



## THE EDUCATOR MANUAL

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#### **Introduction to the Tenement Museum**

Welcome to the Lower East Side Tenement Museum. We believe you will find your experience as an educator both challenging and rewarding.

#### **History and Significance of the Tenement Museum**

Located in the heart of the Lower East Side, which has been an immigrant portal for almost 200 years, the Museum's tenement at 97 Orchard Street was home to an estimated 7,000 immigrants from more than 20 countries between the years of 1863 and 1935. In 1998, President Clinton and Congress designated the Museum a National Historic Site affiliated with the National Park Service. That same year, 97 Orchard Street became the 20<sup>th</sup> featured property of the National Trust for Historic Preservation.

#### **The Museum's Mission**

*"To promote tolerance and historical perspective through the presentation and interpretation of the variety of immigrant and migrant experiences on Manhattan's Lower East Side, a Gateway to America."*

The Museum's Strategic Plan, approved by the Museum's Board of Trustees in 2005, explains this mission in the following way:

- *"To promote tolerance:* The Museum's first priority is to foster dialogue and understanding among diverse peoples.
- *Historical perspective:* The past provides insight on contemporary problems. The Museum wants to make history available for this purpose.
- *Presentation and interpretation:* The Museum seeks to offer a responsible and multilayered interpretation of the past for its visitors, since there is no singular truth about the past.
- *Variety of immigrant and migrant experiences:* The Museum is committed to honoring the diversity of ethnicities, religions, and other identities that shaped the Lower East Side; as well as to honoring those who migrated from other parts of the country, including African Americans and Puerto Ricans.

- *Manhattan's Lower East Side, a gateway to America*: The Museum is rooted in the local story of its neighborhood, providing effective focus for the institution, while establishing its national significance.

### **The Museum as a Center for Civic Engagement**

The Tenement Museum believes that museums can and should be institutions for civic engagement, which is broadly defined as a public dialogue in which people discuss civic issues, policies, or decisions of consequence to their lives, communities, and society. To quote the American Association of Museum's publication *Mastering Civic Engagement: A Challenge to Museums 2002*, we believe a museum can and should be "a center where people gather to meet and converse and participate in collaborative problem solving. It is an active, visible player in civic life, a safe haven, and a trusted incubator of change."

This is a new, but growing, idea in the museum field. The Tenement Museum has organized a coalition of like-minded museums called the International Coalition of Historic Site Museums of Conscience. The accredited members of this Coalition have all agreed to interpret history through sites; engage in programs that stimulate dialogue on pressing social issues and promote humanitarian and democratic values as a primary function; and share opportunities for public involvement in issues raised at their sites. The other member sites of the coalition are: District Six Museum in South Africa, Eleanor Roosevelt National Historic Site in the United States, Gulag Museum in Russia, Liberation War Museum in Bangladesh, Japanese American National Museum in the United States, *Maison des Esclaves*, Martin Luther King Jr. National Historic Site in the United States, *Memoria Abierta* in Argentina, National Civil Rights Museum in the United States, Terezin Memorial in the Czech Republic, Women's Rights National Historic Park in the United States, and The Workhouse in England.

Organizations such as the National Trust, National Park Service, Parks Canada, and Mid-Atlantic Association of Museums have asked the Tenement Museum and the International Coalition of Historic Sites of Conscience to help their member museums to become places of civic engagement. Through its Museum Professionals Training Program, the Tenement Museum provides opportunities for other museum professionals to learn from our best practices and to promote civic engagement at their sites.

### **Educator Policies and Protocols**

All educators are expected to keep themselves informed of and abide by all Tenement Museum policies and protocols. The Education Assistant, Pedro Garcia, will make all policies and protocols available to educators at the beginning of their employment. These include this document, the Emergency Response and Recovery Plan, the Code of Ethics, the Employee Handbook, and the Staff Manual. Educators who do not have copies of these documents should get them immediately from the Education Assistant, Pedro Garcia.

The key policies and protocols that are especially important for educators are outlined below.

- 1) **Code of Ethics**: Educators must review and sign the Code of Ethics prior to beginning employment. Key points in the Code of Ethics are below:
  - a. Employment by the Lower East Side Tenement Museum is a public trust and involves great responsibility. In all activities, Museum employees must act with integrity and in accordance with stringent ethical principles as well as with the highest standards of objectivity, as outlined in the Museum's Code of Ethics. All educators must read and sign the Museum's Code of Ethics, a copy of which will

- be placed in their personnel files. No educators who have not signed the Code of Ethics will be placed on the schedule.
- b. Educators should not accept any fees, royalties, honoraria, or other payments, such as tips, for any presentations, materials, or items that they developed either alone or with other staff while carrying out their responsibilities as employees of the Museum.
  - c. No person may use the Museum's collections, facilities, personnel, or services in any non-Tenement-Museum matter or context without express prior consent of the President.
- 2) **Arriving to Work on Time:** It is extremely important for educators to arrive to work on time. Educators should arrive to work fifteen minutes before their first tour is scheduled to begin and sign in when they arrive; educators will receive their regular hourly rate for the wait time before their first tour (up to but no more than fifteen minutes). Educators should check in with the tour coordinator at least ten minutes prior to their first scheduled program of the day to review the schedule and any late additions, cancellations, or changes to the schedule. Educators should be upstairs at the Visitors Center five minutes before each scheduled tour to check in with the coordinator or tour announcer before the program is called. If an educator is going to arrive late, it is essential to call the Tour Coordinator or, on the weekends, the appropriate weekend coordinator.
  - 3) **Cancelled Programs:** If a tour is cancelled before 5:00 PM the day before the tour and the educator is notified before 5:00 PM, the educator scheduled to lead the program will not be paid for the cancelled tour. If it is cancelled after 5:00 PM the day before the tour, the educator will be paid for the program. Education Assistant Lokki Chan will contact the scheduled educator regarding cancellations by telephone or email. When a program is cancelled on the same day, if the educator is on the premises s/he should report to the Education Coordinator to find out if there is training and/or other work for the Education Department that can be done during this time.
  - 4) **Dress code:** The dress code for the Museum is "business casual." As educators are the face of the Museum, they must always wear professional attire. The dress code is as follows: "Staff, volunteers, and interns must be neat and sober, reflecting a respect for the visitor and the families whose stories we tell. They must also make sure not to wear shorts, jeans, sneakers, flip flops or thong sandals, undershirts, military garb, revealing clothing, ball caps, sunglasses, or clothing bearing large or excessive slogans, advertisements or commentary." If an educator's attire is not in compliance with the dress code, the educator may be asked to leave and will not be paid for the remainder of the day.
  - 5) **Emergencies:** Educators should review the Museum's Emergency Response and Recovery Plan for detailed instructions about what to do in the case of an emergency.
  - 6) **Evaluations:** After passing the initial tour evaluation, all educators are evaluated periodically by a representative from the Education Department. Evaluations take place several weeks after the Educator's first tour, and at least once a year thereafter. The evaluator will give the Educator a written evaluation form with recommendations for improvement. The Educator is expected to make the recommended changes to her/his tour right away, and to let the Education Coordinator know if there is additional training/support s/he needs.
  - 7) **Guidelines for Dealing with the Press:**
    - a. Educators should never assume that the PR and Marketing Department knows that a reporter is on a tour. If an educator learns that a reporter is a member of his/her tour, s/he should tell the Visitors Center staff to let the PR and Marketing Department know so one of their department members can meet the press

