

PROJECT DATA

57-01

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if ne answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

Project Name Lower East Side Tenement Museum (LESTM) Location New York City

Owner The Museum is a private non profit

Project Use(s) The heart of LESTM is its landmark tenement. The Museum's mission is stated in the Abstract.

Project Size LESTM employs 25 full time staff and 10 part Total Development Cost

Annual Operating Budget (if appropriate) \$3,138,669 time and rents office and visitor center space.

Date Initiated Chartered in 1988 Percent Completed, December 1, 2001 Restoration of tenement is approx. 40% done but we will never stop develop.

Project Completion Date (if appropriate) LESTM is currently undertaking a capital campaign to finish the stabilization and restoration of its building, purchase office space and visitor center. Even after this is completed, LESTM will still be developing new special projects and services.

Application submitted by:

Name Katherine E. Snider Title Vice President of Public Affairs

Organization Lower East Side Tenement Museum

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Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
Public Agencies <u>National Park Service</u>	<u>Marie Rust</u>	

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Judith Saltzman Ph: 212-941-1838 x202

Developer

Professional Consultant Andrew S. Dolkart Ph: 212-568-2480 e-mail: asd3@columbia.edu

Pamela Keech Ph: 212-877-2646 e-mail: pakeech@earthlink.net

Community Group Chinese-American Planning Council Florence Li-Maldonado Ph: 212-941-0920
x122

University Settlement Society of NY Michael Zisser Ph: 212-674-9120 E-mail: mzisser@univeristysettlement.org

Other City College, CUNY Dr. Harriett F. Senie Ph: 212-650-7430 E-Mail: hfsenie@rcn.com
St. Augustin's Church Deacon Edgar W. Hopper Ph: 212-673-5300 E-mail: edhopp@yahoo.com

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

Direct Mailing Magazine Advertisement Previous RBA entrant Other (please specify)
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 Organization Magazine Calendar

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Signature Katherine E. Snider, VP of Public Affairs

ABSTRACT

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if necessary. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

Project Name Lower East Side Tenement Museum (LESTM)

Location Office: 66 Allen Street, 3rd Floor Museum: 90 Orchard Street NY, NY 10002

1. Give a brief overview of the project, including major project goals.

Today, more people trace the beginnings of their American journey to the urban centers than to rural areas. Located on Manhattan's Lower East Side, which has been an immigrant/migrant portal to America and New York since the 1820s, the heart of the Lower East Side Tenement Museum (LESTM) is its landmark tenement, home to an estimated 7,000 people from over 20 nations between 1863 and 1935. In 1999, the Museum hosted over 83,000 public and group tour visitors, representing all 50 states and over 45 different countries. The Museum's programs--both ongoing and planned--advance its original mission: *To promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences on Manhattan's Lower East Side, a gateway to America.*

Visitors to LESTM tour carefully restored tenement apartments and learn about the lives of actual past residents: They meet the first single mother ever to be represented in an American museum, Nathalie Gumpertz, a German immigrant who becomes the sole support of her four children upon the disappearance of her husband in 1873. They learn about the Rogarshevskys, an Eastern European Jewish family that is mourning the loss of their patriarch to TB in 1918. They also encounter the first family on welfare presented in an American museum, the Sicilian Catholic Baldizzis who had to come to this country illegally in 1924 due to restrictive immigration policies. LESTM's interactive, living history program allows people to step back in time to 1916 and talk one of the building's residents, Victoria Confino (played by a costumed educator), a 14-year-old immigrant from Turkey who has just been pulled out of school to work in a factory. The next apartments to open will be the Levine family sweatshop (1893)—through this cramped tenement factory visitors will come face-to-face with an industry that has been both a source of support and despair for immigrants for over a century--and an Irish family in residence during the Civil War. On the walking tour, visitors learn about the area's complex and ever-changing history. (LESTM also offers numerous other public programs and services for immigrants that are described in the project description.) Critical to these tours is the connection our docents make between these historic American, immigrant families and their contemporary counterparts. Visitors are reminded that crowded living spaces, sweatshop labor, and discrimination are ongoing issues in the neighborhood, as is the resilience and determination of the immigrants effected by them. By introducing longer-rooted Americans to a time when their own immigrant ancestors were "strangers in the land," the Museum encourages its visitors to consider the contemporary issue of immigration in a different light. By teaching new immigrants about the long history of immigration in the U.S., we offer comfort in the knowledge that, as immigrants, they are a vital part of American tradition.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban

Since receiving its charter in 1988, LESTM has pioneered in the interpretation of urban working class and poor immigrant/migrant experiences and in the use of history as a resource for addressing contemporary social issues. From its inception, LESTM has determined to tell stories—true stories—that raise issues never before broached in historic sites, issues with decidedly contemporary implications: Through the stories of the Rogarshevskys and the Baldizzis, LESTM invites consideration of issues such as poverty, welfare, prejudice, death, illegal immigration, and child labor. LESTM's decision to tell these stories has helped to reinforce the idea that the history of "ordinary" people and people of all backgrounds are worthy for inclusion in historical record. At the same time, LESTM's story is a quintessentially American one. Most Americans are either immigrants or descendants of immigrants. Experiences of dislocation, relocation, re-invention has shaped our national character. As the immigration experience is so widely shared, it can be used as a foundation for building a sense of common national purpose.

It is important and new that a historic site has set out to *consciously* link the past with the present, to make the past available as a resource for addressing contemporary issues. It is clear that this ambition can not be realized simply by raising these important issues. Since its founding, LESTM has sought concrete and creative ways to use the history of immigration past to engage the public in an ongoing and dynamic dialogue on the contemporary implications of all the issues raised through the stories of the immigrant families interpreted by the Museum. On a tour of 97 Orchard St, Americans whose families have been here for generations meet their ancestors before they were fully accepted in this country—before they spoke English, lost their heavy accents or were financially secure. Our families' stories touch on some of the most pressing social issues of our time, but allow visitors to consider them through the experiences of individual people, and from the safe distance of those living generations ago. In its 12 years of experience serving the public, LESTM has learned that, for many, it is easier to consider an issue when it is presented in an historical context, because it appears less threatening. History can serve as a buffer, offering people space and time to grapple with some of the most explosive issues of our day. For many Americans, immigration and welfare are just such issues. LESTM has also witnessed the power of history to offer perspective and the information needed to inform modern opinions, choices, and solutions. Just as history can offer perspective for those considering their position on topics related to American immigration, so can it help immigrants themselves. By providing stories of the travails, triumphs, and contributions of earlier immigrants, history can help new arrivals find their moorings and important role models; and it can stimulate, facilitate and encourage their full participation as citizens.

