



RESOURCES FOR EDUCATORS

ARCHIVES EDUCATION INSTITUTE

The **Archivists Roundtable**
of Metropolitan New York

About the Archives Education Institute

The K-12 Archives Education Institute (AEI) is a free program designed to introduce primary sources to educators as viable and practical resources for classroom instruction while helping archivists and special collections professionals identify ways to connect these materials with Common Core and state requirements. Primary source materials are drawn from the rich collections of NYC metropolitan area archives, museums, and libraries.

The 2020 AEI highlighted resources and tools at the Schomburg Center for Research in Black Culture, the National Archives, NYC Municipal Archives, Gilder Lehrman Institute of American History, and the Apollo Digital Archives. Visit nycarchivists.org or contact outreach@nycarchivists.org for more information.

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AEI Slide Deck

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AEI Slide Deck

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The **Archivists** **Round Table** of Metropolitan New York, Inc.

Presenters

Christopher Zarr

Christopher Zarr is the Education Specialist for the National Archives at New York City. For the past 10 years, he has worked with teachers, students, and the public throughout the NYC area. You can reach him at christopher.zarr@nara.gov.

Bridgett Pride

Bridgett Kathryn Pride is the reference librarian for the Manuscripts, Archives, and Rare Books Division and the Art and Artifacts Division of the Schomburg Center for Research in Black Culture. She is also part of the inaugural class of fellows for the Rare Book School for Cultural Heritage. Currently, her research covers the history of zine making in black communities as it pertains to activism and social justice, and using zines as teaching and learning tools in classrooms. You can reach Bridgett at bridgettpride@nypl.org.

Marissa Cheifetz

Marissa Cheifetz is the Publications and Multimedia Coordinator at the Gilder Lehrman Institute of American History. There she runs the Traveling Exhibitions program, Revisiting the Founding Era grant, Library Affiliates, and is the manager of Online History School. Before joining the Institute in 2018, Marissa worked for the National Park Service in Massachusetts and Alaska as a Park Ranger and Education Technician. She holds a B.S. in Communication Studies from Boston University and an M.A. in Heritage Management from the University of Birmingham. You can reach Marissa at marissa.cheifetz@gmail.com.

Brad San Martin

The Apollo Theater's first staff digital archivist, Brad San Martin manages the cataloging, digitization, preservation, and access of materials related to the history, operation, and cultural impact of the Apollo. He received his Masters of Library Science degree with a concentration in archives and records management from the University of North Carolina School of Information and Library Science. Prior to his time at the Apollo, San Martin worked processing incoming collection materials and developing novel workflows at the Southern Folklife Collection. A lifelong music enthusiast, he worked in the music and travel industries as a copywriter, content developer, and product manager before entering the archives field.



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He has also produced and/or annotated a number of acclaimed historical CD reissue projects, including Kevin Dunn's No Great Lost: Songs 1979-1985 and Harlan County USA: Songs of the Coal Miner's Struggle. You can reach Brad at Brad.SanMartin@apollotheater.org and be sure to join the Apollo's Education mailing list (<https://www.apollotheater.org/education/ed-contact/>) so that you can learn about upcoming professional development workshops and more teacher resources at The Apollo.

Christopher Nicols

Christopher Nicols has been the film and audiovisual archivist for the New York City Municipal Archives since 2019. After completing his master's degree from NYU's Moving Image Archiving and Preservation program in 2017, he has worked to preserve collections containing NYPD surveillance material and original productions by municipal broadcasters WNYC-TV and Channel L. Outside of the Municipal Archives, he is an active member of XFR Collective, helping to provide A/V preservation education and services to artists, activists, and community organizations. You can reach Christopher at cnicols@records.nyc.gov.





Christopher Zarr, Education Specialist, National Archives and Records Administration
christopher.zarr@nara.gov

Resources Presented:

DocsTeach

www.docsteach.org

About Docs Teach

<https://www.docsteach.org/images/presentationmaterials/DocsTeachFlyer.pdf>

DocsTeach Recorded Webinars

<https://www.docsteach.org/resources/professional-development/recordings>

Document Analysis Worksheets

<https://www.docsteach.org/resources/document-analysis>

A Guide to Creating Your DocsTeach Activity

<https://www.docsteach.org/images/presentationmaterials/GuidetoCreatingYourDocsTeachActivity.pdf>



Explore Primary Sources

Access thousands of letters, photos, speeches, posters, political cartoons, maps, patents, videos, audio, graphs, legislation, telegrams, court documents, amendments, executive orders, census records, and more—covering a wide variety of historical topics, all saved for the American people at the National Archives.

Discover and Create Online Activities

Borrow from an ever-expanding collection of document-based activities built by the National Archives and teachers around the world. Use or modify ready-made activities.

Or craft your own using the online tools:

- Analyzing Documents
- Discussion Topic
- Spotlight
- Zoom/Crop
- Compare and Contrast
- White Out/Black Out
- Finding a Sequence
- Making Connections
- Mapping History
- Seeing the Big Picture
- Weighing the Evidence
- Interpreting Data

Engage Students

With hands-on access to primary sources and analysis techniques, students will form a connection to historical evidence and deepen their understanding of the past. Involve your whole class in an activity, or assign students to complete activities individually or in small groups on DocsTeach.org or the DocsTeach App for iPad. Activities align with Bloom's Taxonomy and National History Standards.



DocsTeach.org

The online tool for teaching with documents from the National Archives



SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE
The New York Public Library

Archives Education Institute

Creativity in the Archives:

Exploring NYPL Digital Collections with K-12 Learners

October 24, 2020

Bridgett Kathryn Pride, Archival Reference Librarian

BridgettPride@nypl.org

Manuscripts, Archives and Rare Books Division

Art and Artifacts Division

Resources mentioned / suggested

NYPL Research Guides

<https://libguides.nypl.org/>

Search by subject, type or author to locate materials relevant to your curriculum topic.

Research Guide: By Any Means Necessary

<https://libguides.nypl.org/ByAnyMeansNecessary>

NYPL Digital Collections

digitalcollections.nypl.org

Search for digitized historical maps, photographs, city directories, much more.

Content Materials

NYPL Picture Collection

<http://digital.nypl.org/mmpco/>

Search for materials at The New York Public Library

Classic Catalog

<http://catalog.nypl.org/>

The Schomburg Center for Research in Black Culture

www.Schomburg.org

The New York Public Library

www.nypl.org



SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE
The New York Public Library

Sample Lesson Plan

Learning about the Black Panther Party

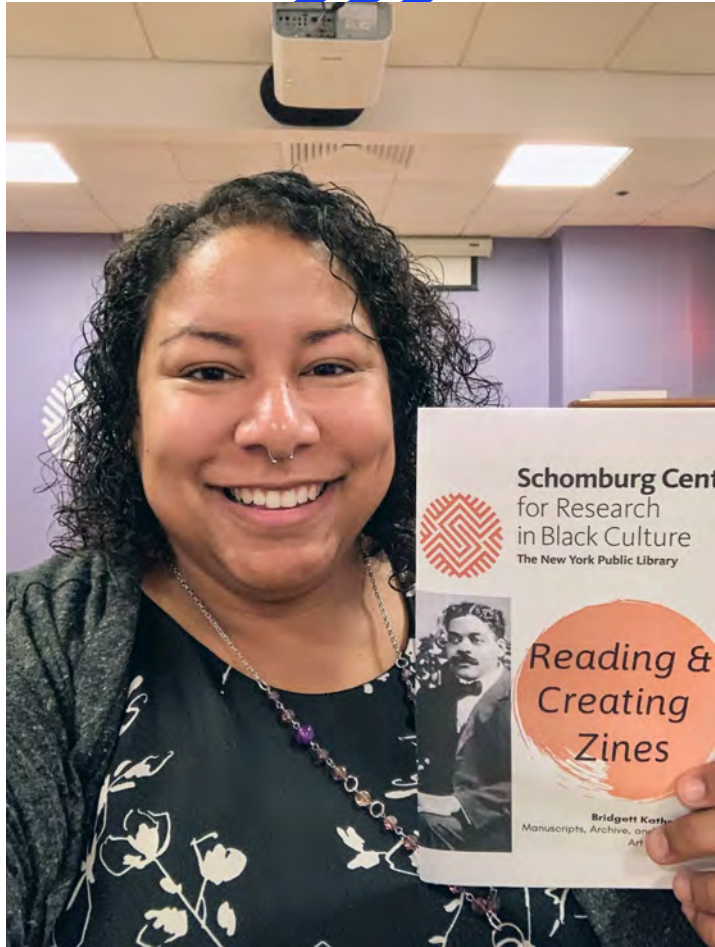
1. Students read a book with characters who are members, or interact with the Black Panther Party
 - a. *One Crazy Summer* by Rita Williams-Garcia (for younger learners)
 - b. *A Taste of Power: A Black Woman's Story* by Elaine Brown (for high school)
2. Students Read the [Black Panther Party 10-Point Program](#)
3. Provide students with photographs of Party members, promotional pamphlets, newspaper articles, and other primary sources.
4. Ask students to reflect:
 - a. How was the 10 -point program represented, or not, in the books they read?
 - b. How do the images provided translate between the book/ the 10-point program?
 - c. From the newspaper articles, how does it look like the panthers were received by the public?
 - d. How do Black newspapers and white newspapers report on the Panthers differently?
 - e. Is the 10-point program relevant today? Why or why not?
5. Ask students to create either as individuals or in groups:
 - a. Create a zine using your reflections and images.
 - b. Make your own 10- point program zine using images provided and information from the book that was chosen.
 - c. Re-write a newspaper article about the Panthers using a different perspective.
 - d. Create a poster for one of the Black Panther Party events (Free breakfast program, Black history class, protest against war, or another topic inspired by the 10-point program.)



Archives Education Institute

Archives Round Table





Bridgett Kathryn Pride

Reference Librarian

Manuscripts, Archives and Rare Books
Division

Art and Artifacts Division
Schomburg Center for Research in Black
Culture



BLACK PANTHER PARTY

10 POINT PROGRAM ZINE



- Get in groups of 2 or 3
 - only 10 groups, please
- Read assigned point
- Select images and text to describe your point
- Design 2 zine pages
 - Page 1 state your "We Want" & "We Believe"
 - Page 2 How is this point reflected in *One Crazy Summer*?



Sample lesson plan: Black Panther Party

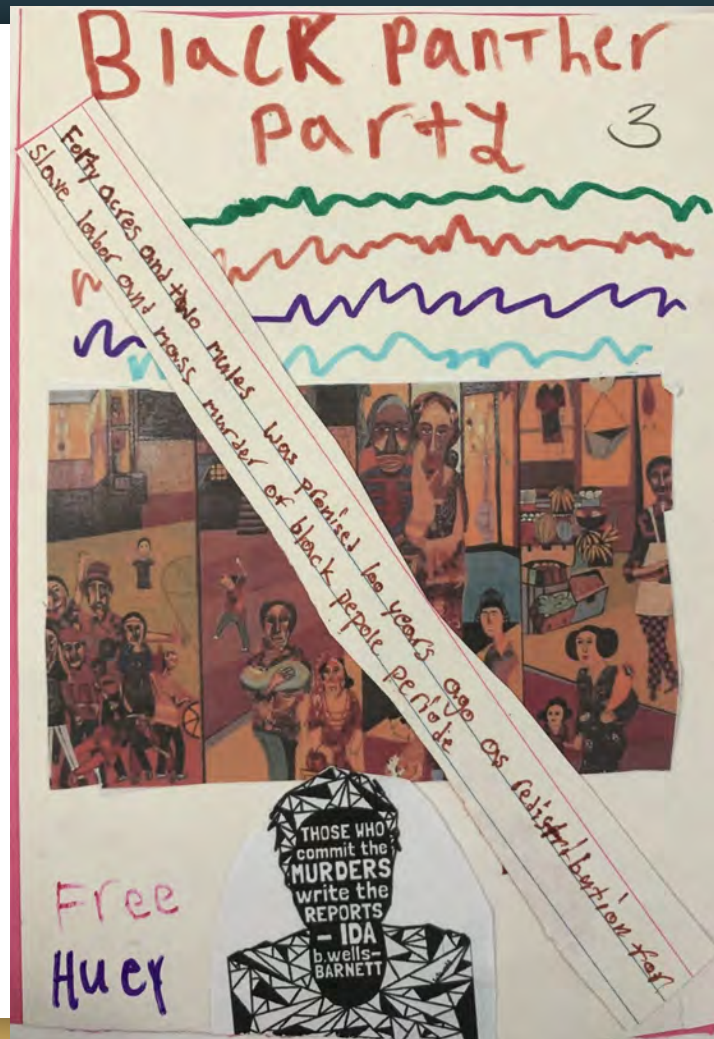
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Ask Students to Reflect

- How was the 10 -point program represented, or not, in the books they read?
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- How do Black newspapers and white newspapers report on the Panthers differently?
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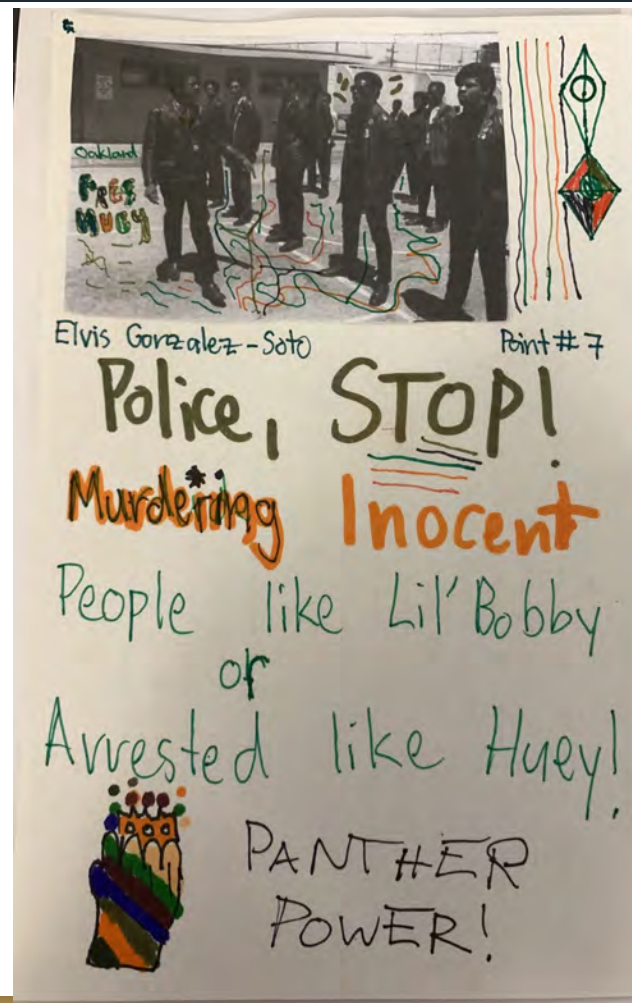
Project time

- Create a zine using your reflections and images.
- Make your own 10- point program zine using images provided and information from the book that was chosen.
- Re-write a newspaper article about the Panthers using a different perspective.
- Create a poster for one of the Black Panther Party events (Free breakfast program, Black history class, protest against war, or another topic inspired by the 10-point program.)