person after the tour. On weekends, educators should immediately notify the weekend supervisor for that day.

- b. Educators should not single out the press person for any reason on the tour; they should be treated like the other visitors. Educators should not announce to the other visitors that there is a press representative on the tour.
  - c. No one is allowed to film or photograph in any of our properties without the permission of the PR and Marketing Department. All film and photo shoots are to be scheduled in advance. Educators should check with a representative of PR and Marketing if in doubt, and never allow anyone to take photographs on a tour unless someone from PR and Marketing has given permission. Regardless of what the would-be photographer says, if the educator has not spoken with either the Director of PR and Marketing or the PR and Marketing Coordinator, s/he should ask the would-be photographer to refrain from taking pictures and to contact a member of the PR and Marketing Department to obtain slides or digital images or to schedule a photo shoot.
  - d. Educators must not agree to participate in an interview as a representative of the Tenement Museum without the permission of the PR and Marketing Department. Educators may answer questions that fall within the scope of the tour scripts and general information about the Museum's ticket prices, tour times, and location, but should not discuss or answer any questions relating to the Museum's past eminent domain issues or any other legal issues. If it's a weekday, please contact the PR staff so that they may answer these questions. If it is a weekend, the educator should get the reporter's contact information so that the PR and Marketing staff can follow up during the week.
  - e. All interview requests for the Museum's President should go through the PR and Marketing Department. Reporters should contact PR to schedule an interview with the President. Educators may not give out the President's extension under any circumstances.
  - f. In the event that an educator is asked about their work at the Museum as part of an interview outside the Museum on another subject, additional guidelines should be followed:
    - i. The educator should inform either the Director of PR and Marketing or the PR and Marketing Coordinator that the interview will be taking place. If the educator knows in advance what Museum-related topics or questions will be covered, s/he should let them know this, as well, in case there are sensitivities of which the educator should be aware. If the educator is not able to let the PR and Marketing Department know ahead of time that s/he will be discussing issues related to the Museum, s/he should tell the Director of PR and Marketing or the PR and Marketing Coordinator as soon as possible afterward.
    - ii. Educators may discuss with the press any factual information contained in tour outlines as well as basic information such as Museum ticket prices, tours times, and location. If asked any questions relating to the Museum's past eminent domain issues, other legal issues, or anything outside of the script of basic visitor information, the educator should get the reporter's contact information and let him or her know that the PR and Marketing staff will follow up as soon as possible. If an educator is asked about his/her work, s/he should make clear to the interviewer that any opinions s/he expresses are personal opinions not those of the Museum.
- 8) **Illness:** If an educator is sick on a weekday between the hours of 9:00AM and 5:00 PM, s/he should call Lokki Chan, the Education Assistant, or Danielle Linzer, the Education Coordinator, as soon as possible. If s/he can't reach Lokki Chan, s/he should leave a message and also call the Office Manager or Administrative Assistant at 212-431-0233 ext. 210. On the weekends, the educator should call the Visitors Center at 212-982-8420. If a costumed interpreter cannot fulfill a program assignment due to illness, she must

- telephone the appropriate tour coordinator at least three hours prior to her first scheduled program.
- 9) **Keys:** Upon arrival, educators should sign out a key to the front and back doors of 97 Orchard Street in the Educator Breakroom. At the end of the day, all educators must sign out and return keys to the Breakroom.
  - 10) **Library:** Per-diem staff members may borrow books from the in-house library after learning their third program. In order to maintain the availability of books, please observe the following procedures:
    - a. Please borrow no more than one book at a time.
    - b. Books may be checked-out for a maximum of three weeks, after which they must be renewed.
    - c. Books can only be checked out by the VP of Collections and Education, Collections Manager, or Research Manager. Please bring the book to one of them. They will fill out the card in the back of the book and place it in the Book Circulation Box.
    - d. When returning a book, please leave it with one of the people listed above. They will indicate the return on the book card and replace the card in the appropriate book. They will return the book to its place on the shelves.
    - e. Please do not use "post it" notes or mark books with pen, pencil, or highlighter.
  - 11) **Material/Building Maintenance:** Educators must leave the apartments in good order for the next tour. This includes closing doors and putting handouts and folding chairs back in their proper place. Educators should also remember to return any materials used during the tour, including Assistive Listening Devices and fans, to the Visitors Center. Please dispose of all trash in accordance with the posted recycling guidelines. Educators should report damaged or missing program materials to Danielle Linzer, the Education Coordinator, as soon as possible. If damage to the building or collections occurs during a tour, the educator should complete a Damage Report form as soon as possible and notify the Collections Manager or the Education Coordinator. Damage Report forms can be found inside salvage kits at 97 Orchard Street or at the Visitors Center in the Weekend Supervisor Binder.
  - 12) **Nametags:** Educators must always wear their nametags while working. Nametags are located on the bulletin board in the Educator Breakroom at the Visitors Center. Please return your nametag to the bucket at the end of the day. If you need a new nametag, please notify Danielle Linzer immediately.
  - 13) **Swing Educator:** On Saturdays and Sundays, one educator will be scheduled to serve as the swing educator, from 10:00AM -2:00PM or 11:00AM-2:00PM, depending on scheduling of morning groups. The swing educator is on call. If another scheduled educator calls out or fails to arrive on time for tours, the swing educator will step in and conduct those programs. If someone has called out, the swing educator may be asked to stay after 2:00 PM to complete the day's tours. If no one calls out, the swing educator will stay until 2:00 PM and will assist the tour coordinator in other duties as assigned (these may include assisting visitors in the Museum Shop, answering phones, replacing and updating education program materials, cleaning the educator breakroom, making copies, and more). Swing educators are paid \$17/hour for their time, and educators must know at least 2 programs to be eligible.
  - 14) **Reserving Tickets to Observe Tours:** Ticket reservations for observing tours should be made through the person in the Education Department who has been assigned to guide the educator through the training process. This should happen no later than 10:00 AM on the day the educator plans to observe the tour.