The Bruner Award can help to secure a place in history for the stories of urban immigrants, working class and poor. It can help LESTM to further its mission by helping to support some of its innovative programs and research. Most importantly, it would validate the Tenement Museum's efforts to inspire other museums to become active participants in the effort to achieve a more just and caring society and to change the very nature of historic sites, from places of passive presentation to places of engagement for citizenship.

PROJECT DESCRIPTION

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

1. What local issues did this project address? How has it affected the local community?

LESTM is located in a city where over 40% are foreign born and a neighborhood that has long been the first stop for many newcomers to America. As early as the 1820s, 40% of the area residents were African Americans and Irish immigrants. Later waves of immigration brought more Irish, Germans, Eastern European Jews, Italians, Chinese, and Sephardic Jews from Greece and Turkey. By 1900, immigrants from around the world were packed into tiny tenement apartments all over the Lower East Side and the block of Orchard St. on which LESTM's tenement stands was the most densely populated spot in the world. Though the languages and faces have changed, many of the neighborhood's residents are still living in cramped apartments and working in sweatshops. Today 36% of the residents are foreign born and 60% speak a language other than English at home. Many of the residents are immigrants from the Dominican Republic, China, India, Bangladesh, and migrants from Puerto Rico. In addition to its regular tours, LESTM hosts special programs highlighting the rich culture of the area throughout the year. Recent programs include readings by the authors of Becoming American: Essays by First Generation Immigrant Women and From Bomba to HipHop: Puerto Rican Culture & Latino Identity, an art installation produced by Puerto Rican artist Anaida Hernandez, a photo installation documenting the area's Chinese community. The Museum shop features crafts of contemporary immigrants. LESTM regularly hosts the works of the New Immigrant Theatre Project, which produces plays written by immigrants. In collaboration with City Lights Youth Theater, LESTM's Origins program partners inner city youth work with theater professionals to write and perform an original production based on LESTM's historic research.

Having learned that many of NYC public schoolchildren are living in conditions not dissimilar from its own tenement, LESTM developed the Tenement Inspectors Program. Working with NYC Dept of Housing Preservation and Development, LESTM uses the history of housing reform to teach children their rights under the city's housing laws, how to inspect their own homes for violations, and give them the tools for taking action if there are violations. LESTM's Education staff is also utilizing the Museum's history of working class and poor people to study and measure class-based bias which will form the basis of the Nation's first curriculum on class. Hearing that area residents had to wait up to 3 years for free English classes, LESTM joined up with a local settlement house to develop an ESOL class that uses the diaries and letters of earlier immigrants to teach English and to welcome and root new immigrants. One graduate stated, "I not only learned English, I learned that I was not alone." In addition, LESTM will soon publish the first *Immigrant Guide to New York City*. Vetted by the ESOL class, and published in 3-5 languages, the *Guide* will contain answers to most frequently asked questions, stories of immigrants past and present, and a resource listing and will be distributed through unions, garment factories, government agencies, settlement houses, etc. LESTM's Lower East Side Community Preservation Project uses historic preservation to build bridges between diverse groups in the neighborhood. Each year, representatives of the area's multi-ethnic, racial, and religious communities select an historic site to preserve and interpret...together. The first project is the restoration and preservation of the "Slave Gallery" at St. Augustine's Church, a rare treasure of the neighborhood's African American history.

2. Describe the underlying values of the project. What, if any, significant tradeoffs were required to implement the project?

All of LESTM's programs employ the powerful tool of history to offer perspective on contemporary life. Driven by its mission, LESTM has spent the last 12 years exploring how the history of its tenement building and neighborhood can:

- increase the understanding of the evolution and impact of American immigration and immigration policies;
- stimulate dialogue among people of diverse backgrounds focusing on immigration/migration and related enduring social issues;
- challenge prejudices based on ethnicity, nationality, class and race;
- assist and encourage immigrants/migrants of all ages to participate fully in political, civic and social life;
- showcase and interpret the cultural and artistic expressions of immigrants/migrants, past and present.

In addition to trying to achieve these higher goals, the Museum has made such practical contributions to the neighborhood by providing much needed services such as ESOL classes, it greatly contributed to the economic well-being of the neighborhood by increasing foot track and shopping in the neighborhood and employing residents in various capacities, and it has helped to foster a preservation movement in the area.

LESTM has not had to make any serious compromises in its work. While it has not always been easy in trying to break new ground with its "usable past initiative" and in its research and interpretation of subjects heretofore unexplored, and it has had to endure the criticisms from those who do not believe that museums should be undertaking such work or tackling such subjects, the staff of LESTM feel that the successes have far outweighed the negatives.

3. Describe the key elements of the development process, including community participation where appropriate.

The following are key dates in the development of LESTM:

The Lower East Side Tenement Museum is officially chartered on July 29, 1988. LESTM forms a board of trustees, articulates its mission and becomes the first museum to interpret the lives of urban, immigrant and working-class people. In 1992 the Museum is placed on the National Register of Historic Places. The Museum opens the Gumpertz and Baldizzi apartments to the public in 1994 and that same year the Museum is designated a National Historic Landmark. In 1996 LESTM and University Settlement partner to create the Familiar Strangers ESOL class. In November 1997 the Museum opens its interactive living history Confino apartment. In June 1998 the Museum's Orchard Street block is designated the city's Centennial Block, in celebration of the consolidation of New York City and its first 100 years. In October of that year the Museum's landmark tenement building becomes the 20th featured property of the National Trust for Historic Preservation, joining such sites as the Woodrow Wilson House in Washington, DC; Montpelier, the home of James Madison; and the Frank Lloyd Wright home and studio in Oak Park, IL. One month later President Clinton and Congress sign a bill designating the Lower East Side Tenement Museum a National Historic Site affiliated with the National Park Service. The Rogarshevsky apartment opens to the public in December of 1998. In December 1999 the International Coalition of Historic Site Museums of Conscience is formed. In February of 2000 representatives from over 200 neighborhood organizations launch LESTM's Lower East Side Community Preservation Project and its first project, the research, restoration and preservation of the slave galleries in St. Augustine's Church. This fall, LESTM and City College launch its Urban Museum Studies Class to attract students of immigrant and working class backgrounds to the museum profession.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

