

NEH Application Cover Sheet (CHA-268852)

Infrastructure and Capacity Building Challenge Grants

PROJECT DIRECTOR

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Field of expertise: Art History and Criticism

INSTITUTION

National Public Housing Museum
Chicago, IL 60654-6997

APPLICATION INFORMATION

Title: *Power of Place: Campaign for the National Public Housing Museum*

Grant period: From 2020-05-01 to 2024-04-30

Project field(s): History, General; African American Studies; Arts, General

Description of project: The National Public Housing Museum requests \$750,000 from the National Endowment for the Humanities to contribute to the Museum's capital campaign to assist in construction costs at our permanent home at 1322 West Taylor Street, the last of the Jane Addams Homes. The building, which was saved from demolition, and resourcefully and innovatively reimagined as the Museum was originally designed by lead architect John Holabird and is considered the largest artifact in the Museum's collection. The Museum draws on the power of place and memory to interpret the history of the building, but also collect and interpret living and material culture, artworks, and oral histories of resilient public housing communities. Within this historic space, compelling firsthand stories of residents will be brought together with thoughtful humanities scholarship from a broad group of interdisciplinary fields to remember, teach, raise critical civic questions, provide spaces for dialogue and to inspire.

BUDGET

Outright Request	0.00	Cost Sharing	0.00
Matching Request	750,000.00	Total Budget	750,000.00
Total NEH	750,000.00		

GRANT ADMINISTRATOR

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Abstract

The National Public Housing Museum requests \$750,000 from the National Endowment for the Humanities to contribute to the Museum's capital campaign to help fund construction costs at our permanent home at 1322 West Taylor Street, the last of the Jane Addams Homes. The building is the largest artifact in the Museum's collection. Originally designed by lead architect John Holabird, the building was saved from demolition, and resourcefully and innovatively reimaged as the Museum. The Museum draws on the power of place and memory to interpret the history of the building and collect and interpret living and material culture, artworks, and oral histories of resilient public housing communities. Within this historic space, compelling firsthand stories of residents will be brought together with thoughtful humanities scholarship from a broad group of interdisciplinary fields to remember, teach, raise critical civic questions, provide spaces for dialogue, and to inspire civic engagement.

The rehab of the building will include demolition of non-structural interior elements, a new entry vestibule with a prominent public art work by Amanda Williams and Olalekan Jeyifous (see attachment 14), a lobby and event space, a Storytelling Space, three restored historic apartments that will make up our permanent exhibition, a gallery for rotating exhibits that will be curated with humanities scholars throughout the year, open artifact storage space, a museum store co-op and Entrepreneurship Hub that is currently funded by an Institute for Museum and Library Sciences Community Catalyst Grant, oral history recording studios, and office space. In addition, the Edgar Animal Court sculptures (1937), a seven-piece WPA-built public sculpture, will be restored and placed in the Museum courtyard with support from the National Endowment of the Arts. The entire building design is universal, green, and sustainable, with the building design by Landon Bone Baker Architects. We have a skilled and passionate staff and are ready to transition from a "Museum in the Streets" to open in our permanent location in August 2021.

Since its charter in 2007 as a 501(c)(3) organization, the Museum has received local support from long-time funders like the John D. and Catherine T. MacArthur Foundation, and national organizations such as the Ford Foundation, and public funding from the Institute of Museums and Library Services. Strong development support is provided by institutional leadership, including Dr. Lisa Yun Lee, PhD and our Director of Development Sue Enright and professional Capital Campaign Consultants. A robust capital campaign steering committee is co-chaired by Board Chair Sunny Fischer, a noted philanthropic leader and a former public housing resident, with Denis Pierce, the President of the Pierce Family Foundation and a committed leader in affordable housing development and efforts to end homelessness. Collectively, steering committee members are charged with acting as ambassadors for the campaign; introducing prospective new donors to the Museum with the goal of expanding the number of donors who have both affinity for the Museum's mission, vision and purpose and the capacity to contribute gifts of \$25,000 and higher. The larger host committee, chaired by Khaliah Ali Wertheimer, Muhammad Ali's daughter, includes local and national arts and cultural philanthropists, architects, housing advocates, and public housing alumni. We have currently raised over \$4.5 million of the total \$15.7 million needed to open our doors, have new Board members who are noted philanthropists and fundraisers, have been invited to submit a proposal to the (b) (4) in the Fall for an additional 1 million dollars, and support from state and city officials for an additional 4 million dollars for capital support for fiscal year 2020.

Narrative

o Describe the humanities activities, programs, and/or holdings of the institution.

The National Public Housing Museum's (NPHM) story starts with a simple truth: that all people have a right to a home. *The Power of Place: Campaign for the National Public Housing Museum* will allow the museum to renovate the historically significant last remaining building of the Jane Addams Homes, a 48,000 sq ft building that will house our permanent exhibitions, public programming spaces, and offices. The handsome three story brick building was part of a Works Progress Administration complex built in 1938 that housed thousands of working-class families until it was closed in 2002. Originally slated for demolition as part of Chicago's Plan for Transformation (2000), public housing residents worked with humanities scholars, cultural advocates, preservationists, and city officials to save the building. The NPHM was born from the advocacy of these dedicated citizens.

Since then, a broad range of stakeholders from across the country have organized around our efforts to not only preserve the history of public housing in the United States but to foster dialogue in a divided society and to advocate for a more just future. In the Fall of 2018, we finally received the keys to our building, and a one dollar, 99-year lease from the Chicago Housing Authority. The building, originally designed by John Holabird, one of our nation's most prominent architects, was saved from demolition, and resourcefully and innovatively reimaged as the Museum.

We have a skilled and passionate staff and are ready to transition from a "Museum in the Streets" to open in our permanent location in August 2021. The Museum draws on the power of place and memory to interpret the history of the building, but also collect and interprets material culture, artworks, and oral histories of resilient public housing communities. Compelling first-hand stories of residents are brought together with thoughtful humanities scholarship from a broad group of interdisciplinary fields to remember, teach, raise critical civic questions, provide spaces for dialogue, and to inspire. All of our exhibitions and programs are committed to amplifying the voices of residents and amplifying humanities scholarship that includes research about public housing, architectural/urban history, gender and women's

studies, critical race theory, art history, oral history methodology, archival studies of under represented histories, and practice of new museum and exhibition strategies.

The rehab of the building will include demolition of non-structural interior elements, a new entry vestibule with a prominent public art work by Amanda Williams and Olalekan Jeyifous (see section 12.1), a lobby and event space, a Storytelling Space with exhibits filled with everyday objects and artifacts from public housing, three restored historic apartments that will make up our permanent exhibition, a public engagement gallery that connects history with contemporary housing issues, a temporary exhibition space for 2 rotating exhibits/yr that will be curated with humanities scholars as visiting curators that will allow us to present contemporary art and engage visitors with dynamic content (The first exhibits will include a one-man show of Nathaniel Mary Quinn, followed by the award-winning exhibit *Evicted*, based on the book by Matthew Desmond), open artifact storage space, a museum store co-operative and Entrepreneurship Hub (see section 12.2) that is currently funded by an Institute for Museum and Library Sciences Community Catalyst Grant, oral history recording studios, and office space. In addition, the Edgar Animal Court sculptures (1937), a seven-piece WPA-built public sculpture, will be restored and placed in the Museum courtyard with support from the National Endowment of the Arts (see section 12.11). The entire building design is universal and sustainable.

At the core of the Museum's permanent exhibition are restored apartments, each from different historical periods of public housing. The historic apartment installations within are site-specific, focused on the stories of the Turovitz-Medor Family, the Rizzi sisters and Phil Ayala, and the Hatch Family, who all lived in apartments at different historical periods located at 1322–24 Taylor Street. The exhibitions are based on in-depth oral histories that trace several generations of social history (1938-2002), representing diverse experiences and a range of traditional and non-traditional family structures. The installations will include personal belongings, and a range of material culture, photographs, furniture, artwork, and historic artifacts and documents that will immerse visitors and creatively interpret the conditions and context that defined public housing experiences across the city of Chicago. With interpretation, these experiences (from the New Deal to the present day) help us understand a broader social history, connecting the past,

present, and future in ways that are highly relevant to the civic life of the nation. The exhibition represents the origins and profound transformations of public housing policy, design and demographics over time.