- 15) **Supervision:** All per-diem Educators and costumed interpreters work under the direct supervision of the Education Coordinator or, on the weekends, the appropriate weekend coordinator. Dialogue facilitators and Shared Journeys Educators are supervised by the Education Associate.
- 16) **Educator / Costumed Interpreter Schedule:** The Education Assistant (Lokki Chan) schedules educators for weekday and weekend public and private tours. Part time and per diem educators work on fixed schedules and have set days when they are expected to be available to do tours, as agreed upon when beginning employment at the Tenement Museum. These schedules may be adjusted on a monthly basis to accommodate changes in an educator's availability or the Museum's staffing needs. On Wednesdays, Lokki sends out the schedule for the upcoming weekend by email. On Thursdays, Lokki sends out the schedule for the following week (Monday through Friday) by email.

Danielle Linzer schedules costumed interpreters for weekday and weekend Confino tours. Costumed interpreters should send Danielle conflicts for the coming month by the 15<sup>th</sup> of the preceding month. Danielle sends out the Costumed interpreter schedule for the next month on the Monday of the last full week of each month.

Educators and costumed interpreters who do not have internet access will receive a phone call by Friday letting them know when they are scheduled to work. If an educator or costumed interpreter cannot do one of his/her assigned tours, s/he is responsible for finding a replacement and letting Lokki Chan, the Education Assistant, know immediately who the replacement will be so the schedule can be updated. If an educator needs to request leave on days when they are normally scheduled to work, and they are unable to find a replacement, they should contact Danielle Linzer, the Education Coordinator, and provide as much notice as possible, preferably two weeks. If an educator would like to use their paid vacation time, they must receive approval from Danielle at least two weeks in advance.

17) **Remuneration:**

- a. Educators (applicable to all educators except costumed interpreters who play Victoria Confino):
- i. Educators receive \$17 per hour for delivering building tours and associated school activities or ESOL programs.
  - ii. Educators are paid \$25 per hour for delivering walking tours.
  - iii. Educators who are cross-trained to do multiple programs are paid \$17 per hour for dialogue facilitation.
  - iv. Facilitators who only do the Kitchen Conversations program are paid \$17 per hour for dialogue facilitation.
  - v. Educators will receive a \$60 training bonus upon passing the evaluation for a new program and the associated K-12 school activities.
  - vi. Educators will receive a \$50 training bonus upon passing the evaluation for Shared Journeys ESOL program.
  - vii. Educators are paid \$17 per hour for attending monthly 1.5 hour training meetings.
  - viii. All educators will be paid for the fifteen minutes before their tour starts, provided that they have arrived and signed in by that time.
  - ix. If educators are scheduled for an hour or less between tours, the educator will be paid for that time, but educators will be paid for no more than one hour between tours.
- b. Costumed interpreters who play Victoria Confino:
- i. Costumed interpreters are paid \$24 per hour for playing Victoria Confino.
  - ii. When conducting any other education program, costumed interpreters are paid at the appropriate educator rate for that program.

- iii. Costumed interpreters are paid \$17 per hour for attending their monthly training meetings.
- iv. Costumed interpreters will be paid the \$24 per hour rate for the fifteen minutes prior to the start of the first Confino program of the day, during which time they must set up the apartment for visitors, and for fifteen minutes following the last program of the day, during which time they must clean up the apartment.

18) **Selling Memberships:** Educators are expected to invite visitors to become Museum members on every public tour. At the end of each tour, educators should describe the membership program, explaining that becoming a member helps support the educational programming at the Museum and also comes with many benefits. If visitors seem interested in membership, the educator may walk back with them to the Visitors Center and either: 1) give them a form and explain the membership program; or 2) introduce them to a Visitors Center staff member and tell the staff member that they are interested in learning more about membership.

- a. Some of the benefits of membership include: the ability to make free advance reservations through the membership hotline; receipt of the Museum's electronic newsletter, *News from the Tenement Museum*; advance notice of new programs; invitations to members-only events; and discounts on Visitors Center purchases.
- b. Visitors can become members in several ways: in the Visitors Center before or after the tour; on the Museum's website ([www.tenement.org](http://www.tenement.org)); and by calling the Museum's Membership Associate.

19) **Timesheets:** Timesheets are located in the break room at the Visitors Center at 108 Orchard Street. Educators should sign in upon arrival at work and sign out when they complete the last tour of the day. At the end of the day, Educators should calculate the number of hours worked that day and write the total, rounding to the nearest quarter hour using decimals, in the appropriate column in the timesheet. If the Educator did two different kinds of programs that day (for instance, Shared Journeys and Walking Tours), s/he should total the number of hours spent doing each type of program in the appropriate column. At the end of each pay period, timesheets are reviewed and signed by the Education Coordinator.

20) **Tips:** Educators may not accept tips in the form of money or gifts from visitors. If offered tips, educators should encourage visitors to donate the money to the Museum or use it to become a Museum member. If a visitor insists on giving a tip to the educator, the educator must thank the visitor and alert him/her that the tip will be added to the donation jar in the Visitors Center.

