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**PICTURE PROJECTS**  
**PORTFOLIO**

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**Alison Cornyn** co-founded **Picture Projects** in 1995 as a way to use new technologies and documentary photography to examine complex social issues. Over the past fifteen years, the studio has become well known for its unique use of interactive narrative in both commercial and documentary work.

The studio's two large scale documentaries are [www.360degrees.org](http://www.360degrees.org) – Perspectives on the U.S. Criminal Justice System and the Sonic Memorial Project, an open archive and an online audio installation of the history of The World Trade Center. Currently in development is a project about food politics called FOOD FOR THOUGHTS™.

Picture Projects has collaborated with Gilles Peress, Susan Meiselas, and PBS Online to produce award-winning online documentaries about Bosnia, Kurdistan and the Vietnam War. The team's commercial work concentrates primarily on interactive installations and websites for cultural institutions such as the Women's Museum in Dallas, Texas, The American Museum of Natural History, The Tenement Museum in New York City and Harvard University's Schlesinger Library, and also includes clients such as IBM, National Voting Rights Institute and the Visiting Nurse Service of New York.

Honors and awards include the George Foster Peabody Award, the Silver Gavel Award from the American Bar Association, The Pew Center for Civic Journalism's Batten Award, the National Press Club Award for Innovation, the Gracie Allen Award from Women in Television and Media, and the Webby Award for Net.art.

**<http://www.picture-projects.com>**

**Alison Cornyn** is an interdisciplinary artist at the convergence of technology and traditional medias. She is founding partner and owner of Picture Projects. Her installation and video work as well as curatorial projects have been exhibited in Europe, South America and the U.S. She produced an international online dialogue for the *New York Times'* project, *Bosnia: Uncertain Paths to Peace*, which was the first website to be nominated for a Pulitzer Prize. Cornyn received a Creative Capital grant in 2000, a New York Foundation for the Arts Fellowship in 2007, and was a finalist in the Ford Foundation's Leadership For A Changing World award. She teaches at New York University's Interactive Telecommunications program and has presented work and guest lectured at the Sundance Film Festival, the Montreal Film Festival, IDFA in Amsterdam, at New York University, and numerous other institutions. She has a B.A. from Connecticut College, a Masters in Interactive Telecommunications from New York University and an M.F.A. from Hunter College. She was an artist in the Whitney Museum's Independent Study Program. Prior to her involvement in multimedia, she worked as an art director on films in Los Angeles and New York.

**Picture Projects** has been recognized and supported by numerous institutions, including The National Endowment for the Arts, The New York Council on the Humanities, The Open Society Institute, The Corporation for Public Broadcasting, PBS, and The New York State Council for the Arts, among others.

## 360degrees - Perspectives on the U.S. Criminal Justice System

**360degrees.org** grew out of our concern about the increasing numbers of incarcerated Americans. Since 1980, the prison population has quadrupled—there are over two million Americans behind bars today. Most who are sent to prison are black or Hispanic and poor. Many policies that affect our criminal justice system are often made without substantial discussion. With 360degrees.org, we set out to create a space where people with diverse stories can come together to share their experiences and opinions and engage in a productive dialogue.

It is our hope that this site challenges perceptions about who is in prison today and why, and that it will generate ideas, big or small, about how we can make positive changes in our communities.

360degrees.org only began with the launch of the site. We worked with educators and students to develop an educational guide and a **Social Action Network** for schools and communities nationwide. We partner with radio producers and journalists across the country as we add new stories.

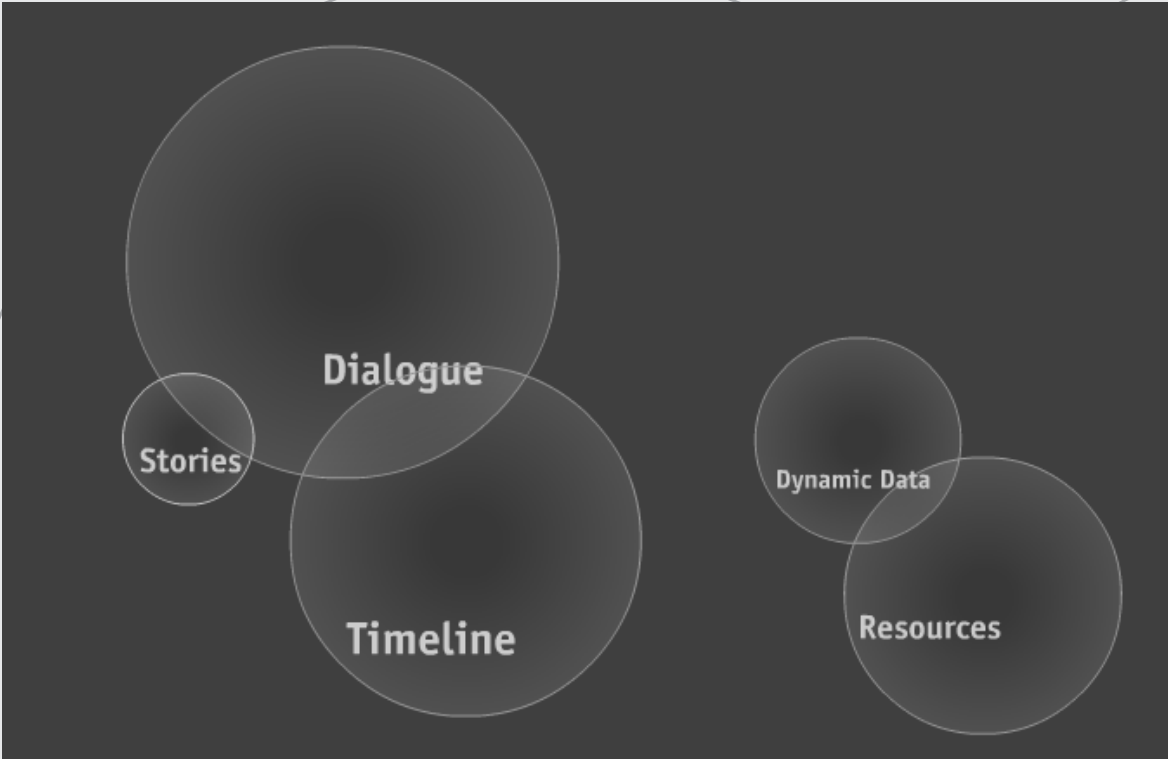
<http://www.360degrees.org>

I hate that sound. The key. I hate those keys, and I hate the slamming of the door. 'Cause we don't have doorknobs, we don't have keys, so we can't get out. And I hate the cuffs, the sound of the cuffs. They just go *sclk, sclk, sclk*—I just can't stand it. When they put them on you, you feel so cold. And the staff sometimes, they just walk around, and they play with the cuffs, and they just go *sclk, sclk, sclk*. I'm just like, stop—it just—I just hate—I hate it so much. It just feels like they have power over me.

When I first got here, I still had, like, all these nightmares of Lupita following me, just bleeding. She never had any, like, features, like, eyes, nose, whatever. And she would follow me and follow me, and I would just run. I mean, I would go up buildings, climb up buildings. And thinking, like, she can't find me here, and when I thought that I lost her, she was right in front of me again, with her face bleeding and asking me why—why did I do this to her? And I didn't have an answer.

Excerpt from Cristel's Story

**360degrees.org** won the Pew Center for Civic Journalism's Batten Award, the Online News Association's Online Journalism Award for Most Creative Use of the Medium, a Webby award for Net. Art, the Silver Gavel Award from the American Bar Association, a National Press Club Award for Innovation, Macromedia's People's Choice Award, and an honorary mention at Prix Ars Electronica. 360degrees.org has been featured at several film festivals and exhibits including: The Sundance Online Film Festival; The International Festival New Cinema New Media, Montréal; The International Documentary Film Festival Amsterdam; Cutting Truths at Hot Docs Canadian International Documentary Festival, Toronto; Blur at the New School in New York City; Art in Motion II in Los Angeles, California; and The Wight Biennial at UCLA.



### **First Person Stories**

Over the years, we have been working with inmates, lawyers, judges, parole officers, parents, victims and others to tell their stories in their own words. Each person is interviewed or are given a tape recorder to keep audio diaries of their experiences. Each story is focused around a specific case and is told through the perspectives of 5-6 people. As visitors listen to the stories they can explore each person's personal space by navigating 360 degrees up, down and around prison cells, offices, judges chambers and living rooms.

### **Dynamic Data**

For years the hard facts of the criminal justice system have been buried in specialized technical reports and inaccessible to the general public. We have designed a fresh approach to learning statistics that includes quizzes, games and interactive maps.

### **Timeline**

The timeline covers the history of the criminal justice system from medieval Europe to today. A PhD student at the John Jay College of Criminal Justice in New York City worked with us to develop this interactive timeline. The timeline continues to grow as new scholars add layers and themes.

### **Forum**

The forum is a national meeting place for people to discuss the complex issues of race and class in the criminal justice system. These discussions are fueled and shaped by a series of email exchanges between experts in the fields of criminal justice, victim's rights, lawyers, activists, judges, former inmates and gang members. Guest moderators focus discussions on themes raised by each story.

### **Social Action Network**

Ten small groups from the South Bronx and Lower East Side made up of high school and college students, community activists, legislators, ex-offenders, gang members and police officers discuss their personal responses to the site. Guided by trained facilitators, the discussion explores issues within each groups' community. Discussions culminate in a direct action plan decided on and implemented by the group.

# ONLINE DOCUMENTARIES

360 DEGREES

Stories

Dynamic Data

Timeline

Dialogue

Resources

About

Cristel served three and a half years at the Rhode Island Training School—known as "the Ritz" to the young people who are locked up inside.

360 DEGREES

Dialogue

360 DEGREES

Dialogue

The Forum

Current Topics

Topic	Points	Date	View
1. ...	17 points	02/14/12	View
2. ...	18 points	02/14/12	View
3. ...	24 points	02/14/12	View
4. ...	16 points	02/14/12	View
5. ...	12 points	02/14/12	View
6. ...	6 points	02/14/12	View
7. ...	6 points	02/14/12	View
8. ...	21 points	02/14/12	View
9. ...	4 points	02/14/12	View
10. ...	6 points	02/14/12	View
11. ...	6 points	02/14/12	View
12. ...	11 points	02/14/12	View
13. ...	3 points	02/14/12	View

360 DEGREES

Timeline

360 DEGREES

Dynamic Data

32,442,878,222

Have you ever committed a felony or a misdemeanor?

Take our quiz to find out if you're a criminal.

What's Your Theory?

Why do people break the law? How would you react to this?

Voting is a choice.

Take this quiz to find out what your theory is on this issue.

## The Sonic Memorial Project

**The Sonic Memorial Project** is an open archive and an online audio installation of the history of The World Trade Center. It contains stories, ambient sounds, voicemails, and archival recordings that collectively tell the rich history of the twin towers, the neighborhood and the events of 9/11 from many vantage points. The site was launched September 4, 2002, and continues to grow with visitors' audio contributions.

We initiated the project following the events of September 11, 2001. We sought to use the resources of our medium and our abilities as digital documentary makers and storytellers to build a space where people could not only grieve, but also could participate in the preservation of history. In designing this as an online memorial, we also wanted to use sound in a new way on the Web—by pushing it to the forefront.

The Sonic Memorial Project is a cross-media collaboration among more than 50 independent radio and new media producers, artists, historians, and people from around the world who have contributed personal and archival recordings. To date, we have gathered more than 1,000 contributions, many of which have been woven into radio feature stories by Lost & Found Sound, the radio producers who spearheaded the project, and all of which are available on the website.

The Sonic Memorial Project is a production of **Picture Projects** and **dots-perinch** in collaboration with **Lost & Found Sound**.

<http://www.sonicmemorial.org>

“We wanted to create a memorial without the strictures of height, length, or width—a home for memories of buildings that no longer exist. It is a place where all can mourn, honor, remember, and contribute; a place to keep history alive.”