The Museum has been co-curated collaboratively by humanities scholars, museum professionals, and public housing residents. In a NEH Planning Grant (2014), advisors like Richard Rothstein, Lawrence Vale, Mary Pattillo, and Brad Hunt, joined Museum staff and stakeholders in a scholarly summit to challenge the simplistic narrative of a “decline and fall” of public housing, drawing attention to the political processes that were at work to construct a stigma that has come to discredit an entire class of people, projecting negative traits and attributes upon them. Humanities content and themes have continually developed with additional annual gatherings with an extended group of advisors that has led to the formation of the NPHM Scholar Advisory Group. The humanities themes and content addressed in the exhibits include: the design and planning of public housing and choices about land use and changing perceptions around the iconography of “home;” the demographic history of public housing communities as it makes visible race, ethnic, and class distinctions and relations; public policy evolution addressing affordability, financing, location, typology, and amenities as matters of civic concern; and the demystification of the stereotypes and stigma that have become associated with public housing residents, including the demeaning negative perceptions of race and class that constrain both policy and design options. Museum staff also engage the public in the research of scholars like Catherine Fennel, Audrey Petty and Rhonda Williams, whose research casts new light on the lived reality and agency roles of public housing residents. Residents are understood as co-authors of policy, design, and management successes. When larger social narratives constrain policy responses and limit the allocation of resources to public housing, residents are recognized to be front and center of efforts to organize, negotiate, create civil society and community, and improvise around the constraints of their environments.

Present and former Chicago Housing Authority residents (over 130,000 individuals) are a key demographic that serve as co-creators and participants in our work. These residents are racially diverse but largely African American and low-income. We also engage a racially diverse network of urban planners, architects, sociologists, historians, policymakers, K-12 students and teachers, university

students and professors, and other lifelong learners. The Museum's feasibility study conducted by Economic Research Associates also estimates that there will be around 60,000 visitors a year made up mostly of local school groups and tourists. Due to our experience with our current tours, we anticipate that we will continue to attract national groups from universities and colleges (2-3,000 visitors/yr). NPHM also hosts exchange programs with public housing residents from across the country.

o **Describe or provide evidence of the quality of the humanities activities**

NPHM's curatorial process connects public housing residents' vernacular expertise to scholarly work in the interpretation of the history and objects. This framework has resulted in successful exhibits over the past decade. In 2010, for example, over 28,000 visitors saw the Museum's *History Coming Home* exhibit at Chicago's Merchandise Mart. The exhibition thoughtfully integrated historic objects with the curatorial expertise and feedback of humanities scholars such as Dr. Brad Hunt and Dr. Roberta Feldman. In 2012, 15,000 visited the NPHM's exhibition on music, *The Sound, The Soul, The Syncopation: Experience the Music of Public Housing* (see section 12.3), at the Chicago Cultural Center's Expo 72. This exhibit brought personal stories of musicians who had grown up in public housing into dialogue with ethno-musicologists and American Studies scholars like Dr. Robin Kelley. In the recent *Women's Rights are Human Rights* (see section 12.4) exhibit, which was widely reviewed, the museum included the perspectives of gender and women's studies scholars Dr. Beth Richie and Dr. Nadine Naber. *History Lessons: Everyday Objects from Chicago Public Housing* (see section 12.5) included labels written by residents in workshops conducted by humanities scholar-writers Dr. Audrey Petty and Nate Marshall, and was noted by the Chicago Tribune as one of the Top Ten Chicago Museum Exhibits in 2018. Our current exhibit, *Undesign the Redline*, included a half day workshop for housing activists with George Lipsitz, renowned American Studies scholar and Professor in Black Studies at the University of California, Santa Barbara (see section 12.6).

The Museum has partnered with the Ford Foundation, the Chicago Public Library, Chicago Architecture Biennial, the University of Chicago's Urban Network, New York's Institute for Public Architecture, Center for the Study of American Architecture at Columbia, virtually all local universities,

and most of the local housing advocacy groups such as the Coalition for Affordable Housing, Just Housing Initiative, Night Ministry, and Enterprise Community Partners, to present free public events to serve audiences in and out of Chicago. Book events with authors such as Alex Kotlowitz and Ben Austen (see section 12.7) draw diverse crowds, and film screenings like *Watts Up?* (see section 12.8) allow us the opportunity to present critical new research about gangs and violence prevention by Dr. Teresa Cordova and Dr. Lance Williams.

Additional programming included “The Project(s)” (see section 12.9) -- a series of workshops with artists, policy-makers, residents, housing practitioners, and youth culminating in a series of performances, presentations and talk-backs with humanities scholars and residents that were presented in four different US cities, and inspired curriculum development for High School youth.

One of our most dynamic programs, the Entrepreneurship Hub (EHub), that will occupy the second floor of the Museum, is inspired by stories of candy ladies, handymen, hair braiders, photographers, and other stories of resilience and survival strategies of public housing residents, the EHub draws upon the scholarship of Sudhir Venkatesh in *Underground Economy of the Urban Poor* (Harvard, 2009) and Roberta Feldman and Susan Stall in *The Dignity of Resistance: Women Residents’ Activism in Chicago Public Housing* (Cambridge Press, 2007). NPHM addresses systemic and structural barriers to entrepreneurship and aims to create a robust infrastructure to support a new generation of small businesses and cooperatives through a Social Justice Business School for public housing residents (run with University of Illinois at Chicago) that explores the history of cooperatives with an analysis broader economic and political systems. Students will use this knowledge to operate a cooperative shop at the Museum in place of a traditional museum retail store. In 2016, the Museum received an important W.K. Kellogg Foundation grant to help fund its Oral History Archive and Oral History Corps program. NPHM worked with leading oral historians including Mary Marshall Clark, Founding Co-Director of Columbia's Oral History Master of Arts and Susan Snider, founder and Director of Oral History Summer School (see section 12.10), alongside visiting instructors like Dr. Timuel Black, to create a rigorous oral history program that included ethical interview practices and recording techniques. The Oral History Corps was

created from this initial student cohort to provide work opportunities and to build the Oral History Archive, a collection of diverse and compelling stories of people who lived and worked in public housing that spans from the 1930s to the present. The archive documents the histories of those left out of the mainstream record, and inspires listeners to discover stories of hope and resilience where some might have only seen poverty and despair. With sponsorship from Southwest Airlines, the Corps gathers 30 oral histories/yr from across the country. In collaboration with Skyla Hearn, Archivist and Special Collections Librarian for the DuSable Museum of African American History, NPHM staff is developing a unique finding aid that will serve as an interface for scholars and the general public.

o **Describe the audience to be served**

The Museum's feasibility study, conducted by Economic Research Associates, estimates over 60K visitors will visit the museum per year from Illinois and worldwide. In addition, present and former Chicago Housing Authority residents (numbering well upward of 100,000 individuals) have been part of our outreach efforts. We also engage a diverse network of people on a regular basis through subject-matter affinity groups, including urban planners, architects, sociologists, historians, and policymakers.

The Museum is proud to also have a robust Community Benefits Agreement with public housing residents to train a diverse group to become museum educators. These tours prompt visitors to consider how aspects of daily domestic life connect to humanities themes including the politics of urban renewal; the geography of race and class; and the way our commitment to public goods such as housing interact with the private sector, business interests, and the idea of citizenship in our democracy.

o Describe in detail long-range institutional planning

In addition to our regular Board meetings, an annual day-long facilitated retreat is part of our process of reflection and review for the Museum's strategic plan. We are currently in the fourth year of a seven-year Strategic Plan that will prepare us to open the Museum and through challenge grant outcomes. Capital planning and fundraising are a priority that has been determined with Board, stakeholders, and community partners. We are extremely proud of the diversity of our Board that includes a number of arts and cultural leaders, people who work in public housing, and public housing residents. Our past

fundraising efforts reflect the deep relationships we have cultivated with both local and national funders. In addition, we have the enthusiastic support of public housing residents from across the country, and active support and advocacy of local, state and national officials.

Our Scholar's Advisory Committee is Co-Chaired by board members Dr. Brad Hunt and Dr. Charlie Barlow and meets virtually for two video conference meetings a year. The committee also provides feedback on exhibits and programming based on their field of expertise. We count on them as counsel to keep us up to date on new scholarly advances and provide advice on thorny curatorial decisions. Although we usually also bring in additional paid scholars to advice on exhibits as needed, this group of supporters and advocates is invaluable.

The Site Development and Architectural Planning Team are also relevant to the activities of this challenge grant, and are an unparalleled group level of expertise and long-term sustained commitment to this project. Peter Landon of Landon Bone Baker Architects, a leading expert in affordable design is the architect of record. Exhibition design team is lead by Amy Reichert, from Amy Reichert Design, who also worked with NPHM Director Dr. Lee on the re-installation of the core exhibit at the Jane Addams Hull-House Museum. Teresa Prim of the Prim Lawrence Group, a leading real estate and economic development firm pridies financing and project management. Daley & Georges LTD provides zoning counsel, and Linn-Mathes Construction, a general contractor founded in 1919 specializing in the building and renovation of residential and commercial properties, is the General Contractor.

o **Discuss the impact and evaluation of the challenge grant.**

NPHM is committed to outcome evaluation and qualitative and quantitative assessment of the success and impact of the project. Our Director, Dr. Lee is a recognized expert in the evaluation of socially engaged art and museums from her sustained efforts with peer organizations in the Sites of Conscience. NPHM is also working with an outside evaluator for the entirety of the project. Beverly Serrell of Serrell & Associates has been engaged to assess the project, and has contributed to the formative evaluation process engaging with scholars, residents, and museum professionals in building our institutional understanding of what our diverse audiences know and do not know about public housing.