21) **Training:**

- a. **Initial training:** All per diem educators are required to learn at least three tours and associated activities during their first three months of employment. (Volunteers are only required to learn one tour.) Educators will not be compensated for observing programs or for time spent training to learn a program, but will receive a \$60 training bonus after passing their evaluation for a new tour and all associated school activities. The first three months of employment at the Tenement Museum are considered a probationary period. If an educator has not learned all three tours within the first three months, s/he may be removed from the schedule.
- b. **Ongoing training:** In addition to training to lead all of the tours and activities that the Museum offers, educators are required to attend at least nine out of the twelve monthly educator meetings, which are usually held the third Thursday of the month from 6:00-7:30 PM. Educators are paid for attending these meetings. If an educator is unable to attend a meeting, s/he can arrange with Danielle to attend one of the regular weekly meetings of the full-time staff, which are held

Thursday mornings at 9:30 AM and are required to read the meeting minutes, which will be sent out by email. Educators are also required to read thoroughly the Educator Newsletter, which is sent out on a monthly basis, and are responsible for knowing all the information it contains.

- c. Training for costumed interpreters who play Victoria Confino:
  - i. There are separate bi-monthly 2 hour training meetings for costumed interpreters who play Victoria Confino. These costumed interpreters are required to attend at least five out of six of these meetings. If a costumed interpreter cannot attend a costumed interpreter meeting, she can, with the permission of the Education Coordinator, arrange to attend an educator meeting or staff meeting instead.
  - ii. If a costumed interpreter is trained to conduct other education programs, she is expected to attend both the training meeting for costumed interpreters and the educator training meeting.
  - iii. Costumed interpreters who are not trained to conduct other education meetings are invited, but not required, to attend the monthly educator meetings.
  - iv. Costumed interpreters will only be compensated for attending the educator meeting if 1) they are attending it to make up for a costumed interpreter meeting; or 2) they are trained to conduct other education programs.

22) **Walkie Talkies:** Educators should be aware that there are walkie talkies located in 97 Orchard Street that they should use to contact the day's tour coordinator in the case of an emergency. There are walkie talkies located in the Confino apartment under a small crate between the window and the bed; in the downstairs classroom; in the upstairs classroom in the filing cabinet; in the sink of the Baldizzi apartment; and in the interpreted "ruin" apartment on the third floor by the CD player. These walkie talkies are always in the off position. To turn them on, turn the knob at the top. Press the button on the left side of the unit to talk- please hold down the button for at least 3 seconds before beginning to speak. The tour coordinator or someone else in the Education Department will respond with assistance.

## **The Education Department at the Lower East Side Tenement Museum**

### **Full-Time Education Department Staff and Contact Information**

Office Phone Number: 212-431-0233

Sarah Blannett	Director of Education	x.223
Lokki Chan	Education Assistant	x.221
Pedro Garcia	Education Assistant	x.224
Danielle Linzer	Education Coordinator	x.240
Steve Long	Vice President for Collections and Education	x.220
Prachi Patankar	Education Associate	x.232

### **Visitors Center Phone Number: 212-982-8420**

### **Goals of the Museum's Education Programs**

All of the Museum's education programs seek to advance the Museum's mission. The specific goals of the programs are as follows:

- 1) To provide a nuanced interpretation of history from a variety of perspectives, including perspectives that have been underrepresented in traditional historiography.
- 2) To use individual stories to help visitors explore their own personal connection to the social, economic, and political issues which impact the lives of immigrants and migrants.
- 3) To highlight the important role immigrants and migrants have played – and continue to play- in shaping our society, exploring specific examples of how they, both individually and collectively, have transformed the communities in which they live and our nation as a whole.
- 4) To promote meaningful dialogue about and critical engagement with the enduring issues that have impacted the lives of immigrant and migrant communities, and to provide a forum for visitors to consider the role they can play in shaping those issues today.
- 5) To help people from diverse backgrounds make connections with and learn from one another.

### **The Museum's Educational Philosophy and Approach**

Our educational philosophy and techniques are specifically designed to activate history as a resource for considering the present, helping people to confront difficult issues, and engage people in dialogue with each other around these issues. These are extremely challenging tasks, ones that not many museums have taken on. These programs set the standards for a new international model for museums, and a new role for historic sites in civic life.

Our educational approach is based on a theory of learning that holds that all people have prior knowledge (based on research and/or personal experience), beliefs, and opinions that shape their learning experience. The role of the educator is to build on and in some instances challenge the knowledge, beliefs, and opinions that people bring with them. We use an "inquiry-based" teaching approach and believe that the goal of the learning process should not focus on seeking the right answer, because often there is none, but rather exploring important questions and issues and, when possible, seeking resolutions.

Educators at the Lower East Side Tenement Museum have a unique role because the guided tours are not lectures, as they are at many other museums; the tours are interactive, participatory

learning experiences. The educator leads a tour by sharing his/her knowledge, but also by asking visitors a series of carefully crafted open-ended questions designed to elicit dialogue and opinions about the key economic, political, and social issues raised.

For additional information about this educational approach, resources on inquiry-based learning, and/or to view a power point presentation on best practices for asking open-ended questions, please contact Education Assistant, Pedro Garcia.

### **Current Education Programs**

The Museum is only accessible by guided tour. We offer a wide range of educational programming for both the public and private groups.

#### **Public Programs**

- **Getting By: Immigrants Weathering Hard Times:** Visit the apartments of the German-Jewish Gumpertz family in the 1870s and the Sicilian-Catholic Baldizzi family in the 1930s, and learn about the networks of support that were available to them during hard times. Discuss the development of social welfare in the United States, and compare the options that people had in the past to those that are available today.
- **Piecing it Together: Immigrants in the Garment Industry:** Celebrate the 1897 birth of Max Levine in the apartment/garment shop run by his parents, Jennie and Harris from Poland. Then pay a shiva (bereavement) call to the Rogarshevsky family, mourning the loss of Abraham, who worked as a presser in a garment factory until succumbing to tuberculosis in 1918. Hear other immigrants as well - from Europe, Asia, Latin America and elsewhere - recall their lives in the garment industry from the 1930s to the present.
- **Confino Family Program:** This "living history" apartment takes visitors back to 1916 to meet Victoria Confino, a fourteen year-old Sephardic-Jewish immigrant. Played by a costumed interpreter, Victoria guides visitors as though they were new arrivals seeking information about life on the Lower East Side while discussing such issues as assimilation, cultural identity and the role of community.
- **Lower East Side Stories: Neighborhood Walking Tour:** The Lower East Side Community Preservation Project, composed of neighborhood residents and people who work on the Lower East Side, has collaborated with the Museum to create a neighborhood walking tour that tells the stories of the many different people who call this neighborhood home. This 90-minute tour visits the sites neighborhood residents have identified as important and discusses them in both historical and contemporary context.
- **"Kitchen Conversations" Post-Tour Dialogue:** Following certain designated tours, visitors can participate in a free dialogue in which they discuss the questions the tour sparked for them and discuss what the past can teach us about immigrant experiences and issues today. Educators must apply separately to be Kitchen Conversations facilitators. The policies and protocols that facilitators must follow are not included in this document, but are detailed in a separate document, which facilitators receive upon being hired. For additional information about Kitchen Conversations, please contact the Education Associate.