Alison Cornyn & Sue Johnson

**SonicMemorial.org** received the first Peabody Award for an online project since the category was introduced, A Gracie Allen Award from Women in Television and Radio, The Archivists Round Table of Metropolitan New York (ART) Award for Innovative Use of Archives, The Online News Associations Online Journalism Award for Most Creative Use of the Medium, and Macromedia's Site of the Day. The site has been featured in the SXSW film festival and Hot Docs in Toronto.

# ONLINE DOCUMENTARIES

**THE SONIC MEMORIAL PROJECT**

ARCHIVE    ADD A SOUND

STORIES

ABOUT    FOR EDUCATORS

**SONIC BROWSER**

**SONIC BROWSER**

Where Were You on 9/11?  
[Voicemail]  
1:34 [click line for more info]

**Ben Cheah Revolving Doors, WTC [Archival Audio]**  
0:27 [click line to close info]

Ben Cheah and Eliza Paley recorded ambient noises at the WTC in August 2001. These revolving doors sound like a heartbeat.



### Sonic Browser

An immersive way for visitors to explore the rich and varied audio fragments and stories. The Sonic Browser is part interactive sound sculpture, part dynamic audio archive. It is designed to encourage the visitor to explore the audio traces of the World Trade Center using sound as his or her compass.

### Archive

Because one goal of ours was to preserve the World Trade Center for future historians and artists, we built a database to house the more than 1,000 personal and historic sounds that have been contributed by the public.

### Stories

Here listeners can revisit or hear for the first time the feature-length versions of the Sonic Memorial radio series that was produced by Lost & Found Sound and broadcast on National Public Radio. Web only stories have been produced for the site about Artists working in the World Trade Center and about the Fresh Kills Recovery Operation.

### Add a Sound

The site is a growing archive. Site visitors can contribute their sounds or stories online or by calling the toll-free number: 877-894-8500.

### For Educators

As part of our outreach program, we worked with educators to develop a special curriculum for high school students that enables teachers to use The Sonic Memorial Project in the classroom.

“My perception of everything was very strange. I was completely in another world. What I was hearing, I wasn't really hearing like you would normally be hearing. It was more like a feeling of sound. I did hear—in that soup of sound—these crazy sirens, well known in New York, with police and ambulances. And I did hear some kind of wave of sound, what I'm sure was the traffic stopping and the crowd looking up.”

**Philippe Petit, French performance artist who walked a tightrope strung between the two towers in 1974.**

“It was so much a part of our lives and everybody felt the same way that I did, when you worked on it, you say, this will be here 100, 200, 500 years from now probably.”

**Guy Tozzoli, former head of the World Trade Center**

“What I'm hoping you'll find is the sound of the revolving doors at the WTC. And it always struck me how they beat like heartbeats. There was this thump thump, thump thump, thump thump. Obviously on the West Coast we don't tend to have revolving doors and it was so quintessentially New York to me. It was like this life beat.”

**voicemail on Sonic Memorial Hotline**

Funding for **SonicMemorial.org** is from The Corporation for Public Broadcasting, The New York State Council on the Arts, Creative Capital and The Third Wave Foundation. Sponsored by New York Foundation for the Arts. The project is hosted by George Mason University and is part of the Library of Congress' collection of 9-11 Digital Archives.

# ONLINE DOCUMENTARIES

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

Search by theme:  
Windows on the World GO OR

Your search results for: «Windows on the World»  
(1 - 5 of 41 Records)

- Felicia Herrman's Teeth Birthday [Miscellaneous]**  
Brooklynite Felicia Herrman remembers the 19th birthday dinner and was especially impressed by the...  
00:27
- Andrew Schaitman Plays [Music]**  
Classical pianist Andrew Schaitman's first performance in June 2001 for a program hosted by John...  
00:40
- Bob and Barbara's Tape [Forklift Audio, Interview]**  
Bob and Barbara (a.k.a. Hutch) were married at Pierdown on the World in 1976. They recorded the ceremony with a...  
03:19

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

### FOR EDUCATORS

Discover 11 pairs of unique trophies, but they had a common denominator: they were awarded to the winners of the...  
The World Trade Center was built, about the time of the...  
The World Trade Center...  
The World Trade Center...  
The World Trade Center...

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

Search by theme:  
The World Trade Center GO OR

Your search results for: «The World Trade Center»  
(1 - 5 of 41 Records)

- The World Trade Center [Miscellaneous]**  
The World Trade Center was built, about the time of the...  
The World Trade Center...  
The World Trade Center...  
The World Trade Center...

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

### TIMELINE

1971  
1982  
1992

1971  
The World Trade Center was built, about the time of the...  
The World Trade Center...  
The World Trade Center...  
The World Trade Center...

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

### ADD A SOUND

1. Do You Have a Story to Tell?  
Also there outside that you remember from the WTC? Did you work there? Were you nearby?  
You can contribute your story or audio memory by adding to the Sonic Memorial Project. Please call 1-877-634-8806 (toll-free phone call).  
Your recording will be added to the permanent archive and will be searchable here in the archive.

2. Do You Have an Audio or Video Story?  
Do you have recorded messages? Audio recordings? Interviews? Corporate videos? Videos? Anything related to the World Trade Center?  
You can upload your digital files to the Sonic Memorial Project. Please call 1-877-634-8806 (toll-free phone call).  
Your recording will be added to the permanent archive and will be searchable here in the archive.

If you have a sound to share:  
Upload the digital audio file to 1980, you will be able to upload it to the Sonic Memorial Project. Your audio files will be added to the archive. Please make sure to include all of your contact information to allow us to contact you if we need any more information.  
If you have questions, email us at [info@sonicmemorial.org](mailto:info@sonicmemorial.org)

Your name:  Last name:   
Description of your audio file:   
Do you have any other recordings to share?   
Click here to upload your audio file to 1980:

Select the file type:  Audio  Video  Other

Do you have a video to share?

**THE SONIC MEMORIAL PROJECT**  
SONIC BROWSER ARCHIVE STORIES ABOUT ADD A SOUND FOR EDUCATORS TIMELINE

### STORIES

**The Building's Demise**  
Construction starts at the WTC 1986-1971  
and other WTC-related stories from the creation of the building.

**The Building's Demise**  
September 11, 2001  
The World Trade Center was built, about the time of the...  
The World Trade Center...  
The World Trade Center...  
The World Trade Center...

**The Building's Demise**  
September 11, 2001  
The World Trade Center was built, about the time of the...  
The World Trade Center...  
The World Trade Center...  
The World Trade Center...

The 20 million Kurds throughout the world may be the largest population without a homeland. Their images and stories scattered across the globe are all pieces to the fragmented puzzle of Kurdish history. Realizing the need for a central archive where people could add their own images and stories over time, we created **akaKURDISTAN.com**, an image based archive for the web. For the past six years, Kurds, historians, archivists and others have been adding, sharing and preserving their stories and history in this safe and anonymous space. The site begins to piece together some of the complexities and difficulties of Kurdish history.

This project was developed in collaboration with **Susan Meiselas** who spent five years poring through Western archives throughout the region of Kurdistan soliciting family photo collections and stories in an effort to reconstruct the lost history of the Kurdish people. In a place where having a certain photograph could be cause for imprisonment or even death, Kurds came forth in large numbers to add their pictures and stories to the website and to the book project, **Kurdistan, In the Shadow of History**.

<http://www.akaKURDISTAN.com>

I am a Kurdish woman, and have lived in the United States since 1977... I would like to thank you and others like you who work so hard to explain the Kurdish situation... I work in multicultural Human Services, so this website is important for me in my line of work. I am constantly teaching and lecturing about the Kurdish culture, religion, family values, etc. I just want to say that your dedication is appreciated beyond words.

Viewer Chimam Zebari about akaKURDISTAN

**akaKURDISTAN** was awarded First Prize at Parson's New Media Awards and has been featured in several exhibitions: Digital Documentary's *The Need to Know and the Urge to Show*, Minneapolis, MN, curated by Steve Deitz; *Young Guns* at the Art Directors League, NYC, NY and the New York Expo of Short Film and Video, NY, NY. **akaKURDISTAN** has been part of a traveling exhibition at Nederland Foto Instituut, Rotterdam, Holland, Athens, Greece and in the UK and was part of Susan Meiselas' *In History* exhibit at the International Center for Photography.

# ONLINE DOCUMENTARIES

**akaKURDISTAN**  
a place for collective memory and cultural exchange



This site, a borderless space, provides the opportunity to build a collective memory with a people who have no national archive.

Featuring **KURDISTAN: In the Shadow of History**

THE BOOK  THE EXHIBIT

**EXPLORE**  Most Recent Story  
The map and timeline to find photographs and stories from Kurds and Westerners about Kurdistan's history and culture.

**IDENTIFY**  Most Recent Unidentified Image  
Photographs unearthed during our research or sent in by website viewers.

**ADD**  **Your Story**  Do you have images and stories to contribute?  
We invite you to add your story to the ongoing history of this dispersed community.

STORY MAP IDENTIFY IMAGES ADD A STORY THE BOOK THE SITE COMMENTS



THE SITE

EMAIL ME

THE KURDS

OUR KURD



STORY MAP IDENTIFY IMAGES ADD A STORY THE BOOK THE SITE COMMENTS

## ADD A STORY

Write an entry, share historical photos, or place an interesting, noteworthy image describing the history of Kurdistan here too!

Do you have family photographs and stories that you would like to contribute to this site?

Upload the pictures, descriptions, the year that took the photo, and any other information in the form.

When it comes to your contributions, please contact the site's moderators for more information to give you a better idea.

- Are you from the Kurdistan region or a descendant of someone who lived there?
- Are you an expert on Kurdistan or someone who might like to share their story?
- Are you an historian or scholar with images of an event or place of history that would support the site's mission?

Let us know how you can contribute to this website's mission. The photos and stories you send us will be added to the website and map.



UNKNOWN IMAGE ARCHIVE



STORY MAP IDENTIFY IMAGES ADD A STORY THE BOOK THE SITE COMMENTS



## Re:Vietnam - Stories Since the War

We were commissioned by **P.O.V. Interactive** to create a website to launch with the **PBS** broadcast of *Maya Lin: a Strong Clear Vision*, an award winning documentary about the courage and spirit of the architect of the Vietnam Memorial Wall.

We approached this as an opportunity to create an online archive of stories since the war. First seeding the site with original content collected from writers, political figures, vets and anti-war activists, we opened the site to the public in November 1996. Since then, thousands of personal and intimate stories have been submitted\* into the searchable database. A lively and insightful discussion ensued.

We based the design on the simple elegance of Maya Lin's work and thematic elements—water and words. In order to generate participation from a diverse audience, we implemented a clean and functional low-tech approach throughout the site.

\* An online submission form invites visitors to immediately upload their own stories and images to the archive. Faxes and letters sent to P.O.V. have been digitized and added to the database. A 1-800 number allowed people to leave their stories on voice-mail. These stories were transcribed and uploaded to the site as Real Audio.

<http://www.pbs.org/pov/stories>

### Selected dialogue topics

- Maya Lin and racism
- Teaching about Vietnam
- Vets and non-vets—a dialogue
- Wives left behind

### From Vets and non-vets—a dialogue

Tom: "I have never met a protester at all! I have gotten more from these people on this site than any time I spent at the Local Vet Center listening to war stories."

Jed: "When was the last time you heard a politician say, "I was against the war and am proud of it?" What all of us did was some right and some wrong, things to be proud of and things to be sad about. What we never had is an atmosphere in which we can acknowledge that so we can accept it and move on."



**Re: Vietnam—Stories Since The War** was written up in the library journal *VRT* and featured on National Public Radio's *All Things Considered*. Picture Projects was awarded a Silver Medal for the design of the site from the American Society of Publication Design and Honorable Mention for Design in *ID Magazine's* Multimedia Design Competition. **Re: Vietnam** was a finalist in the prestigious GII Awards.