Serrell will continue to be involved in evaluation at all critical stages. NPHM will do an extensive summative evaluation including tracking-and-timing studies and exit questionnaires that gauge what visitors think and learn, feel, and do. We are committed to understanding the impact of humanities content on our visitors, stakeholders, and staff.

o **Describe the plans for raising funds to meet the NEH matching requirement.**

Since its charter in 2007 as a 501(c)(3) organization, the Museum has received support from long-time local funders like the Conant Family Foundation, Donnelley Foundation, Prince Charitable Trust, Polk Brothers Foundation, the John D. and Catherine T. MacArthur Foundation, and the Terra Foundation, as well as national organizations such as the Institute of Museums and Library Services, the National Endowment for the Humanities, and National Endowment for the Arts. \$1 million was received as an investment from the Ford Foundation in 2014.

Strong development support is provided by institutional leadership, including Dr. Lisa Yun Lee, PhD, who was a board member for 10 years before assuming the role of Executive Director two years ago. Lee was also previously the Executive Director of the Jane Addams Hull-House Museum where she helped to re-install a new permanent exhibit and remodel and restore one of our nation's most important historic sites. Director of Development Sue Enright has a background working in both humanities and social service organizations, and leading capital campaigns. She is guiding the Museum's Development efforts, along with professional Capital Campaign Consultants.

The primary fundraising goal of the institution is to raise capital funds needed for the redevelopment of the building that will be the new and permanent home of the Museum. Key to fulfilling this goal is the formation of a robust capital campaign steering committee that will help the Museum solicit high net-worth individuals as contributors to the campaign. The steering committee is led by National Public Housing Museum Board Chair Sunny Fischer, a noted philanthropic leader and preservationist who helped found the Chicago Foundation for Women. She herself is a former public housing resident. Sunny's steering committee co-chair is Denis Pierce, the President of the Pierce Family Foundation and a committed leader in affordable housing development and efforts to end homelessness.

The twelve-person steering committee includes funders from the arts and cultural world who will cultivate donors who share their affinity for art. National Public Housing Museum board members Preston Prince, CEO of the Fresno Housing Authority and Mark Thiele, SVP, Houston Housing Authority are soliciting capital donations from their peers at other housing authorities. Other board members are working with philanthropic leaders like Khaliah Ali Wertheimer, Muhammed Ali's daughter who recently joined our host committee, and are cultivating contributions from former public housing residents. Collectively, steering committee members are charged with acting as ambassadors for the campaign; introducing prospective new donors to the Museum with the goal of expanding the number of donors who have both affinity for the Museum's mission, vision and purpose and the capacity to contribute gifts of \$25k and higher. We have currently raised over \$4.5 million of the total \$15.7 million needed to open our doors. We have new Board members who are noted philanthropists and fundraisers, are in conversations to submit a proposal to the (b) (4) in the Fall, 2019 for an additional 1 million dollars, and have the support from state and city officials for an additional request of 4 million dollars for capital support for fiscal year 2020.

NATIONAL PUBLIC HOUSING MUSEUM - SOURCES AND USES OF FUNDS

Date last revised 10/23/18

NEH CHALLENGE GRANT BUDGET FPR CAPITAL EXPENDITURE			
TOTAL NEH FUNDS REQUESTED		750,000	
Donor Contributions-Committed and Received	1,292,582		
Donor Pledge Payments Due	1,234,418		
IDNR-Committed	750,000		
City of Chicago DPD (TIF) in process	1,000,000		
State of Illinois Capital Grant (pending)	2,500,000		
NEH Matching Funds		3,000,000	
Donor Pledges Pending	5,248,553		
TOTAL NON-FEDERAL CONTRIBUTIONS	12,025,553		
TOTAL GRANT FUNDS: NEH PLUS MATCH		3,750,000	
PLANNED EXPENDITURES/USES OF FUNDS RENOVATION			
Site Acquisition	2		
Holding Costs (Vacant Property & Security)	60,000	0.38%	Vacant Property Insurance & Board Up
Hard Cost			
Environmental Remediation	335,000	2.13%	Alpine and Valor
Demolition	400,000	2.54%	Alpine and Valor
Construction	10,287,994	65.42%	per costs estimates Linn Mathis 12.28.18
General Conditions	1,074,963	6.84%	per costs estimates Linn Mathis 12.28.18
Overhead	229,532	1.46%	per costs estimates Linn Mathis 12.28.18
Contractor Profit	459,063	2.92%	per costs estimates Linn Mathis 12.28.18
GC Liability Insurance	113,630	0.72%	per costs estimates Linn Mathis 12.28.18
Performance Bond	94,140	0.60%	per costs estimates Linn Mathis 12.28.18
Contingency (10%)	1,028,799	6.54%	
Total Hard Costs & Contingency	14,023,121	89.17%	
Total Acquisition and Hard Costs	14,083,123	89.56%	
SOFT COSTS			
Professional Services			
Architectural Services	667,500	4.24%	per contract includes all consultants except Amy
Construction Management/Observation	177,500	1.13%	per Contract
Architects Reimbursements	5,000	0.03%	estimate
Building Permit, Landscape Deposit & Fees	50,500	0.32%	Per estimate from Expeditor
Site Construction Testing	10,350	0.07%	Per estimated from LBBA
Exhibitions/Interior Consultant	278,000	1.77%	Per contract
Graphic Design/Interior Consultant	63,750	0.41%	Per contract
Graphic Designer (Estimated)	37,500	0.24%	Per contract
Development Consultant	125,000	0.79%	Per contract reduce to achieve viability
AV & Telecommunications Systems	25,000	0.16%	estimated waiting for quote
Low Voltage Consultant/Security System	25,000	0.16%	estimated waiting for quote
Site Security During Construction (included in GC Bid)	0	0.00%	
Appraisal	5,000	0.03%	
Environmental (Phase I&II, Reliance Letter)	0	0.00%	
Environmental Engineer - IEPA	0	0.00%	NA
Asbestos & Lead Report	0	0.00%	NA - CHA
Soil Test (Geotechnical)	6,330	0.04%	Need Costs Estimate
Survey	6,000	0.04%	Need Costs Estimate
Market Study	0	0.00%	Not Applicable
LEED Certificaiton	0	0.00%	Not Applicable
Accounting/Audit During Construction	5,000	0.03%	Confirm Accounting Fees
Accounting/Post Const. Audit	5,000	0.03%	Confirm Accounting Fees
Legal Fees & Other Soft Costs			
Marketing, Exterior Signage & Wayfinding	40,000	0.25%	Additional Signage not in GC Budget
Title/Recording/Settlement Fees	25,000	0.16%	Deed unless TIF Financings if applicable
Legal Fees Zoning & Organization(ProBono)	2,500	0.02%	probono (fees may be applicable)
Legal Fees Site Acquisition	10,000	0.06%	
Legal Fees (NPHM)	0	0.00%	
Escrows			
Real Estate Taxes Escrow	0	0.00%	seek property tax exemption
Real Estate Taxes During Construction	0	0.00%	
Insurance During Construction - Builders Risk	16,000	0.10%	
Insurance During Construction -Excess & GL	30,000	0.19%	
Insurance Escrow	25,000	0.16%	
Financing Costs			
Application Fees (Streamline TIF)	1,500	0.01%	
Lender Origination Fee Construction Loan	-	0.00%	
Lender Origination Fee (Conversion)	-	0.00%	
Lender Legal Fees	-	0.00%	
Construction/Bridge Loan Interest	-	0.00%	
Lenders Inspection Fees	-	0.00%	
Project Reserves & Allowances			
Replacement Reserve	-	0.00%	
Operating Reserves	-	0.00%	
Tenant Leasehold Improvement Allowance	-	0.00%	
Developer Fee's			
Developer Fee	-	0.00%	
Total Soft Costs	1,642,430	10.44%	
SUBTOTAL USES	15,725,553	100.00%	
Capitalized Bridge Loan Interest (See above)	-	0.00%	
TOTAL USES OF FUNDS	15,725,553	100%	

NATIONAL PUBLIC HOUSING MUSEUM (May 17, 2019)

**CHALLENGE GRANT BUDGET SCHEDULE FOR
EXPENDITURES**

NEH Funds		
Requested		\$750,000
Year 1	\$100,000	
Year 2	\$250,000	
Year 3	\$250,000	
Year 4	\$150,000	

Matching Funds		
(4:1)		\$3,000,000
Year 1	\$400,000	
Year 2	\$1,000,000	
Year 3	\$1,000,000	
Year 4	\$600,000	

TOTAL GRANT		
FUNDS		\$3,750,000

We have currently raised over \$4 million of the total \$15,725,553 million needed to open our doors.