#### **Group Programs**

All the public programs above are also available for private groups. For groups of students grades K-12, the programs are modified so that they are age-appropriate and include activities that examine how the enduring issues raised on the tours are playing out in the present. In addition, the Museum also offers other programs for groups, including:

- **Shared Journeys Program:** A workshop series for ESOL (English for Speakers of Other Languages) classes. Each workshop includes a tour of a restored apartment and a discussion about the connections between immigrant experiences past and present. The program provides a unique context for English language learning, helps students place their own immigration experience within a broader historical and political framework, and promotes critical engagement with civic issues. For additional information about Shared Journeys, please contact the Education Associate for Contemporary Immigrant Perspectives.
- **High School Shared Journeys Program:** A series of four 90-minute workshops for high school English Language Learners. Workshop topics are: Learning about Discrimination; Organizing for Social Change; Our Immigrant Histories; and Tenement Inspectors. For additional information about Shared Journeys, please contact the Education Associate for Contemporary Immigrant Perspectives.
- **Touch Tour:** The Getting By or Piecing it Together tour is modified to incorporate verbal description, handling objects, and a multi-sensory approach for visitors with visual impairments. For additional information about the Touch Tour, please contact the Education Coordinator.
- **Teacher Training Workshops:** These interactive workshops for teachers address pressing issues and promote standards-based instruction, demonstrating ways to integrate the use of artifacts, primary source documents, and personal narrative into curricula. For additional information about the Teacher Training Workshops, please contact the Education Coordinator.
- **Tenement Inspectors:** In this 90-minute interactive program, students take on the role of tenement inspectors-in-training in the year 1906. They learn about the establishment and enforcement of housing laws by inspecting 97 Orchard Street for violations. Students will gain unique perspectives from two costumed interpreters who play a tenant and a landlord. This program also explores contemporary housing laws and conditions.
- **Off-Site Programs:** The Museum offers the Getting By, Piecing it Together, and Confino tours, in addition to other educational programs, as off-site programs. These off-sites may include power point presentations, handling objects, music, video presentations, and facilitated discussions. For additional information about the Museum's off-site programs, please contact the Education Coordinator.

#### Other Education Programs

- **Windows of 97:** The changing public art installations in the four storefront windows of 97 Orchard Street seek to “educate, collaborate with and integrate new immigrant groups into the Museum.” This program seeks to showcase contemporary immigrant artists from diverse backgrounds and cultures; involve recent immigrants in Museum programming; and engage visitors in examining issues related to contemporary immigration. The windows are accessible at all hours and can easily be viewed from the street. For every windows installation, there is an opening reception that is free and open to the public as well as a public educational program related to the themes of the installation. For additional information about the Windows of 97, please contact the Education Associate.

#### Access Programs

The Museum is committed to being as accessible as possible to as many visitors as possible, including those with disabilities. For additional information about the Museum's accessible programs, please contact the Education Coordinator. Also, visitors can call 212-431-0233 ext.240

or TTY 212-431-0714 or visit the Museum’s website for more information on accessibility. Access brochures are available behind the desk in the Visitors Center.

The following is a list of the Museum’s “Access Programs” for people with disabilities:

*Programs/Services for Visitors who are Blind or have Low Vision*

- Getting By and Piecing it Together Touch Tours are available for groups of five or more by appointment (call 212-431-0233, x241).
- All Confino Programs are hands-on.
- Large print materials are available for Getting By, Piecing it Together, and the Confino Program.

*Programs/Services for Visitors who are Deaf or Hard of Hearing*

- A public American Sign Language (ASL) interpreted tour is offered on the first Sunday of every month. Each month a different tour is interpreted. Reservations are strongly suggested. Visitors interested in the ASL tour should call 212-431-0714 for the TTY/Voice service, or email [signlanguage@tenement.org](mailto:signlanguage@tenement.org).
- Sign language interpretation is available for groups of ten or more by request. Interested visitors should call 212-431-0233, x241.
- The Museum provides Assistive Listening Devices for visitors who have hearing impairments. They are located in the hall leading to the Educator Breakroom at the Visitors Center.
- Captioned videos are shown for all programs.

*Programs/Services for Visitors who have Mobility Impairments*

- Visitors who cannot tour 97 Orchard Street may instead choose to take the Neighborhood Walking Tour or arrange an educator-led power point presentation, available by appointment.
- A virtual tour can be found at [www.tenement.org](http://www.tenement.org), and a pictorial tour is available at the admissions desk at in the Visitors Center.
- Groups can schedule off-site programs by calling 212-431-0233, x 241.

## **Learning to Conduct Education Programs at the Tenement Museum**

This final section of the manual provides an overview of the skills educators are expected to have and outlines some of the best practices for working with diverse audiences. After you have finished reading this section of the manual, you will be ready to begin training for your first tour.

### **Key Skills for Educators**

#### *Grasp of Information*

Educators are responsible for knowing all of the information in the Tour Content for each tour. In addition, educators should familiarize themselves with the information in the Tenement Encyclopedia, the Educator Newsletters, and other educational resources available.

#### *Group Management*

Educators are responsible for ensuring that all visitors comply with the Museum rules. Rules should be announced at the beginning of every tour and enforced throughout the tour. This is important to ensure the preservation of the building and also to make sure all of the visitors have the best possible tour experience. Educators must be sure that no one wanders away from the group and be aware of where everyone in the tour group is at all times. If someone needs to leave the tour early, the educator should escort him/her out of the building. If the educator needs assistance from another staff member, s/he should use the walkie talkies available on every floor to contact the Tour Coordinator.