Finished Zine Pages

(complete zine will
be shared after)





Locating materials at NYPL





Schomburg Center for Research in Black Culture

The New York Public Library



Reading & Creating Zines

Bridgett Kathryn Pride

Manuscripts, Archive, and Rare Books
Art and Artifacts

Welcome to the Schomburg Center!

The Schomburg Center for Research in Black Culture in Harlem is one of the world's leading cultural institutions devoted to the research, preservation, and exhibition of materials focused on African American, African Diaspora, and African experiences.



As a research division of The New York Public Library, the Schomburg Center features diverse programming and collections spanning over 11 million items that illuminate the richness of global Black history, arts, and culture.

Arturo (Arthur) Alfonso Schomburg

- Arturo Schomburg (1874-1938)
- Moved to the United States from Puerto Rico in 1891.
- Bibliophile during the Harlem Renaissance.
- Collector of “vindicating evidence”.
- Sold approximately 10,000 items to the New York Public Library in 1925.
- Curator for the Collection of Negro Literature and Art from 1932-1938.



Visiting the Schomburg Center!

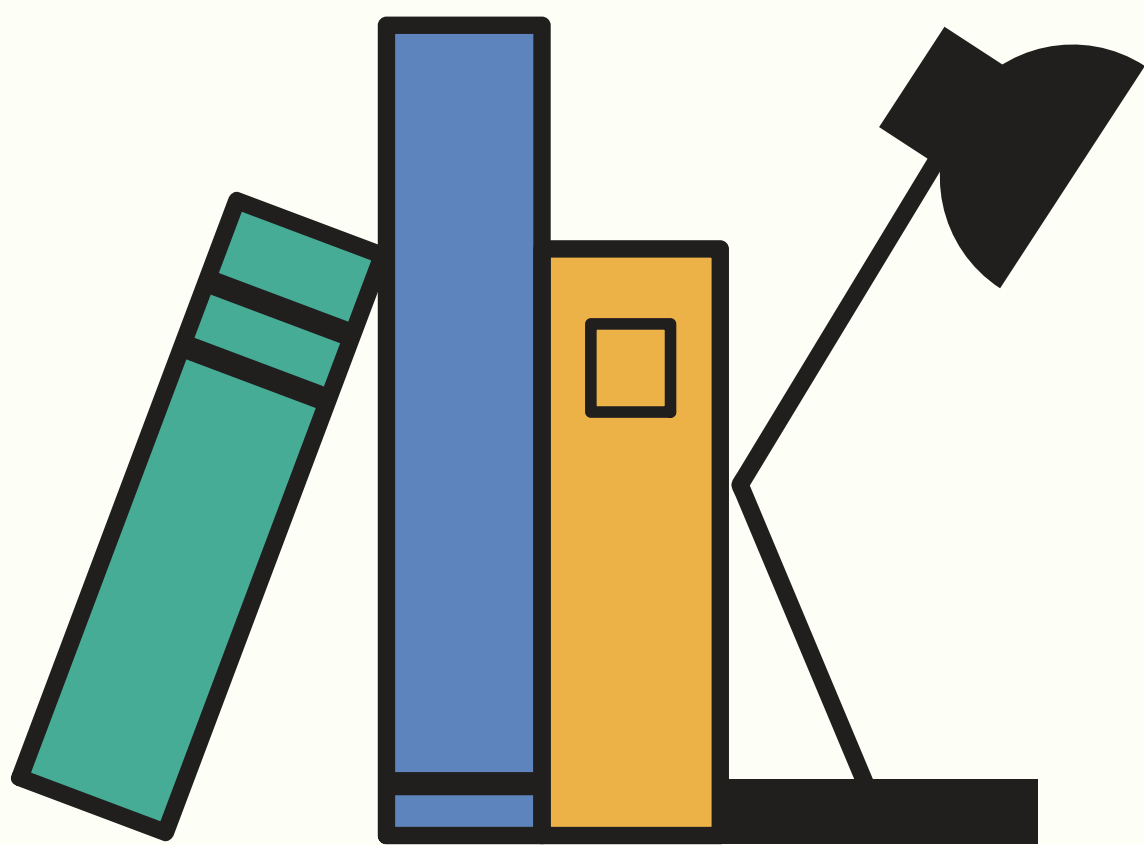
The Schomburg Center is composed of 5 divisions separated by format:

- Jean Blackwell Hudson Research and Reference
- Manuscripts, Archives, and Rare Books
- Art and Artifacts
- Moving Image and Recorded Sound
- Photographs and Prints



Visiting the Schomburg Center

- The Schomburg Center is one of four research libraries within the New York Public Library system.
- There are special rules in the research libraries, such as restrictions on the types of things you can bring inside, and you may need an appointment to do research.
- There may also be regulations on making photocopies, and taking photos of materials.



- Before coming to the Schomburg, do some research!
- Check the online catalog to figure out what you want to see, and what division it is in.
- Look at the hours, and reach out to a librarian to make an appointment.
- Ask about photocopies and photography policies.
- Follow policies to ensure that the proper care is being given to the materials.



Zines are for everybody!

What is a Zine? A Zine (pronounced Zeen) is like a magazine.

- Self-published
- Small, self-distributed print runs
- Creative expression > making money
- Operate outside of the mainstream
- Low-budget creations // no special equipment to create
- DIY culture and ethos

This guide is a zine

Most importantly, if the author says it's a zine, then it is a zine!



Zines can be used as a part of course work. Anyone can craft zines to portray their ideas, research process, and notes about their findings in the archive.



Where to find Zines

- Zines are becoming more popular in libraries, but you can also find them in other places:
 - Independent book stores
 - Zine Distribution centers
 - Zine Fests & book fairs
 - Online



- Because zines tend to be cost effective to make, many zines are sold for less than \$5
- Often times, zinesters are willing to trade zines to grow their own collections

It's always a great idea to support zine makers by buying their zines when you can.



Zine History

1930-1960:
Mimeograph
duplicating
machine became
available to users

1930's

The first
Science Fiction
Fan Zine,
"The Comet,"
was created

Xerography
invented

1944

1950's / 60's

Beat Generation
Zines, focused on
networking and
community, began to
circulate

IBM Selectric
Typewriter introduced

1961

1960's / 70's

Art and Literary
Zines focused on
sharing art and
creative writing
infused with politics,
culture and activism
became popular



Zine History



Inexpensive offset printing became available to create alternative newspapers and underground comics

Mid 1960's

Copy machines become an increasingly popular way to publish zines, especially as Kinko's copy shops begin to proliferate

1980's

Punk Zines focused on music, politics, and underground culture embraced media outside of the mainstream and revolted against authoritarianism

Zines begin to be created with desktop publishing programs; e-zines are distributed via the Internet

Early 1990's

Mid 1990's

Riot Grrrl zines focused on feminism, sex, chaos, and promoted major themes of Third Wave Feminism

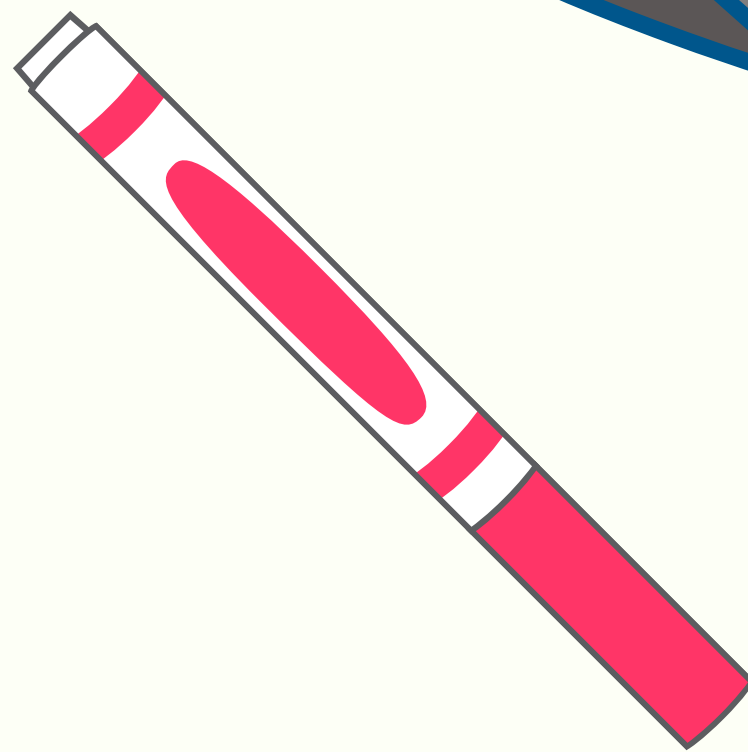
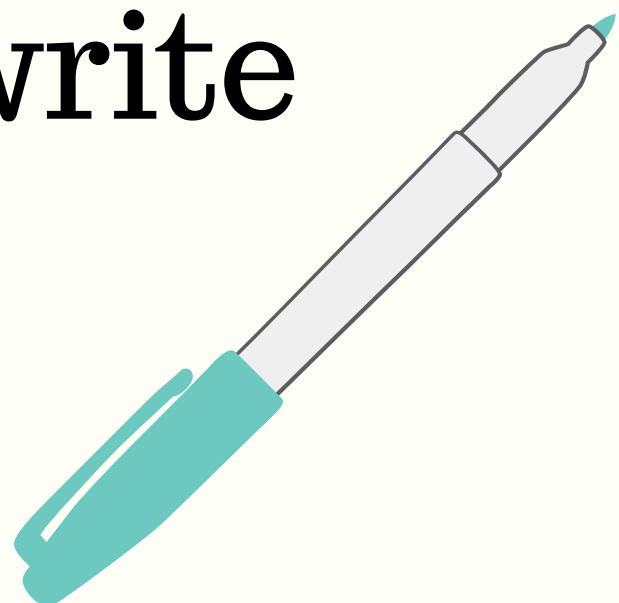
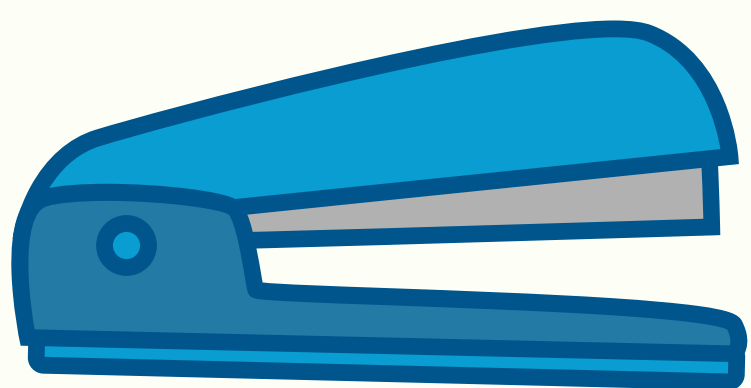
Making Zines



The first thing to remember is your zine will look different from other zines. They are an original creative work created by you, using whatever tools you have at your disposal!

You only need three things to make a Zine:

- Something to write with
- Something to write on
- Something to write



Pretty basic right?

You can also use a computer to type your content, or incorporate digital images, or magazine clippings.

Also, consider using photocopies of materials, stamps, stencils, washi tape, and a wide variety of scrapbook supplies. You can make a zine however you want!



How do you use zines?



A common question people have is if Zines are scholarly, or allowed to be used in research.

While you should always ask your professor first, the quick answer is yes!

Zine authors are usually experts on their subject. From topics ranging from their own mental health experience, to their favorite band, zines provide the thoughts, experience and opinions of their author.



Zines and Research

While zines are not necessarily peer reviewed, a common requirement for course research, they can include work cited pages that help the reader refer to sources that the author used to create their zine.



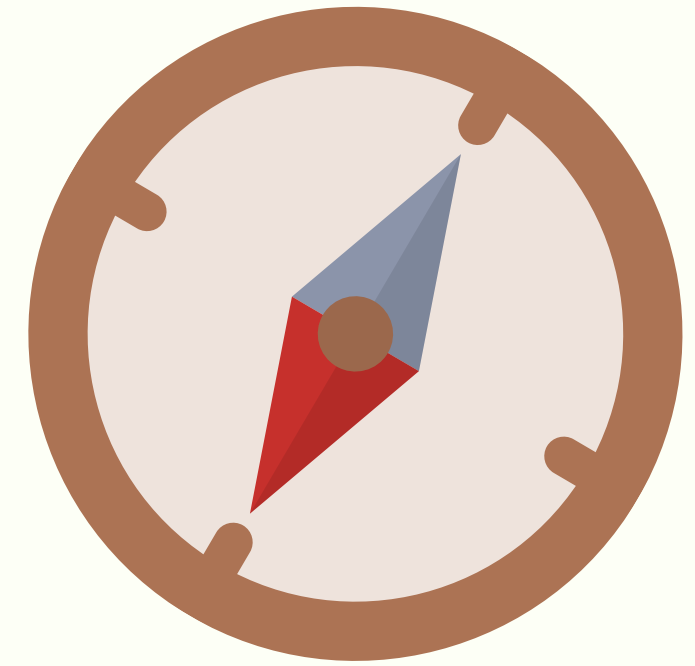
In addition to works cited or a bibliography, including a methodology section can help the reader understand the author's research process and how they came to the conclusions presented in their zine.

This is all to say that zines can be used to express research, opinions and ideas. The purpose is communication.



Finding Zines at the Schomburg Center

The Schomburg Center Zine collection is growing! We are also still learning, along with MANY other librarians, the best way to catalog Zines so that they are searchable to our patrons.



