus on forgiveness, restorative justice or staying the executions of their murderers. Examples include: **Journey of Hope....from Violence to Healing** www.journeyofhope.org, **Murder Victims'**



Families for Human Rights www.mvfhrr.org, Murder Victims' Families for Reconciliation www.mvfr.org

Explore **The Forgiveness Project** www.theforgivenessproject.com. Eva's story is on this website along with meaty questions for further dialogue, a program model for working with prisoners and prison officials, and teacher lesson plans. TFP "collects stories from individuals and communities who have rebuilt their lives following a trauma."

Like apps? A search at your favorite App store will net dozens of free resources, both secular and across faiths, to help you further explore forgiveness. **I Forgive You** comes from Australia. Through it, you can ask forgiveness, express gratitude, share love or even apologize. You can even keep these thoughts to yourself. Like many programs, this was developed by a daughter whose father was murdered.

Learn about or support the work of **UNESCO**, which is on the frontline fighting against discrimination worldwide and helping local groups find creative solutions. Closer to home, find out more regarding the history **AND modern reality of institutional discrimination and bias toward indigenous people of the U.S.** Speak up. Befriend. Support.

Read a 2014 **YES! Magazine** article by Archbishop Desmond Tutu on the impact of South Africa's Peace and Reconciliation Commission www.yesmagazine.org/peace-justice/forgiveness-is-liberating-desmond-tutu-on-healing-a-nations-racist-past.

The article includes a link to another article calling for a U.S. Commission after events in Ferguson, Mo. That article was written by the sister of civil rights activist Angela Davis. Not everyone in South Africa shares Tutu's views on the impact of its Commission. If this topic is of interest, explore other perspectives from other black South Africans.

Read **two perspectives on forgiveness** written after the 2015 hate-based mass murder in Charleston S.C., at www.washingtonpost.com/posteverything/wp/2015/06/22/black-america-should-stop-forgiving-white-racists/?utm_term=.0217eda79297 and www.pbs.org/newshour/nation/column-dont-confuse-forgiveness-charleston-forgiveness-racism

Listen to a **reformed white supremacist** talk about his own journey to healing at www.cbsnews.com/news/finding-forgiveness-for-a-racist and a **survivor and her rapist** talk about their journey to reconciliation and action at TED Women 2016 www.ted.com/talks/thordis_elva_tom_stranger_our_story_of_rape_and_reconciliation

Listen to a 2016 **TED RADIO HOUR** episode with **5 perspectives on reconciliation** www.npr.org/programs/ted-radio-hour/503016892/reconciliation

Take a deep dive into "topical" discrimination – housing, employment, healthcare or justice. In justice,



one stop might be **The Sentencing Project**. Another might be the film, **13th**. Explore writings by **Angela Davis**, **Ta-Nehisi Coates** or **Bryan Stevenson**. Challenge yourself to **hear perspectives from inside an activist group you may not agree with**. Look into local realities.

Visit Eva's **CANDLES Holocaust Museum and Education Center** in Terre Haute, Ind., www.candlesholocaustmuseum.org or other Holocaust museums and memorials across the country. CANDLES regularly hosts national and international speakers and authors, including genocide survivors and young humanitarians. Learn about the work of its youth board, which supports the museum and organizes its own activities to fight Islamophobia and other intolerance.

Explore the work of the **Shoah Foundation**. (This organization was in "Eva.") Its goal is to overcome prejudice, intolerance and hatred – along with the suffering they cause – through public use of its visual history archive and teacher resources, lesson plans, professional development. It even has an international network for secondary education teachers. Shoah houses 5500 survivor and witness video testimonies from over 63 countries in 43 languages as well as the **Center for Advanced Genocide Research**.

New Dimensions in Testimony (NDT) is a collection of interactive biographies. People can have intimate conversations with pre-recorded video images of Holocaust survivors and other witnesses to genocide. So far, 16 survivors – 15 from the Holocaust, including Eva Kor, and one from the 1937 Nanjing Massacre – have been interviewed for the project. NDT is available at a growing number of museums, including CANDLES Holocaust Museum and Education Center and the Illinois Holocaust Museum and Education Center in its Take a Stand Center and the Nanjing Massacre Memorial Hall in China. Hear a story about it on NPR (6.05 length) www.npr.org/2017/12/19/572068474/illinois-holocaust-museum-preserves-survivors-stories-as-holograms

Visit the free **United States Holocaust Memorial Museum** in Washington D.C. or visit online at www.ushmm.org/ to learn more about the Holocaust, find stories from survivors, explore its resource center of over 270,000 records. Find out how to take action against genocides through its **Simon-Skjodt Center for the Prevention of Genocide**.

Visit the *Power of Children* interactive exhibit at the **Children's Museum of Indianapolis** to learn more about Anne Frank, Ruby Bridges and Ryan White. Learn about other youth who are change agents. Make a commitment of action before you leave. *(Are there youth service promoters in your region?)*

Visit the **National Memorial for Peace and Justice** and **The Legacy Museum: From Enslavement to Mass Incarceration** in Montgomery, Ala. Opened in April 2018, the museum is on the site of a former slave block. Through interactive and multi-media features, the memorial and museum acknowledge our brutal history of torture and murder of black Americans. Based off similar efforts across the world, both places are designed to offer healing and a committed hope for a just future.