Institutional Fact Summary

The National Public Housing Museum (NPHM) is the only cultural institution in the United States dedicated to interpreting the American experience in public housing. Incorporated in 2007, the Museum will be located in the last remaining building of the Jane Addams Homes, at 1322 West Taylor Street, a Works Progress Administration complex built in 1938 that housed thousands of working class families until it was closed in 2002. Originally slated for demolition as part of the Chicago Housing Authority's Plan for Transformation (2000), public housing residents worked with cultural advocates, preservationists and city officials to save the building. NPHM now owns the 48,000 sq ft building deeded over to us from the Department of Housing and Urban Development in 2018. and leases the land from the Chicago Housing Authority for a one-dollar, 99-year lease on Chicago's Near West Side. While the building is under construction, the Museum continues to host free exhibits and public programs at its offices in Chicago's River North.

The mission of the NPHM is to preserve, promote, and propel the right of all people to a place where they can live and prosper – a place to call home. The mission was approved by the Board of Directors in 2016. The Museum's board is made up of scholars, community leaders in the philanthropic realm, current and former public housing residents, architects, and housing officials from across the country. The Museum's staff includes Executive Director Dr. Lisa Yun Lee (Ph.D. in German Studies, Duke University), Director of Development Sue Enright (BFA, Northern Illinois University), Oral History and Project Coordinator Mark Jaeschke (MA, Museum and Exhibition Studies, University of Illinois-Chicago), Project Coordinator and Development Assistant Will Raff (BA, Philosophy, Haverford College), Cleopatra Watson (BA, Eastern Illinois University, MA in Social Work, University of Illinois-Chicago), and Office Coordinator and Oral Historian, Shakira Johnson, making the staff 66% humanities focused. The Museum's Oral History Corps includes Maria Moon (BA, Inner City Studies, Northeastern University), Hannah Barg (BA, Anthropology, Mount Holyoke College), and Ashley Jefferson.

The Museum's collection is comprised of oral histories, as well as objects and artifacts from public housing. The Museum's Oral History Archive is a call to arms to build a more capacious foundation for our nation's history and includes 85 stories from across the country that speak to the experiences and lives of current and former public housing residents. The Museum's collection of objects, furniture and material culture from different public housing complexes, currently around 500 objects, have been used in past, present and future exhibitions, and makes the collection a valuable public humanities resource.

Present and former Chicago Housing Authority residents (over 130,000) are a key demographic that serve as co-creators and participants in our work. These residents are racially diverse and are largely African American and low-income. We also engage a racially diverse network of urban planners, architects, sociologists, historians, policymakers, K-12 students and teachers, university students and professors, and other lifelong learners, both locally and from around the globe. The Museum's feasibility study, conducted by Economic Research Associates, estimates 60,000 visitors per year from Illinois and worldwide.

Over 150,000 people have attended NPHM's free exhibitions and dynamic public programs, which have included book conversations, storytelling circles, writing workshops, and film screenings, from over 77+ different neighborhoods in Chicago, and from across the country. All of which are 100% humanities related. Our events are accessible to people with disabilities, and NPHM has recently also invested in creating low-vision labels, and audio segments for our exhibitions.

Financial Summary 2017-2019

Current Operating Income	2017	2018	2019	
Contributed				
Trustee/Individual	57,408	103,365	180,416	1
Foundations	201,150	158,150	92,000	
Local/State Governments	7,500	206,483	165,100	2
Other/Dividends, Interest, and In-kind	70,414	106,202	101,850	3
Investment				
Endowment Income	-	-	-	
Earned				
Other/Tours	600	-	3,000	
Special Events	-	42,509	40,000	
Total Operating Income	337,072	616,709	582,366	
Current Operating Expenditures				
Administration	94,913	119,465	146,563	
Programs	215,275	270,962	332,423	
Fundraising	66,948	84,266	103,380	
Total Operating Expenditures	377,136	474,693	582,366	4
Excess (Deficit) For Year:	(40,064)	142,016	-	5
Current Fund Balance	709,643	800,860	800,860	

Notes

1. Includes a \$75,000 new Donor program implemented in 2019
2. Per Accounting requirements, multiyear grant income recorded in the year grant is awarded
3. Includes interest and dividends generated for money market
Also in In-kind for pro bono Executive Director
4. Expenditures increase due to the increase programming in 2018 and planned increase programming in 2019
5. Deficit at end of 2017 is result of pacing of grant payouts; same is true in 2018.

Board of Directors:

SUNNY FISCHER, *Chair*

Cultural Activist;
Philanthropic Executive;
Former Resident, Eastchester Projects, New York

CRYSTAL PALMER, *Vice Chair*

Assistant Director of Resident Engagement, Chicago Housing Authority;
Former Resident, Henry Horner Homes, Chicago

JACK MEDOR, *Treasurer*

Retired Controller/CFO for developers and managers of affordable housing

MARY BALDWIN

Public Housing Activist;
Resident, Rockwell Gardens, Chicago

CHARLIE BARLOW

Vice President for Strategic Initiatives and Programs Associated Colleges of the Midwest

DEBORAH BENNETT

Senior Program Officer, Polk Brothers Foundation

JEAN BUTZEN

President, Mission + Strategy Consulting

JOYCE CHOU

Associate and Project Manager of Affordable Housing, Holabird & Root

MICHELE DREMMER

Principal, Michele Dremmer Interior Architect and Designer

GAIL DUGAS

Public Housing Advocate and Granddaughter of Robert Rochon Taylor, CHA Chair 1939-1950

SAUL HIMELSTEIN

CEO, The Inspection Group, Inc.;
Former Resident, Bradley Court, Newark, NJ

D. BRADFORD HUNT

Vice President for Research and Academic Programs, Newberry Library

ZENOBIA JOHNSON-BLACK

Retired Housing Official

PRESTON PRINCE
Executive Director and CEO, Fresno Housing Authority

MICHAEL ROGERS
Architect;
Former Resident, Robert Taylor Homes, Chicago, IL

TONY RUZICKA
CPA
Former President, Village of Glencoe, IL

JOE SHULDINER
Executive Director, Municipal Housing Authority for the City of Yonkers

ANNIE SMITH-STUBENFIELD
Photojournalist and President, Bronzeville Communications;
Former Resident, Ida B. Wells & Darrow Homes, Oakwood Shores, Chicago, IL

CECILE SHEA
President, Wakaru Communications;
Non-Resident Senior Fellow, Chicago Council on Global Affairs

MARK THIELE
CS-PHM, CME, CMVO, NCC
Vice President, Housing Choice Voucher Programs, Houston Housing Authority

FRANCINE WASHINGTON
Chairperson, Central Advisory Committee, Chicago Housing Authority;
Resident, Stateway Gardens, Chicago, IL

Staff and Faculty:

LISA YUN LEE, *Executive Director*
Ph.D. in German Studies, Duke University

SUE ENRIGHT, *Director of Development*
BFA, Northeastern University

MARK JAESCHKE, *Oral History and Project Coordinator*
MA, Museum and Exhibition Studies, University of Illinois-Chicago

WILL RAFF, *Project Coordinator and Development Assistant*
BA, Philosophy, Haverford College

CLEOPATRA WATSON, *Entrepreneurship Hub Coordinator*
MA, Social Work, University of Illinois-Chicago

Lisa Yun Lee | llee@nphm.org

National Public Housing Museum
625 North Kingsbury, Chicago, IL 60654

Education

1999 Duke University, Durham, North Carolina, Ph.D. in German Studies.
1993/94 Universität der Potsdam, Potsdam, Germany, Visiting Scholar.
1991 Bryn Mawr College, Bryn Mawr, Pennsylvania, B.A. in Religion.

Professional Appointments

2016-present Executive Director, National Public Housing Museum
2016-2017 University of Illinois Presidential Fellow
2016 Co-Curator with Romi Crawford, Open Engagement
2012- Present Director, UIC School of Art & Art History
2009- Present Faculty, Department of Art History, University of Illinois Chicago, Chicago, IL.
2006 -2012 Director, Jane Addams Hull-House Museum, Chicago, IL.
2000 - 2005 Co-Founder, Director of The Public Square at the Illinois Humanities Council.