The best way to find zines at the Schomburg is to start with a catalog search at [Catalog.nypl.org](https://catalog.nypl.org)

LOG IN ▾ LOCATIONS GET A LIBRARY CARD GET EMAIL UPDATES ▾ DONATE SHOP

Books/Music/Movies Research Education Events Connect Give Get Help [Search](#) 🔍

MY ACCOUNT
Sign In
Apply for a Library Card

SEARCH
Start Over
By Keyword
By Author
By Title
By Journal Title
By Subject
By Genre
By ISBN
By Call number
Advanced search

MY LIBRARY
Help
Comments
Recommend an Item for Purchase

Search the Classic Catalog

Genre ▾ Zine Submit

Collection: Schomburg Center ▾

Type the search term you want to find. Examples:

- Italian cooking
- The Appeal

Other Search Tools
[Archival Materials](#)
[Articles and Databases](#)
[browse.nypl.org](#) (new catalog interface)
[Prints and Photographs Catalog](#)
[more research tools](#)

NYPL Recommends
See [NYPL Recommended Books](#) for Bestsellers, Award-winning Books, NYPL Staff Picks, and more.

[Subscribe to NYPL Newsletters](#)

WebPAC PRO © Innovative Interfaces, Inc.

Select “Genre” and search for “Zine”.

On the next line, limit the collection to “Schomburg Center”.

Finding Zines at the Schomburg Center

At this time, the Schomburg zines are located in the Jean Blackwell Hudson Research and Reference division.



You can visit this division during open hours.

When requesting materials, present the librarian with the title, author and call number of the book or zine you want to view.

Finding Zines at NYPL



Visit the Dewitt Wallace Periodical Room to browse a list of zines shelved in that room at the information desk.

MY ACCOUNT

Sign in
Apply for a Library Card

SEARCH

Start Over
By Keyword
By Author
By Title
By Journal Title
By Subject
By Genre
By ISBN
By Call number
Advanced search

MY LIBRARY

Help
Comments
Recommend an Item for Purchase

Search the Classic Catalog

Subject ▼ Zines

Collection: Entire Collection ▼

Submit

Type the search term you want to find. Examples:

- Italian cooking
- The Appeal

Other Search Tools

[Archival Materials](#)

[Articles and Databases](#)

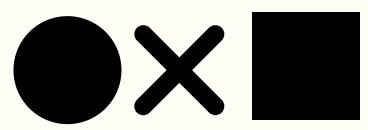
browse.nypl.org (new catalog interface)

You can also find zines in the Library catalog by searching a specific title or any of these subjects: zines, fanzines, underground press, and little magazines.

Helpful Websites



Canva: Create digital pages, posters, cards, and more with interesting clipart and templates. Import your own images for added creativity and expression.



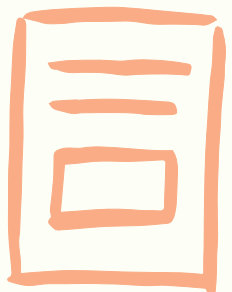
The Noun Project: Free clip art



Pinterest: Great place for inspiration and links to blogs, zinesters, and craft sites.

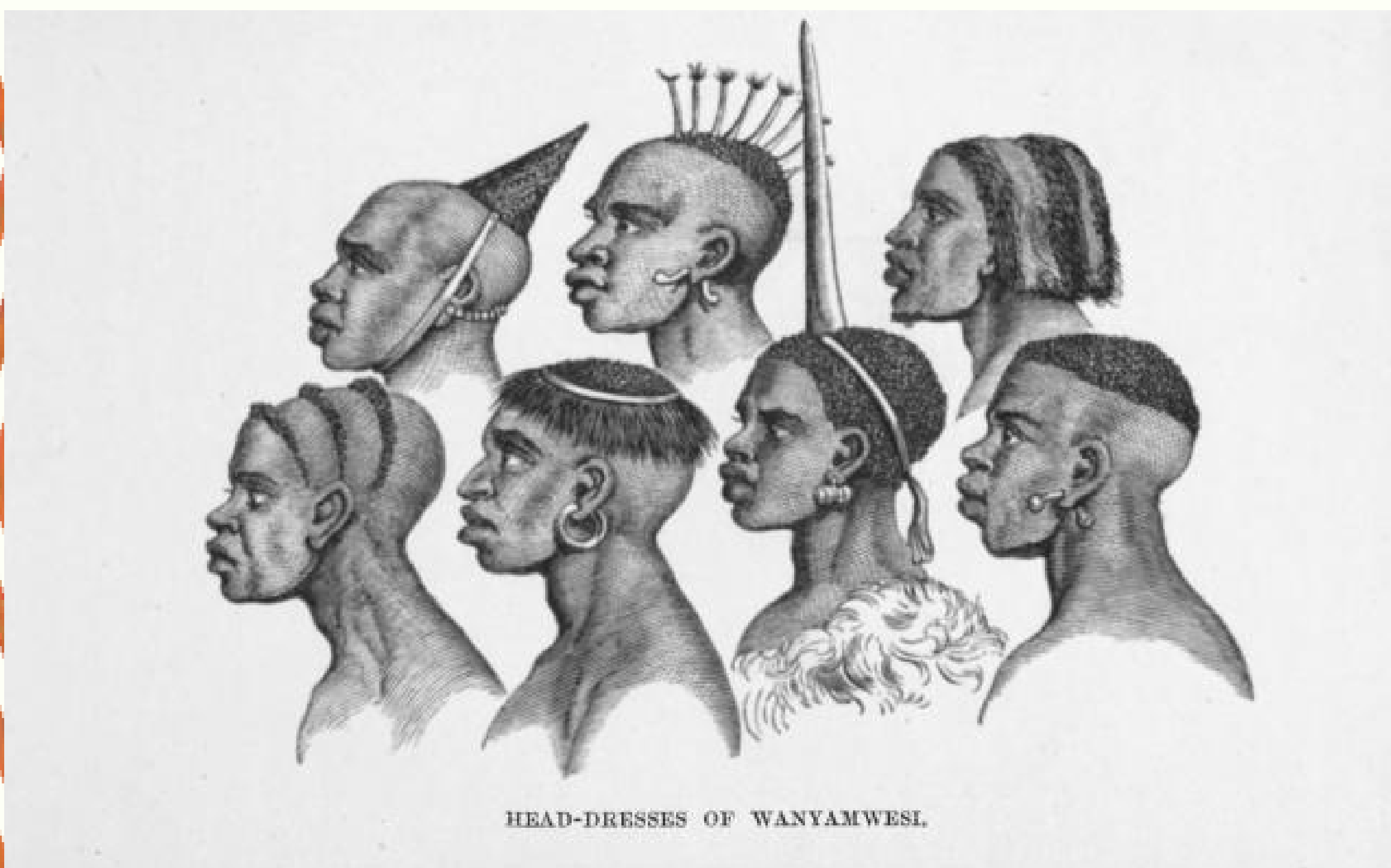


New York Public Library Digital Collection:
Download images for creative and scholarly use.
<https://digitalcollections.nypl.org/>



How to make a Zine:

<http://www.zinebook.com/resource/zinetips.html>



Learn more about Zines

- Stolen Sharpie Revolution 2 by Alex Wreck
- Whatcha Mean, What's A Zine? by Esther Pearl Watson & Mark Todd (illustrator)
- Barnard College Zine Page:
<https://zines.barnard.edu/>
- Zine Wiki: <http://zinewiki.com/Zine>
- Zines at Simmons University:
<https://simmons.libguides.com/zines/findzines>
- The Riot Grrrl Collection, edited by Lisa Darms
- Notes from Underground: Zines and the Politics of Alternative Culture by Stephen Duncombe
- Girl Zines: Making Media, Doing Feminism by Alison Piepmeier, foreword by Andi Zeisler
- Zine Scene by Francesca Lia Block and Hillary Carlip
- Fanzines by Teal Triggs, with over 750 illustrations



Some Favorite Online Zines

- Black Panther Zine:
<http://archive.lib.msu.edu/DMC/AmRad/intro/blackpanther.pdf>
- Let's Talk About Race Baby:
https://simmons.libguides.com/ld.php?content_id=40480511
- Dear White People:
https://simmons.libguides.com/ld.php?content_id=40480430
- POC Zine Project:
<https://poczineproject.tumblr.com/>
- The Internet Archive Online zines:
<https://archive.org/details/zines>
- Simmons Student Zine Collection:
<http://beatleyweb.simmons.edu/scholar/exhibits/show/student-zines/studentzines>
- Queer Zine Archive
<https://www.qzap.org/v9/index.php>
- Independent Voices Database



Notes:



Schomburg Center for Research in Black Culture

The New York Public Library

QUESTIONS, COMMENTS, THOUGHTS?

Schomburg Center for Research in Black Culture
515 Malcolm X Blvd. New York, New York 10037
Website: www.schomburg.org
Email: schomburgarchives@nypl.org





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FEBRUARY 10, 2020

10 POINT PROGRAM ZINE

*The Black Panther Party and
One Crazy Summer*

BEGINNING WITH CHILDREN
CHARTER SCHOOL

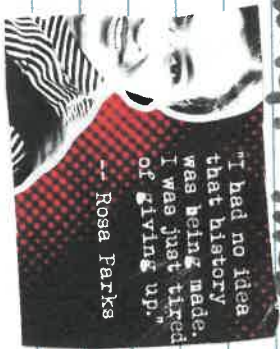
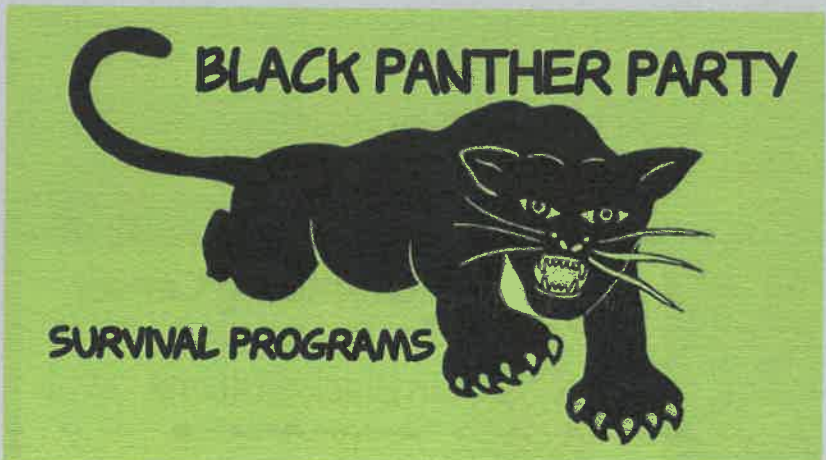


Schomburg Center
for Research
in Black Culture
The New York Public Library

ON MONDAY, FEBRUARY 10, 2020,
STUDENTS FROM THE BEGINNING
WITH CHILDREN CHARTER SCHOOL
VISITED THE SCHOMBURG CENTER
FOR RESEARCH IN BLACK CULTURE
TO LEARN ABOUT THE BLACK
PANTHER PARTY.

THE STUDENTS WORKED TOGETHER
TO PROCESS HOW THE BLACK
PANTHER PARTY 10-POINT
PROGRAM WAS REFLECTED IN THE
BOOK, ONE CRAZY SUMMER

THE FOLLOWING ZINE IS WHAT THE
STUDENTS CREATED TOGETHER.



The men suffer to much. The government did not want to help. The men want freedom and need help. The world is not just all men there are women. Women help to. For example, Rosa Parks help black men and women from giving up here seat on the bus. Another example is Henry he was the leader of the black panthers and he change history. Other people should what they can do for the black.

Delaney Castillo 10 Zine

10-Point Program

1. We want freedom. We want power to determine the destiny of our Black Community.
2. We want full employment for our people.
3. We want an end to the robbery by the white men of our Black Community. (later changed to "we want an end to the robbery by the capitalists of our black and oppressed communities.")
4. We want decent housing, fit for shelter of human beings.
5. We want education for our people that exposes the true nature of this decadent American society. We want education that teaches us our true history and our role in the present day society.
6. We want all Black men to be exempt from military service.
7. We want an immediate end to POLICE BRUTALITY and MURDER of Black people.
8. We want freedom for all Black men held in federal, state, county and city prisons and jails.
9. We want all Black people when brought to trial to be tried in court by a jury of their peer group or people from their Black Communities, as defined by the Constitution of the United States.
10. We want land, bread, housing, education, clothing, justice and peace.

Book

Zine

Point 10

Natalie
Servino

People didn't want to bond with black men. The black men did not get any freedom or liberty, they needed land, justice and peace because they were mistreated. They needed help, but the government did not want to help them, they would be slaves and would be sold and bought. They would die of abusing.

Book

In the Book it relates with the Zine. The Book relates with the Zine because black people didn't get treated good. Because in the Zine black men got abused. And in the Book black people didn't get enough food and money and even more.



HUEY NEWTON
ANGELA DAVIS



The

Leslie, mallelyn
and ixa

Black
Panther's



FREE
FIVE
Free Huey
Free Huey
Free Huey

Zoe, Maureen

#9

5th
grade

This relates to the book since in the book the children are being taught how on fair this is. Also they are learning that Huey got treated that way, went to jail and then people wanted him free

①



Leslie, mallelyn and ixa

for
Protested right's



Zoe, malleen

⑨

~~People~~ "We want all Black people when brought to trial to be tried in court by a jury of their peer group or people from there Black Communities, as defined by the Constitution of the United States." This means that every time people are blamed on and sent to court, there need to be enied first. It's like if Huey went to court and got blame on something he didn't do.



The Black, white, and people of the United States of America...
...the Black, white, and people of the United States of America...
...the Black, white, and people of the United States of America...

16 point program



SUCCESS ISN'T ABOUT HOW MUCH money YOU MAKE, IT'S ABOUT THE difference YOU MAKE IN PEOPLE'S LIVES.



JUST WAIT UNTIL I GET A LITTLE BIGGER SO THAT I CAN WEAR MY DADDY'S HAT AND SHOOT MY DADDY'S GUN

CHANGE WILL NOT COME if we wait for some other person, or if we wait for some other time.

WE ARE THE ONES

— we've been waiting for. — We are the change that we seek.

— Barack Obama

1969: YEAR OF THE PANTHER



"I had no idea that history was being made. I was just tired of giving up."