# ONLINE DOCUMENTARIES

**RE: VIETNAM**  
STORIES SINCE THE WAR




I want to create spaces  
for people to think  
without telling them  
what to think.

-Maya Lin

THIS SITE | CONTRIBUTE | STORIES | SEARCH | DIALOG

**THIS SITE** RE: VIETNAM

WHAT IS RE: VIETNAM?

The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

ADD YOUR STORY

PHONE

FAX

ONLINE

EMAIL

RE: VIETNAM  
STORIES SINCE THE WAR

More and more different TOOLS are being used all the time. And it's not just about the tools. It's about the people who are using them. And it's about the stories that are being told. And it's about the connections that are being made. And it's about the future that is being created.

—MORE QUESTIONS—

**DIALOG** RE: VIETNAM

Topics

1. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

2. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

3. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

4. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

5. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

6. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

7. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

8. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

9. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

10. The Vietnam War was a conflict between the United States and North Vietnam. It was a war that shaped the lives of millions of people and the course of history. This site is a place where you can learn more about the war and its impact on our society and culture.

THE SITE

ADD YOUR STORY

STORIES:

SEARCH

DIALOG

legacy

country

memorial

trauma

return

RE: VIETNAM  
STORIES SINCE THE WAR

truth

perspective

family

connection

activism

The space  
doesn't exist  
without you.

THE SITE

ADD YOUR STORY

SEARCH

PHONE

DIALOG

We will never all agree about Vietnam. But that wrenching period has shaped many of us and had a huge impact on our society and culture. This site is designed as a gathering place for personal stories and a forum for dialogue about Vietnam's legacy.

Perhaps today, 20 years after the war's end, we are ready to listen to each other's stories.

This site was inspired by the P.O.V. Broadcast on PBS about Maya Lin, the designer of the Vietnam Veterans Memorial.

WHY THIS SITE?  
A GUIDE TO THIS SITE  
ONLINE HISTORY TIPS  
CO-SPONSORS & RELATED LINKS  
CREDITS

**RE: VIETNAM**  
STORIES  
SINCE  
THE WAR

Produced by P.O.V. Interactive in association with PBS ONLINE. Created by Picture Projects.

## Farewell to Bosnia

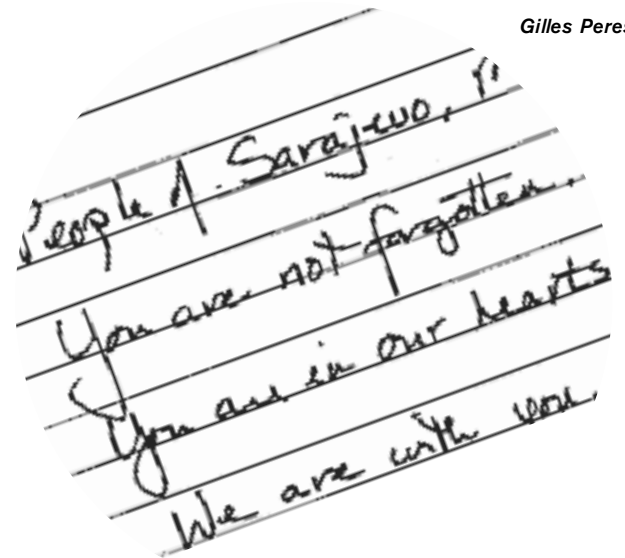
Upon returning from Bosnia in 1993, photographer **Gilles Peress** found American editors unwilling to publish his photographs of the violence and tragedy in Bosnia. Anxious to get this material out to the world, he approached **Picture Projects** with the idea of creating an online digital exhibition. Using excerpts from a letter he wrote to a friend while in Bosnia juxtaposed against his black and white photographs, we created a stark yet meaningful narrative which expresses the tragedy he witnessed.

A traveling exhibit of **Farewell to Bosnia** toured the country in 1996. While it was at the Corcoran in Washington DC and P.S. 122 in NYC, visitors were invited to make anonymous video letters to the people of Bosnia. The React section presents video stills and audio clips taken from these letters. Visitors to the web site were encouraged to contribute their thoughts to this section.

<http://www.picture-projects.com/bosnia>

I think  
I am  
unwell  
and  
I don't  
know  
if  
I alone  
have caught  
the  
virus

*Gilles Peress*



People of Sarajevo, I  
You are not forgotten.  
You are in our hearts  
We are with you.

**Farewell To Bosnia** was awarded the Milia New Talent Award in Cannes France. It has been named site of the day by Netscape, Yahoo, CNN, and Magellan. We continue to receive letters from around the world in response to the site.

# ONLINE DOCUMENTARIES

## PICTURE PROJECTS

DOCUMENTARY PHOTOGRAPHY FROM OUR WORLD

### FAREWELL TO BOSNIA

GILLES PERESS

[<--To Picture Projects Home Page](#)

## PICTURE PROJECTS

react info gallery

A film of [buried images](#) started to come back to me.

## PICTURE PROJECTS

react info gallery

Fathers telling [warrior stories](#) from the

## PICTURE PROJECTS

react info gallery

### FAREWELL TO BOSNIA

And five... money and time  
 don't really, a measure of time.

The last notes of the score  
 have been played.

A haunting video collage  
 that has  
 fallen together.

Words and images seem like  
 distant... that a  
 recent past.

TYPE DESIGN: ILLUSTRATION BY WILLIAM THORNTON  
 © 1992

## PICTURE PROJECTS

react info gallery

Letter to the people of Bosnia from members of the Farewell to Bosnia team  
 of the National Gallery, Washington, D.C. March, 1992

March 17  
 Washington, DC  
 40574

New People of Sarajevo, Bosnia - Bosnia

You are not forgotten  
 You are on our hearts  
 We are with you.

## PICTURE PROJECTS

react info gallery

I hope to think that I had come to Bosnia in part to see, about the return of the children



## Beth Sholom Visitor Center

**Beth Sholom** is a unique synagogue – both as a building and as a congregation. It is one of four landmarked synagogues in the United States and one of the few designed by an architect of the stature of Frank Lloyd Wright. The building would not exist, however, were it not for its congregation, which built this American synagogue as a unique place of worship, a place of assembly and as a place of memory. **Our approach to the Visitor Center design responded directly to this inspiring story, building and congregation – its history, its present and its future.**

The Visitor Center provides an introduction to the building, not only in terms of its distinct symbolic form, but that also of the significance of any synagogue which this one so eloquently understands and embodies. Following tradition, Beth Sholom is structured metaphorically and physically to house the Ark of the Covenant. It is built with light, and houses text. Throughout history, from a transient origin as a Tabernacle tent, synagogues are ephemeral as compared with the communities and texts they are there to embody. Entering the Visitor Center the visitor travels from this very abstract concept: light and text, to the symbols, real significations and physical structures of this Synagogue which very viscerally teach her/him to interpret abstract concepts into a living tradition. The building itself goes a far distance in doing this work; as a built form, it focuses on the translatability of a textual abstraction into a legible symbolic language – not of images, but of interpretable forms and objects illuminated by light.

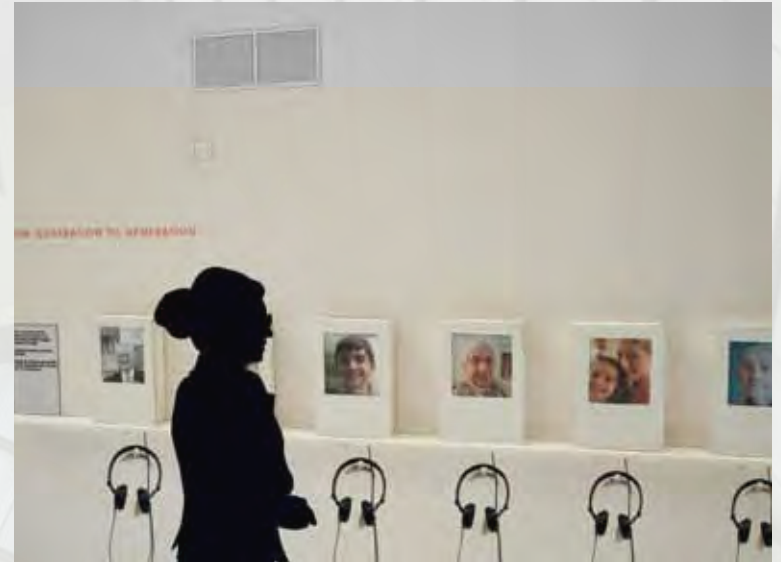
<http://www.BethSholomPreservationFoundation.org>

We see visitors to the Synagogue as explorers; seekers of the multiple interpretations which are latent to the building and the traditions of its congregation. The time visitors spend in the Visitor Center and on the Synagogue tour are oriented towards the unfolding and illumination of meanings attached to the building, and also towards the narratives of the congregation and its people, who bring the building to life. This visit is about exploration, discovery and respect and provides entryways to understanding the building and the congregation as a living community with a living history.

– Alison Cornyn



# MUSEUM INSTALLATIONS AND WEBSITES



We structured the exhibition storytelling into 5 components:

1) **From Generation to Generation** is an oral history exhibit that conveys the experience of multiple generations from the Beth Sholom Congregation through interactive displays that present their own words and images, vividly conveying life at Beth Sholom from the construction of the Frank Lloyd Wright building through to the present day.

2) **Beth Sholom in Context** traces three interwoven timelines; telling the story of American synagogue architecture; the life and work of Frank Lloyd Wright; and the history of the Beth Sholom Congregation and the construction of the Wright building. This exhibition is a 30-foot long canvas Timeline as well as two interactive kiosks that allow visitors to delve more deeply into these histories.

3) **Conversations and Inspiration** presents the remarkable working partnership of Rabbi Cohen and Wright through their correspondence and Wright's architectural drawings, allowing visitors to experience the design process and the dynamic interaction of these two strong personalities in creating this landmark building.

4) **360 Degrees of Light** is an interactive installation that brings this "Temple of Light" alive to visitors through four seasons in a wide range of conditions through a dynamic, navigable interface and panoramic photography - interior and exterior - experienced through a large, high-resolution display.

5) **An American Synagogue: Frank Lloyd Wright, Mortimer Cohen and The Making of Beth Sholom**, a 24 minute documentary film, narrated by Leonard Nimoy, tells the remarkable story of the building, from the early idea of a new synagogue to its creation, and how it arose through the efforts of Rabbi Cohen and Frank Lloyd Wright.



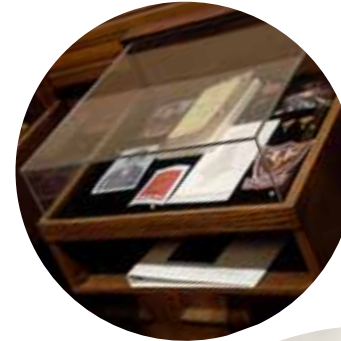
## MUSEUM INSTALLATIONS AND WEBSITES



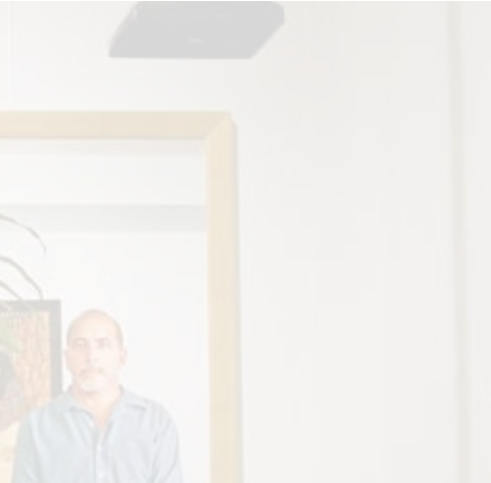
The exhibit strategy for the **In Our Own Words: Portraits of Brooklyn's Vietnam Veterans** derived from a photograph currently on the Brooklyn Historical Society website. It is a photograph of a person, Charles Hamm, set against a portrait of his relative. The audio track allows the viewer to listen to his story. This strategy works well on the web. Our strategy for this exhibit translates this picture into physical space.