With over 100 full time and part time staff members and volunteers, and over 83,000 visitors a year, LESTM operates on an annual budget of \$3.1 million. While the Lower East Side Tenement Museum is an affiliated site of the National Park Service and its tenement is a featured property of the National Trust for Historic Preservation, the Museum remains a private non profit that is wholly responsible for its own fundraising. The Tenement Museum is supported by grants from corporations, foundations, and federal, state, and city governments, private donations, individual memberships and unions. Sources of funding include the National Endowments for the Arts and Humanities, the Rockefeller Foundation, the Ford Foundation, the William Randolph Hearst Foundation, the Altman Foundation, the New York Times Company Foundation, Morgan Guaranty, and American Express. LESTM has also built a number of successful enterprises in the past few years and, coupled with a tremendous growth in visitorship (in Fiscal Year 2000 the Museum had 43% more visitors than the previous year), earned income now accounts for approximately 33% of its budget.

5. Is the project unique? If so, how is the model adaptable to other urban settings?

The Lower East Side Tenement Museum is unique in that it is the only tenement to be named a National Historic Landmark and it is the nation's first history museum devoted specifically to the American urban immigrant experience. Unlike many "established" museums in New York City and the U.S., LESTM is located in a neighborhood of working class and poor residents, and is committed to serving its community, reaching out to diverse audiences, and in giving voice to stories and cultures that are not typically represented in American museums. To achieve this end, the Museum has partnered with numerous social service agencies, settlement houses, and places of worship in the neighborhood to provide programs and services that address the concerns of community residents- quite unusual for a history museum. A history museum with a social mission, LESTM uses the history of its site to provide perspective on issues affecting the neighborhood today, to welcome and root new immigrants, to celebrate diversity, to confront prejudice, and to find a common ground on which to build a future.

The Tenement Museum is not entirely alone in its goal of a "usable past". In order to promote this ground-breaking concept and define a new role for museums around the world, LESTM conceived of and organized the International Coalition of Historic Site Museums of Conscience in December of 1999. The Coalition's founding statement declares, "We believe that it is the obligation of historic sites to assist the public in drawing connections between the history of a site and its contemporary implication. We view stimulating dialogue on pressing social issues and promoting humanitarian and democratic values as a primary function." Member sites include the District Six Museum in South Africa, which not only tells the story of apartheid and slum renewal but also created a much needed daycare program for neighborhood residents, and the Workhouse, a museum that explores England's welfare policies past and present. Last May the members of the Coalition spent a week in New York and Washington, DC to present their goals and work and promote this usable past concept to leaders of the international human rights community, social service, and other museums. The Coalition is actively trying to strengthen the participating sites, to share best practices, to interest other sites around the world in joining the cause, and to facilitate collaboration between museums and human rights organizations, arts organizations, community organizations, etc. LESTM has been particularly active in trying to share its mission and work with cultural institutions and community organizations in urban areas, demonstrating how its programs can be replicated in other communities.

COMMUNITY PERSPECTIVE

The Rev. Deacon Edgar W. Hopper

St. Augustine's Episcopal Church

333 Madison Street

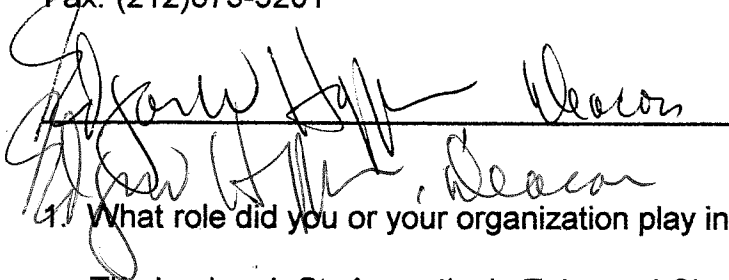
Fax: (212)673-5201

On Site Coordinator
Slave Gallery Project

(212)673-5300

New York, NY 10002

Email: edhopp@yahoo.com



Edgar W. Hopper, Deacon

1. What role did you or your organization play in the development of this project?

The landmark St. Augustine's Episcopal Church was built in 1828 as All Saint's Free Church. Since the late 1950's, its congregation has been primarily African American. Several years ago, members of the Church Vestry, along with the Rector, formed a Slave Gallery Committee, dedicated to the preservation of the slave gallery space located at the rear of the sanctuary's balcony. After over ten years of collaborative programming with the Lower East Side Tenement Museum, the congregation decided to partner with the Museum and several other community organizations to complete the preservation of a site so central to the unique history of our neighborhood. After the space is preserved, we envision it continuing as a forum for free and open dialogue on the issues that define this diverse community. I have served as the On Site Coordinator of this Project since our partnering with the Lower East Side Tenement Museum.

2. From your perspective, how was the project intended to benefit the urban environment?

The project is built around the *process* of restoring and interpreting the slave gallery, and around the *product* of programming in a new neighborhood center. *The Slave Gallery Project* is being developed as a model preservation project that can be replicated within our own neighborhood and in communities across the country. We expect the slave gallery to exist as a "living landmark" on the Lower East Side, encouraging ongoing dialogue and interaction on the many pressing issues that affect our community.

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts?

Reaction to the slave gallery and the restoration project has been deep, widespread and abiding. Everyone who has visited the space seems to have had a strong emotional reaction to the site and to our project. We have been encouraged to continue by a wide

variety of individuals and organizations. There is no doubt that our community and the surrounding environs looks forward to the completion of our project and the ensuing opportunity to use the slave gallery as a way to learn together and address common concerns.

4. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

Unlike similar restoration projects, St. Augustine's decided to develop its slave gallery with the full cooperation and participation of as many constituencies from our community as we could enlist. Scholars and Preservationists have met with Community Preservationists (representatives of the various participating community groups, including St. Augustine's) to discuss how the Slave Gallery and its story can be made relevant to all of the neighborhood's diverse residents. As the Scholars and Preservationists gather further evidence, and as the museum planners complete their draft interpretive plans, they will form the basis for a continuing dialogue about the potential meaning and impact of the findings in the community's life. Community Preservationists will discuss how to engage their constituents in the slave gallery's history and how to integrate the slave gallery into their organizations' programming and services. St. Augustine's has and will continue to convene and host these meetings.