-- Rosa Parks



Martin Luther King Jr

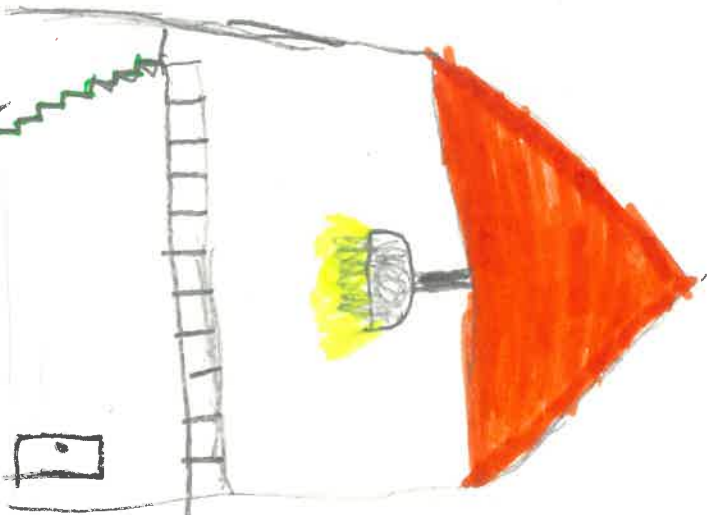


How they want their house How thier house is

Roll 12
Ethan Rivera

This is what thier jobs are doing for them and they want better.

Blacks want more ways to get money to have better things like housing and health.

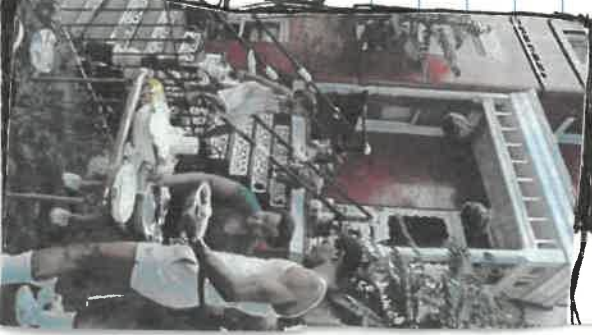
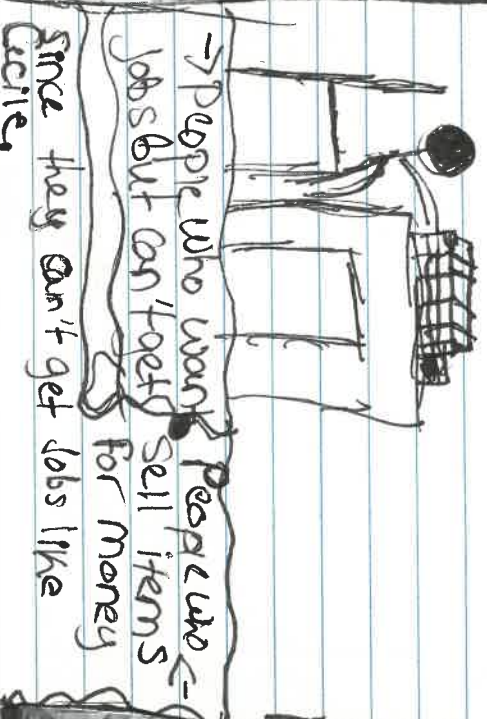


Full Employment Reaction 2

Jacob Cruz

In One Crazy Summer, Cecile's house is made out of Stucco which is a type of concrete. She is in her kitchen and they are making

Zine's because she has no money and no job, so she got one herself. She sells Zine's for money to support her and Delphine, Bretha and Fern.



Since they can't get jobs like Cecile.

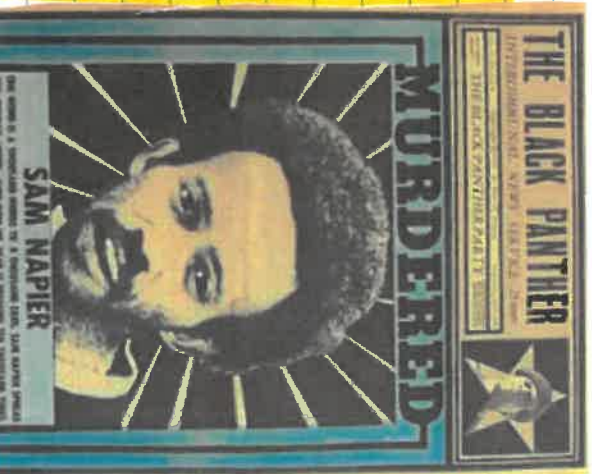
This relates to "One crazy summer" because when Delphine and her sisters were at the breakfast center, they were coloring a sign that said "Free Huey". Huey was falsely accused of killing a Police Officer. All of the protesters knew that Huey didn't do any of the things the officers said.



Chassity

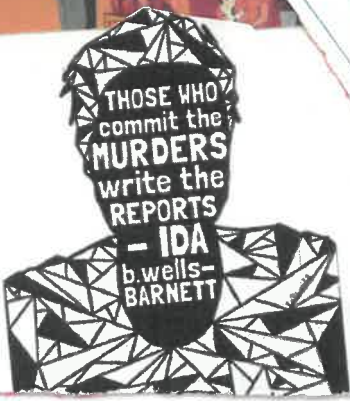
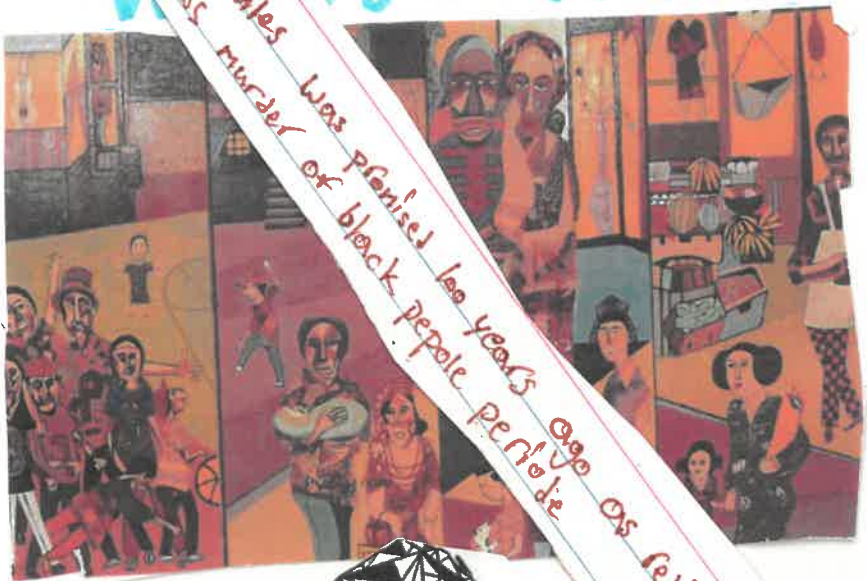
Karen

Jaziah



BLACK PANTHER PARTY 3

Forty acres and two mules
 Slave labor and mass murder of black people
 was promised 100 years ago as redistribution for
 the period of reconstruction



Free Huey



Stop arresting and
 murdering innocent black
 people
 Daniel Lopez .7



Elvis Gonzalez-Soto

Point # 7

Police, STOP!
Murdering Innocent
 People like Lil' Bobby
 or
 Arrested like Huey!



PANTHER
 POWER!

Facts about the Black Panther Party

- Founded in 1966 by Huey P. Newton & Bobby Seale
- Political organization whose purpose was community engagement and betterment.
- Organized armed patrols of black communities to hinder the racist police force from harassing and killing unarmed black people.
- Created Survival Programs such as clothing exchanges, healthcare services, and a free breakfast program for kids.
- Emphasis on Black history, and community engagement.
- Exposed and combated Institutional Racism, a regime that prevents black folks from gaining access to affordable housing, fair employment, and educational opportunities, all of which were addressed in the 10 Point Program.



YADIEL

Want

good

Vict



For
po



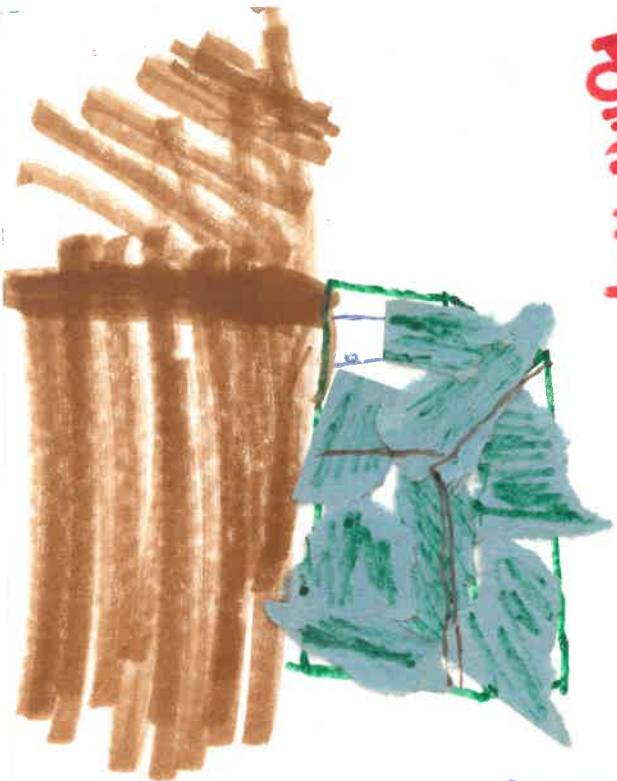
We
Want
good
ghs

Protect ourselves

Cecil put green stucco on her house herself
and she didn't get any one to help
because of the terrible housing.

Point #4

Cecil's House

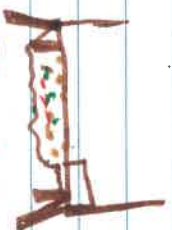


White People

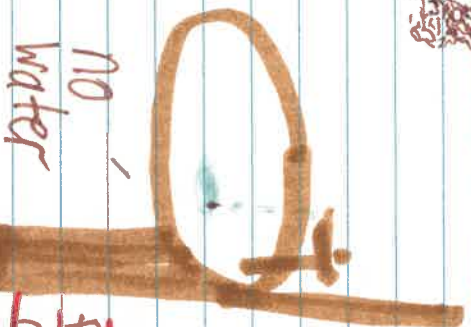
Shandra Webb
Melissa
Britt



Black v.s white

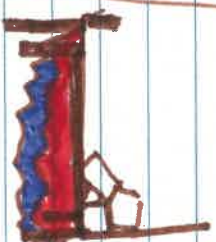


Point #4



No water

We want decent housing fit for shelter of human beings.



Lots of water

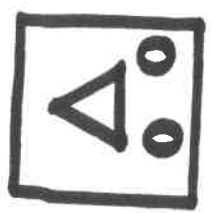
Melissa Stuart Pont

Melissa Stuart Pont

ALEX



Protect ourselves



5.

Citlali and Cameron

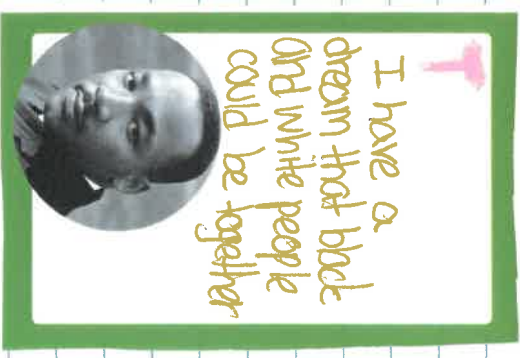


5. This relates to the book that we are reading because in the book it tells that Bepine, Fern, and Vonetta enters a program to study about the Black Panther Movement. Also they went to a program that served breakfast, Bepine, Fern and Vonetta makes posters at the program, about the Black Panther Movement people and just the events.

Citlali and Cameron

Freedom! Black Equal Rights!

History Month



THE GILDER LEHRMAN INSTITUTE of AMERICAN HISTORY



Digital Resources for Digital Learning

Marissa Cheifetz, Publications
and Multimedia Coordinator

Gilder Lehrman Institute of American History's Mission:

To promote the knowledge and understanding of American history through educational programs and resources.

Digital Resources

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- ★ Affiliate School Program/Affiliate Library Program
 - Online Exhibitions
 - Hamilton Education Program
 - Self Paced Courses (PD certificates available)
 - Teacher Seminars (PD certificates available)
 -

Public Programs

- Online History School
- Inside the Vault (PD certificates available)
- Book Breaks (PD certificates available)

The Bloody Massacre



Related Resources

PDF of Image

Interactives

- [Online Exhibition](#)
- [Online History School Class Session](#)

Lesson Plans

- [Spotlight on a Primary Source \(PDF version\)](#)
- [Lesson Plan \(Grades 4-6\)](#)
- [Lesson Plan \(Grades 9-12\)](#)
- PDF of [The American Revolution: The Boston Massacre, “Yankee Doodle,” and the Declaration of Independence](#)

Related Essays

- [African Americans in the Revolutionary War](#)
- [Unruly Americans in the American Revolution](#)

“Bostonians Paying the Exise-man or Tarring & Feathering”



[PDF of Broadside](#)

Lesson Plan

- [Spotlight on Primary Source \(PDF version\)](#)

Contact Information:

Marissa Cheifetz

cheifetz@gilderlehrman.org

THE GILDER LEHRMAN INSTITUTE *of* AMERICAN HISTORY

Archives Education Institute- October 24, 2020
Digital Resources for Remote Learning
Marissa Cheifetz

Gilder Lehrman Institute of American History- www.gilderlehrman.org

In order to access all resources, please sign up to be part of our free [Affiliate School Program](#). In addition to access to primary sources and classroom resources, the program also provides (free) monthly giveaways, eligibility to attend Teacher Seminars, and discounts on Self-Paced Courses.

Resources Mentioned/Suggested

Digital Public Programs

[Online History School](#)

[Inside the Vault](#)

[Book Breaks](#)

For Affiliate Schools

[Elementary I Curriculum](#)

- Highlight: [Online Exhibition Video](#) (physical copy also available to rent)

[Hamilton Education Program](#)

[Teacher Seminars](#)

[Online Exhibitions](#)

[Field trips](#)

Contacts

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Education Programs- education@gilderlehrman.org
Collections- reference@gilderlehrman.org



Paul Revere, The Bloody Massacre perpetrated in King Street, March 5, 1770 (The Gilder Lehrman Collection, GLC01868)



"The Bostonian's Paying the Excise-man, or Tarring & Feathering," Philip Dawe, London, October 31, 1774. (Gilder Lehrman Collection, GLC04961.01)

Primary Source Resources

“The Bloody Massacre”

[PDF of Broadside](#)

Lesson Plans

[Spotlight on a Primary Source \(PDF version\)](#)

[Lesson Plan \(Grades 4-6\)](#)

[Lesson Plan \(Grades 9-12\)](#)

PDF of [The American Revolution: The Boston Massacre, “Yankee Doodle,” and the Declaration of Independence](#)

Interactives

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Related Essays

[African Americans in the Revolutionary War](#)

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[PDF of Broadside](#)

Lesson Plans

[Spotlight on Primary Source \(PDF version\)](#)



The American Revolution: The Boston Massacre, “Yankee Doodle,” and the Declaration of Independence

BY TIM BAILEY, STEVEN SCHWARTZ, AND SANDRA TRENHOLM

UNIT OVERVIEW

Over the course of three lessons, students will explore the Revolutionary era through three primary sources: an image of the Boston Massacre, the song “Yankee Doodle,” and the preamble to the Declaration of Independence. These primary sources provide three ways to understand the ideals of the founders. Students will closely analyze these sources and use visual and textual evidence to draw conclusions. They will demonstrate their knowledge by answering critical thinking questions, restating ideas in their own words, and participating in class discussion.