Oral history is difficult to exhibit. It is about sound. Even as such, oral history is a kind of portraiture. How should they be displayed in the space of the Historical Society's historic building?

As an exhibit space, the museum is filled with portraits. In the entry hall, in the hallways, everywhere. Walking around the building a viewer is instantly struck by portraits that appear to hang on almost every wall throughout the building. Our strategy, was to bring the portraits to life and update two forms of storytelling. First, life size photographs, rather than painting which are mostly from the waist up, depict the people who are photographed in their own environments.



# MUSEUM INSTALLATIONS AND WEBSITES



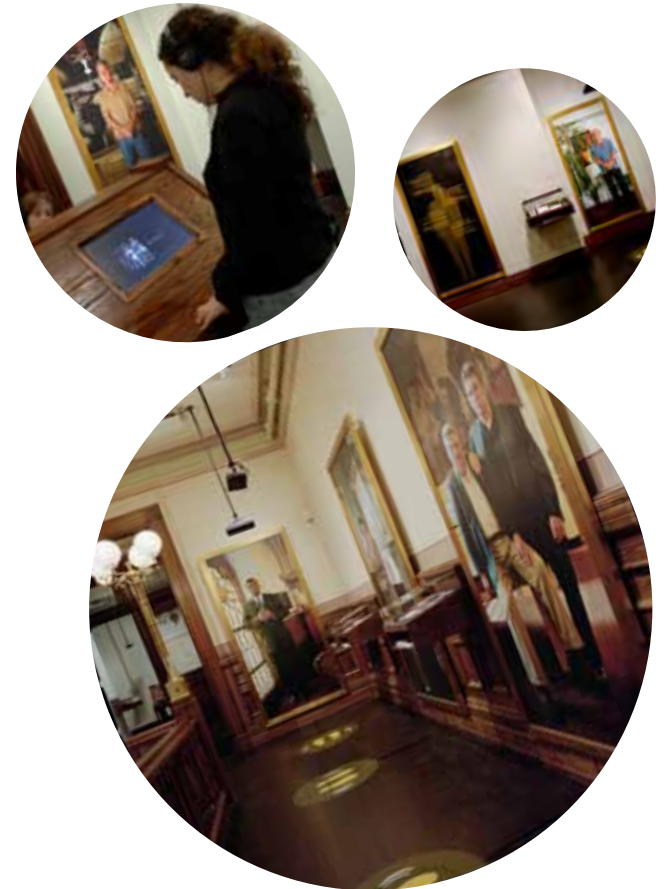
## In Our Own Words

Second, when you stand on the footsteps inscribed on the floor, the portraits, are brought to life, they talk to you. We used interactive technology and hypersonic sound such that the people in the portraits quietly narrate their own stories/histories to passing visitors. In this case, they listen to the Oral Histories of Vietnam Veterans.

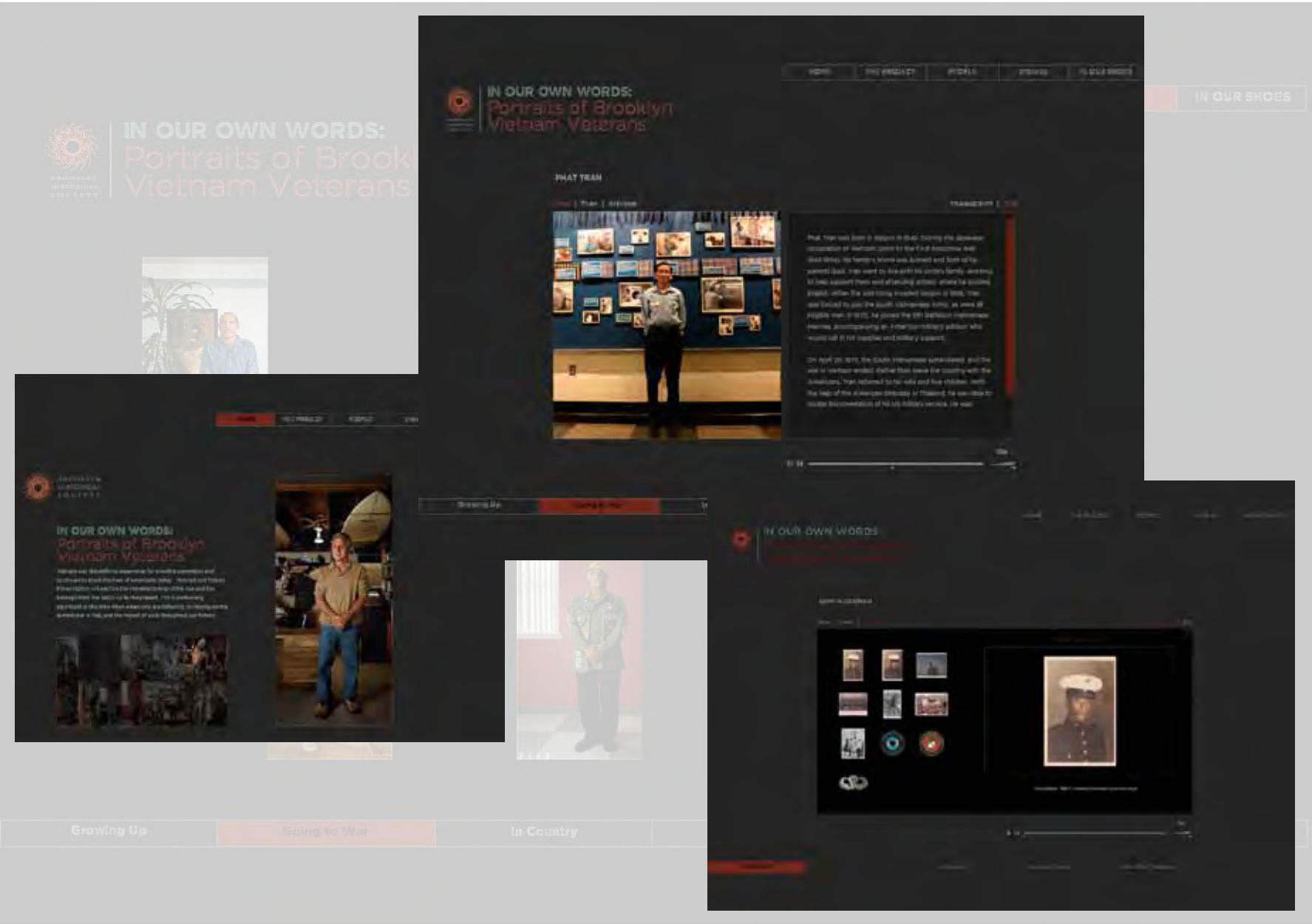
The exhibition thus locates itself in this exhibit space very familiar to the existing permanent collection, but updates it with contemporary people and contemporary technology. Our goal has been to create an exhibit which expands upon the spirit of the existing exhibit strategies, and to create tension and a conversation between modern life and technology with it's very visible past.

- Alison Cornyn and Laura Kurgan  
Picture Projects & Laura Kurgan Design

<http://www.picture-projects.com/InOurOwnWords.html>



# MUSEUM INSTALLATIONS AND WEBSITES





## Enterprising Women Exhibit

The **Schlesinger Library at the Radcliffe Institute of Advanced Study at Harvard University** was creating a traveling museum exhibition about the history of American women in business. They wanted to bring to life the untold stories of some 40 intriguing women who helped shape the landscape of American business, from 1750 to the present. Organized into five historic sections, the exhibition tells a saga grand in sweep and rich in details.

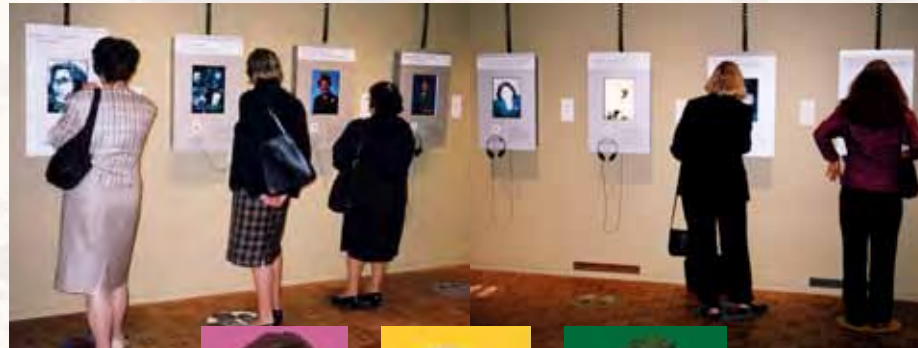
They asked us to devise a concept for the fifth section of the exhibit—contemporary women in business. After brainstorming and concept development, we proposed a video portrait gallery to tell the stories of the 10 contemporary women (including Julia Child, Oprah Winfrey and Martha Stewart). We then set about collecting all the necessary content interviewing the women, obtaining their personal photographs and memorabilia, developing a proof-of-concept prototype, and editing and creating digital video portraits for each woman.

The **Enterprising Women** team also approached us to develop a proposal for the exhibition website, with the goal of extending the exhibition beyond the physical presentation space and giving the content a life beyond the museum show. Similar to the exhibition itself, we decided to focus the website concept on story collection—not just sharing stories of the exhibition’s contemporary women but by soliciting stories from all modern American businesswomen to create a historical and growing archive of women’s stories. The exhibition funders, AT&T and Ford Motor Company, were excited by our concept and elected to fund its development.

<http://www.enterprisingwomenexhibit.org>



# MUSEUM INSTALLATIONS AND WEBSITES



**Mary Katherine Goddard (1738–1816)**



**Printer**  
Newspaper printer in Baltimore, printed the first copy of the Declaration of Independence with signatures, 1777.

**Juana Briones (1802–1889)**

**Rancher**  
Extensive land owner in California, near Palo Alto.



**Martha J. Coston (1826–1902)**

**Inventor**  
Coston flare used for naval rescues, most famously in the Civil War by the Union ship, the Monitor.



**Marie Webster (1859–1956)**

**Quilt Designer**  
Developer of patterns for quilts.



**Fanny Bennett (1833–1911)**

**Boarding House Owner**  
Survived being sold into virtual slavery to become owner of a boarding house and tavern.

1776 The American Revolution

**Elizabeth Murray (1726–1789)**

**Shopkeeper**  
Merchant in Boston, who made her fortune by a series of successful marriages with well-drafted pre-nuptial agreements.



**Rebecca Webb Lukens (1794–1854)**

**Iron Master**  
Owner of an iron mill in Pennsylvania.



**Elizabeth Keckley (1818–1907)**

**Designer and Dressmaker**  
Bought herself freedom from slavery by becoming an expert dressmaker. Became private dressmaker to First Lady Mary Lincoln.



1848 The first "Women's Rights Convention" was held in Seneca Falls, NY

**Ellen Curtis Demorest (1824–1898)**

**Fashion Arbiter**  
Manufactured and sold tissue paper sewing patterns, published Demorest's Monthly Magazine, owned fashion emporium, underwrote a tea merchant ship, and imported Mandarin tea from China.



**Hetty Green (1834–1916)**

**Financier**  
Successful investor on Wall Street who earned a reputation as the "richest woman in the world."



1837 Oberlin is the first college in the U.S. to admit women

1854 Susan B. Anthony begins crusade for women's rights

**Eliza Lucas Pinckney (1722–1793)**

**Planter**  
Plantation owner who developed indigo in South Carolina.



**Margaret Adams (1809–1889)**

**Tailors**  
Ran a profitable tailoring business and invested wisely, accumulating much more wealth than the average woman proprietor of the period.



**Lyella Estes Pinkham (1819–1883)**

**Patent Medicine Proprietor**  
whose herbal remedies offered health to women.



**Myra Bradwell (1831–1894)**

**Legal Publisher**  
Publisher of the Chicago Legal News, which she founded and ran, despite her rejection from the bar because she was a woman.