### Story Telling

One of the responsibilities of the educator is to tell a compelling and coherent story. The story should have a clear overarching theme as well as a beginning, middle, and end. There should be effective transitions from one space to another and one story to another. The theme should be introduced at the beginning, reiterated throughout the tour, and summarized at the end. The Program Outline document available for each of the tours provides suggestions about how to tell the story effectively.

### Visitor Engagement

The educator should have a good balance between presenting information and engaging visitors in discussion. The educator should begin the tour by asking visitors to share information about themselves, such as why they came to the Museum or what they are interested in learning. Throughout the tour, the educator should: have visitors share the prior knowledge they brought with them to the Museum; elicit responses/reactions from the visitors to the space and to the information presented; and promote meaningful dialogue among visitors. The educator should refrain from asking factual questions that have a correct answer, but should ask a few carefully crafted open-ended questions that, by definition, have no correct answer, but rather ask visitors to share knowledge based on personal experience, beliefs, or opinions about the key issues the tour addresses.

### **Working with Diverse Audiences**

The Museum is committed to being as accessible to as many diverse visitors as possible. This includes adults, children, people with different learning styles, people whose first language is not English, and people with disabilities. This section provides guidelines for working with diverse audiences.

#### Tips for Working with Adults

These tips are derived from various issues of *The Docent Educator*.

- Adult visitors are looking for opportunities to make their own decisions, share what they know, think and feel, and actively learn and grow. Therefore during adult tours, educators should provide chances for choice, engagement, questioning, reflection, interaction, and wonder.
- Give adult visitors time to slow down and think about what they are seeing. When the group enters a room, give them a few moments to look around and see what is there before you start telling its story. This helps to accommodate different learning styles, lets visitors get a feel for the apartment and its contents and gives them a moment to gather their thoughts before proceeding.

#### Tips for Working with Children<sup>1</sup>

Educational experiences for children must be age-appropriate, based on the child's level of physical, social and cognitive development. Keep this in mind when you are doing school programs as well as when you are leading public tours for a group that includes. Don't forget when you are giving a public tour that you have a responsibility to make sure that the children as well as the adults have an engaging and interesting educational experience. The following developmental guidelines and associated teaching style tips should help the educator educate young people of all ages more effectively.

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<sup>1</sup> This information for this section was taken from various articles published in *The Docent Educator* vol. 11, no. 3 Spring 2002 ("Working with Students in Grades 6 through 9"), *The Docent Educator* vol. 5, no. 4 Summer 1996 ("Terrible, Tumultuous, Terrific Teenagers!"), and, Margaret Love's article, "Communicating at Age Level," in *The Docent Educator* vol.5, no. 3 Spring, 1996, p.5.

*Children, ages 5-6:* Are eager to please, enjoy familiar subject material, and understand concepts when related to personal associations. On the other hand, they have no sense of historical time, and may find it difficult to understand that different people may have different points of view. They may have a beginning awareness of the existence of other cultures and people, but don't quite understand what it means in terms of everyday life.

- Whenever possible, use objects and images to narrate the tour and convey ideas.
- Be concrete and specific.
- Instead of trying to present a series of connected ideas or information, introduce one idea and reinforce it repeatedly, in different ways.
- Relate concepts to experiences connected to the child's own reality.
- Engage these visitors through interaction: role-playing, "make-believe."
- Use simple language.

*Children, ages 7-10:* Are self-reliant, sociable, out-going, cooperate with other children and can work in teams, understand new information especially when related to familiar concepts or personal experiences, and have active imaginations and increasing attention spans. On the other hand, this group can be critical of others, are sometime shy when they are the center of attention.

*Children, ages 11-13:* Begin to make informed and personal judgments, have an increased ability to perceive the world outside their own, like participating in the discovery of new ideas and finding out about other people's way of doing things. They may, though, be very self-conscious and fearful of appearing foolish, so they may be hesitant to volunteer ideas.

- Emphasize tour questions that have multiple "right" answers, (rather than those with only one correct response). Use questions that accommodate a variety of responses and validate all answers.
- Do not fear the long silence that may ensue as you wait for responses to questions. Eventually, someone in the group will be brave enough to speak out.
- Encourage visitors to ask their own questions throughout the tour.
- Add humor to tour presentations.

*Teenagers, ages 14-17:* May participate well in lively discussions when their ideas seem well-considered, are confident in their self-awareness and have well-developed perceptual skills, if engaged and well-mannered, can be toured as though they were adults in most circumstances. Teenagers are concerned with establishing their own identity, though they are very susceptible to peer group pressure.

- All of the above tips (for children, ages 11-13) apply.
- Involve teenagers by asking them questions about their lives and interests and relating the information to tour concepts.
- Ask these visitors to tell the educator what information, opinions, and ideas they already have about the tour topics.

Final note about working with children: Don't make the mistake of underestimating the children on your tour by assuming they will not be able to discuss difficult social issues. Children often have strong, insightful, and interesting opinions about the issues raised on the tour, and it is your job as the educator to encourage them to share and discuss those opinions.

#### *Tips for Working with Visitors whose First Language is not English*

Group tours in various foreign languages are available by advance reservation. For foreign language tour information and prices, visitors should call 212-431-0233, x 241. Foreign language guidebooks in various languages for Getting By and Piecing it Together are available in the Visitors Center. Typed English language texts of tours are also available at the admissions desk at

97 Orchard for those visitors who are more comfortable with written English than with spoken English.

When you have people on your tour whose first language is not English, please keep the following tips in mind:

- If someone is translating your tour into another language, pause briefly between sentences so that there's time to translate your statements.
- Speak slowly. Even if you think you are speaking slowly, it is probably not slowly enough.
- Use very simple and short sentences.
- Ask directed questions to make sure the visitors understand you.
- When you ask questions, allow extra time for visitors to formulate responses.
- Repeat and clarify important points.
- After each major point, pause to give students a chance to ask questions and absorb what you said.
- Refrain from using difficult vocabulary words. When you do, be sure to explain them.
- Whenever possible, use gestures to demonstrate what you are talking about.
- Use visual materials as much as possible (photos, census records, etc.).
- When you are talking about things in the apartments, point to them. Use the handling objects to help illustrate your point.