UNIT OBJECTIVES

Students will be able to

- Read, explain, and evaluate visual and textual primary sources
- Analyze and assess the historical circumstances, events, and/or situations that are depicted in images and texts
- Explain and evaluate the extent to which a song reflects the history and culture of a society
- Evaluate the extent to which Revolutionary era ideas have shaped the nation and the government

ESSENTIAL QUESTION

How have Revolutionary era ideas shaped the nation and its government?

NUMBER OF CLASS PERIODS: 3

COMMON CORE STATE STANDARDS

CCSS.ELA-Literacy.RI.4.1 and RI.5.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

CCSS.ELA-Literacy.RI.4.2 and RI.5.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-Literacy.RI.4.4 and RI.5.4: Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 or 5 topic or subject area.

CCSS.ELA-Literacy.RI.5.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

CCSS.ELA-Literacy.SL.4.1D: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

CCSS.ELA-Literacy.SL.5.1.D: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

CCSS.ELA-Literacy.SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-Literacy.SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

LESSON 1

OVERVIEW

Students will gain a clear understanding of the content and message of Paul Revere's print "The Bloody Massacre Perpetrated in King-Street." Students will analyze the components of the image, draw logical inferences, and demonstrate understanding by completing an activity sheet, explaining their responses, and comparing their responses to the historical interpretation provided.

HISTORICAL BACKGROUND

By the beginning of 1770, there were 4,000 British soldiers in Boston, a city with 15,000 inhabitants. Tensions were running high because of the Quartering Act, (which forced colonists to take British soldiers into their homes), labor unrest, and a lack of jobs in the city. On the evening of March 5, crowds of day laborers, apprentices, and merchant sailors began to pelt British soldiers with snowballs and rocks. A shot rang out, and then several soldiers fired their weapons. When the skirmish was over, five civilians lay dead or dying, including Crispus Attucks, an African American merchant sailor who had probably escaped from slavery more than twenty years earlier.

Produced just three weeks after the Boston Massacre, Paul Revere's "The Bloody Massacre Perpetrated in King-Street" was probably the most effective piece of war propaganda in American history. Not an accurate depiction of the event, it shows an orderly line of British soldiers firing into an American

crowd and includes a poem that Revere probably wrote himself. Revere based his engraving on one by the artist Henry Pelham, who created the first illustration of the episode—and who was neither paid nor credited for his work.

MATERIALS

- “The Bloody Massacre Perpetrated in King-Street” by Paul Revere (Boston, 1770), The Gilder Lehrman Institute of American History, GLC01868.
- “Analyzing the Image”
- Teacher’s Resource: “A Guide to Paul Revere’s ‘The Bloody Massacre.’” Source: “Paul Revere’s engraving of the Boston Massacre, 1770,” Spotlight on Primary Sources, *History Now*, The Gilder Lehrman Institute of American History, gilderlehrman.org.
- Magnifying glass (optional)
- Chart paper, overhead projector, Elmo, or other method of display

PROCEDURE

Note: Students should know about the disagreements between the colonists and Great Britain that led up to the Boston Massacre.

1. Divide the class into critical thinking groups of five to six students. Give careful consideration to how students are grouped in order to encourage maximum interaction. You may choose to keep them in the same groups for Lesson 2.
2. You may read the first paragraph of the Historical Background to the students, but do not reveal additional information, so that the students base their work on the image itself.
3. Distribute Paul Revere’s “The Bloody Massacre Perpetrated in King-Street.” The image may also be displayed in a large format at the front of the class. Ask the students to study the image for five minutes.
4. Distribute the “Analyzing the Image” activity sheet. Using a magnifying glass and/or a large-screen display will help the students focus on the details in the image.
5. Tell the students that they will examine the image in detail, excluding the poem below the image. The students should consider Revere’s audience and what message he was trying to convey to them.
6. Explain that art is often used to shape a person’s opinion about events or people, and may not be an accurate depiction. Complex prints such as this one require a careful “reading” to decipher the message.

7. Quickly review all three questions and then model the first activity by identifying the people depicted in the print. You may continue to model the questions or direct the students to work on the rest of the questions within their groups and record their findings on the activity sheet. Circulate around the room to monitor discussions and responses to the three questions.
8. Reconvene the class to discuss the answers and examine the various elements students noticed. Elicit different interpretations of the event depicted in the print.
9. Use the bullet point list on the teacher's resource, "A Guide to Paul Revere's 'The Bloody Massacre,' 1770," to help point out hidden elements that students may have overlooked. Throughout the discussion, ask students, "Why do you think Paul Revere included that in the image?"
10. Ask the following questions to guide the discussion:
 - What do you see that shapes your understanding of the era or strikes you as being interesting?
 - Examine the faces of the people in the image. How would you describe the British soldiers? How would you describe the colonists?
 - How many signs can you read in the print? What do they say? Where are they located?
 - Are there any unexpected figures in the print (i.e., the dog, the woman)? Why do you think they are there?
 - Based on your interpretation of the engraving, who is at fault for this "massacre"? How do you know?
11. To conclude the lesson and check for comprehension, ask the students to note how closely their group analysis compares to the historical evidence about the Boston Massacre.

LESSON 2

OVERVIEW

In this lesson the students will examine “Yankee Doodle,” the song most associated with the American Revolution. They will read and answer questions about the origins of the song and use critical thinking skills to demonstrate their understanding of the relationship between the song and its historical context. They will then restate each of the verses in their own words.

HISTORICAL BACKGROUND

Legend places the origin of the lyrics to “Yankee Doodle” in a nursery rhyme that ridiculed the English Civil War leader Oliver Cromwell as a “Nankee Doodle.” The melody comes from European (English, Irish, or Dutch) folk music. The term *doodle* is probably from the Dutch or German word *dodel*, meaning “fool” or “simpleton.” It is believed that during the French and Indian War (1754–1763) the original lyrics of “Yankee Doodle” were written by a British army surgeon, Dr. Richard Shuckburgh (or Schackburg). According to tradition, Dr. Shuckburgh was so taken aback when he saw the poorly dressed Americans fighting alongside the British troops that he changed the words of the original Cromwell nursery rhyme and added new verses, substituting “Yankee” for “Nankee” in the title and referring to the colonists in a derogatory manner as “doodles” (“fools” or “simpletons”).

With words like “dandy” and “macaroni,” Shuckburgh derided the uncultured, unsophisticated, and ragtag colonists, who supposedly thought they could be the height of fashion simply by putting a feather in their caps (“stuck a feather in his cap and called it macaroni”). The Italian macaroni wig and fancy style of clothing were adopted in Great Britain by young men who displayed eccentric mannerisms and extravagant dress. Therefore, the original song was a British parody of American colonists who believed they were just as sophisticated and stylish as Europeans. “Yankee Doodle” became a very popular song with British troops, who enjoyed serenading the American colonists as uncouth country bumpkins. Reportedly, British fifers and drummers teased the colonists with “Yankee Doodle” after their military confrontations at Lexington and Concord.

During the American Revolution, the colonists adopted “Yankee Doodle” as an expression of patriotism and pride. Numerous versions emerged and new verses (nearly two hundred) were added, while other verses were changed or removed as the song evolved. For example, a verse about George Washington was added when he took command of the Continental Army in June 1775. After the Americans defeated the British at the Battle of Saratoga (1777) and the Battle of Yorktown (1781), the Continental Army played and sang “Yankee Doodle” in celebration of their victories. Thus, “Yankee Doodle” began as a mockery of American colonists by the British, became an anthem of military victory among the colonists, and emerged as a humorous and upbeat celebration of American patriotism and pride.

MATERIALS

- “The Origins of ‘Yankee Doodle’”
- “The Origins of ‘Yankee Doodle’”: Critical Thinking Questions
- “Selected Verses from ‘Yankee Doodle’”
- “‘Yankee Doodle’ in Your Own Words”

PROCEDURE

1. Divide the class into critical thinking groups of three to five students.
2. Distribute the reading, “The Origins of ‘Yankee Doodle.’”
3. “Share read” the text with the students. To share read, have the students follow along silently while you begin to read aloud, modeling prosody, inflection, and punctuation. Then ask the class to join in with the reading after a few sentences while you continue to read aloud, still serving as the model for the class. This technique will support struggling readers as well as English language learners (ELL).
4. Distribute the critical thinking questions for “The Origins of ‘Yankee Doodle.’” Ask the students the first question. Demonstrate how to support answers with evidence taken directly from the text of “The Origins of ‘Yankee Doodle.’”
5. The students should work together in their groups to develop an evidentiary answer for each question.
6. Distribute the “Selected Verses from ‘Yankee Doodle’” and either listen to a performance of the song or have the students sing the song with you.
7. Distribute “‘Yankee Doodle’ in Your Own Words.”
8. Students will close read “Yankee Doodle,” one verse at a time, and restate each verse in their own words. For instance, the last verse could be restated as “Captain Davis grabbed his gun and attached a bayonet.” Some of the vocabulary will be unfamiliar, and it will take some interpretation to come up with the meaning.
9. Wrap-up: You may use the following question as a guide for a class discussion or a written assignment: How did the colonists turn an insulting song into a patriotic one?

EXTENSION

Students may research other songs used to build soldiers’ morale, such as “When Johnny Comes Marching Home,” “Dixie,” “Battle Hymn of the Republic,” or a similar song of their choosing.

LESSON 3

OVERVIEW

Students will read and analyze the preamble to the Declaration of Independence, the second of the five sections of the Declaration. They will demonstrate their understanding by restating in their own words each central concept of the Declaration's preamble.

HISTORICAL BACKGROUND

During the spring of 1776, colonies, localities, and groups of ordinary Americans—including New York mechanics, Pennsylvania militiamen, and South Carolina grand juries—adopted resolutions endorsing independence. These resolutions encouraged the Continental Congress to appoint a five-member committee to draft a formal declaration of independence. Thomas Jefferson wrote the initial draft of the document, which was then edited by other members of the committee and by Congress as a whole. The most radical idea advanced by the American revolutionaries was the proposition set forth in the Declaration of Independence that “all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.”

The Second Continental Congress, which represented the thirteen British North American colonies, approved the Declaration of Independence, a document that stated governing principles, enumerated a list of grievances, and proclaimed the states' independence from Great Britain. The preamble (second paragraph) of the Declaration of Independence enumerates five principles of human rights and democracy that served as a “blueprint” for the creation and development of the new:

- Equality: All men are created with equal rights.
- Unalienable rights: All men possess certain natural God-given, inviolable rights—life, liberty, and the pursuit of happiness.
- Purpose of government: Governments are established to protect these natural, unalienable rights.
- Consent of the governed: Governments receive their authority and powers from the people and their purpose is to serve the people.
- Right of revolution: Whenever governments become unjust and no longer serve the public interest, the people have the right to overthrow such governments and establish new ones.

Since the colonists believed such “a long Train of Abuses” had occurred under the rule of George III, they had the right to revolt against Great Britain and establish a new country, the United States of America.

MATERIALS

- “The Preamble to the Declaration of Independence”
- “Summarizing the Preamble to the Declaration of Independence”

PROCEDURE

1. You may choose to have the students work individually, as partners, or in small groups of three to five students.
2. Discuss the information in the Historical Background. Explain that Thomas Jefferson wrote the Declaration in five parts: the introduction, preamble, grievances against the king, appeals to the king, and conclusion, in which he declared the country’s right to be free and independent of Great Britain.
3. Distribute the reading, “The Preamble to the Declaration of Independence.”
4. Share read the text with the students as described in Lesson 2.
5. Distribute “Summarizing the Preamble to the Declaration of Independence.” You may choose to display the activity sheet for the entire class. This activity is designed to build critical thinking skills and help the students develop effective strategies for reading difficult texts. The vocabulary will be the most difficult barrier. Let students discuss possible meanings for the unfamiliar words, and only provide definitions or synonyms when they are truly stuck.
6. If necessary, show the students how to use the answers to the questions to construct a summary. For example, “It’s obvious that people were created equal and that God gave them the right to live free and pursue their dreams. Governments were made by people to protect their rights, and if the government won’t protect those rights, then the people can make a new government. This new government must make sure that people are safe and happy. But don’t throw out the government without a really good reason. People will put up with bad things just because they don’t like to change what they’re used to; but if the government keeps abusing people’s rights, then you need a new government that can provide security for the future.”
7. Lead a class discussion on how the ideas in the preamble to the Declaration of Independence have shaped the United States and its government, even to this day. Make sure that students use quotations from the text to illustrate or support their points.
8. Based on the knowledge that the students acquired from the lessons, assign a brief essay response to the Essential Question: How have Revolutionary era ideas shaped the nation and its government? The students should support their ideas and views with evidence from the documents.



"The Bloody Massacre Perpetrated in King-Street, Boston," engraving by Paul Revere, 1770
(The Gilder Lehrman Institute, GLC01868)

Analyzing the Image

Title _____

Author / Artist _____

What do you see? Be very specific. Identify people, objects, buildings, location.

What appears to be happening? Provide evidence from the image.

Describe your reaction to this image. Explain how the image makes you feel.
Be as specific as possible.