5. What are the most and least successful aspects of this project?

Virtually every aspect of this project has enjoyed success to date. The genealogical research, the architectural research and the recruitment of community preservationists have all gone well to date. The one area of difficulty, as one might expect, is to document who actually sat in the gallery, and what were their life experiences. Slaves in New York in the early 19th Century were persons with little or no documented identity. However our historians are sanguine about the possibility that continued research efforts will eventually reveal a great deal of information.

6. How might this project be instructive to others in your profession?

As mentioned earlier, *The Slave Gallery* is being developed as a model preservation project that can be replicated within our own neighborhood and in communities across the country. The project's uniqueness and instructive value lies in its building community-wide dialogue programming. Museum educators and dialogue specialists will work with the Community Preservationists to open the slave gallery as a space for cross-cultural discussion and reflection. On-site programming will be designed for a variety of ages to use the history of the slave gallery to launch a moderated dialogue on its contemporary implications.

TENEMENT

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name **Michael H. Zisser** Title **Executive Director**
Organization **University Settlement Society of NY** Telephone (212) **674-9120**
Address **184 Eldridge Street** City/State/ZIP **New York, NY 10002**
Fax (212) **475-3278** E-mail **mzisser@universitysettlement.org**

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Signature

Michael H Zisser

1. How did you, or the organization you represent, become involved in this project? What role did you play?

See Attached

2. From the community's point of view, what were the major issues concerning this project?

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

COMMUNITY REPRESENTATIVE PERSPECTIVE – UNIVERSITY SETTLEMENT

1. *How did you, or the organization you represent, become involved in this project? What role did you play?*

Five years ago, University Settlement's Literacy Director and the Lower East Side Tenement Museum's Education Director had a conversation about the Settlement's extended waiting list of students eager to participate in our free ESOL classes. The two began to discuss how the Museum could assist in addressing that clear need. Already, Settlement ESOL classes were visiting the museum, and it was clear that they found the stories of immigrants from generations past extremely compelling. The idea emerged of creating an ESOL class which used immigrant history to teach English. The museum recruited two part-time volunteer teachers, and the project was launched. The students themselves later came up with the idea for creating the handbook *From Immigrant to Immigrant: A Guide to Newcomers in the City*, and that has since become a centerpiece of the project.

2. *From the community's point of view, what were the major issues concerning this project?*

The project addressed a pressing need within the community. As mentioned above, University Settlement had and continues to have a long waiting list of new immigrants who need access to free, high quality, intensive ESOL instruction. Our philosophy has always been to offer that instruction within a larger context – to not just teach language skills, but to provide a complete introduction to American society, and to help students attain the self-confidence and skills they need to make a successful transition to their new country. By drawing on the deep resources of the Museum to link current immigrants to past immigrants, we have been able to serve all those goals simultaneously.

3. *What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?*

Because this has been an extremely successful partnership and project, we have not had to make any major tradeoffs or compromises. The project has developed and evolved over the last five years, improving and growing with each passing class and semester. Our staff has maintained an unusually productive and harmonious working relationship with the museum's, and we have been able to consistently come together to pursue our common goals. There is one change we are in the process of making, though it is not exactly a compromise. Up to now, we have been working exclusively with Level 3 and 4 ESOL students who have more advanced English skills because they could most readily respond to the challenges of reading historical documents and writing the handbook. But the real need for ESOL classes is at the lower levels; that is where we have such long waiting lists. We are therefore getting ready to expand the project to include Level 2 students. We are completely confident that, with the help and support of their teachers and peers, these students will be able to participate fully and successfully in the project.

4. *Has this project made the community a better place to live or work? If so, how?*

The project has had an extremely positive impact, both upon the students that we serve and upon the larger community. The students have an opportunity to truly get to know each other and the diverse cultures and backgrounds that each represents, greatly expanding their sense of community. They not only improve their English skills, which are so essential in every aspect of life and work; they also develop life skills and leadership skills. In researching, writing and producing the handbook, they gain knowledge and confidence in dealing with American institutions. At the same time, they are providing much needed information and encouragement to the larger community, helping newer immigrants to adapt to their new home. There are also direct, multiple benefits from the students' training to lead tours at the museum. They initially learned to conduct these tours in English; now they are being trained to offer them in their native tongues, enabling them to work as paid guides. This is a wonderful employment opportunity for the students themselves, while the multi-lingual tours are an invaluable means of reaching out to the larger, immigrant community.

5. *What would you change about this project, or the process you went through?*

Perhaps the only change we would make is to foster more constant, formal communication between the Settlement and the museum – not just among the administrative staff but among the teaching staff as well. Finding the time for those kinds of regular meetings is always difficult in organizations like ours, where there are so many competing demands on such a hardworking, often overextended staff. But such communication would have allowed us to develop the project at a quicker pace. Otherwise, we are very pleased with both the process and the result of this partnership. Again, it has been an extremely satisfying, productive and successful collaboration.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Florence Li-Maldonado Title Assistant Executive Director/Youth Programs
 Organization Chinese-American Planning Council, Inc Telephone (212) 941-0920 Ext.122
 Address 150 Elizabeth St. New York NY 10012 City/State/ZIP
 Fax 212-966-8581 E-mail

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Signature *Florence Li-Maldonado*

1. How did you, or the organization you represent, become involved in this project? What role did you play?

A group of high school students from the Chinese-American Planning Council's (CPC) Summer Youth Employment Program were placed at Lower East Side Tenement Museum four years ago doing a community project in response to the neighborhood change. They surveyed and researched on the tenement residences, the neighborhood business development as well as the environmental issues impacting on the residence. At the end of that summer, they presented their project findings to community leaders and local business owners. The presentation captured certain publicity and from then on, CPC continuously placed young people at the Museum to do volunteer works. It helped to identify young people to get involved with the Museum, provide opportunities for the Museum staff to speak to the young people and open dialogue about their immigrant experience.