#### *Tips for Working with Visitors with Disabilities*

In 1997 almost 22 percent of the U.S. population aged 15 or older had a disability.<sup>2</sup> This means that many visitors who tour the Museum have some level of disability. Frequently, disabilities are not visible. For example, a person of any age may tire easily or have difficulty climbing stairs. Many people have difficulty seeing when light levels are as low as they are in the hallways of 97 Orchard. Many people have learning disabilities.

For this reason, educators should always:

- Let all visitors know assistive listening equipment is available at the beginning of a tour.
- Let all visitors know chairs are available inside the tenement.
- Offer large print documents and transcripts of audio recordings to everyone.
- Make sure visitors can see the educator's face by not turning away while talking. People who read lips need to be able to see the educator's face to follow the tour.
- Refrain from talking while the lights are off in the hallway. Again, people who read lips need to be able to see the educator's face to follow the tour. Also, when working with a Sign Language interpreter, visitors will need to see the interpreter.
- Speak clearly and at a moderate pace.

The techniques that help to clearly communicate to people with disabilities should be practiced at all times. They improve tours for the entire tour group.

- At all times, treat the adult visitor as an adult and deal with him/her directly. Talk directly to the person with the disability, not to his/her companions or aides.
- Make eye contact and introduce yourself.
- Make every person visiting the Museum feel equally welcome.
- Ask before you give assistance. If you aren't sure if help is needed or what kind of help to give, ask the person with the disability. Don't make assumptions about what the visitor is or is not able to do. The best judge of the type of assistance or accommodation needed is the person with the disability.

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<sup>2</sup> Based on Everyone's Welcome: The Americans with Disabilities Act and Museums, prepared for the American Association of Museums by Universal Designers and Consultants, 1998.

- If asked for assistance, respond gracefully. People's needs vary tremendously. If a visitor asks for assistance, the assistance is genuinely needed and the visitor feels comfortable enough with the Museum and its representatives to ask for help.
- Be sensitive about physical contact. A wheelchair is part of a person's individual space. Only touch wheelchairs, canes, or other devices with the user's permission.
- Speak in a normal tone of voice for all visitors. Be careful to not raise your voice or shout. Shouting makes it more difficult for people with hearing impairments to understand what is being said and is unnecessary for people who do not have hearing problems.
- Guide dogs and other service animals are always welcome at the Museum. Guide dogs and other service animals are working and should not be touched or distracted without the owner's permission.

### People who are blind or visually impaired

According to the American Foundation for the Blind, in 2000 approximately 10 million people in the US were blind or had visual impairments. Half of these people were age 65 or older and approximately 15 percent of the total was considered legally blind.<sup>3</sup> The vast majority of people with vision problems have at least some functioning vision. They may use magnifying devices or other aids to help them see. Many of these people lived most of their lives with normal vision. Museum experiences are primarily visual and, as educators, the descriptive information you provide during tours enhances the visitor experience.

- Immediately greet persons who are blind or visually impaired when they enter a room or service area so that they know that someone is there and ready to assist them.
- Introduce yourself by name and title at the beginning of your conversation. Say, for instance, "My name is John Smith. I am the leader of your tour."
- Be sure to let the person know that you are moving away from him/her when you end your conversation or return to leading the group so that the visitor knows that you are no longer talking to him/her individually.
- If appropriate, introduce members of the group as well. This helps a person who is blind orient him/herself in the group and is a common courtesy.
- Including descriptive language in tours can help people with poor vision get a better feel for their surroundings. You can use words referring to colors, patterns, designs and shapes.
- Remember that many people with visual impairments will need to get very close to an object to get a clear view of it.
- Some people will be able to read large print documents and some won't. Bright light may be needed for some people to read easily.
- Offer to read information aloud.
- At the end of the tour, be sure that visitors know where they are. Say "We are now on Allen Street. Broome Street is to your left and Delancey to your right."

Tips for helping people with vision problems move from place to place:

- If you've never guided a blind person before and are unsure of what you are doing, tell him/her so. The person may help you feel more comfortable guiding and will know that you may not know how to do everything.
- Offer your arm to the person; don't take his or her arm.
- Walk a half step in front so that your body movements indicate when to stop, change direction, etc.

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<sup>3</sup> American Foundation for the Blind, "Statistics and Sources for Professionals," [Web Page], [http://www.afb.org/info\\_document\\_view.asp?documentid=1367](http://www.afb.org/info_document_view.asp?documentid=1367), [Accessed 11/17/02].

- Describe where things are and any physical obstacles, including overhead obstructions.
- Be specific. Say "There's a table with children's books on your right" not "the children's books are over there."
- Use non-visual cues when giving directions. Say "walk to the end of the block," not "walk until you get to the shoe store."
- One easy way to describe locations is to use the positions of the hours on a clock face. At a meal you could say, "The broccoli is at 2 o'clock and the potatoes are at 8 o'clock."
- Guide the person's hand to a chair back to direct him/her a seat. Be sure to tell the person which way the chair seat is facing.
- Warn people about stairs, tell them whether they go up or down, and guide their hand to a banister for ease in navigation.

### People who are deaf or hard of hearing

Approximately 1 in 10 people in the US have a significant hearing loss. Only a small proportion of these people are deaf; most are hard of hearing. Over half of the people who are hard of hearing are older adults.<sup>4</sup> Again, these statistics show that it is very likely that every tour at the Museum includes at least one person with some type of hearing loss. Many of the following presentation tips will help all of our visitors enjoy their tours more fully.

#### *Tips for working with people who are deaf or hearing impaired*

- The major issue for people who are deaf is communication with hearing people. Many people who are deaf prefer to communicate vocally; others use sign language, speech reading (also called lip reading), cued speech and writing.
- Before speaking, get the person's attention. If necessary, wave your hand, flick the lights on and off, or tap the person gently on the shoulder.
- Face the person directly and maintain eye contact when talking to him/her.
- Keep distracting movements to a minimum.
- Use facial expressions and gestures when appropriate to help communicate the tone of your message.
- Be sure that your face is well lighted, clearly visible and facing the group when you speak so that people who need to read lips have a clear view of your mouth.
- Be aware that backlighting or glare from windows can make it difficult for people to see your face and mouth clearly.
- If you point out an object during your talk, pause and let your audience turn to look at the artifact. Continue speaking after a moment. This gives them time to look away from you toward the object.
- In the hallway in 97 Orchard, be sure to turn the lights off briefly when demonstrating the darkness inside the building. Do not talk while the lights are off. If you leave the lights out and continue talking, people with hearing impairments may not be able to follow your talk because they cannot see your face.
- Try rephrasing instead of simply repeating what you've already said when a visitor doesn't understand your remarks.
- Speak in a normal tone of voice and consider moving closer to the person. Shouting or raising your voice distorts the sound of your voice making it more difficult for people who use hearing aids. Shouting also makes it harder for people who lip-read to recognize words.
- Background noise, including outside noise from the street, often makes it difficult for people who are hard of hearing to understand what is being said.