A Guide to Paul Revere's "The Bloody Massacre," 1770

Here are a few of the visual cues and techniques Paul Revere used in his engraving to shape public opinion:

1. The British are lined up and an officer is giving an order to fire, implying that the British soldiers are the aggressors.
2. The colonists are shown reacting to the British assault when in fact they had attacked the soldiers.
3. British faces are sharp and angular in contrast to the Americans' softer, more innocent features. This makes the British look more menacing.
4. The British soldiers look like they are enjoying the violence.
5. The colonists were mostly laborers. However, they are dressed as gentlemen in this print, elevating their status in the public eye.
6. The only two signs in the image that you can read are "Butcher's Hall" and "Custom House" (below "Butcher's Hall"), both hanging directly over the British soldiers.
7. There is a distraught woman in the rear of the crowd, a "damsel in distress" to evoke pity and chivalrous feelings
8. There appears to be a sniper in the window beneath the "Butcher's Hall" sign.
9. Dogs tend to symbolize loyalty and fidelity. The dog in the print is not bothered by the mayhem behind him and is staring out at the viewer.
10. The sky seems to cast light on the British "atrocities."
11. Crispus Attucks is visible in the lower left corner. In many other existing copies of this print, none of the figures are portrayed as African American. Here, his presence highlights the participation and martyrdom of an African American in what many consider to be the first battle of the American Revolution.
12. The clear weather conditions depicted do not match the testimony presented at the soldiers' trial, which affirms that there had been snow.



The Origins of “Yankee Doodle”

No one is sure where the song “Yankee Doodle” came from. Some claim the melody is English, Irish, Dutch, or even from New England, but the American verses are credited to a British military doctor, Richard Shuckburgh (or Schackburg). According to the story, Dr. Shuckburgh wrote the first verses in 1755 during the French and Indian War, when King George II sent British soldiers to protect the American colonies from the French.

The song grew in popularity and was sung by British soldiers poking fun at the American colonists. By the 1770s a “Yankee” was another name for an American colonist while a “doodle” was based on the Dutch or German word for a fool or simpleton. Many of the British serving in the colonies believed the colonists were trying to be as cultured as Europeans but were failing miserably. For example, in the last line of the song’s first verse—“stuck a feather in his hat and called it macaroni”—the term “macaroni” described a man who went to extremes to appear sophisticated and stylish.

Although British soldiers initially used the song to mock the colonists, it was reported after the British defeat in the Battle of Lexington and Concord that the Americans had sung “Yankee Doodle” to taunt the retreating redcoats.

By 1777 "Yankee Doodle" had become the unofficial national anthem of America. Its tune was easy for soldiers to march to, and during the American Revolution dozens of different verses were written. It has been documented that the second verse of the song was written at the Battle of Bunker Hill. Other verses praise General George Washington, describe life in the army, or poke fun at King George III. "Yankee Doodle" was played after the Americans defeated the British at the Battle of Saratoga and again when General Cornwallis's army surrendered to the Americans after the Battle of Yorktown, the last major battle of the American Revolution.

The Origins of “Yankee Doodle”

Critical Thinking Questions

Use evidence from the text to support your answers.

Write your answers in complete sentences.

1. Why was the doctor who is credited with writing “Yankee Doodle” in America?

2. Why was singing this song popular with many British soldiers during the Revolutionary era?

3. Why did patriotic Americans begin singing “Yankee Doodle”? By 1777, what meaning did the song have for them?

4. On what occasions during the American Revolution was “Yankee Doodle” played? What did those events have in common?

Selected Verses from “Yankee Doodle

Yankee Doodle went to town
A-riding on a pony,
He stuck a feather in his cap
And called it macaroni.

CHORUS

Yankee Doodle keep it up,
Yankee Doodle dandy;
Mind the music and the step,
And with the girls be handy.

Father and I went down to camp,
Along with Captain Gooding
And there we saw the men and boys,
As thick as hasty pudding.

CHORUS

And there was Cap’n Washington,
And gentle folks about him;
They say he’s grown so ‘tarnal proud,
He will not ride without ‘em.

CHORUS

And Cap’n Davis has a gun,
He kind of clapt his hand on’t,
And stuck a crooked stabbing iron
Upon the little end on’t.

CHORUS

“Yankee Doodle” in Your Own Words

Restate each of the verses in your own words.

1. Yankee Doodle went to town

A-riding on a pony,

He stuck a feather in his cap

And called it macaroni.

2. Father and I went down to camp,

Along with Captain Gooding

And there we saw the men and boys,

As thick as hasty pudding.

3. And there was Cap'n Washington,
And gentle folks about him;
They say he's grown so 'tarnal proud,
He will not ride without 'em.

4. And Cap'n Davis has a gun,
He kind of clapt his hand on't,
And stuck a crooked stabbing iron
Upon the little end on't.

The Preamble to the Declaration of Independence

We hold these Truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness—That to secure these Rights, Governments are instituted among Men, deriving their just Powers from the Consent of the Governed, that whenever any Form of Government becomes destructive of these Ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its Foundation on such Principles, and organizing its Powers in such Form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient Causes; and accordingly all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object, evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security.

Summarizing the Preamble to the Declaration of Independence

We hold these Truths to be self-evident, that all men are created equal,

What fact does Jefferson say is obvious?

that they are endowed by their Creator with Certain unalienable Rights,

Who had given people rights that cannot be taken away?

that among these are Life, Liberty, and the Pursuit of Happiness—

What are those guaranteed rights?

That to secure these Rights,

How do we make sure we keep those rights?

deriving their just Powers
from the Consent of the
Governed,

Who gives the government its power?

that whenever any Form
of Government becomes
destructive of those Ends,
it is the Right of the People
to alter or to abolish it, and
institute a new Government,

When a government does not protect the
people's rights what can the people do?

laying its Foundation
on such Principles, and
organizing its powers in such
Form, as to them shall seem
most likely to effect their
Safety and Happiness.

What should be the purpose of this new
government?

Summary:

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APOLLO

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WELCOME

Educators!

APOLLO THEATER ARCHIVES

SNEAK PREVIEW

OCTOBER 24, 2020

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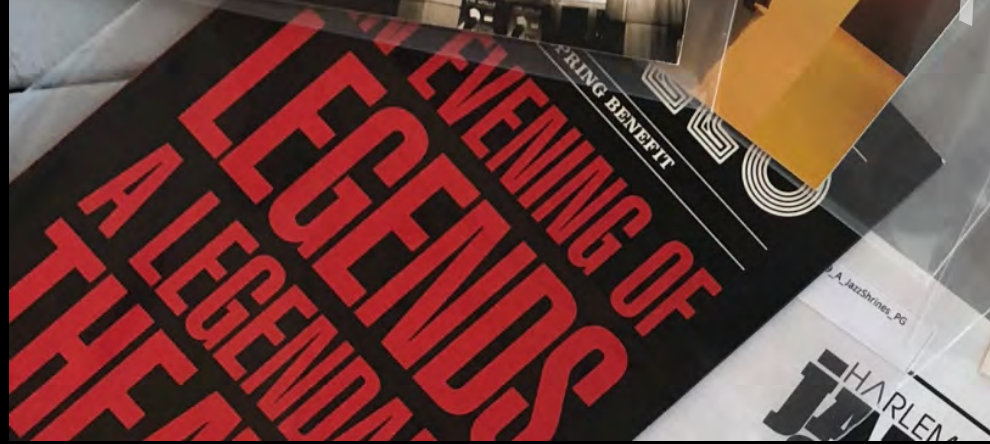


WHAT ARE THE APOLLO ARCHIVES?

A collection of materials and information generated over the course of operating the Apollo Theater, including both primary and secondary sources...







2006, 12, 29, A, Kwanzaa, FG

APOLLO
THE APOLLO THEATER FOUNDATION, INC.

The Apollo Theater Family Series presents

KWANZAA CELEBRATION

REGENERATION NIGHT

Friday, December 29, 2006 - 7:30pm

Hosted by Hazelle Goodman

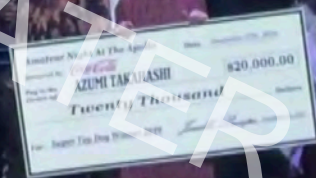
Featuring:

- Forces of Nature Dance Theatre
- Mama Foundation's Gospel for Teens Choir
- Spirit Ensemble

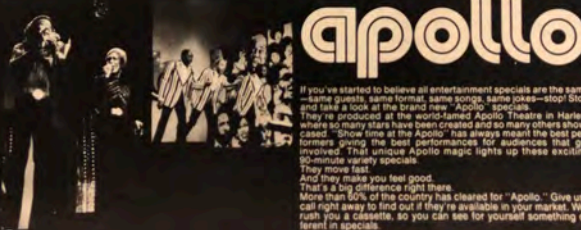
A Jazz Series, FG

HARLEM

AMATEUR NIGHT



something
different
to make
you feel
good



apollo

If you've started to believe all entertainment specials are the same — same guests, same format, same songs, same jokes — stop! Stop and take a look at the brand new "Apollo" specials. They're produced at the world-famous Apollo Theater in Harlem, where so many stars have been created and so many others showcased. "Bring home the Apollo" has always meant the best performers giving the best performances for audiences that get involved. That unique Apollo magic lights up these exciting 90-minute variety specials. They move fast. And they make you feel good. That's a big difference right there. More than 60% of the country has cleared for "Apollo." Give us a call right away to find out if they're available in your market. We'll rush you a cassette, so you can see for yourself something different in specials.

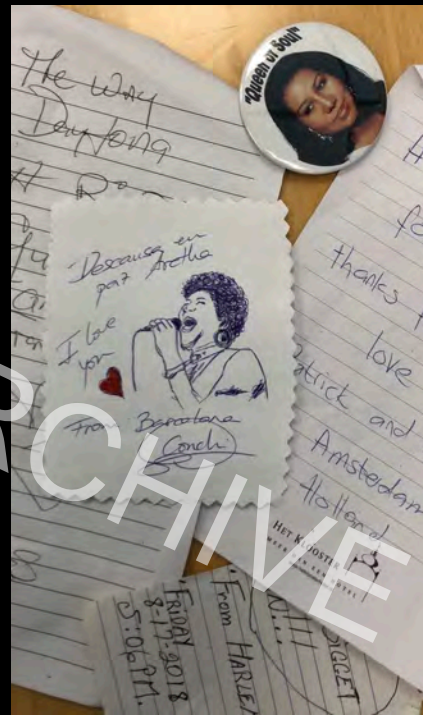
W PRODUCTIONS INC.
180 MADISON AVE. NEW YORK, N.Y. 10017
212 512 1800



Barbie SIGNATURE

Ella Fitzgerald

INSPIRING WOMEN™



Apollo Theater/Columbia University Oral History Project (2009-2010)

Transcribed audio and video interviews with:

Gordon "Doc" Anderson

Chuck Barksdale

Shirley Caesar

Cándido Camero

Shirley Greenes

Jane Jackson Harley

Nona Hendryx

Maurice Hines

Maurice Hines

Hal Jackson

Quincy Jones

Gladys Knight

Merald "Bubba" Knight

Jerry Kupfer

John Levy

Gloria Lynne

Billy Mitchell

Thelma Prince

Jonelle Procope

Charles B. Rangel

Smokey Robinson

Bobby Schiffman

Charlotte "Charlie" Sutton

Dr. Billy Taylor

Leslie Uggams

Dionne Warwick

Mary Louise Williams



OVER THE PAST TWO YEARS...

- Gathering/consolidating materials
- Cataloging and organizing
- Preserving and re-housing
- Digitizing

• Creating a performance history database

15		Cab Calloway, Moms Mabley, Erskine Hawkins, Della Reese	Event.952	Start Date: April 15 1955 ; End Date: April 21 1955	Cab Calloway (Primary Artist), Jackie "Moms" Mabley (Primary Artist), Erskine Hawkins (Primary Artist), Della Reese (Primary Artist)		
16		Clovers, Paul Williams, Little Esther, Spence Twins, Leonard Reed	Event.1025	Start Date: April 22 1955 ; End Date: April 28 1955	Paul Williams (Primary Artist), Little Esther (Primary Artist), Leonard Reed (Primary Artist)		
17		5 Royales, Memphis Slim, Dakota Staton, Hal Singer, Pigmeat	Event.1091	Start Date: April 29 1955 ; End Date: May 5 1955	Memphis Slim (Primary Artist), Dakota Staton (Primary Artist), Hal Singer (Primary Artist), The "5" Royales (Primary Artist)		
18		Cardinals, Rosetta Tharpe, Marie Knight, Eddie Davis, Mantan Moreland & Flournoy Miller	Event.1167	Start Date: May 6 1955 ; End Date: May 12 1955	Sister Rosetta Tharpe (Primary Artist), Marie Knight (Primary Artist), Eddie Davis (Primary Artist), Cardinals (Primary Artist), Flournoy Miller & Mantan Moreland (Primary Artist)		
19		Wynonie Harris, Eddie "Lockjaw" Davis, Regals, Freddie & Flo	Event.1274	Start Date: May 13 1955 ; End Date: May 19 1955	Wynonie Harris (Primary Artist), Eddie "Lockjaw" Davis (Primary Artist)		

• Building a database...

CA COLLECTIVEACCESS


NEW FIND MANAGE IMPORT HISTORY

Default dashboard › Edit dashboard ›

Counts

There are **11520** objects, **10516** entities, **3888** occurrences, **498** collections, and **30110** object representations.

Random Object



Amateur Night Holiday Special 2019

Recent changes

Changes to objects from April 27 – April 28 2020

Brad San Martin edited Apollo Marquee June 1978
April 28 2020

Recently created

Showing the last 8 objects created

- Billboard Review: Jerry Butler, the O'Jays, El Chicano, Carolyn Franklin, the Last Poets, and Sonny Hatchett [1970_05_20_A_Butler_IC] - April 24 2020
- Ideas x Action: Ta-Nehisi Coates and Heather McGhee interviewed by Chris Jackson [2020-04-16_A_IdeasxAction_IV] - April 20 2020
- Commission Artists Mixer [IL_2020-04-17-C19CommissionArtistsMixer_IV] - April 20 2020
- Apollo Lobby Mural 5 [APOLLO_mural_5] - April 15 2020
- Apollo Lobby Mural 3 [APOLLO_mural_3] - April 15 2020
- Instagram Live: Donald Lawrence and Kamillah Forbes [IP_DonaldLawrenceIGLive_IV] - April 13 2020
- Spring 2020 Amateur Night Auditions Promotional Clip [IP_2020ANSpringAuditions_IV] - March 27 2020

Recently created

Showing the last 8 entities created

- Bob Glassenberg [11154] - April 24 2020
- One World [11153] - April 22 2020
- Leatrice Elzy [11152] - April 20 2020
- PennyMaria Jackson [11151] - April 20 2020
- Fatima Jones [11150] - April 20 2020
- Marie Cisco [11149] - April 20 2020

ARCHIVES AT WORK...