**Martha Matilda Harper (1857–1937)**

**Hair Care Franchiser**  
Developed system of franchising through her beauty salons.



1750 **1800**

## Enterprising Women Exhibit

### The Interactive Installation

We carried forward the use of portraiture used in the other parts of the exhibit and layered it with the richness of personal stories and the possibilities of modern technology. Visitors to the interactive portrait gallery see 10 animated portraits on the walls, each with a floor graphic below it showing an illustration of the woman's shoes. When a visitor approaches the video monitor, and "steps in her shoes," the woman's video portrait comes to life and her story begins.

### Stories

We used the metaphor of a quilt to let visitors explore the evolution of American businesswomen from 1750 to the present. Each patch of the quilt brings you to a different woman's story about her start and success in business.

### Your Stories

Here we chose to switch the focus to contemporary businesswomen by developing content to help today's aspiring entrepreneurs achieve success and by providing a place where other women can contribute their stories to an archive of modern businesswomen's stories.

### Resources

We worked with education consultants to develop a teacher's guide for using the Enterprising Women Exhibition and website as a teaching tool.

### Games

Our experience building interactive content helped us create online games related to the content of the exhibition. The games challenge players' knowledge of history and test their readiness for entrepreneurship.



The **Enterprising Women** exhibition and website were made possible by generous support from Ford Motor Company and AT&T. Additional support is provided by the Cabot Family Charitable Trust with in-kind support from the U.S. Small Business Administration.

# MUSEUM INSTALLATIONS AND WEBSITES

[About](#) [Stories](#) [Your Stories](#) [Games](#) [Resources](#) [Exhibition](#) [Credits](#) [Book](#) *Enterprising Women*  
 (Mind Your Own Business!) (The BizQuiz)

## MIND YOUR OWN BUSINESS!

You are a postmistress in 1789.  
 An inventor in 1859.  
 A dotcom whiz in 2000.  
 What decisions will save your business?

PLAY THE GAME



## BIZ QUIZ

Are You Ready to Write Your Business Plan?  
 Take The Biz Quiz and find out!

PLAY THE GAME

100



As an early child in 1789, you're interested in your father's postoffice and you find that you're really good at sorting mail for a profit. This business may seem like a good idea, but you're not sure if you're ready for the job.

When the postoffice business started, you should also think about the competition. Do you have any skills, experience, or contacts that will help you succeed?

Did a successful agreement find and then write for the job?

500



Right, it's more difficult for you. After American women in the early 1800s, you're not sure if you're ready for the job.

After the American women in the early 1800s, you're not sure if you're ready for the job.

[About](#) [Stories](#) [Your Stories](#) [Games](#) [Resources](#) [Exhibition](#) [Credits](#) [Book](#) *Enterprising Women*  
 (Mind Your Own Business!) (The BizQuiz)

### About the Exhibition

Enterprising Women brings to life the stories of some 40 pioneering women who helped shape the landscape of American business. Artifacts and costumes, letters and letters, business and legal documents, photographs and paper airplanes, make these things, and interactive technology connect the lives and legacies of these diverse group of inventors, entrepreneurs and trailblazers.

The exhibition is a large-scale, interactive, and immersive experience. It is a 150-minute journey, a 150-minute discovery trip. Join us at the entrance to the exhibit and a 150-minute journey will take you through the history of women's business and entrepreneurship. Enterprising Women chronicles and celebrates the nation's transformation from an agricultural and frontier economy to one defined by industrialization, the rise of big business, the emergence of consumer culture, and the feminization revolution. Along the way, the exhibition highlights how the ideas, talents, and geographic diversity and social upheaval influenced the development of women's business.

At the opening of the 21st century, American women own more than 77 million small and medium-sized businesses, and approximately 40 percent of businesses operating in the United States. Enterprising Women tells the story of the women who paved the way for this success.

### Who are the Enterprising Women?

Enterprising Women will introduce a subject rarely explored in the lives of women's business history and heritage.

Mary Katherine Goddard, Important: Pioneering the press and newspapers and the first woman to publish a newspaper.



[About](#) [Stories](#) [Your Stories](#) [Games](#) [Resources](#) [Exhibition](#) [Credits](#) [Book](#) *Enterprising Women*  
 (Mind Your Own Business!) (The BizQuiz)

### INFLUENCES and Interviews

Who has had an influence on you and your career? Cathy Hughes, co-founder of EquiLending.com, she told us teachers had a lasting impact on how she chooses to reward those pursuing a goal because you are interested in how the radio itself had a profound influence on her here.

Cathy Hughes talks about how from the earliest age radio caught her attention



▶ Playing

⏪ ⏩ 🔊 🔇

CLOSE WINDOW

Cathy Hughes talks about how from the earliest age radio caught her attention.

Listen to Cathy Hughes talk about how from the earliest age radio caught her attention.

Listen to Cathy Hughes talk about how from the earliest age radio caught her attention.

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How to INTERVIEW Someone You Admire

## The Women's Museum

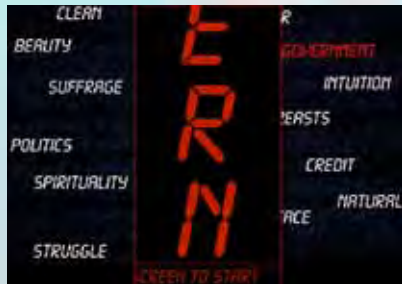
**Cathy Bonner** envisioned a high-tech museum that would herald the contributions of women in America. It would include stories of activists, artists, inventors, pioneers – the women who have helped shape American history.

**The Women's Museum is in Dallas, Texas.**

**Picture Projects**, one of the few women-run multimedia companies in the U.S. and known for unique interactive narratives, was chosen for the project. We drew on our background in art and documentary photography to enhance not only the design and concepts, but also to create dialogue with the visitors through video installations and interactive kiosks. We produced four interactive kiosks: Dream Your Career, Leaders and Innovators, Words That Changed Our Lives and Cyberspace Connection. We also researched and produced 4 digital videos that are a part of the permanent exhibit.



# MUSEUM INSTALLATIONS AND WEBSITES



## The Women's Museum

### Leaders and Innovators

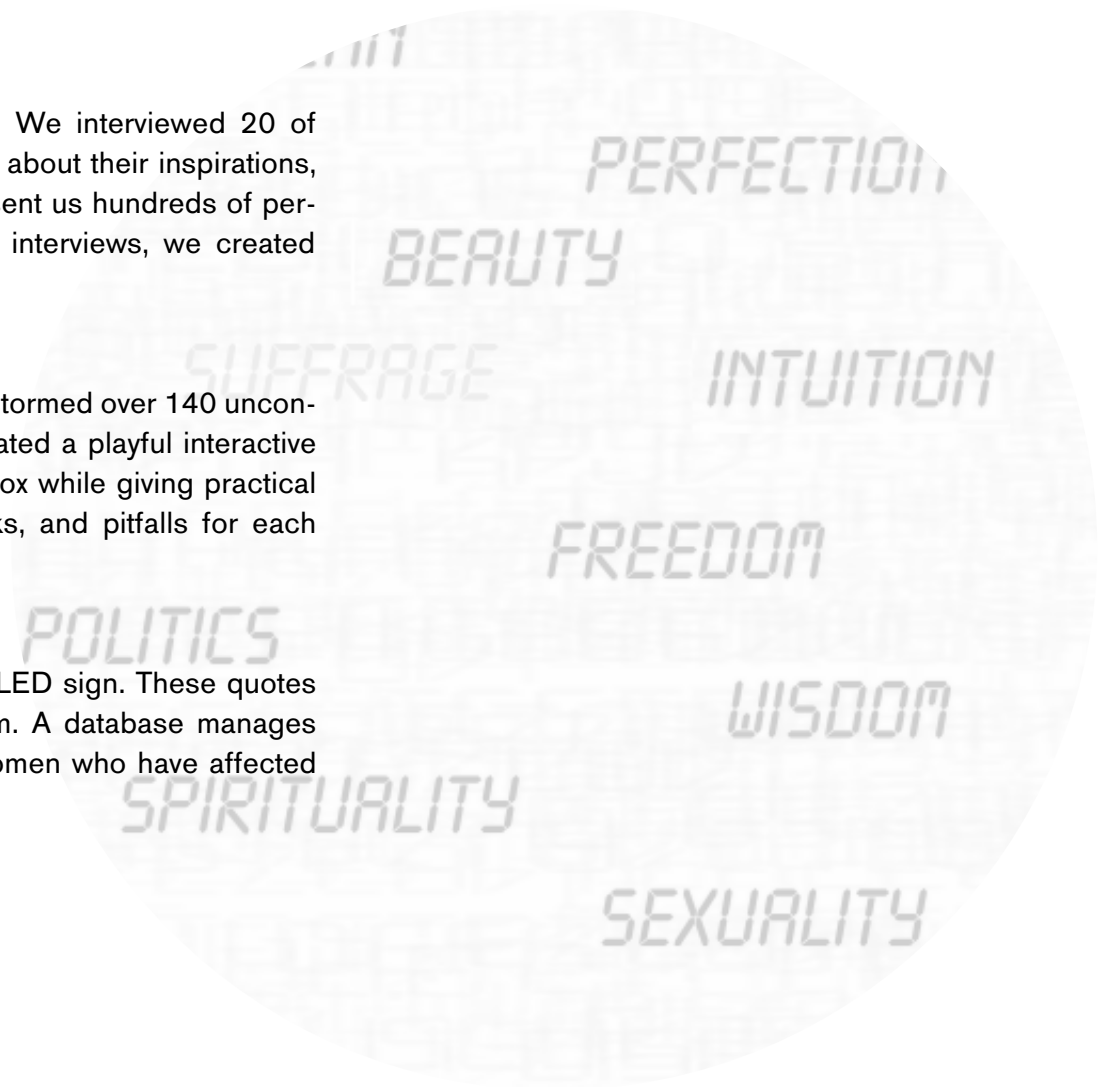
Our favorite project was Leaders and Innovators. We interviewed 20 of America's foremost entrepreneurs and asked them about their inspirations, their challenges, and their dreams. These women sent us hundreds of personal photographs, and together with their audio interviews, we created interactive timelines and a video Q&A.

### Dream Careers

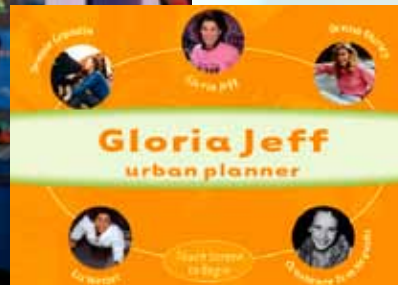
For another of the kiosks, Dream Careers, we brainstormed over 140 unconventional jobs for young women. From this we created a playful interactive kiosk that challenges girls to think outside of the box while giving practical information about job requirements, salaries, perks, and pitfalls for each career choice.

### Words that Changed our Lives

Visitors can choose a quote to send up a 35 foot LED sign. These quotes are broadcast to other visitors across the museum. A database manages over 140 quotes by famous and not-so-famous women who have affected our lives through their words.



# MUSEUM INSTALLATIONS AND WEBSITES





The Philadelphia based architecture firm of **Venturi and Scott-Brown and Associates**, asked **Picture Projects** to develop a site for their company that would reflect the depth and breadth of their ideas and work. The site introduces visitors and clients to VSBA's creative process and to their work from the early 1960s to the present: academic, civic, commercial, urban and campus planning, housing, exhibit design, thoughts, and writings.

Bright, iconoclastic, animated, whimsical, and informative, the site highlights key projects. **Venturi's truisms** are interspersed with his doodles; Disney shares space with Harvard; a children's museum lives next to a town square.