Selected Publications

“The Stories We Collect: Promoting Housing as a Human Right at the National Public Housing Museum,” *Forum Journal* (Spring 2017, Vol. 31, No. 3), 34-48.

“Everything and the Burden is Beautiful,” survey essay for *Theaster Gates* (London: Phaidon, 2015).

“The Antinomies of Cultural Preservation and Cultural Transformation, or Are you a Chinese from Prato?,” in *Diving In*, edited by Isabel Nunez, Crystal Laura, Rick Ayers (New York: Teachers College, Columbia University, 2014), 54-60.

“Participating in History: The Museum as a Site for Radical Empathy,” co-author with Lisa Junkin Lopez, in *Jane Addams and the Classroom*, edited David Shaafsma (Chicago: UI Press, 2014).

“The Chiapas Photography Project: You Can’t Unsee It,” in *Art and Social Justice Education: Culture as Commons*, Therese Quinn, John Ploof, and Lisa Hochtritt, eds. (New York: Routledge, December 2011).

“Making Incarceration Visible: The Unfinished Business of Hull-House Reformers,” in *Museums & Social Issues A Journal of Reflective Discourse*, Vol. 6(1) Incarceration.

“Peering into the Bedroom: Restorative Justice at the Jane Addams Hull- House Museum,” in *Redefining Museum Ethics*, Janet Marstine, ed. (New York: Routledge, June, 2011).

“Museums as Dangerous Sites,” in *Handbook of Public Pedagogy*, Jennifer Sandlin, Brian D. Schultz, and Jake Burdick, ed. (New York: Routledge, 2010).

SELECTED INVITED KEYNOTES & OTHER PRESENTATIONS

“Housing as a Human Right,” Brown University Public Humanities Lecture, Providence, November, 2018.

“Juneteenth and Public History,” Opening Keynote at Obama Foundation Community Conversation Gathering, Chicago, June, 2018.

“How to be on the Right Side of History,” Keynote at the Frank Lloyd Wright Site Director’s Convening at Wingspread, Racine, April, 2018.

“Telling Difficult Stories,” Keynote at the Annual Council of American Jewish Museums Conference, Washington, DC, February, 2018.

“The American Dream and Dreams Deferred at the National Public Housing Museum,” at Re3 imagining the Historic House Museum Conference, University of Michigan, Ann Arbor, February, 2018.

“Right to the City: Public Housing Museum, Public Art, and Community Engagement,” Edgar Miller Foundation, November, 2017.

“Theaster Gates and Lisa Yun Lee in Conversation,” Tate Museum, London, March, 2015.

Selected Teaching : University of Chicago, Chicago, IL

Spring, 2019 Pozen Family Center for Human Rights Visiting Professor, Housing as a Human Right & the Future Of Museums

University of Illinois at Chicago, Chicago, IL.

Fall, 2015 Socially Engaged Art, co-taught with Kevin Coval, Art 190.

Spring, 2014 Museums and Social Engagement, Museum & Exhibition Studies, 510.

Selected Grants

National Endowment for the Arts, Homecoming: Restoring the Edgar Miller Animal Court, 2018, \$30,000.

Terra Foundation, Oral Histories around Edgar Miller’s Animal Court, 2017, \$30,000.

Kellogg Foundation, *Never Again Will a Single Story be Told as if it is the Only One: Museum Educators leading Storytelling*, 2017, \$60,000.00

National Endowment for the Arts, UIC Free Summer School, 2014, \$50,000.00.

International Sites of Conscience Grant, Humor as an Act of Resistance in the Museum, 10,000.00

Boeing Corporation Grant for Unfinished Business: Arts Education and the Hull-House Museum Biennial, March, 2011, \$50,000.00.

National Historic Trust Save America’s Treasures Grant, February, 2011, \$150,000.00.

Institute for Museum and Library Services Spark Ignition Grant for Hull-House Heirloom Seed Library, August, 2011, \$10,000.00.

Service

American Alliance of Museums Board of Directors, 2013- present.

Imagining America: Artists and Scholars in Public Life, National Advisory Board, 2012- present

3 Arts Board of Directors, 2015- present

Lawrence J. Vale
Ford Professor of Urban Design and Planning
Department of Urban Studies and Planning
MacVicar Faculty Fellow
Massachusetts Institute of Technology



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Cambridge, MA 02139-4307
Phone: 617-253-0561
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Email: ljvale@mit.edu

May 11, 2019

Office of Challenge Grants
National Endowment for the Humanities
400 7th Street, SW
Washington DC, 20506

To the Grant Selection Committee:

I am delighted to express my support for the National Public Housing Museum's application for funding through the National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant. Although much has been written on housing policy and the history of public housing in America, there has thus far been no organization dedicated to interpreting this history in way that so compellingly connects the social and political policy, historical analysis, and personal storytelling of residents themselves.

NPHM is poised to become the nation's preeminent cultural institution for sharing critically important humanities scholarship, bringing a large general public into dialogue with a difficult, deeply revealing--and therefore crucial--aspect of American social, cultural, and architectural history. Their vision--to repurpose the last remaining building of the historically significant Jane Addams Homes in Chicago's near West Side--will enable them to not only tell the history of housing through engaging humanities exhibits, but also to be a civic institution that raises critical questions about the public good.

Although I have been based in Massachusetts at MIT for 30 years, I am a native Chicagoan and have been engaged with the Museum for a decade, participating in the initial planning and implementation of their efforts. Over the years, I have had the opportunity to take part in a day-long workshop on oral history and programming sponsored by the nascent Museum (as part of an NEH Planning Grant). I also had the opportunity to tour the initial piece of the public housing museum exhibition (History Coming Home), when it was on display at the Chicago Merchandise Mart, and to participate in a public program there in 2010. I have subsequently participated in several other events co-sponsored by NPHM in Chicago, all of which have been well attended and well received. Most recently, I joined a group of diverse scholars and colleagues who work on public housing, including Rhonda Williams, Lilia Fernández, and Brad Hunt, for a day-long retreat in 2018 to review the updated plans for the permanent core exhibition. I have consistently seen evidence of the excitement and interest that the larger-scale venture will surely generate. NPHM has attracted high-quality staff and

advisors, and I have long been impressed by the commitment of everyone to the broader pedagogical mission. All of this bodes well.

As someone who has written four books about public housing—not just about Chicago, but also about Atlanta, Boston, New Orleans, San Francisco, and Tucson—I have been particularly gratified to see the extent to which Museum staff have embraced scholarly work from history and humanistic social science. My work on the early history of public housing (an era of high optimism coupled with equally high discrimination), as well my work that chronicles both the struggles and the coping mechanisms of public housing residents in later decades—as conveyed through *From the Puritans to the Projects* (2000) and *Reclaiming Public Housing* (2002)—has all found a receptive audience among those engaged in exhibition planning for the three Historic Apartments. Similarly, it has been great to feel that I have an intellectual partner in NPMH, given the recent spate of public housing demolition and redevelopment. I have chronicled those stories in two more recent books: *Purging the Poorest* (2013) and—with somewhat more optimism—*After the Projects* (2019). Finally, as the co-editor of *Public Housing Myths: Perception, Reality, and Social Policy* (2015), I can say that it is clear that NPHM is poised to be the country's most visible myth-buster. This, too, is a vital and necessary role, one that is wholly worthy of support.

The Museum staff clearly stands committed to engage visitors in interpreting difficult history in an open-minded way, through a thoughtful mix of exhibitions that promote dialogue rather than descend into pedantry. The initial choice of objects from their emerging permanent collection to tell this history is both evocative and impressive. Commendably, the Museum has consistently reached out to all of the leading scholars of public housing in the country, and found excellent ways to engage them in both public programs and exhibition design. I see a bright future for the museum, and I have myself become an ardent annual donor.

As it moves forward, the National Public Housing Museum will demonstrate what public housing has meant to its residents over the last eight decades. Without such a museum, the vital socio-cultural legacy of public housing would ultimately be left to disembodied books and films. However valuable, these fail to preserve remnant microcosms of the built world that once existed—to remind Americans that access to public housing can be seen as a reward or an opportunity rather than a prison sentence. Ultimately, the value of a museum inheres in its capacity to do two things simultaneously: 1) provide a physical space that can enable visitors to understand the ambiance of another person's home-place, and 2) shape the narrative frame that helps visitors understand what they are seeing in ways that prompt new questions and shatter simplistic stereotypes. For those who have not previously entered public housing, or for those who know it only from its more recent degraded and denigrated state and have no memory of its earliest successes, this combination of placemaking and programing just might be transformative.

In this way, NPHM is a truly civic institution. The excellence of the staff and their commitment to bringing humanities scholarship to into three-dimensional space and

across eight decades of time is unparalleled. Supporting the Museum is a wonderful way to deploy humanities scholarship to pose provocative questions--not only about the history of low-income housing, but about the broader nature of the public good.