- Enrich programming
- Support research
- Raising awareness
- Fundraising
- Inspire and inform education



334 Auburn Ave., N.E.
Atlanta, Georgia 30303
Telephone 524-1178

Southern Christian Leadership Conference

Martin Luther King Jr., President

Ralph Abernathy, Treasurer

Wyatt Tee Walker, Executive Assistant

December 17, 1963

Mr. Frank Schiffman
15 Hunter Drive
Eastchester, New York

My dear Mr. Schiffman:

For some time now, I have been desirous of sending you a personal note to express the gratitude of all of us at the SCLC Headquarters for the dedicated aid you have given to us and to the civil rights cause.

We are aware of the financial gifts you have made personally; of the fact that you have encouraged others to follow your example; that you have, on numerous occasions, donated your theatres and persuaded fine artists to give their time and talent to help the Freedom Struggle.

Your material support has been deeply appreciated. Yet, even more deeply, we appreciate your spiritual involvement with the imperatives which inspire us to continue working, praying and demonstrating together for the hastening of that day when all men will be able to sit down together at the table of brotherhood. Your recognition, early in this struggle, that this is not the crusade of one race or creed, but that it is and should be the genuine concern of all mankind, marks you as a sincere and enlightened friend of human causes.

I have sent along, with my compliments, a copy of my book of sermons, "Strength To Love," hoping you will accept it as a small token of my regard.

Gratefully yours,

Martin Luther King Jr.
MARTIN LUTHER KING, JR.
President

MLKjr:dmd



ATION
ion Surveys
umentation
2011 - FY 2017
action Date: Archive
List Included: X
1. B

EDUCATION
Public Program Files
Box 1 of 2
FY 2015 & 2016
Destruction Date: Archival
Review
Box list included: X



©APOLLO THE MARS ARCHIVE







Apollo Theater Archives



Left to Right:
Patti LaBelle, Nona Hendryx, Sarah Dash

Labelle

Master Card, America

OTIS ~~REDDING~~ REDDING

11/15/63 \$400.00 Has Record that sold him to audience. Adequate.
2/19/65 \$2,500.00 Good hard singing blues.man. Does good job.
9/3/65 \$6000 (with band) Very exciting - band moves well.
Excellent closer - cooperative.
1/7/66 \$8500.00 (with band) Hard working, good performer. And
drawing in spite of transit strike and extreme cold.
Excellent.
6/17/66 \$8,500.00/25/42,000 Hard working singer. He closed the
show excellently. Was also an excellent draw.
11/25/66 \$12,500 plus \$1,430.90 overage (12,500/33 1/3/\$40,000)
Redding plus band of 12
6/2/67 (10 days) Producer Hardworking, excellent performer.
Too many gyrations, but audience loved it.

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Excellent.

6/2/67 (10 days) Producer Hardworking, excellent performer.
Too many gyrations, but audience loved it.

Getz, STAN

8/23/50 with Teddy Reig show. Young sax supposedly with some successful records. Band was poor. Getz amateurish as a leader. Band numbers uninspiring.

1-10-51 \$2250.00 A very troublesome young man with an equally troublesome band. Played a completely uninspiring show.

9/28/51 2549.50 Totally unsatisfactory. Forget him. Unless there is some rise in popularity. His style is bad.

Carter, Betty

10/2/52 \$250.00 Excellent bee-bop singer.

2/12/53 \$250.00 Good voice, nice personality, registered well.

4/17/53 Called in FRIDAY NIGHT to help KING PLEASURE. Did very well with him and in her own spot. Had trouble with the police.

2/12/54 Lionel Hampton Revue. Same unattractive oddly dressed girl with a fine bee-bop style which registered very well.

11/15/57 250.00 Registered nicely.

4/22/60 450.00 Very exciting.

7/22/60 450.00 Used as closing act and held her spot very well.

9/30/60 550.00 A good buy at this price. Excellent performer.

6/16-23/61 \$750.00 Well known to us. Excellent singer, no box office value.

9/1/61 \$750.00 still very good singer but no box office value.

3/3/62 750.00 Did a fine job.

~~7/5/63~~ ~~Excellent~~ singer but not hoo

2/12/54 Lionel Hampton Revue. Same unattractive oddly dressed girl with
a fine bee-bop style which registered very well.



SONNY ROLLINS QUINTETTE

1/23/59 Percentage. Earned many jazz awards. Went over well.

2/2/62 3,000.00 First appearance in a few years. Really stopped show.



FRANK SCHIFFMAN BOOKING CARDS:

www.tinyurl.com/SchiffmanCards

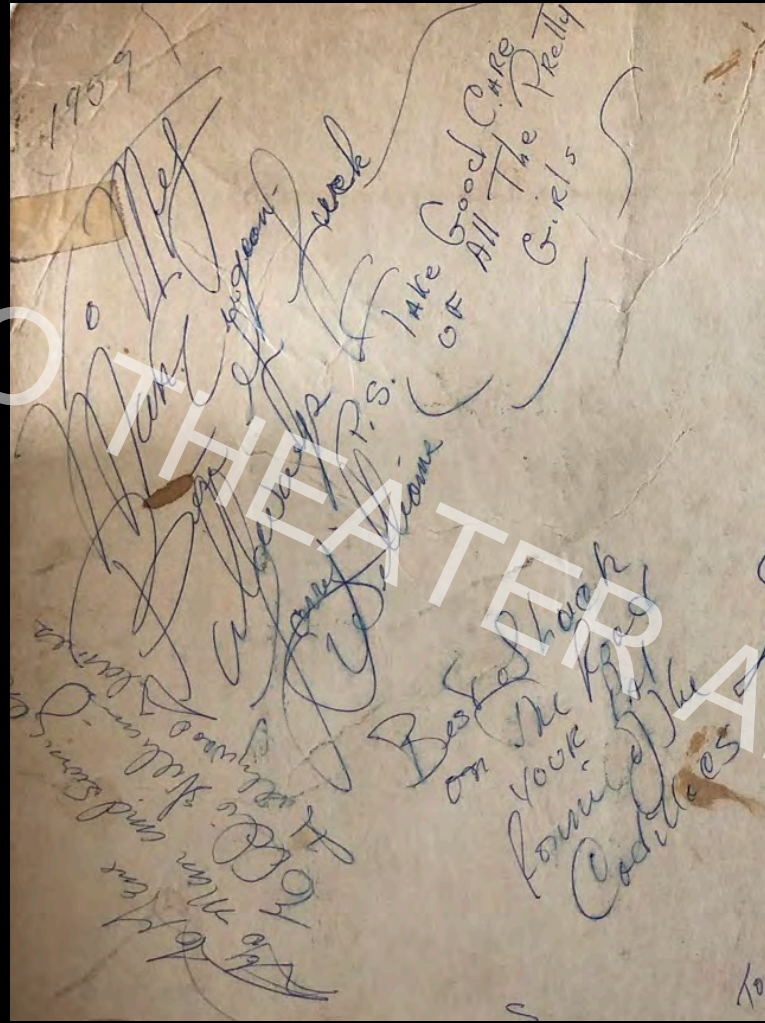
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© Apollo Theater Archives



©APOLLO



ARCHIVE

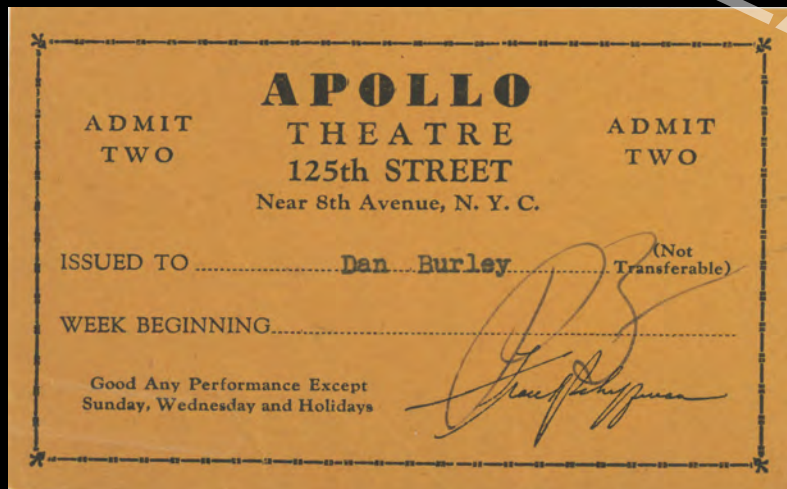
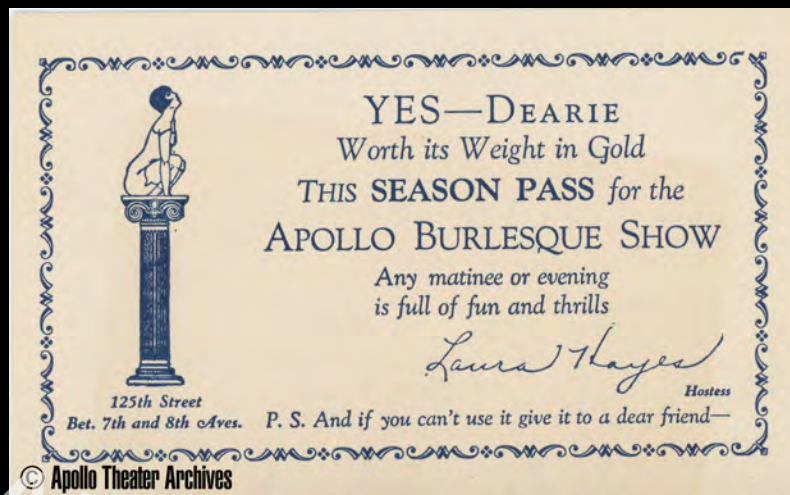


© Apollo Theater Archives NAH WASHINGTON AND SAM COOKE 1958

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MIDNIGHT
SHOW
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Reserved
Seats

THE WORLD'S GREATEST COLORED
STARS COME ONLY TO THE

APOLL

America's
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Colored
Stage
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WED.
AMATEUR
NIGHT
BROADCAST

One Week Only—Beg. **FRIDAY, MAY 20th**



DON REDMAN

AND HIS **BAND** WITH
LOUISE McCARROLL



4 INK SPOTS

CHUCK & CHUCKLES - 3 LUNATRIX - WILKINS & JAMES

Week Beginning **FRIDAY, MAY 27th**



CHICK and his **BAND**
WEBB

— WITH —



ELLA
FITZGERALD

AND A GREAT REVUE CAST

COMING SOON!

Willie & Band **LOUIS ARMSTRONG**
BRYANT and his BAND and REVUE

125th STREET

APOLL

AMERICA'S
SMARTEST
COLORED
SHOWS!

125th St.
near 8th Av.
Telephone
University
4-4490

ONE BIG WEEK
Beginning
FRIDAY, DEC. 27th

THE FIRST LADY of SWING

ELLA and Her **BAND** and
FITZGERALD REVUE



Coming
Soon

**THE THREE
PEPPERS**

**EARL
HINES** AND HIS
BAND

ERSKINE & BAND
HAWKINS

FROM NEWPORT and CARNEGIE
HALL - COME AMERICA'S GREATEST
"BLUES" STARS - WJNR'S
SPONSORED BY HERMAN AMIS



A RESOUNDING, PLEASUREABLE
BATTLE OF THE BLUES



JIMMIE
REED

T- BONE
WALKER



MUDDY
WATERS

JOHN LEE
HOOVER



ENHANCED and ENLIVENED BY
DEE DEE WARWICK | TOMMY JONSEN DANCERS | JACKIE ROSS | COOK AND BROWN

One Week Only - Begin Friday, July 2nd

PHONE FOR SPECIAL ARRANGMENTS WITH CLUBS, COLLEGE
AND HIGH SCHOOL CLASSES, SORORITIES, FRATERNITIES, ETC.
RI9 -1802



SHOWS AT 1-4-7-10 PHONE RI 9-1800

APOLLO
125th near 8th Ave.

WED. NITE AMATEURS SAT. MIDNITE SHOW

MARVIN GAYE
VIBRATIONS
BILLY STEWART
JIMMY PELHAM
CHARMETTES

CONTOURS

SHOWS AT 1-4-7-10 PHONE RI 9-1800

APOLLO
★ 125th near 8th Ave. ★

WED. NITE AMATEURS SAT. MIDNITE SHOW

The HERMAN AMIS Show

GARNET MIMMS & ENCHANTERS
The MARVELETTES
SHIRLEY ELLS & THE TIMES
BILL DOGGETT & THE JAZZ

APOLLO EDUCATION

UPCOMING EVENTS

SCHOOLS

TEENS

ADULTS

FAMILIES

RESOURCES

CONTACT

CONTACT APOLLO EDUCATION

Follow us on social media to keep up to date with all of our Apollo Education programs:

 [Education at Apollo Theater](#)

 [@ApolloEdHarlem](#)

www.apollotheater.org/education/ed-contact

APOLLO

THANK YOU!

BRAD SAN MARTIN, DIGITAL ARCHIVIST
ARCHIVES@APOLLOTHEATER.ORG

Love you, Apollo!

Carl

Professional Learning at the Apollo Theater

On June 4, 2020, Apollo Education offered a professional learning workshop, “Backstage Pass: Apollo Digital Archives,” exploring the cultural significance of the Apollo Theater and its rich collection of photographs, posters, program booklets, three-dimensional artifacts, ticket stubs and passes and business records as primary and secondary sources for teaching.

Related resources included a letter that Dr. Martin Luther King Jr. wrote on December 17, 1963 to Frank Schiffman, first manager of the Apollo Theater.



This letter is provided for educational usage only, and cannot be published or broadcast without permission from the Apollo Theater.

Brief Early History

In 1934, Frank Schiffman became the manager of the Apollo Theater. Soon thereafter, he became co-owner, and retained the management position until the early 1960s. Frank Schiffman was an early supporter of the [Freedom Struggle](#) and civil and political rights for people of color, often offering the Theater for fund raising benefits and personally donating resources. This is one of several letters that Dr. Martin Luther King Jr. sent to Schiffman in recognition.

Below you will find suggested questions and activities to consider when using the text with your students.

A Closer Look

- What is the subject of the letter? How would you describe its tone?
- How would you define Dr. King’s purpose in writing to Mr. Schiffman?

- What kind of spiritual support did Mr. Schiffman - and by extension the Apollo Theater - provide?

Exploring Context

- What is the Southern Christian Leadership Conference? What is the focus of their work? Are they still in existence?
- What civil and political issues were on the nations' mind in 1963? What further information can that tell us about the letter?
- Why do you think Frank Schiffman supported the civil rights movement? What makes you say that? What evidence do you have?