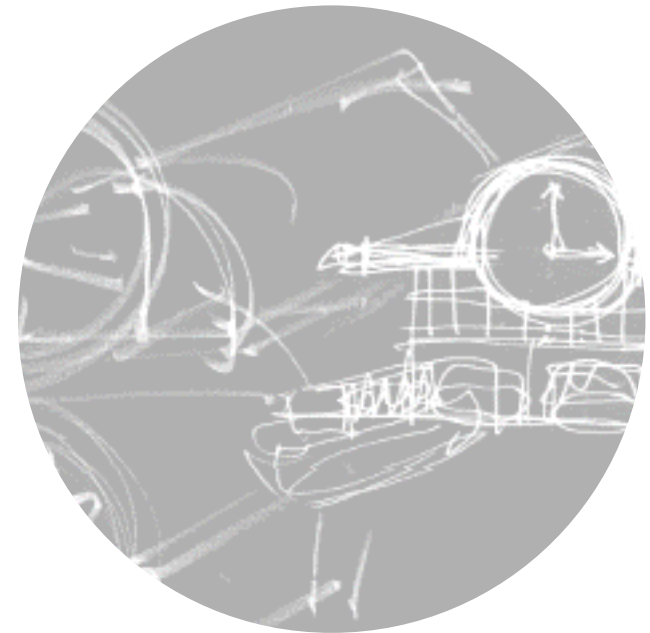
The site has helped VSBA offset their mailing, printing, and phone costs by providing detailed information and answers to commonly asked questions from researchers and students and has inspired more than a few new clients to call. A new section for clients is in the works which provides interviews about project development from different points of view (i.e. college president, student, librarian, etc.) .

We continue to work with VSBA to develop the site and their online presence.

<http://www.vsba.com>

**Venturi's Truisms:**

Good art cannot be universally liked in its time... the issue is, do the right people hate it?... Being better is a lot a matter of working weekends... Be good and pay the price... For me to sparkle I need some light to reflect off of... If we had time to write in the twentieth century we'd write less... It's OK to be cranky if you're perky too... There's no place like Rome... The only thing worse than vulgar urbanism is tasteful urbanism... The ordinary and the familiar can become surprising and inspiring... Learn from now.



# EDUCATION, MEDIA AND CULTURE PROJECTS



**TOULOUSE**

**NIKKO**

**WHITEHALL**

Announcing:  
**'VSBA IN THE CITY**  
 at  
**LA BIENNALE DI VENEZIA**  
 7th International Architecture  
**JUNE 18 - OCTOBER 2000**  
 Giardini di Castello - Venice  
**VENICE · ITALY**

The 2000 Biennale's theme is "Città. Less Aesthetics, More Projects" designed for New York City, the University of Pennsylvania, the Kirifuri Resort in Japan, and the Provincial Capitol Building in Toulouse.

**WHITEHALL**



**VSBA**

**NIKKO**  
Kirifuri Resort

The approach concerning ecology and environment is to view the natural landscape with its dynamic topography, rich forest, and misty atmosphere as both background and stimulus for the design of the complex. A natural landscape - consisting of a forest and clearings to be seen as a setting for the buildings but also as an important ecological heritage to be supported and enjoyed via trails and outlooks. The bridge - vehicular and pedestrian - which crosses a ravine near the entrance to the site and acts as an imageful sign.

## Tenement Museum

**Picture Projects** worked closely with the **Tenement Museum** to create an immersive experience for the virtual audience, allowing a visitor to “see” the museum and to hear about the families who lived on the Lower East Side. The **Virtual Tour** emphasizes the Museum’s mission of making history engaging and accessible to visitors from all over the world. The site features 360° panoramic photographs and streaming audio tours, and enables visitors to explore artifacts and family histories in depth.

The most recent tour we’ve added is the Levine apartment from 1897. This apartment provides a view into the history of sweatshops in New York City. Contemporary interviews with garment workers make us realize how far we’ve come and how much more there is to do to accomplish social justice.

**Picture Projects** continues to work with the **Tenement Museum** to develop its web presence and to provide guidance with the process of digitizing and archiving their collections.

<http://www.tenement.org>



The **Virtual Tour** was named Yahoo’s Cool Site of the Day; was featured in an article on scholarly web sites on The History Cooperative’s web site: “(The Virtual Tour’s) use of multimedia is evocative...instructive and truly interactive.” The Virtual Tour has also received praise from educator’s and parent’s groups: it was selected for inclusion in the American Library Association’s list of Great Web Sites for Kids and Family Tree Magazine recognized it as their “Site of the Day”. The Virtual Tour is the most popular feature on the Tenement Museum’s web site.

# EDUCATION, MEDIA AND CULTURE PROJECTS

HOME | TOURS | PROGRAMS | TICKETS | DIRECTIONS | STORE | MEMBERSHIP | E-CARDS | ABOUT US | VIRTUAL TOUR

## THE LOWER EASTSIDE TENEMENT MUSEUM VIRTUAL TOUR



**97 Orchard St.**

**CONTINIO  
APARTMENT**

It was easy to overlook 97 Orchard Street. Tucked between two other tenement buildings, 97 Orchard Street was but one of the many tenements that sprouted up on the Lower East Side during the mid-nineteenth century.

For Lukas Glockner, though, 97 Orchard Street was more than just another tenement; it was a ticket to prosperity. A German-born tailor, Glockner was hoping to cash in on a rising demand for affordable, multi-family housing. When he bought the plot of land at 97 Orchard Street in 1863, Manhattan was beginning to swell with immigrants from Central Europe. With its modest stock of row homes and single-family dwellings, the city was ill-equipped to house these newcomers.

Indeed, though it lacked heat and running water, 97 Orchard had little trouble attracting tenants. Over the next two decades, Glockner's initial investment—roughly \$8000—blossomed into a handsome fortune. When the tailor-turned-landlord sold his tenement in 1886, he was able to command a \$29,000 price tag for the five-story building.

Click here to see a larger view of Manhattan's Lower East Side map

welcome to the tour  
You will need Quicktime 4+ and RealAudio to enjoy it

### Rogershevy Apartment



Harriet and Isaac Heller left Lubovka in 1830 for the new city, western New York. Harriet and Isaac had become Abraham and Fannie Rogershevy.

After coming and his children to live, the Rogershevys worked at 27 Orchard Street (now 100) before moving to their own house when Abraham worked as a printer in a garment factory. However, the long hours Harriet spent at the Mill, chiefly making baby coats, did not lead to comfort. Her husband's health was poor, and she was unable to work. But there was nothing she could do for some time. Her husband's tuberculosis was a slow disease and Harriet's breast was in the summer of 1836.

Learn about the Rogershevy

See the site map

See more Family Photos

### Caplan Apartment



Learn about the Caplan

See the site map

See more Family Photos



### Baldwin Apartment



Learn about the Baldwin

See the site map

See more Family Photos

### Interior View



Learn about the

See the site map

See more Family Photos

### Giorgetti Apartment



Learn about the Giorgetti

See the site map

See more Family Photos

David  
Solomon  
Jacob  
Salvator

M 11  
F 13  
M 17  
F 13  
M 11  
F 7

2 " No occup  
1 " 1  
1 " 1

## Conversations with History

Picture Projects was asked to develop a new model for online galleries featuring excerpts of interviews from the **University of California's Conversations with History Archive**. This site on women's rights is the prototype for this educational tool designed for college and high school students.

The website features an extensive history of women's rights, examining the turning points in this long march, the role social and political movements play in securing rights, and the ability for an individual to make a difference.

The website gives students access to these lively and unedited interviews with distinguished men and women from all over the world, as they talk about their lives and their work.

<http://globetrotter.berkeley.edu/women/>

Are the efforts toward progress in women's rights similar to other examples in the history of the world that have led to progress in human liberation and freedom?

Are there some common themes in these struggles?

Are there lessons to be learned from what women have achieved and how they have achieved it?

Can these lessons be applied to future struggles that you or others might engage in?



# EDUCATION, MEDIA AND CULTURE PROJECTS

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

**HANAN MIKHAIL-ASHRAWI**  
Political Leader, Activist  
Palestine

**ALICE KAREKEZI**  
Human Rights Activist,  
National University of Rwanda

**RONALD V. DELLUMS**  
Former Congressman, Activist  
California, USA

**JUDITH LEWIS HERMAN**  
Psychologist, Researcher, Author  
Harvard University, USA

**KRITAYA ARCHAVANITKUL**  
Human Rights Activist  
Mahidol University Thailand

**BRENDA HOLLIS**  
Lawyer, Colonel,  
U.S. Air Force (Ret.)

**MANUEL CASTELLS**  
Sociologist, Author  
UC Berkeley, USA

**ELISE BOULDING**  
Sociologist, Peace Activist  
Dartmouth College, USA

**ANITA GRADIN**  
Ambassador  
Sweden

**LAURA D'ANDREA TYSON**  
Economist, Author  
UC Berkeley, USA

**PERRY ANDERSON**  
Historian, Sociologist, Author  
UCLA, USA

Welcome to

**CONVERSATIONS with HISTORY**

The unfinished struggle to secure women's rights has been long and difficult.

» What role do social and political movements play in securing these rights?  
» How does the individual make a difference in this struggle?  
» What are the turning points in this long march?

This feature is one of a series that draws on the resources of the Conversations with History Archive at the University of California at Berkeley. In these lively and unedited interviews, distinguished men and women from all over the world talk about their lives and their work. At the heart of each interview is a focus on individuals and ideas that make a difference.

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

DR. HANAN MIKHAIL-ASHRAWI

"The battle for..."

RELATED INTERVIEWS

SEARCH

GO

GLOSSARY

HOW TO INTERVIEW

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

DR. HANAN MIKHAIL-ASHRAWI

"The battle for..."

RELATED INTERVIEWS | SEARCH

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

Sweden & London

RELATED INTERVIEWS | SEARCH

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

1904

1907

1968

RELATED INTERVIEWS | SEARCH

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

1929

1930's

1935

RELATED INTERVIEWS | SEARCH

**Women's Rights** | TIME LINE | ACTIVITY | INTERVIEWS |

**CwH**  
FEATURE

Sweden

RELATED INTERVIEWS | SEARCH

## Tactical Media

Picture Projects worked closely with **New York University's Center for Media Culture and History** to create Tactical Media, a website that explores how new media technologies are strategically used to further or change contemporary social issues. The site opens with the **9-11 Virtual Case book** and will house a series of other virtual case books, each organized around a key area of cultural activism worldwide.

We helped NYU develop a strategy, infrastructure and design that uses interactivity and web-based forms of publication to enable multiple authors to take part in expansive conversations on the topics, and which allows readers to simultaneously access, analyze and respond to the ideas, images, resources, and the multitude of links contained in the virtual case books.

Academics, media theorists, artists, technologists and others contributed essays to the site. A growing area of the site collects submissions about how visitors to the site define tactical media.

<http://www.nyu.edu/fas/projects/vcb>



Tactical media is what is when it needs to be.

Tactical media is neither left, nor right. It's a constantly evolving set of approaches, motivated by the specific needs and interests of its makers.

Tactical media eats air, breathes underwater and lives in darkness; except when it needs to bask in sunlight, swim through air and drink wine.

Tactical media is always collectively produced, even when an individual author produces it.

Tactical media is never the dress. It is the perfect pair of earrings that go with your eyes; the smart shoes; the confident smile. It is allure.

Tactical media has an ironic sense of humor and a sincere heart.

Gregg Bordowitz

Tactical media is creative solidarity in the fight for justice and democracy: resistance to the rampant tendencies toward repression, exploitation, isolation, alienation and corporatization.