2. From the community's point of view, what were the major issues concerning this project?

The major issues of this project are to raise the consciousness of the community's immigrant history; and that the on-going immigration experience is not much different from the past; that most immigrants are still facing hardships and struggles in their new environment. In view of all the barriers immigrants face, the Museum seeks to promote tolerance and empower immigrants with daily life skills. The Museum makes every effort to outreach to different immigrant groups and bring them to a dialogue table which becomes a bridge for diversity understanding.

and

3. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

CPC support and the Preservation Project by participating and being involved in the Preservation Committee. Through the Committee, ideas are exchanged and implemented in different settings. CPC also helped with translation for some of the Project's promotional materials for outreach purpose into the Chinese immigrant community.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

4. Has this project made the community a better place to live or work? If so, how?

Yes. Through the promotion of tolerance and immigrant experience dialogue, the greater community learns from each other and become more appreciative of each other's contributions. The Preservation Project brings the Museum to life and allows people to explore their community and find common ground.

5. What would you change about this project, or the process you went through?

If more funding is available, the Preservation Project could be benefit to build in more educational workshops or community collaborative works.

PUBLIC AGENCY PERSPECTIVE

Name: Marie Rust, Northeast Regional Director

Organization: National Park Service

Signature: Marie Rust 11-30-2000

1. What role did you or your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The Lower East Side Tenement Museum (LESTM) became an affiliated site of the National Park Service (NPS) in 1998. Prior to that happening, the North Atlantic Region of the National Park Service put together an extensive special resource study (see enclosed report) to 1) evaluate the Tenement Museum and its historic tenement against NPS criteria for national significance, suitability, and feasibility and 2) to provide Congress and the public with information about the resources in the study area and how they relate to NPS criteria. This fact finding study concluded that the "Lower East Side Tenement Museum represents an outstanding example of a surviving tenement associated with immigration and immigrant ways of life, a subtheme not fully represented in the National Park System. It also has exceptional value in representing the theme of housing reform, as well as its particular architectural style, and provides excellent opportunities for public and enjoyment."

Receiving bi-partisan support from the entire New York delegation in the Senate and House of Representatives, President Clinton signed the legislation declaring the Museum an affiliated site of the NPS in November of 1988. The NPS and Tenement Museum are currently working on the General Management Plan for this affiliated site, an exhaustive document that details LESTM's relationship to NPS, such as NPS technical assistance and partnerships with NPS sites Ellis Island/Statue of Liberty and Castle Clinton, LESTM's long term resource management plan, interpretive plan, and so forth.

The National Park Service, representing such sites as Women's Rights National Historic District and Manzanar Internment Camp, is also one of the founding members of the International Coalition of Historic Site Museums of Conscience (which was conceived and organized by LESTM).

2. How was this project intended to benefit your city? What tradeoffs and compromises were required to implement the project? How did your agency participate in making them?

Benefit: While the Tenement Museum and Ellis Island Immigration Museum had been partnering on programming prior to the legislation, this Congressionally recognized affiliation cemented the relationship and allowed for greater technical assistance (and the possibility of funding) from NPS. The partnership between Ellis Island/Statue of Liberty and LESTM is especially significant in that it allows for the whole immigration story- that is, where Ellis Island and Statue of Liberty tell the story of the voyage and processing of immigrants, the Tenement Museum tells the story of what happened next. Likewise, affiliation with the National Park Service was important in confirming the national significance of LESTM and its presentation of the immigrant working class and poor urban experience.

Tradeoffs/Compromises: One of the options for a relationship between the National Park Service and the Tenement Museum was to make the Museum a National Park Unit (the most common relationship with the NPS), owned and managed by NPS. However, both parties agreed that affiliated status would be the most mutually beneficial relationship. Two of the deciding factors for affiliation were: 1) LESTM was already a strong, established site and 2) its relationship with allow the Tenement Museum the flexibility to continue the inclusion of present immigrant communities in its interpretation and to pursue its own innovative programming. However, remaining a private non-profit, affiliated status means that LESTM is not guaranteed annual federal funding.

3. Describe the project's impact on the neighborhood and the city.

LESTM has made a tremendous impact in various forums around the world. First of all, it has contributed greatly to the health and well being of its local community in various ways. Recognizing that neighborhood residents had to wait up to three years for free English as a Second Language classes, the Museum developed its own class and curriculum which teaches English through the diaries and letters of immigrants past. Through LESTM's Lower East Side Community Preservation Project, diverse groups in the neighborhood have come together to learn about one another's history and culture through grass roots preservation projects which give voice to underrepresented histories/stories. In addition, LESTM's high rate of visitorship has brought tourism dollars to one of New York City's lower income neighborhoods. In a city that has a large immigrant population, LESTM serves as a place where longer rooted Americans learn about the immigrant experience, past and present, and where new arrivals can take comfort and learn from the stories and experiences of their historical counterparts.

Through its leadership in the International Coalition of Historic Site Museums of Conscience the Tenement Museum is breaking new ground by defining a new role for museums worldwide. Likewise, the Coalition's partnership with the international human rights world will help to provide perspective on international social issues and bring these issues to a tremendously large and diverse audience.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The relationship between NPS and LESTM has proven to be a successful model of affiliation between the Park Service and a private non profit. Similarly, LESTM's success in partnering with social service agencies, other historic sites, schools, community organizations and so forth provide wonderful examples of how institutions can successfully share resources.

In addition, the LESTM's success in tackling subjects that have not often been presented in American museums-urban poverty, housing reform, public health, welfare, etc.- can be a model to museums and cultural institutions in urban centers around the country.

5. What do you consider to be the most and least successful aspects of this project?

While a relatively small institution, LESTM has become a nationally and internationally known symbol of the urban immigrant experience in twelve short years. Located in a city that offers a phenomenal number of tourist attractions and cultural institutions, LESTM still manages to stand out and attract the attention of the public, press, funders, etc. LESTM has broken new ground with its mission, innovative interpretation and relationship to the community, and I am certain that it will continue break new ground in the future.

6. How might this project be instructive to others in your profession?

The nation's first history museum devoted to the urban immigrant experience, LESTM has demonstrated that the stories of "ordinary people" should be preserved and included in the American historical record. LESTM has also served as a role model as a museum that truly serves its community. Partnering with settlement houses, houses of worship and various social service organizations in the neighborhood, LESTM is in close contact with community residents and has often responded to issues affecting them. Guided by its mission "to promote tolerance...", LESTM's programs have proven that history can be used to inspire, comfort, provide role models, provide perspective, and promote dialogue on contemporary issues. The Museum's mission, program and practices are not only instructive to those in the museum profession, but institutions and individuals in the public and private sector, as well.

PROFESSIONAL CONSULTANT PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided.