At base, I am excited to support this grant proposal because it offers the potential to take the National Public Housing Museum one step closer to being the truly *national* civic institution that it deserves to be.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Lawrence J. Vale". The signature is fluid and cursive, with a large initial "L" and "V".

Lawrence J. Vale
Ford Professor of Urban Design and Planning
Chair, PhD Program
Department of Urban Studies and Planning
Massachusetts Institute of Technology

Office of Challenge Grants
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

To the Grant Selection Committee:

I write to express my enthusiastic support for the National Public Housing Museum's (NPHM) application for funding through the National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant. The NPHM is doing some of the most vital public humanities work in the country as they build a permanent museum space that speaks to the complex legacy of public housing, and continue to create and present public programs that connect interdisciplinary humanities scholarship with larger movements centered on housing.

The movement for affordable housing in the United States has been a crucial part of urban history as well as the histories of women, people of color, and poor people. Despite the centrality of public housing in the history of the United States in the 20th century, there has never before been a museum that grapples this legacy and the nuanced stories of public housing residents have largely remained untold. The NPHM's permanent home will be a physical space that uses innovative design to engage multiple publics in this crucial public humanities conversation. The National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant will allow them to do this crucial work.

Currently, I am a Professor of History, Gender and Women's Studies, and African-American studies at the University of Illinois at Chicago. I also serve as the director of the Social Justice Initiative (SJI) at UIC and am the former President of the National Women's Studies Association. I have published award-winning biographies of Ella Baker and Eslanda Robeson in addition to dozens of articles and essays in popular and scholarly venues. My work has always existed at the intersection of historical scholarship, public engagement, and political activism and my support for the museum comes out of my experience as a publicly engaged scholar of race and gender and my long-term commitment to public humanities. The SJI fruitfully partnered with the museum in 2018 to host a residency and exhibition by artist Langston Allston, entitled "Radiant City." Drawing from research done by the Institute for Research on Race and Public Policy at UIC and the archive of Oral Histories collected by the museum, Allston's work highlighted the stories and lives of residents that are so often ignored and obscured by reports on housing statistics.

The SJI is committed to working closely with the museum's Entrepreneurship Hub into the future through the creation of a Social Justice Business School, where aspiring students will learn to analyze systems of oppression and discuss their communities' histories of resistance and resilience.

Like other scholarly institutions, I know that the NPHM is committed to researching, teaching, advancing and disseminating knowledge in the humanities to the broadest of publics. The museum has demonstrated not only a deep investment in engaging humanities scholars in the creation of their exhibitions, but have also taken steps to ensure that they have rigorous scholarly investment in every aspect of the museum's activities and operations. The director of the museum, Dr. Lisa Yun Lee, is a lauded multi-disciplinary humanities scholar, who has taught and published work in Art History, German Studies, Museum and Exhibitions studies, and Gender and Women's Studies. The museum has also put together a board of advisors that bring multi-disciplinary humanities scholarship to institutional decision-making. The board includes scholars of race, urban history, housing, and gender. The museum also invests in methodological expertise by working with archivists, oral historians, and exhibition designers, all of whom have a strong background in humanities research and scholarship. The NPHM has created an institution that is deeply infused with the deep well of knowledge possessed by public housing residents and with humanities scholarship, a fact that makes the work of the museum both rigorous and impactful.

This NEH grant will help the museum build on this strong base of humanities scholarship to create a public-facing institution that tells the nuanced stories of public housing residents. This crucial public humanities project will serve as an unparalleled national resource and will help to situate public housing into a larger national story about race, gender, and urban history. I could not be more enthusiastic in my support for this project, and I know that the NEH's support will help the museum strengthen its long-term commitments to the humanities.

Sincerely,

A handwritten signature in cursive script, reading "Barbara Ransby". The signature is written in black ink and is positioned to the left of a vertical line that extends downwards from the end of the signature.

Barbara Ransby, Ph.D.
Distinguished Professor of African American Studies, Gender and Women's Studies and History
Director, Social Justice Initiative

May 14, 2019

Chairman Jon Parrish Peede
Office of Challenge Grants
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

Dear Chairman Peede,

I am writing to express my strong support of the National Public Housing Museum's application for funding through the National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant. As a scholar of public housing, as a long-time collaborator with the NPHM, and as a current board member of the institution, I can attest that the museum is well-prepared, with a superb track-record of success, to undertake its next phase: the redevelopment of its historic Jane Addams Homes building into a physical space that will tackle the most complex and important issues of the American urban experience. For over a decade, the NPHM has thrived by bringing together public housing residents and scholars alike to produce ground-breaking and thought-provoking exhibitions. Now the NPHM needs support from institutions like the NEH for its effort to renovate a public housing building – the last surviving structure of the building of the former Jane Addams Homes – into a space for storytelling and exhibitions on a permanent footing. With its track record and vision, the NPHM grant deserves the highest consideration possible for a challenge grant from the NEH.

My assessment is derived from two decades of experience studying public housing communities and talking to audiences about the history of housing and community more generally. That experience includes publication of an oral history collection that captured the voices of public housing residents and administrators in *When Public Housing Was Paradise* (University of Illinois, 2005), and it also includes a monography on the history of the Chicago Housing Authority, *Blueprint for Disaster: The Unraveling of Chicago Public Housing* (University of Chicago Press, 2009). Further, as a faculty member for 14 years at Roosevelt University in Chicago, I actively developed partnerships with public housing residents and taught students in my classes who had grown up in public housing communities. And in my current role at the Newberry Library, where I oversee research and academic programs, I continue to work with scholars and residents alike to wrestle with the history of a consequential program that shaped – and continues to influence – the way people think about the urban experience.

As a serious scholar in this field, I can say that the NPHM's exhibits have without question been outstanding examples of historically-grounded community collaborations that seek to tackle head-on crucial and complicated questions of race, class, and access. The thinking of the museum

has influenced my own work greatly, as the NPHM has repeatedly used creative, meaningful, and inspiring modes of interpretation to capture both resident perspectives and larger historical forces that shaped outcomes. Its “museum in the streets” efforts have put resident perspectives in dialogue with policy narratives and pushed audiences to reflect on our un-natural distinction between “housing” and “home.” The former is a desired social outcome regarding the shelter needs of a population; the latter is an intensely personal feeling at the heart of human existence. Its exhibits explore this intersection and conflict between the policy and the personal. Blending resident engagement and policy perspectives is at the center of the NPHM’s exhibition strategy. This willingness to engage deeply with some of the most important issues of our time, paired with their commitment to using innovative and engaging interpretation strategies, make the NPHM a vital contributor to the nation’s cultural landscape.

I currently serve on the Board of the NPHM and can attest that the institution has a deep commitment to embracing humanities-centered perspectives in its public history. The staff and the board have produced exhibits that emerge from the best and most engaging scholarship from an interdisciplinary group of scholars. And it has adopted story-telling techniques that capture the human experience in ways that data (and housing policy is full of data) simply cannot. The Museum has brilliantly been able to translate humanities scholarship to broad audiences in its past exhibits, and the permanent core exhibition that will open in the Museum will be exemplary in this commitment.

To support the work of the NPHM, I am delighted to be the Chair of the Committee of Humanities Scholars who serve as advisors to the Museum. This group includes a national and distinguished collection of academics and advocates including George Lipsitz, Professor of Black Studies and Sociology at the University of California, Santa Barbara ; Richard Rothstein, Distinguished Fellow of the Economic Policy Institute and a Senior Fellow, Emeritus, at the Thurgood Marshall Institute of the NAACP Legal Defense Fund; Rhonda Williams, Associate Professor of History at Vanderbilt College of Arts & Science, John L. Seigenthaler Chair in American History; Adam Green, Associate Professor of American History at the University of Chicago; Mary Pattillo, Professor of Sociology and African American Studies at Northwestern University; Nicholas Bloom, Professor of Social Science at the New York Institute of Technology; Audrey Petty, Author & Educator; Ben Austen, independent journalist and author; Alex Kotlowitz, independent journalist and author; Edward Goetz, Professor of Urban and Regional Planning and Director of the Center for Urban and Regional Affairs at the Humphrey School of Public Affairs; and Willow Lung-Aman, Assistant Professor for Urban Studies and Planning Program at University of Maryland, College Park.