Dee Dee Halleck

# EDUCATION, MEDIA AND CULTURE PROJECTS

The Virtual Casebook Project at NYU

## Tactical MEDIA

DEFINING TACTICAL MEDIA  
VIRTUAL CASEBOOKS - 9-11 and after  
ABOUT THE PROJECT  
CONTRIBUTORS

**Both in and out of the picture, such "shadow media" mobile infrastructure, what tactical media artists do, such "s form the**

**Tactical media to me means media projects that people do opportunistically**

**Tactical media is never the dress. is the perfect pair of earrings...**

The Virtual Casebook Project at NYU

## Tactical MEDIA

virtual casebook: 9-11 and after

UNAUTHORIZED USE OF PHOTOGRAPHIC/VIDEO EQUIPMENT WITHIN RESTRICTED ZONE STRICTLY PROHIBITED  
\*\*SUBJECT TO SEIZURE\*\*

**Field Reports**  
**Reverberations**  
**Ground Zero**  
**New York City**  
**Extreme Close-Up**  
**Resources**

## MEDIA

What is Tactical Media?  
What is Tactical Media for You?

The Virtual Casebook Project at NYU

## Tactical MEDIA

virtual casebook: 9-11 and after

**Field Reports**  
**Reverberations**  
**Ground Zero**  
**New York City**  
**Extreme Close-Up**  
**Resources**

The Virtual Casebook Project at NYU

## Tactical MEDIA

virtual casebook: 9-11 and after

THE NEWS MADE ME CRY: PATRIOTISM SCARE ME

**Field Reports**  
**Reverberations**  
**Ground Zero**  
**New York City**  
**Extreme Close-Up**  
**Resources**

## Connecting after 9-11

The morning of September 11 was a 24-hour, non-stop emergency response...

What do people recall this day? ...

How do we connect after 9-11? ...

## MEDIA

Index of Submitters  
CONTRIBUTORS

-New York City Police Department  
September 27, 2001



## Six Months: Rebuilding Our City, Rebuilding Ourselves

WNYC Radio in New York asked Picture Projects to collaborate on its special series **Six Months: Rebuilding Our City, Rebuilding Ourselves**. The radio series, first broadcast in March 2002, is an audio portrait of the world's greatest city recovering from one of the worst tragedies in its history.

The Six Months radio documentaries examine the impact of the September 11th attack as it radiated through New York. The website offers in-depth examination of the series topics, rich visual content and an opportunity to communicate thoughts and feelings about rebuilding after this seminal event.

Through the website, the ongoing stories of New Yorkers rebuilding their city and trying to re-establish a sense of security in their lives — physical security, economic security and psychological security — live on.

<http://www.wnyc.org/sixmonths/>

Najib: "I want to be American, but what is an American? To eat eggs and bacon? To watch Rambo?"

Shiva: "My own immediate reaction was the notion of a split screen...you compare what's happened to what's happened...before you came to the U.S."

"We watched people suffer...and to watch them helplessly and not being able to do anything...it's just...it messed me up, big time. It still messes me up," recalls Vince.

Natalie: "No one really knows why it happened, like, I don't know. You know why it happens but no one really understands it. But then you should use that as a way to sort of push you to do the things that you always wanted to do, that maybe you thought, 'Oh, I shouldn't do it, because I'm scared or something'."



# EDUCATION, MEDIA AND CULTURE PROJECTS

## SIX MONTHS

Rebuilding Our City. Rebuilding Ourselves

ONLINE

### Rebuilding Lower Manhattan



[Share Your Ideas](#)  
[Who Has the Power?](#)  
[Upcoming Meetings](#)  
[Map of Temporary Memorials](#)  
[Broadcast Info](#)

### Immigration and Identity



[New York Mosques](#)  
[Essays](#)  
[Get Involved in Your Community](#)  
[Local and National Resources](#)  
[Broadcast Info](#)

### The Economic Aftermath



[Personal Stories](#)  
[Resources for Small Businesses](#)  
[Job Banks and Job Fairs](#)  
[Broadcast Info](#)

### The Psychology of the City



[How Have You Changed?](#)  
[Resources for Children](#)  
[Mental Health Resources](#)  
[Alternative Healing Practices](#)  
[Broadcast Info](#)

### Our Sense of Security



[Who Is in Charge?](#)  
[Map of NYC Surveillance Cameras](#)  
[Civil Liberties Quiz \(by NYCLU\)](#)  
[Broadcast Info](#)

93.9 FM / AM 820



### ON THE AIR March 4th to 8th 2002 / 2pm and 7pm

**Mon. 3/4** **Rebuilding Lower Manhattan:**  
 "Missing something that was there yesterday."

**Tue. 3/5** **Immigration and Identity:**  
 "This was my city, too."

**Wed. 3/6** **The Economic Aftermath:**  
 "Holding On"

**Thu. 3/7** **The Psychology of the City:**  
 "A different atmosphere altogether."

**Fri. 3/8** **Our Sense of Security:**  
 "It was a beautiful day ... just another day"

**Mon. - Fri.** Each day, **Brian Lehrer** will focus on the topics covered in the Six Months documentaries and will welcome WNYC to comment and discuss the issues at hand.

**Sat. 3/9** **24 Hours on the Edge of Ground Zero 11 - 11:30A**  
**The Next Big Thing: The People We Met 11:30A - Noon**  
**The New Normal**  
 A WNYC Special w/ Brian Lehrer:  
 Noon - 2P

**Sun. 3/10** **The Next Big Thing: Revisiting the People We Met 11A - Noon**  
**State of Mind: America 2002 Noon - 2P**  
**The Designated Mourner 8 - 11P**

### What do you think should be built on the site?

Send us your ideas, proposals and drawings for rebuilding the WTC site. Your submissions will be shared with organizations around NYC that are collecting community input on what should be built on the site.



## People Like Us

Filmmakers Andy Kolker and Louis Alvarez at the **Center For New American Media** are known for their spirited and very entertaining documentaries about small towns, local politics, and now **social class in America**. We teamed up with them early on to create a playful website entitled **People Like Us** with games (“What Class Are You”, “Identify This” and “Name That Class”), essays, and a place for viewers to contribute their stories about how ideas of social class affects their lives. Lots of submissions have come in, and the filmmakers followed up with many of them. Their stories are featured in a film that was broadcast on PBS.

<http://www.pbs.org/peoplelikeus>



# EDUCATION, MEDIA AND CULTURE PROJECTS

**Social Class in America**

About Games Stories Essays Resources Talk Back

A film by Louis Alvarez, Andrew Kolker, and Paul Stekler for PBS broadcast in 2001. Website produced by the [Center for New American Media](#) and [Picture Projects](#).

For best viewing results, we recommend downloading the [Shockwave](#), [Flash](#), and [RealPlayer](#) plugins.

**ABOUT**

**So What Class Are You?**

A noble beast. He'll enjoy having the run of your country house.

**Class Savvy**

10-9-8-7-6-5-4-3-2-1-0

**Not So Savvy**

YOU

**Class Savvy**

10-9-8-7-6-5-4-3-2-1-0

**Not So Savvy**

Four Wheeler Beamer Chris Craft Double Wide Bush Hog

Law professors **Lani Guinier** and **Susan Sturm** were interested in creating an online space for experimentation, learning and problem solving around issues of **race, gender, social justice and social change**. They turned to Picture Projects to work with them execute their vision and Racetalks.org was born.

The website aims to build on Guinier and Sturm's 15-year experimentation with learning as a democratic practice and includes practical ideas and case studies from their experiences as teachers and participants in workplace, community and classroom settings. It also provides resources for more information and a place for visitors to share their experiences.

**<http://www.racetalks.org/>**

"I teach an advanced corporate law course. I took what you and Lani did in that video on race and gender co-teaching and converted it into the most successful teaching I have ever done. It was the best course in 28 years of teaching. What the students got out of this class was how to ask questions. The skill they learned was to look through the other end of the telescope."

Jeff Bauman, Professor of Law, Georgetown

"During the last few days ... I've gotten a lot of [extremely positive] notes... from all types of people -- shy moderates, Federalists, progressives, African-American students, women. I've never gotten a response like this from a class, and I attribute the change entirely to the workshop. I felt like I learned so much about facilitating discussions, working with different learning styles, takings risks."

Heather Gerken, Assistant Professor, Harvard Law School

# EDUCATION, MEDIA AND CULTURE PROJECTS

# RACETALKS

MULTIRACIAL LEARNING COMMUNITIES:  
Experiments with Learning and Transformation

- About this Site
- Principles & Goals
- Projects in Action
- Your Stories
- Links & Resources



# RACETALKS



MULTIRACIAL LEARNING COMMUNITIES:  
Experiments with Learning and Transformation

- About this Site
- Principles & Goals
- Projects in Action
- Your Stories
- Links & Resources

Are you a police officer who hopes to build connections to community members?




Are you an educator who is seeking increased interaction within a diverse classroom?

# RACETALKS

Are you a police officer who hopes to build connections to community members?



# RACETALKS

MULTIRACIAL LEARNING COMMUNITIES:  
Experiments with Learning and Transformation

©2003 The President and Fellows of Harvard College.

## Adapting the Process to Classrooms and Communities

We have seen an interactive style work for law students, police trainees, parent advocates and community forum participants. We provide tips on Getting Started and on Planning Resources below and help identify some of the Goals and Challenges for participants. We invite you to Share Your Stories and give us feedback so that others may benefit from your experience.

<p><b>LAW SCHOOL COURSES</b></p> <p>How do you motivate students in professional schools to participate in an academic investment and to connect their deeply held aspirations to their career choices?</p>	<p><b>GENERAL LAW COURSES</b></p> <p>How do you create a learning community in large classes?</p>	<p><b>LEGAL PRACTICE</b></p> <p>How do you train a police department in a medium-size city to work effectively with diverse communities?</p>
<p><b>INTEGRATED LAWYER EDUCATION</b></p> <p>How do you build the capacity of parents and teachers to mobilize for local educational reform?</p>	<p><b>INTERDISCIPLINARY COLLEGE</b></p> <p>How do you work across disciplines to create a multi-racial learning community?</p>	<p><b>COMMUNITY COLLEGE</b></p> <p>How do you encourage multi-racial groups in workplaces and communities to learn and solve problems together?</p>

# RACETALKS

News for SHAPING UP: Habits and Developing Conversation

Formulating Lessons Plans with Students

Experimentation with Teaching Parents

Are you a police officer who hopes to build connections to community members?






# RACETALKS

Are you a police officer who hopes to build connections to community members?

Are you an educator who is seeking increased interaction within a diverse classroom?



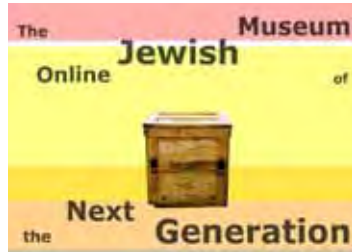

**Rabbi Miriam S. Ancis** approached Picture Projects and asked us to develop a **prototype online museum of Jewish culture** aimed at educating the next generation of Jewish youth. We created a dynamic animated space in which to house stories and video self-portraits from teens around the world. We developed a cast of animated characters of Jewish historical figures that help initiate visitors' interaction with the site. Leading as examples, these characters enlist children and teens to contribute their own characters and artwork to the Toldot site to become part of its growing gallery of art and culture.

The prototype we developed presents Toldot as an alternative learning environment that enables instruction to go well beyond classroom walls. It expands on the offerings of the traditional brick-and-mortar museum: it houses musings as well as things.

<http://www.picture-projects.com/TOLDOT>



# EDUCATION, MEDIA AND CULTURE PROJECTS





## JEHT : What is a FOUNDATION?

The **JEHT Foundation** was founded in 2000 to further the goals of **Justice, Equality, Human Rights and Tolerance**. JEHT asked Picture Projects to develop a dynamic and innovative site for youth to educate students about philanthropy and to understand JEHT's work in criminal justice in this context. The site also asks kids to think about "What Can You Do?"

The resulting website, "**What Is A Foundation?**" juxtaposes hand-drawn elements with animated video clips of youth whose actions appear to move each area of the site forward.

A history of philanthropy provides a backdrop for contemporary giving with a pithy overview of philanthropy's roots in ancient Greece. Kids are introduced to the people and ideas behind some of the foundations they may have heard about, from James Smithson, the British chemist whose giving in 1836 brought the Smithsonian Institution into being, to Bill and Melinda Gates with their goals for health and education today.