Making Classroom Connections: Extension Activities

- **Use the letter to introduce Dr. Martin Luther King, Jr.** Who was he? What did he do? What did he stand for? What was the Freedom Struggle? Why did he write to Frank Schiffman?
 - **Research.** Ask students to research what entertainers fought for the Civil Rights Movement. Why? Which entertainers are considered Apollo legends?
 - **Use the letter to reinforce a subject.** What were the fundraising efforts by theaters? Why do you think the Apollo Theater a supporter of the Freedom Struggle, the Civil Rights Movement?
 - **English Language Arts activity.** Ask students to write back to Dr. King as Frank Schiffman. Letters should include:
 - Contact information
 - Date
 - Contact information of the person you are writing to
 - Greeting
- Body of letter
- First paragraph should provide an introduction. Why are you writing?
 - Following paragraphs more information and specific details.
 - Last paragraph should reinforce the reason for writing and include gratitude.
 - Closing
 - Signature

- **Create theater from the letter.** Questions for students to consider: Who are the characters? What events might have led to Dr. King writing the letter? What events happened after the letter was written? What characters would you include? What might have been a result of the letter?
- **Create a storyboard or graphic novel page of the letter.** Questions for students to consider: Who are your characters? What are they saying to each other? How do the drawings represent the characters words?

Apollo Materials at the Smithsonian:

- Guide to the Frank Schiffman Apollo Theatre Collection
 - Booking Cards

334 Auburn Ave., N.E.
Atlanta, Georgia 30303
Telephone 524-1378

S
C
L
C

Southern Christian Leadership Conference

Martin Luther King Jr., *President*

Ralph Abernathy, *Treasurer*

Wyatt Tee Walker, *Executive Assistant*

December 17, 1963

Mr. Frank Schiffman
15 Hunter Drive
Eastchester, New York

My dear Mr. Schiffman:

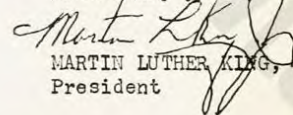
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We are aware of the financial gifts you have made personally; of the fact that you have encouraged others to follow your example; that you have, on numerous occasions, donated your theatres and persuaded fine artists to give their time and talent to help the Freedom Struggle.

Your material support has been deeply appreciated. Yet, even more deeply, we appreciate your spiritual involvement with the imperatives which inspire us to continue working, praying and demonstrating together for the hastening of that day when all men will be able to sit down together at the table of brotherhood. Your recognition, early in this struggle, that this is not the crusade of one race or creed, but that it is and should be the genuine concern of all mankind, marks you as a sincere and enlightened friend of human causes.

I have sent along, with my compliments, a copy of my book of sermons, "Strength To Love," hoping you will accept it as a small token of my regard.

Gratefully yours,


MARTIN LUTHER KING, Jr.
President

MLKjr:dmc



DEPARTMENT OF RECORDS & INFORMATION SERVICES

31 Chambers Street

New York, NY 10007

<https://www1.nyc.gov/site/records/index.page>

Established in 1977, the New York City Department of Records and Information Services preserves and provides public access to historical and contemporary records and information about New York City government through the Municipal Archives and the Municipal Library. Court and City department collections are unequaled by any other city in the nation.

Hundreds of patrons visit the Municipal Archives each week to research their family history in 10.5 million birth, death, and marriage records. Others explore unique collections of original documents totaling over 250,000 cubic feet including:

- Manuscripts of the Dutch Colonial government
- Court Records, 1684 -1966, the largest, most comprehensive collection about the administration of criminal justice in the English-speaking world
- Mayoral collections, 1826-2013
- Photographs of every house and building in New York City taken in 1939-1940 and again in the mid-1980s
- Maps and architectural renderings documenting New York City land and infrastructure including Central Park and the Brooklyn Bridge
- Moving images and audio files

The Municipal Library maintains 400,000 unique reports, books, periodicals and documents pertaining to municipal government that can be searched via the online catalog of its holdings.
<https://nycrecords.bywatersolutions.com/>

The NYC Municipal Archives Online Gallery provides research access to more than 1,600,000 digitized items from the vast holdings of the Municipal Archives including photographs, maps, architectural drawings, motion-pictures and audio recordings. There are over two million photographs in the Archives. The photograph collection, dating from the mid-1800s to the present, is the largest online collection of historical New York City photographs in the world!
<http://nycma.lunaimaging.com/luna/servlet>

NYCMA AEI 2020

by Chris Nicols

Archival Resources for
K-12 Remote Learning



Department of Records
& Information Services

Archival Resources for K-12 Education

Overview

Established in 1977, the New York City Department of Records and Information Services (DORIS) preserves and provides public access to historical and contemporary records and information about New York City government through the Municipal Archives and the Municipal Library. As mandated by Chapter 72 of the New York City Charter, DORIS operates:

- “a municipal archives, the head of which shall be a professional archivist”
- “a municipal reference and research center, the head of which shall be a professional librarian”
- “a municipal records management division, the head of which shall be a professional records manager”

Through these three divisions, the Department of Records and Information Services stewards the entire life-cycle of records created by New York City government, from records creation to public access.



Archival Resources for K-12 Education

The Municipal Archives preserves and makes available New York City government's historical records. Our collections date from 1645 to the present. Records include office records, manuscripts, still and moving images, vital records, maps, blueprints, sound recordings and much more. Our collections include analog and digital material.

- Analog: Examples include handwritten documents, photographs and films made with light-sensitive media, NTSC and PAL video recordings, and phonograph records and older magnetic sound recordings on tape.
- Born analog = Information that was created in a non-digital format and subsequently digitized
- Born digital = Information created in electronic format



Archival Resources for K-12 Education

Collection Highlights

- New Amsterdam records, 1647-1862
- Mayoral collections, 1826-2013
- Photographs of nearly every house and building in New York City taken in 1939-1940 and again in the mid-1980s
- Maps and architectural renderings documenting New York City land and infrastructure including Central Park and the Brooklyn Bridge
- NYPD Surveillance and Intelligence photographs and films, documenting political activist groups and events throughout the 20th century
- The Almshouse ledger collection, 1758-1952, documenting the City run hospitals, poor house, workhouse, and prisons
- Records created by many New York City government agencies including: Department of Education; Department of Parks and Recreation; Department of Ports and Trade; Department of Buildings; New York Police Department



Archival Resources for K-12 Education

Collection Highlights

- NYPD Surveillance and Intelligence
- Works Progress Administration
- 1940s Tax Photos



Archival Resources for K-12 Education

New York Police Department Surveillance and Intelligence Records

The Bureau of Special Services and Investigations (BOSSI; later known as Special Intelligence Services and also as the Special Services Division) was a unit within the New York City Police Department's Intelligence Division that operated from the 1950s to mid-1980s. The unit grew out of the Red Squad which was charged with documenting and monitoring communist activities from the 1920s to 40s. Around 1955 the unit became a bureau and expanded its investigations to include other groups considered to be potential security threats including many activist groups. In addition to local investigations the bureau collaborated with state and federal agencies in high level investigations and provided security detail for dignitaries and diplomats.



Archival Resources for K-12 Education

Subjects in the New York Police Department Surveillance and Intelligence Records:

- Civil rights
- Vietnam War
- Gay rights
- Student movements
- Women's rights
- Labor reform
- Prison reform
- Environmental justice
- Cold War





NAACP and CORE Members Protest Segregated Labor,
NYPD Surveillance Films Collection

Archival Resources for K-12 Education

Works Progress Administration Records

In 1943, when the WPA ceased operation, the NYC government acquired the manuscript records of the NYC Unit of the Federal Writers' Project, including the photographs assembled to illustrate their publications; most notably the Guide to New York City and New York Panorama. The Writers' Project staff acquired the photographs from their colleagues on the Art Project, commercial sources, and their own staff photographers. The collection consists of 5,000 images taken from 1935 to 1943 documenting daily life in the city of New York.



Archival Resources for K-12 Education

Subjects in the Works Progress Administration Collection:

- General daily life from 1935-1943
- Bridges
- Aerial and panoramic views
- Parks
- Street scenes
- Transportation
- Waterfront
- Industry and trade





Grand Central Terminal exterior and elevated railway,
Works Progress Administration Collection

Archival Resources for K-12 Education

1940s Tax Photos

Between 1939 and 1941, the Works Progress Administration, in conjunction with the New York City Department of Taxation, organized teams of photographers to shoot pictures of nearly every building in the five boroughs of New York City. The photographs were taken to improve the process of determining and recording property value assessments.





107 West 47th



Street Fire Engine Company Number 65



Church of All Saints

Department of Finance, 1940s Tax Photos Collection

Archival Resources for K-12 Education

1940s.nyc

Using the 1940s tax photos, programmer Julian Boilen created an interactive map of New York City in the year 1940. Rather than exploring a gallery of images with abstract connections, users can now use the photos to explore the City in much the same way they might plan a route to school or a park. There is also a prototype using our 1980s tax photos.



Department of Records
& Information Services

Archival Resources for K-12 Education

Possible activities

1. Use a combination of the 1940s tax photos, WPA photos, NYPD Intelligence Records and 1940s.nyc to trace the sites of protests in the City while exploring the neighborhoods they took place in.
2. Students can look up their own building in the 1940s tax photos and compare it to a picture of what it looks like today, describing what has changed and what hasn't.
3. Students can discuss and contrast the various ways the City government used photography to interact with their citizens.



Archival Resources for K-12 Education

Contact Information and Links

For research requests:

research@records.nyc.gov

Municipal Archives Website:

<http://www.nyc.gov/records>

NYCMA Online Collections:

<https://nycma.lunaimaging.com/luna/servlet/allCollections>

NYC 1940s Tax Photo Web App:

<https://1940s.nyc/>



NYCMA Digitally Accessible Collections

Subjects	Possible Topics	Collections	NYCMA Luna Links (T=Text, I=Images, A=Audio, V=Video)
Public Health	<ul style="list-style-type: none"> • Food safety • Preventable diseases and disease tracking • Public sanitation • Sexually transmitted diseases 	<ul style="list-style-type: none"> • Almshouse on Blackwell's Island • Department of Public Charities and Hospitals • Department of Sanitation • Bodies in Transit • NYPD Surveillance Films 	<ul style="list-style-type: none"> • Almshouse ledgers (T, I) • Department of Public Charities and Hospitals (T, I) • Department of Sanitation and Street Cleaning (T, I) • Bodies in Transit Registers (T) • NYPD Surveillance Films (V)
New Amsterdam	<ul style="list-style-type: none"> • Court Records • Debts • Slave Trade 	<ul style="list-style-type: none"> • New Amsterdam Records 	<ul style="list-style-type: none"> • New Amsterdam Records (T)
Consolidated Mayoral Records	<ul style="list-style-type: none"> • Mayoral terms • News coverage of NYC politics 	<ul style="list-style-type: none"> • Office of the Mayors • WNYC: Radio, Film and TV 	<ul style="list-style-type: none"> • Mayor Beame (I) • Mayor Dinkins (I) • Mayor Koch (I) • Mayor LaGuardia (T, I) • Mayor Lindsay (I)

			<ul style="list-style-type: none"> • Mayor Van Wyck (T) • Mayor Low (T) • Mayor Wagner (T, I) • Mayor Giuliani (I) • Mayor Impellitteri (I) • Mayor O'Dwyer (I) • WNYC: Radio, Film and TV (T, I, A, V)
Civil Rights/ Protests	<ul style="list-style-type: none"> • Desegregation and integration • Vietnam War protests • Women's rights • LGBT rights 	<ul style="list-style-type: none"> • Board of Education records • NYPD Photo Unit • NYPD Surveillance Films • WNYC: Radio, Film and TV 	<ul style="list-style-type: none"> • Board of Education (T, I) • NYPD Photo Unit (T, I) • NYPD Surveillance Films (V) • WNYC: Radio, Film and TV (T, I, A, V)
Civic Functions	<ul style="list-style-type: none"> • City government boards and departments • Public infrastructure • Civic duties 	<ul style="list-style-type: none"> • Department of Bridges • Department of City Planning • Department of Public Works • Department of Buildings • Board of Water Supply 	<ul style="list-style-type: none"> • Jury Census (T) • Department of Bridges (T, I) • Department of City Planning (I) • Department of Public Works (I) • Department of Buildings (T, I) • Board of Water Supply (T, I) • Department of Sanitation and Street Cleaning (T, I) • Department of Public Charities and Hospitals (T, I) • Department of Parks and Recreation (I) • Department of Public Works (I)

		<ul style="list-style-type: none"> • Department of Sanitation and Street Cleaning • Department of Public Charities and Hospitals • Department of Parks and Recreation • Department of Public Works • Department of Housing Preservation and Development • Mayor's Reception Committee • New York County Jury Census 	<ul style="list-style-type: none"> • Department of Housing Preservation and Development (I) • Mayor's Reception Committee (I) • New York County Jury Census (T)
Buildings/ Housing	<ul style="list-style-type: none"> • Demolitions • Housing • "Slum" clearance projects • Fair housing • Tenant rights • Homelessness 	<ul style="list-style-type: none"> • Department of Buildings • Borough tax photographs • Housing Preservation and Development • Department of Public Works 	<ul style="list-style-type: none"> • Department of Buildings (T, I) • Department of Buildings: Architectural Plans and Drawings (T, I) • Bronx 1940s Tax Photos (I) • Brooklyn 1940s Tax Photos (I) • Manhattan 1940s Tax Photos (I) • Queens 1940s Tax Photos (I) • Staten Island 1940s Tax Photos (I)

			<ul style="list-style-type: none"> • Housing Preservation and Development (T, I) • Department of Public Works (I)
Immigration/Migration	<ul style="list-style-type: none"> • Immigration health checks • Minority groups • Great Migration 	<ul style="list-style-type: none"> • Works Progress Administration (WPA) Writer's Project • WNYC: Radio, Film and TV 	<ul style="list-style-type: none"> • WPA Writer's Project (I) • WNYC: Radio, Film and TV (T, I, A, V)
Labor	<ul style="list-style-type: none"> • Labor movements • Women in the workforce • Garment industry 	<ul style="list-style-type: none"> • NYPD Photo Unit • WNYC: Radio, Film and TV • Office of Mayor, correspondence • NYPD Surveillance Films 	<ul style="list-style-type: none"> • NYPD Photo Unit (T, I) • WNYC: Radio, Film and TV (T, I, A, V) • NYPD Surveillance Films (V)