Find your nearest **Jewish Federation or Jewish Community Center** for events, activities, volunteer work or opportunities to dialogue. In Indianapolis, this group also houses the **Holocaust Education Center of Indiana**. HECI offers education material, teacher resources, trainings and speakers.

www.bjeindy.org/holocausteducation

If you aren't, **become familiar with local groups** founded by cultures or faiths little known to you. Look for local theatre, art groups, business networks, industry collaboratives, universities, media outlets or clubs. Attend their public events. Follow them on social media.

Support or volunteer for local groups like Indianapolis' **Peace Learning Center**. This nonprofit provides social-emotional, peer mediation, restorative justice, mindfulness and non-violent communication training to youth, schools, parents, nonprofits and companies. Visit the family-friendly "Hall of Peacemakers" exhibit at its Eagle Creek Park location. Eva Kor was inducted into the "Hall of Peacemakers" in 2018 and her portrait hangs among peacemakers like Martin Luther King Jr., Rosa Parks and Nelson Mandela.

Get involved in or invite a teen to join the St. Louis Jewish Relations Council **Student to Student** program. Now expanding to other cities (like Indianapolis), teens use anti-bias materials to teach non-Jewish teens about the Jewish faith and their own lives. www.tabletmag.com/scroll/256205/a-jewish-teen-outreach-program-goes-national

Organize an event on the national **Days of Remembrance** – established by the U.S. Congress. (Week of Remembrance typically occurs in April or May each year and is based on the Hebrew calendar.)

Get involved in your local interfaith body – or start one! In Indianapolis, one group is the **Center for Interfaith Cooperation** www.centerforinterfaithcooperation.org/ CIC brings people from all faiths together for conversation and to learn about and from each other. It offers volunteer opportunities, summer camps, events and festivals.

As a group or alone, **pursue specific actions** where you actively choose love over divisiveness in your school, place of work or worship, neighborhood. One place to find others working toward the same goal is the **Charter for Compassion** www.charterforcompassion.org. This international group in 50 countries grew out of a 2008 TED Prize won by Karen Armstrong (www.ted.com + a 2011 Q/A with her)

Reflect on the degree to which you have authentic friendships with people unlike you. Create a group, **join a club or volunteer somewhere that provides natural opportunities** for you to develop peer relationships, share meals, explore books or enjoy activities together.

Start a **MeetUp** to socialize with the "other."



Create a group of neighbors who continue our conversation. See where it takes you. Or, step up your game. **Organize and host intimate, community-wide dinner conversations** between residents whose lives rarely cross paths, like ones happening in Columbus, Chicago, Portsmouth and other towns.

www.everyday-democracy.org/news/new-take-role-public-volunteers-public-engagement

Inspired by this film, host a **reflective civic dialogue** of your own in your place of work or service using a humanities text you find meaningful. Find facilitator training, sample discussion guides and other support at Indiana's own **Center for Civic Reflection**. www.civicreflection.org

Add a 6-word description for "race" at the **Race Card Project**. <http://theracecardproject.com>

Organize your service club to provide **meaningful service** related to themes in this film, then combine the service with this film discussion.

Volunteer right from home for **Amnesty International** (www.amnesty.org/en) – a group of over 7 million people who work across the globe to fight for human rights and protect against discrimination.

Did the film *inspire you to Be The Change? Toward youth philanthropy and service?* An online search will net hundreds of books and stories about youth of all ages doing good works. Many local nonprofits offer meaningful service opportunities for youth.

- Many national and international youth NGOs (Non-Governmental Organizations) promote and support meaningful service (e.g. Roots and Shoots, Key Club, MD Junior, scouting, Global Youth Service Day).
- In Indiana, find support at **Youth Philanthropy Initiative of Indiana**.
- Find free K-12 lesson plans, ideas, professional support and mini-grants at **Learning to Give** www.learningtogive.org.
- Visit **YouthGiving** www.youthgiving.org to learn about the extraordinary work and philanthropy of young people, as well as resource to support them.
- Find inspiration from youth like **Malala Yousafzai**, who began her solo effort as a young teen in Pakistan during a time when growing intolerance tried to keep her from receiving an education as a girl.



Hope • Healing • Humanity

JOIN #TEAMEVA!

WATCH

- If you live in Central Indiana, don't miss the WFYI "Eva" Broadcast Thursday, October 25

SHARE

- Follow @TheStoryofEva on Facebook, Twitter & Instagram
- Join the conversation with our #TEAMEVA Facebook group
- Post photos and messages from your classroom and share how Eva's message has inspired your students

SIGN UP

- Host a screening event in your school or community

SOW THE SEEDS

"The road to happiness is paved with acts of kindness and good will."

— Eva Kor

What will *you* do to make the world a better place?

Start simple and grow.

THESTORYOFEVA.COM