### What Can You Do?

Volunteer at a nonprofit organization or with a legislator you feel is working for social change.

Get together with your friends and organize a small project in your community.

Talk with your teachers about the issues that concern you. Make presentations to your class and write about them for the school paper.

Tell a story with pictures. Make a collage based on themes that are of interest to you, or take photographs.

Interview people in your area to see how they feel about the issues you're interested in. Be sure to find out what causes they think are important too.



# EDUCATION, MEDIA AND CULTURE PROJECTS



[about](#) [start](#) [credits](#)

## WHAT IS A FOUNDATION?

**FOUNDATIONS?**

1936 1978

Andrew P. Sloan Henry Ford Catherine T. MacArthur John D. MacArthur

[A History of Philanthropy](#) + [JEHT Values and Goals](#) + [About Criminal Justice](#) + [Supported Projects](#) + [Resources](#)

→ What is a Foundation?  
When Did Philanthropy Get Started?  
Well-Known Foundations



## NEWS FLASH

Bernadine Dohrn, the director of **Children and Family Justice Center**, is without doubt one of the most controversial figures in the nonprofit world. In the late 1960s, as president of the organization **Students for a Democratic Society (SDS)**, she spoke out strongly against the Vietnam War. As time went on, she began to support ever more radical protest methods. In the 1970s she became a leading member of a group called the **Weather Underground**, which carried out several bombings (the only people killed were three members of the Weather Underground—a bomb went off by accident). For a while she was on the **FBI's most-wanted list** and as a result she spent many years in hiding.


## Sam Reiss: An Eyewitness to Labor History

This site exhibits a selection of 120 of **Sam Reiss's** photographs spanning the late 1940s to the mid-1970s from the **Robert F. Wagner Labor Archives**. The exhibit is based on an actual exhibit that was curated by his daughter in the late 1970s after his death. The online exhibit can be navigated either through a timeline or by subject matter. **New York University's Bobst Library** commissioned us to develop this website not only to feature the Reiss collection but also to create a template for future online exhibitions.

<http://www.nyu.edu/library/bobst/collections/exhibits/tam/reiss/opener.html>



# EDUCATION, MEDIA AND CULTURE PROJECTS



Robert F. Wagner Labor Archives presents:  
**SAM REISS: AN EYEWITNESS TO LABOR HISTORY 1948-1975**

NEW YORK UNIVERSITY LIBRARIES

- INTRODUCTION
- VIEW EXHIBIT CHRONOLOGICALLY
- VIEW BY SUBJECT

Education  
Reading  
Medical/Scientific  
Personalities  
At Work  
Poverty  
Demonstrations & Rallies  
Children  
Labor Unions & Organizations  
Pro-labor & Anti-laborism  
Civil Rights

## Civil Rights

Introduction By Year



Dr. Martin Luther King, Jr. (seated), Ebenezer Baptist Church, Atlanta, GA, 1960.



National Guardmen and soldiers, sanitationmen's march, Memphis, TN, 1968.



Portrait of Dr. Martin Luther King, Jr., 1959.

Introduction By Year

## 1948

Introduction By Subject



Strikes at Van Cuylenburg Park Camp, Jacob Potolsky, President of the Amalgamated Clothing Workers of America, Robert Moses, Abe Hazan, 1948.



Frank's Rally, Madison Square Garden, New York City, 1948. "Franklin of the Year" Award to Sam Reiss from Press Association, Inc.)



THE AMALGAMATION OF GOVERNMENT



Strikers in the snow, Building Service Employees Union, 1948.

## JEWISH LABOR COMMITTEE

New York University's Bobst Library commissioned us to develop an innovative website that would highlight their robust archives and serve as a template for future projects. The Robert Wagner Archives contains hundreds of images of the **Jewish Labor Committee** spanning more than 30 years. This site explores the breadth of the collection while providing a linear narrative experience.

The JLC's annual report for 1942-1943 began with a note of lament:

Regarding our accomplishments in the direction of halting the Jewish tragedy, we should like to express the feeling of dissatisfaction shared by all of us. No one feels that we have really fulfilled our duty ... We have cried out, focused public attention, spoken at meetings, written memoranda, participated in delegations, and—stood before a high wall.

<http://www.nyu.edu/library/bobst/collections/exhibits/tam/JLC/opener.html>



NEW YORK UNIVERSITY LIBRARIES

The Robert F. Wagner Labor Archives Presents: **LABOR & THE HOLOCAUST:**  
**The Jewish Labor Committee**  
**And The Anti-Nazi Struggle**

**INTRODUCTION**

**ORIGINS**

**ANTI-NAZI ACTIVITY 1930s**

**RESCUE EFFORTS 1934-1941**

**WAR, HOLOCAUST & JEWISH RESPONSE**

**POSTWAR AID & RECONSTRUCTION**

**"CHILD ADOPTION" PROGRAM**

**POSTWAR POLITICS**

**CREDITS & BIBLIOGRAPHY**

**TEXT BY: GAIL MALMGREEN**

**The situation in Europe worsened week by week.**  
 Through its links with underground and resistance units in Eastern Europe, the JLC received compelling evidence of Nazi atrocities and publicized it relentlessly in the U. S. labor press, in government circles, and wherever there was a faint hope of stimulating American sympathy. By the fall of 1942 the full extent of the slaughter in Poland was widely known. In October Polish Underground courier Jan Karski brought out a lengthy report from the Jewish Underground and added his own eyewitness description of conditions in the ghettos and in the deathcamp of Belzec.

**JLC officers with bales of clothes for refugees in the Soviet Union, Early 1940s**  
 The report reached New York in early December, in time for a meeting of Jewish leaders — including JLC president Adolph Helf — with Roosevelt. The President's response was predictably vague. At a December 19th JLC meeting David Dubinsky reported in tones of despair that 2,000,000 Polish Jews had already been killed and that extermination of the Jewish people was Hitler's ultimate goal. (Waltzer, pp. 8-9.)

**From Arthur (Shmuel) Etykielbojs, Bund representative to the Polish government in exile in London, the JLC received anguished accounts of the strangling of the Warsaw Ghetto and the final annihilation of Ghetto resistance in April 1943.**  
 These reports and the grim news of Etykielbojs's suicide in protest against the world's indifference were translated and circulated by the JLC. The JLC's annual report for 1942-1943 began on a note of lamentation:

**Reporting our accomplishments in the direction of halting the Jewish tragedy, we should like to express the feeling of dissatisfaction shared by all of us. We are sure that we have really fulfilled our duty. . . . We feel that overseas martyrs and "hidushim" lie in millions of graves. We know that in fields and woods overseas thousands of our brothers and sisters wander about with the "madness in-their" mark upon them. And we? We have cried out, focused public attention, spoken at meetings, written newspapers, participated in delegations, and — stood before a high wall.**

**JLC exhibit, "Heroes and Martyrs of the Ghetto," NYC, April 1945.**

**...OVERSEAS**  
**thousands of our**  
**brothers and sisters**  
**wander...**

**Garment cutters at work, with Yugoslav Relief Fund posters in background, Early 1940s.**

**INTRODUCTION**

**ORIGINS**

**ANTI-NAZI ACTIVITY 1930s**

**RESCUE EFFORTS 1934-1941**

**WAR, HOLOCAUST & JEWISH RESPONSE**

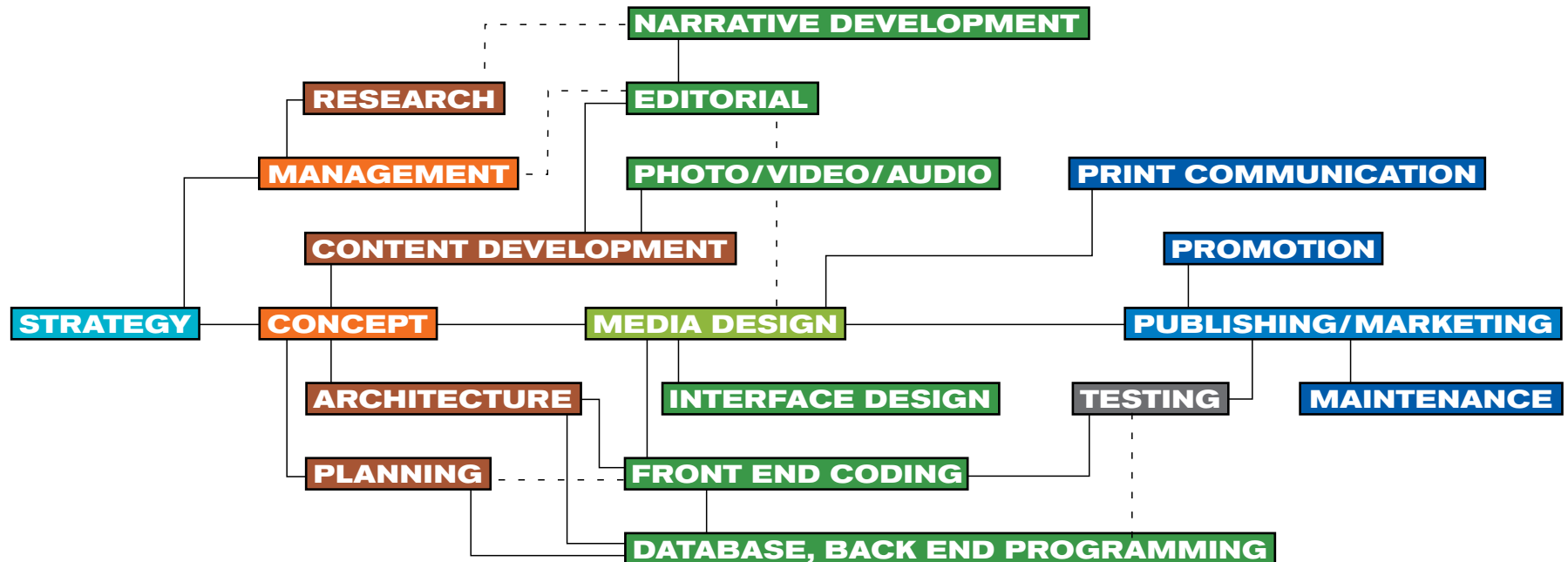
**POSTWAR AID & RECONSTRUCTION**

**"CHILD ADOPTION" PROGRAM**

**POSTWAR POLITICS**

**CREDITS & BIBLIOGRAPHY**

# PROCESS STEP BY STEP



## A. STRATEGY & PLANNING

1. concept development
2. information architecture
3. technology planning
4. project management
5. strategic partnerships
6. research

## B. DESIGN & DEVELOPMENT

1. brand identity
2. interface design
3. multimedia design
4. multi-platform content development
5. editorial & narrative development
6. front-end coding/scripting
7. photography, video, audio production
8. application development

## C. PUBLISHING & PROMOTING

1. community outreach
2. audience development
3. online-offline marketing & promotion
4. maintenance strategies
5. content management
6. print strategies

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## **PICTURE PROJECTS' CLIENTS INCLUDE:**

**American Museum of Natural History**

**Brooklyn Historical Society**

**Beth Shalom Preservation Foundation**

**Center for Medicare Education**

**Crimes of War**

**Harvard University**

**The International Longevity Center**

**IBM**

**JEHT Foundation**

**PBS Online / P.O.V.**

**Radcliffe Schlesinger Library**

**Radio Diaries on NPR**

**Rockefeller Foundation / National Video Resources**

**New Museum of Contemporary Art**

**National Voting Rights Institute**

**New York Times Online**

**New York University Center for Media Culture and History**

**New York University Libraries**

**New York University Theatre Department**

**Off Broadway Audience Builders**

**Tenement Museum**

**Toldot Online Museum**

**University of California at Berkeley**

**Venturi Scott Brown and Associates**

**The Visiting Nurse Service of New York**

**Wadsworth Publishing**



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