This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

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Signature Andrew S. Dolkart

1. What role did you or your organization play in the development of this project?

2. From your perspective, how was the project intended to benefit the urban environment?

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

**2001 Rudy Bruner Award
Professional Consultant Perspective**

Andrew S. Dolkart

1. What role did you or your organization play in the development of this project?

I have been involved as an architectural/urban historian with the Tenement Museum almost since its establishment. I have undertaken extensive research on the history of the building and the building fabric, investigating the original design of the building; changes to the structure and how these relate to the evolution of the tenement form; reform laws and their impact on the building; changing housing patterns as waves of immigrants moved in and out of the building; concerns for light, air, and fire safety; the introduction of gas, water, electricity, and other services, etc. I have then sought to place these issues within the context of the development and changing character of New York City, and, more specifically, the Lower East Side neighborhood from the 1860s when the buildings were erected until today.

2. From your perspective, how was the project intended to benefit the urban environment?

I believe that the Tenement Museum project is one of the most exciting museum projects in America. This historical museum project was planned to explore the immigrant experience in urban America through interpreting a building and its environment. The idea of using a tenement building, one that originally housed the poorest immigrants, as a house museum was a radical notion, far different from the traditional house museum commemorating a great historic figure or a building of architectural renown. The idea was to explore and bring to vivid life all aspects of immigration and the life of the poor in urban America beginning with the first waves of immigrants in the mid-19th century and continuing through explorations of the experience of contemporary immigrant groups. The museum was to be of value to both contemporary immigrants living on surrounding streets and to the descendants of earlier immigrants and other interested visitors coming to the museum from all over the country or the world.

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

The Tenement Museum has been an extraordinary success, wedding the past with the present. The investigation of how poor immigrant families struggled to make a life in a new country while living in less than ideal circumstances is as resonant today as it was in the 1860s or the early twentieth century. The Tenement Museum is located in the heart of an area that has been a center for immigrant settlement for over 150 years and continues to attract new immigrants. The projects undertaken by the museum have successfully focused both on explaining the historical immigrant experience to the descendants of older immigrant groups, as well as relating present immigrant issues to the continuum of New York and American history. The museum has been proactive in organizing projects that will both explain the history of immigration and aid those who are new residents in the rich urban fabric of the Lower East Side.

Bruner-2
Andrew S. Dolkart

4. What tradeoffs and compromises were required during the development of the project? How did tour organization participate in making them?

As the project took shape, meetings were held that brought scholars together to discuss how the Tenement Museum should be interpreted so that it would resonate with a wide range of people – different age groups, different income levels, recent immigrants, descendants of immigrants, etc. I took an active role in these discussions. Ideas were discussed and many were jettisoned, such as the notion of employing high-tech lighting and sound installations. Other ideas were discussed and have been instituted, such as keeping all contemporary work needed to meet the present-day building and fire codes visible, using the stories of real people who lived in the building, and leaving certain spaces unrestored so that people can bring their own memories and stories to the museum.

5. What are the most and least successful aspects of this project?

The museum has been extraordinarily successful at illuminating issues involved with immigrant life, in the past and in the present. The programs, ranging from museum tours, to English classes have brought a spectacular diversity of people to the institution for a rich series of programs. The Tenement Museum has been a work in progress. At the start, little was known about the details of tenement construction and change and about the lives of individuals in a tenement setting. Research has been ongoing and discoveries have been made that reveal that the earliest apartment reconstructions (notably the Gumpertz Apartment) are not entirely accurate. Later apartments are far more accurate and the opportunity will arise to redo the earliest reconstructions to better reveal what is known about the building and its tenants.

6. How might this project be instructive to others in your profession?

As an architectural historian involved with historic preservation project, I consider the Tenement Museum to be a model for the future. This is a project that has tackled issues not faced before in house museums – interpreting the life of the immigrant poor. The museum has faced the problems in an open manner, always seeking to learn more and adapt interpretations as more and more information has become available. The staff has never been wedded to preconceived notions of what a museum is or to issues involved with the building and with housing and immigrations issues. It is also a model for bridging the past and the present and making a house museum a living feature of a contemporary urban community. Many house museums in America have become rather stale, boring places to visit, but the Tenement Museum is among the most dynamic institutions in the country and has played and will play an increasingly important role in interpreting the history of the city.

PROFESSIONAL CONSULTANT PERSPECTIVE

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Signature Pamela Keetch

1. What role did you or your organization play in the development of this project?

2. From your perspective, how was the project intended to benefit the urban environment?

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that document these impacts? Attach supplementary material as appropriate.

RUDY BRUNER AWARD
PROFESSIONAL CONSULTANT PERSPECTIVE

1. What role did you or your organization play in the development of this project?

I joined the Tenement Museum staff as a consulting curator in 1994. At that time the staff was preparing to restore, decorate and furnish their first two apartments, one for a German family in the 1870s, the other for an Italian family in the 1930s. I worked with members of these families to create a furnishings plan, then procured the furnishings and installed them in the apartments. Since then I have furnished two more apartments. We are actively working on the next apartment, an 1895 family sweatshop, and a Civil War period Irish apartment is in the planning stages. It has been my pleasure to translate moments and memories of these families into exhibits that draw visitors into real life as it was, and still is, in the homes of newly arrived Americans.

2. From your perspective, how was the project intended to benefit the urban environment?

The museum's founders wished to highlight and preserve an ordinary, early urban residential building, and with it, the stories of all those who had lived there. I do not know if they foresaw the effect the museum would have on the neighborhood and then the country, physically, culturally, emotionally, economically and politically. The museum has grown to become a major force for preservation, education and unification of all types and races of people.

3. Describe the project's impact on its surroundings and on the people in the area. Do you have data that documents these impacts? Attach supplementary material as appropriate.

The Museum's mission, to promote tolerance, is very much a part of the impact of the museum on the neighborhood and the city. The museum has played a major role in the unification of the neighborhood, the block is thriving, and many people visit the museum and then enjoy the diversity that is the Lower East Side. The museum has many community partners, including the Chinese American Planning Council, the Lower East Side Community Preservation Project, and the Lower East Side Business Improvement District.

During the summer of 1998 the museum block was selected by the New York City Department of Transportation as the Centennial Block for the city's anniversary. I worked with the LES BID and local merchants to create 16 historic exhibits in their windows, presenting urban life as it was in 1898. These windows drew visitors/shoppers to the neighborhood for the entire summer, and helped unite merchants of diverse backgrounds.