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<sup>4</sup> Alexander Graham Bell Association for the Deaf and Hard of Hearing, Hearing Loss Information Online Brochure, [Web page], 1996. [http://www.agbell.org/information/brochures\\_communication.cfm](http://www.agbell.org/information/brochures_communication.cfm), [Accessed 11/4/02].

- Repeat questions that are asked during a tour so that everyone in the group knows what is being asked.
- Have people speak one at a time so that it is easier for everyone to understand.
- When using assistive listening devices, allow visitors to hear audio recordings by removing your transmitter and microphone and placing them by a speaker. Be sure to repeat what other visitors say or bring an additional transmitter and microphone for visitors to speak into.

*Working with a sign language interpreter:*

The Museum offers one sign language interpreted tour a month on the first Sunday. The tour is given in American Sign Language (ASL); the most commonly used sign language in the United States. ASL is a completely developed independent language with its own vocabulary, grammar and syntax, all different from the English language. People from other countries use different, equally distinct sign languages.

*When leading these tours, follow the guidelines above and:*

- Be sure that the interpreter stands in clear view of everyone on the tour and in good light.
- The interpreter is there to interpret. Don't ask the interpreter to do anything else.
- Thank the interpreter at the end of the tour.

People who have mobility impairments

Mobility disabilities have many causes including cerebral palsy, spinal cord injury, stroke, arthritis, muscular dystrophy, amputation, polio and other conditions. These conditions cause many forms of paralysis, muscle weakness, nerve damage, stiffness of the joints, and lack of balance or coordination. Of the estimated 25 million people in the US who have mobility impairments, about 1 million people use wheelchairs. Others use mobility aids including canes, crutches, walkers, scooters, or other similar devices. People with these disabilities have a variety of physical abilities and limits on their range of motion.

The tenement building at 97 Orchard is not accessible to people who use wheelchairs or to other people who cannot climb stairs. However, there are options for such visitors. The Walking Tour may be appropriate for some visitors. An educator-led slide presentation is available by appointment (212-431-0233, x 240). Groups can schedule off-site programs (212-431-0233, x 241). A virtual tour can be found on at [www.tenement.org](http://www.tenement.org) and a pictorial tour is available at the admissions desk at 90 Orchard.

- Be sure to give your tour group enough time to climb the stairs and to move from area to area at 97 Orchard.
- Wait until everyone in your tour has gathered together before you speak.
- Some visitors may need to sit down at all times.
- When talking with someone who is seated in a wheelchair for more than a brief conversation, it is more comfortable for both the educator and the visitor if you face each other at eye level. You can sit on a chair.

People who have a speech impairment

Speech impairment has many causes. People who have speech impairments may be hard of hearing or deaf or may have had a stroke or other illness including cerebral palsy.

- Listen carefully and don't try to complete their sentences for them.

- If you don't understand what is being said, repeat what you do understand as you ask follow up questions. Watch the person's reactions to what you say to help improve your understanding.
- In most cases, people will appreciate your efforts to understand what they have to say.

#### People who have developmental or learning disabilities:

People with developmental disabilities include those with autism, Down's Syndrome and mental retardation. People with learning disabilities include those with dyslexia and attention deficit hyperactivity disorder. Although these disabilities are all very different, following the tips below can enhance the experience of visitors with diverse needs.

- Feel free to ask the person what the best way to communicate is. A written tour script might be more helpful than the educator-led tour.
- Some people may need extra time to understand information. Some may have short-term memory loss and problems with comprehension. Educators may need to use several different approaches when explaining information on the tour to accommodate different learning styles and comprehension abilities.
- Occasional inattentiveness, distraction or lack of eye contact is not unusual. Do not be offended or concerned about it; it is usually unintentional behavior. Be prepared to accommodate short attention spans by condensing the tour if this is appropriate for the audience.
- Some information processing problems may affect social skills. Do not be concerned if an individual's facial expressions, voice, tone or gestures seem rude or inappropriate.
- Communication may improve if information is delivered in small, easy to understand sentences delivered in a logical order.
- If necessary, involve an advocate familiar with the person and the person's communication pattern, to improve communication and understanding.
- Remember that people with disabilities have more in common with people without disabilities than they have differences.

### **Conclusion**

When you are ready to begin your tour training, you should refer to the Education Program Training Materials, which are located in the appendix of this manual. The first of these documents that you should review is *The Tour Training 101*, which takes you step by step through the orientation and training process, directs you to the documents you will need at each step in the process, and gives you helpful tips along the way.

Thank you for joining the Tenement Museum. Familiarizing yourself with this information and will all the other resources available to Tenement Museum employees is essential to your success here. If you have any questions about this document or any other document you have received, please do not hesitate to contact Saran Adkinson, the Education Assistant. We are looking forward to working with you and are glad to have you on board as a Tenement Museum educator. Good luck!

### **Appendix: Education Program Training Materials**

- Employee Handbook
- The Institutional Code of Ethics
- Staff Manual
- Tour Training 101
- FAQ about 97 Orchard Street

- Tenement Encyclopedia (accessible on-line and in the educators break room)
- Getting By Tour Content
- Getting By Program Outline
- Getting By Tour Quiz
- Piecing it Together Tour Content
- Piecing it Together Program Outline
- Piecing it Together Tour Content Quiz
- Confino Introduction Program Outline
- Walking Tour Program Outline
- Instructions on Giving Introductions for Kitchen Conversations
- K-12 Activity Lesson Plans for Getting By, Piecing It Together, and Confino
- Visitor Membership Information

Revised January 31, 2008

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**THE LOWER EAST SIDE TENEMENT MUSEUM 91 ORCHARD STREET NEW YORK, NY 10002**