The work of the National Public Housing Museum is crucial for engaging a larger public in understanding the American urban past and the tension and often conflict between “housing” and “home.” The 20th century experienced tremendous upheavals in urban life, with cities undergoing enormous transformation. Public housing, the story of low-income communities, and the context in which these stories unfolded, must be told for Americans to understand the past century of urban change. An NEH Challenge Grant will give the NPHM an important validation so that it can

continue its momentum towards renovating its Jane Adams Homes building and so that it can contribute to the ongoing conversation about urban space, equity, and housing. That conversation needs a champion like the NPHM, one with a permanent space, with engaging exhibits and programming, that will bring people together to wrestle with the difficult history of housing and community divides in this country. I very much hope the National Endowment for the Humanities will support this vital work.

Sincerely,

A handwritten signature in black ink, appearing to read "D. Bradford Hunt". The signature is fluid and cursive, with a long horizontal stroke extending from the end.

D. Bradford Hunt
Vice President for Research and Academic Programs
The Newberry Library
312-255-3535 huntb@newberry.org

May 10, 2019

Office of Challenge Grants
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

To the Grant Selection Committee:

I write to express my support for the National Public Housing Museum's application for funding through the National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant. This grant, which would help fund completion of the Museum's permanent home, will make it possible for the museum to offer that history to a national audience in the last remaining building of the Jane Addams Homes, one of the first public housing projects in the United States. I feel that NPHM has chosen a poignant setting and is an ideal forum in which to share, debate, and expand a compelling, yet little-understood, American history.

In my professional role as an archivist, at the institutional capacity I am the Chief Archivist and Special Collections Librarian for the DuSable Museum of African American History. I also provide services as a community archivist to support personal and community archiving efforts with individuals, organizations, and others not represented in majority institutions to support the expansion of the historical narrative to include those unsung voices that are often not a part of the larger historical record. I received my MSLIS in Library and Information Sciences, Special Collections Certificate at the University of Illinois at Urbana-Champaign; serve as an Executive Board member for state, academic and independent archival repositories; as well as participate in conversations, on committees, workshops, etc. to develop strategies to promote access, preservation and sustainability of archives. I have also served as a Visiting Instructor and Resident Archivist for Social Justice in Special Collections at Daley Library and Social Justice Initiative at the University of Illinois at Chicago.

In September of 2018, I participated in a summit that brought together scholars and archival advocates from across the country to think through the NPHM Oral History Archive, an innovative project designed to both document and breathe life into the history of public housing across the United States. Most recently, I have been working closely with NPHM to develop a unique finding aid for the Museum's impressive collection of public housing residents' oral histories, grappling with recent scholarly conversations about how to make archives more accessible and equitable. I have had the privilege to access this unique collection, and can attest to its capacity to spark broader conversations around housing and public policy.

I have been impressed with the work of the staff in working with the Oral History Association and engaging thoughtfully in broader questions around oral history ethics and methodology. I also admire the NPHM's willingness to engage with and include individuals who once lived in public housing into the development of the Oral History Archive and public programs. NPHM also does stellar work to communicate with scholars to understand how they turn their engaged and thoughtful questions about oral history into meaningful work based on the Oral History Archive.



I know, too, that the museum maintains a commitment to share their knowledge through scholarly writing and presentations, and I am excited about the dissemination of their efforts into the broader field.

This grant will help the museum not only to build a permanent exhibition, but also to continue to build the oral history archive. This archive is critical as both a scholarly resource and as a part of any exhibition at the National Public Housing Museum. Oral histories allow visitors to hear the stories of public housing directly from the people who lived in publicly subsidized housing projects, and provides information that cannot be gleaned in any other way.

As an archivist with a deep commitment to social justice and a rigorous approach to humanities scholarship, I believe that the National Public Housing Museum is doing critically important public humanities work. The museum's contributions to the conversation around housing and equity are crucial both as we seek a deeper understanding of the past and as we begin to imagine a more just future. I hope the National Endowment for the Humanities will support this work by funding the museum through the Infrastructure and Capacity Building Challenge Grant.

Sincerely,



Skyla S. Hearn
Chief Archivist and Special Collections Librarian



School of Architecture
College of Architecture,
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University of Illinois
at Chicago

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May 10, 2019

Office of Challenge Grants
National Endowment for the Humanities
400 7th Street SW
Washington, DC 20506

It is with great pleasure that I extend my support to the National Public Housing Museum in their application for a National Endowment for the Humanities Infrastructure and Capacity Building Challenge Grant. With this grant, the Museum will have the opportunity to realize its vision of transforming the one remaining building of the original Jane Addams Homes into a space for telling the complex and, as of yet untold, histories of public and publicly subsidized housing in America.

This exhibition promises to excavate the stories of public housing residents whose lives helped to shape their communities and will help to reframe the story of public housing as a story of resilience in addition to a story of oppression. For example, the exhibit will highlight the nuanced and important history of the role of women in public housing by investigating their role in the shaping of the 1937 Housing Act, exploring how they served as leaders at housing authorities, and identifying the critical contributions to public housing communities. NPHM has included this history in dynamic and meaningful ways in both introductory vinyl, in the collections, and in the interpretation of the historic apartment exhibitions. The commitment to nuanced and innovative interpretation will offer visitors a new and deep understanding of both the micro and macro history of public housing in the United States.

I am an architectural researcher, educator and activist committed to socially just design. I spent most of my academic career in the School of Architecture at the University of Illinois at Chicago where I am now a Professor Emerita. I currently am teaching in the Ph.D. Program in Architecture at the Illinois Institute of Technology. I was the co-founder and director of the City Design Center at UIC, an interdisciplinary center that encompasses research, design, and community engagement. I also served as the Director of Architecture Graduate Studies in the School of Architecture and Associate Vice Chancellor for Academic Affairs.

My own research has focused on affordable and public housing design. I have written several books on this subject, including *The Dignity of Resistance: Women Residents Activism in Chicago Public Housing* (Cambridge University Press, 2004) that I co-authored with Susan Stall, and I have edited and co-authored several volumes about affordable and public housing including *Design Matters: Best Practices in Affordable Housing; 2002-2007*; and *The Chicago Greystone in Historic North Lawndale* (University of Chicago Press, 2007), edited with Jim Wheaton.

As one of the early Board members of the NPHM, I served as the Chair of the Exhibitions Committee and helped to ensure that rigorous, interdisciplinary humanities scholars from across the United States are a part of all conversations around programming and exhibitions. In addition, I was honored to be a part of the NEH planning grant that was awarded to NPHM in 2014.

I am particularly excited that the Museum staff has humanities scholars engaged at all levels of the curation of exhibits and the shaping of public program. Not only does the museum host scholars on advisory boards for all exhibitions, they also have high-level humanities scholars on staff, including the Executive Director, who has an appointment in Art History and Gender and Women's Studies at UIC. I share the NPHM's commitment and conviction that in order to create the public will for an equitable and sustainable society, there needs to be a diverse group of humanities scholars engaged in shaping the interpretation of the history of architecture and design and housing.

It is because of the museum's deep commitment to interdisciplinary humanities scholarship, as well as their demonstrated success at creative engagement with multiple publics that I offer my whole-hearted support of their ongoing work. A National Endowment for the Humanities Grant will allow the museum to create a permanent exhibition that will tell a nuanced story about an often-overlooked part of 20th Century American History. I hope the NEH will support this crucial work.

Sincerely,

A handwritten signature in black ink, appearing to read "Roberta M. Feldman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Roberta M. Feldman, Ph.D.
Professor Emeritas, School of Architecture, University of Illinois at Chicago
Director Emeritas, City Design Center, University of Illinois at Chicago
Affiliated Faculty, Illinois Institute of Technology

Shakira Johnson
815 South Independence Boulevard
Chicago, IL 60624

May 14, 2019

To Whom It May Concern,

I am writing to enthusiastically support the National Public Housing Museum's application to the National Endowment for the Humanities towards the capital campaign for the Museum. Participating in the Museum's Oral History Corps as an oral historian has transformed my life!

My name is Shakira Johnson and I have been an intern and member of the youth council at the NPHM. NPHM Board member, Crystal Palmer, a housing activist, introduced me to the organization. I grew up in public housing at the West Haven Homes. The Museum has provided the opportunities for me to collaborate on youth performance at the National Museum of Mexican Art, visit the Illinois Holocaust Museum to hear a speech by a concentration camp survivor, participate in a camera class at the Black Metropolis National Heritage Area and much more. My favorite event was visiting with a youth council from St. Louis Art Museum and having a meet and greet lunch followed by a guided tour. I also participated in helping to curate posters for NPHM's *Women's Rights are Human Rights* exhibit, where I learned about the connections between housing and gender justice.

In Summer 2017 I participated in the Oral History Summer School, a training program where I met people from across the city who are committed to the power of everyday people telling stories in their own words. Working with the Museum opened me up to an entire world of oral history and helped me to understand why my story as a public housing resident has been so misunderstood in the media and by others. The Museum has been an important space for me to share my story and teach others. I have given tours, presented on panels, and the podcast I helped to create has been played on the radio with over 100,000 listeners.