4. What tradeoffs and compromises were required during the development of the project? How did your organization participate in making them?

As I worked as an individual, and not with an organization, I may not be able to give a complete answer. I cannot honestly remember compromises, other than economic ones. I can say that compared to other museums I have worked with, the Tenement Museum has always been faultlessly honest in presenting historic material, leaving out nothing, even if it might have been controversial, in fact inviting controversy. In furnishing the apartments I have always had complete creative autonomy to tell the story as it happened, with whatever means thought would be the most effective.

5. What are the most and least successful aspects of this project?

The best part is the look on visitor's faces when they enter the building for the first time and see the paint peeling from the ceiling, the dark stairway, the tiny packed apartments and hear the voice of resident Josephine Baldizzi telling them how her mother used to starch their collars. There is a light of recognition in their eyes, and sometimes tears.

Because the museum is so popular, it is sometimes difficult for the museum to accommodate all the visitors who want to tour the building, prompting frustration for all. In addition, the current visitor center is too small to be as comfortable as it might be. This is not really an unsuccessful aspect, but rather a problem that can be solved by adding space in the form of a larger visitor center. Personally, I think a second museum building might also be nice, to double the number of possible tours.

6. How might this project be instructive to others in your profession?

The Tenement Museum is the first museum in the United States to exhibit household material culture of the urban poor and working classes. It is a model for curators of future urban sites. Oral histories collected from residents and their descendants have dispelled long-standing stereotypes about cleanliness in tenement buildings, and the moral judgments that went along with them. I am hoping to publish a book based on our research that will disseminate this information to both the scholarly community and the general public.

Pamela Keech works as a curatorial consultant at various museums such as the New York Historical Society, the Museum of Natural History in New York, the National Museum of Natural History in Washington, DC, and the Women's Museum in Dallas, TX. Keech served as assistant curator for the Museum's first two historic apartments (1870s and 1930s) and curated the Tenement Museum's 10,000 Residents (a gallery installation), and The Kitchen, which is a permanent installation in the tenement building. She has had six solo exhibitions and three group shows of her installation work and has been featured in several magazine and newspaper articles.

ARCHITECT OR DESIGNER PERSPECTIVE

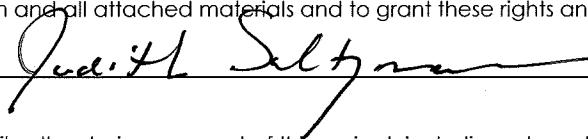
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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

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Signature



1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The design concept for 97 Orchard Street focuses on the preservation of historic fabric of a mid-nineteenth century tenement in combination with modern interventions to allow public access. The intent is to provide an economically phased plan for the restoration and adaptive use of the building as a museum. 97 Orchard Street is the Lower East Side Tenement Museum's (LESTM) most significant artifact; indeed, the scale and texture of the tenement's walls are the touchstone of the museum. 97 Orchard Street is a remarkable survivor from the early period of tenement house construction. The building originally provided housing for more than 20 families on a lot planned for a single family residence. The historic character of the tenement includes narrow hallways, cramped, dark spaces, and inexpensive construction. The building's historic alterations provide physical documentation of numerous "improvements" dictated by social reform. The history of standards for tenement plumbing, light and ventilation, and means of egress are contained within its walls.

The critical design requirement was to retain the integrity of the tenement's historic fabric and spatial configuration, yet to provide safe public access for the LESTM's visitors. First a weathertight envelope and structural stability had to be achieved; these critical interventions had limited impact on the historic fabric. Creating a new means of egress, inserting sprinklers, emergency lighting and exit signage, and mechanical systems were viewed as modern interventions to be clearly expressed, yet deferring to the historic tenement. The spatial configuration of the tenement rooms was retained – kitchen, parlor, and bedroom - four apartments per floor, offering various interpretations from a museological standpoint. Replication of historic materials and finishes were based on meticulous documentation – over 800 paint samples were taken as part of the historic paint analysis. New materials are clearly new, yet sympathetic to the historic in texture and palette.

The design allows visitors to experience the history of tenements in spaces where the history actually was lived. The patina of the walls and the urban context of the Lower East Side are part of the experience.

2. Describe the most important social and programmatic functions of the design.

The idea of a "Tenement Museum" grows out of the social history movement which holds that the history of "ordinary" people is worthy of inclusion in the historic record, and even that the record can not be fully understood if they are excluded. The critical social function of the design is to tell the stories of the people who lived in 97 Orchard Street, from 1863 through 1935, in the context of urban America. The history of 97 Orchard Street has been one of transition and change; transition in the life of its occupants between an old country and a new one; turnover of its occupants as they could afford to move on; physical changes based on the development of social reform and building codes. The adaptive use of 97 Orchard Street seeks to provide a philosophical continuity of the immigrants' experience of transition and adaptation.

The social and programmatic functions of the design are to facilitate the LESTM's goals of education. The history of the building and its occupants are the starting point for developing the visitors' understanding of the history of urban immigrants and migrants in America.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design tradeoffs or compromises required to complete the project.

The major challenges in designing this project were twofold:

- 1) to retain the emotional impact of the tenement spaces as we found them, yet to create a historically accurate interpretation of tenement life;
- 2) to preserve the historic character and fabric of the tenement, yet to allow the public safe access into a notoriously "unsafe" building type

The sense of discovery of walking into the abandoned rooms of the tenement held a power which all project participants did not want to lose. The sense of history, of lives lived in these small mean spaces, was palpable. There was a clear emotional impact which many restored interpreted spaces in historic buildings decidedly lack. The challenge was to retain that sense of historical patina, and simultaneously to create accurate interpretations to varying historic periods. Fortunately, the fact that the tenement offered four (4) floors of four (4) apartments each allowed us the privilege of multiple interpretations, e.g., the apartment as "ruin" – essentially untouched, the apartment as "interior archaeology" – exposing the layers of change; and the apartment interpreted to specific occupants stories during specific periods. Interpreting the tenement rooms to specific periods of time, keyed to documented stories of the occupants, provided another significant challenge. The material culture of tenements is essentially uncharted territory; endless questions arose, e.g., when did they start using wallpaper or stop using calcimine paints? When did they install running water? Where were the school sinks in the rear yard? Physical evidence and archival research were carefully integrated; but physical evidence sometimes contradicted written laws or documented inspection reports. Sometimes assumptions were made which additional research then proved inaccurate. Interpretations had to be revisited. The phasing of the project has been helpful; as new information is acquired, more accurate interpretations are developed.

To safely bring the public into cramped, poorly constructed spaces with a single combustible stair provided a significant challenge. Indeed, the tenement apartments of 97 Orchard Street were abandoned in the 1930's when it was too difficult and expensive to bring the building up to code. Providing fire protection, most critically a non-combustible means of egress, was necessary to allow public access to the building. A new exterior fire stair was designed, running from roof to yard, and out to the street (fortunately, as a result of Allen Street being widened, the rear yard of 97 Orchard Street could provide a means out of the building. While the addition of the stair required alterations of historic windows and fire escapes, public safety was more critical. In addition, a new fire escape was added to the front façade; the fire escape appears quite similar to the original non-extant fire escape, but has greater load capacities.

4. Describe the way in which the project relates to its urban context.

97 Orchard Street is very much part of the urban context of the Lower East Side. It is a tenement, on a block comprised predominantly of tenements, in a neighborhood historically associated with tenements. Its history is that of its neighborhood. Its street facades are typical – storefronts on the lower floors, masonry above, double-hung windows, ornamental cornice, and fire escapes. The Lower East Side Tenement Museum provides public access to what are typically private spaces. It allows others a greater understanding of the immigrant urban experience, with its cultural mix, historic continuity, and sense of home. The content of 97 Orchard Street, physically and philosophically, is integral to its urban context.

5. Describe the strengths and weaknesses of the project's design and architecture.

The strengths of the project's design and architecture are its content and its context – a story told as part of a larger story, a building built as part of a neighborhood, a museum's artifact as part of its mission of understanding and tolerance. The design, the historic building, and the museum's goals are integrally related. The strength of the project is the inter-relationship of these elements. The period of historic significance for 97 Orchard Street is over one hundred years – interpreting this history requires respect for the historic fabric, respect for the museum visitors, and respect for change and new ideas. The historic architecture and the new design form an equilibrium, balanced by the needs of the Lower East Side Tenement Museum to provide access and insight into this world. The design accepts the complexity of its artifact and of its users. The design and the interpretation will continue to develop as the additional phases of work are completed.

The most significant weakness of the project's design and architecture is the lack of barrier-free access to 97 Orchard Street. Although other accessible visitor experiences are offered outside of the building, barrier-free access to 97 Orchard Street has not been achieved. Unfortunately, this would require significant alterations to the character-defining features of the tenement, i.e., narrow hallways, steep stairs, small spaces. Good faith efforts, using new technologies, will continue to be made to compensate for lack of access to the tenement apartments.

Roz Li and Judith Saltzman of Li/Saltzman Architects, P.C led the restoration of the Museum's landmark 19th Century tenement building at 97 Orchard Street. Li/Saltzman Architects was established in 1982 and became a professional corporation in 1987. Both principals are educated both as architects and preservationists. Li/Saltzman Architects have, among other projects, overseen the restoration and adaptive use of Weeksville Museum in Brooklyn, the Polo/Ralph Lauren flagship store in New York City, and the Perth Amboy Ferry Slip in New Jersey. They have also consulted on the preservation of the Joseph Papp Public Theater and the Plaza Hotel.



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Rudy Bruner Award: Other Perspective

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signature:

1. Role

As director of museum studies at CCNY, I am currently working in partnership with the Lower East Side Tenement Museum to create an urban museum studies track within the existing MA program. This track would be the first nationwide to train students specifically to work in museums with an urban focus, like the tenement museum, addressing the larger issues pertaining to a multicultural population. In addition to courses on museum history, exhibition analysis, and urban museum studies, students would create their own course of study including offerings in art history, history, anthropology, American studies, sociology, economics, etc.

Working closely with the staff of the museum, we have established an advisory board of CCNY faculty, targeted recruitment areas, and are developing a brochure to advertise this initiative.

2. Impact

I have been working with the museum since 1996 when Ruth Abram, director of the museum, first suggested the possibility of a partnership. Initially I included staff members to speak to the entering museum studies class about their institution and specific jobs. Since then a visit to the Tenement Museum has been a standard part of this class. Every year students have been impressed with the museum's social programs as well as their facilities; many have gone on to do internships at the museum. If it has not changed their personal career path, the Tenement Museum has changed the way they think about museum work in general, broadening their outlook and informing their approach. It has made them socially conscious in the best sense.

3. Tradeoffs/compromises

Moving things forward in an institution like CCNY and CUNY is often frustrating, proceeding (or not) in fits and starts. Through a lengthy period of development, the staff at the Tenement museum has remained committed to the project, even prompting some essential initial institutional support. The tradeoffs in terms of patience have come from the museum; indeed, my commitment to this venture has been buoyed and occasionally sustained by their determination.

4. Success

Although the urban museum studies track has yet to enroll students officially, we have been running some trial courses with incredibly interesting results. This semester (fall 2000) Prof. Diana Wall, CCNY anthropology department, is teaching the basic urban museum studies course. Her current students are pursuing the following topics: creating a walking tour of Chinatown; the Korean community in the 30s; the Dominican community in Washington Heights; the Greek community in Astoria; Japanese artists in NYC; the meat market; Coney Island. They are developing an exhibition based on their research which may be shown at the Tenement Museum in the spring.



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Rudy Bruner Award: Other Perspective

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Moving things forward in an institution like CCNY and CUNY is often frustrating, proceeding (or not) in fits and starts. Through a lengthy period of development, the staff at the Tenement museum has remained committed to the project, even prompting some essential initial institutional support. The tradeoffs in terms of patience have come from the museum; indeed, my commitment to this venture has been buoyed and occasionally sustained by their determination.

4. Success

Although the urban museum studies track has yet to enroll students officially, we have been running some trial courses with incredibly interesting results. This semester (fall 2000) Prof. Diana Wall, CCNY anthropology department, is teaching the basic urban museum studies course. Her current students are pursuing the following topics: creating a walking tour of Chinatown; the Korean community in the 30s; the Dominican community in Washington Heights; the Greek community in Astoria; Japanese artists in NYC; the meat market; Coney Island. They are developing an exhibition based on their research which may be shown at the Tenement Museum in the spring.