The NPHM is an important institution for me and my community. I believe that they are here to be a resource and support system rather than simply taking from us. The trust and support that we have built over time is an important reason for my continued belief in this Museum.

Sincerely,



Shakira Johnson
Oral Historian



Aerial



Taylor St & Ada



Courtya



Ada



A.) LAST REMAINING BUILDING OF JANE ADDAMS HOMES AND SITE OF NATIONAL PUBLIC HOUSING MUSEUM, BEFORE RESTORATION.



B.) THE JANE ADDAMS HOMES INCLUDED A LIBRARY, RESOURCE CENTER, AND OTHER PUBLIC HEALTH SERVICES FOR RESIDENTS, C1965.



C.) WPA PLANS FOR THE JANE ADDAMS DEMONSTRATION PROJECT, C1936.



D.) JANE ADDAMS HOMES, C1958.



E.) VIEW OF HISTORIC BUILDING AND NPHM, BACK COURTYARD.



F.) ONE OF THE DEMOLISHED BUILDINGS OF THE JANE ADDAMS HOMES, C1940S.

NATIONAL PUBLIC HOUSING MUSEUM
1322 WEST TAYLOR STREET

SITE OF HISTORIC JANE ADDAMS HOMES



The Hatch Family Apartment is recreated from oral histories with all 9 family members, family artifacts and memorabilia, personal photos like these, and historic research about the period.

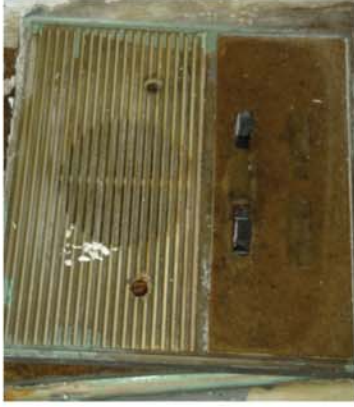
A.) REVEREND MARSHALL HATCH, JR. (LEFT) WITH RHODA (CENTER) AND NANCY (RIGHT), THE MOTHER OF ACTOR AND COMEDIAN LIL' REL HOWERY.

B.) ALICE HATCH'S 6TH BIRTHDAY PARTY IN THE HATCH FAMILY KITCHEN.

C.) "I WISH THE RENT WAS HEAVEN SENT."- LANGSTON HUGHES REVEREND MARSHALL HATCH, SR. WITH NANCY, ON THE WAY TO PAY THE RENT CHECK.

NATIONAL PUBLIC HOUSING MUSEUM
1322 WEST TAYLOR STREET

REVEREND MARSHALL HATCH FAMILY PHOTOS



The Architectural Encounters throughout the building are based on historic paint excavation and testing, artifacts rescued from the building, and preserved aspects of the built environment. NPHM will activate these elements to interpret and tell compelling stories about daily life in the Jane Addams Homes, including stories about the aesthetics and politics of personal style, landmark organizing efforts around public safety and health.



A.) HATCH FAMILY BIRTHDAY PARTY, OCTOBER 1970
THE STANDARD CHA GREEN PAINT CAN BE SEEN
ON THE WALLS OF THEIR APARTMENT BEHIND THE
CHILDREN WAITING TO EAT CAKE.



B.) YOUTH ORCHESTRA, OCTOBER 1990
DEBRA PHILLIPS AND HER "STRING FAMILY," PART OF THE CHA YOUTH
ORCHESTRA, PRACTICE IN HER APARTMENT IN THE IDA B. WELLS HOMES,
WITH THE GREEN PAINT VISIBLE.



E.) PRESIDENT BARACK OBAMA COLLECTING SIGNATURES FOR HIS
NOMINATING PETITION ON 71ST STREET FOR HIS FIRST RUN FOR
POLITICAL OFFICE IN 1995.



C. THESE PAINT REMNANTS ARE ORIGINAL SWATCHES FROM AN
APARTMENT IN THE JANE ADDAMS HOMES.



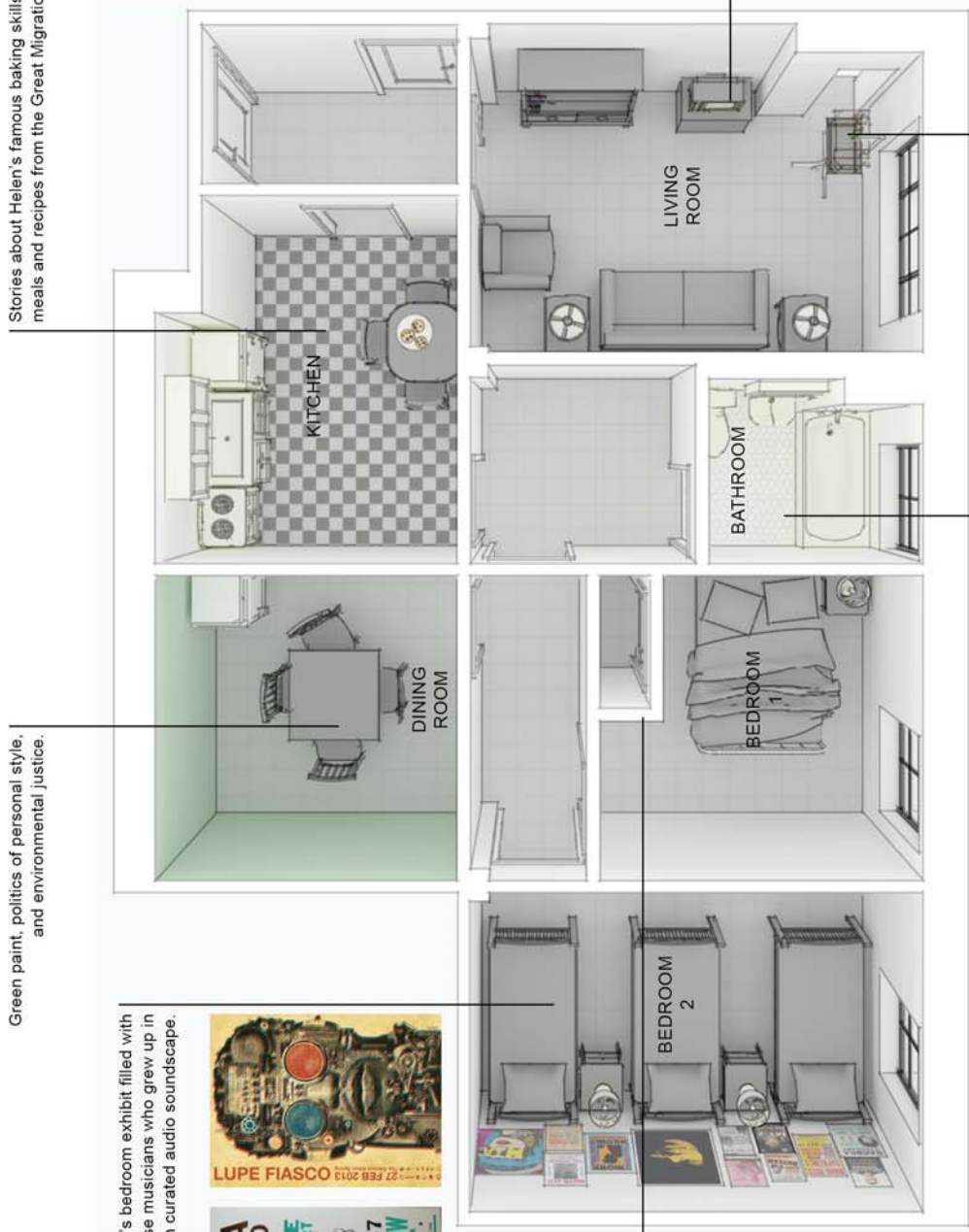
D.) GREEN WALL PRESERVED IN THE HISTORIC
JANE ADDAMS HOMES.

The CHA discontinued the green paint after groups like the Citizen's Committee to End Lead Poisoning took up the issue as a symbol of urban poverty, campaigning for more blood testing for children and stronger enforcement of existing housing codes. Residents including Hazel Johnson, affectionately known as the "Mother of the Environmental Justice Movement," went on a crusade to get lead-based paint and asbestos removed from homes in the community. A resident of Chicago's Altgeld Gardens public housing complex, Mrs. Johnson's activism began after her husband died of lung cancer in 1969. Johnson founded People for Community Recovery, an grassroots environmental justice organization, in 1979. President Barack Obama worked with Mrs. Johnson in Chicago as a community organizer in the 1980s.

Green paint, politics of personal style, and environmental justice.

Stories about Helen's famous baking skills, family meals and recipes from the Great Migration.

Rhoda, Nancy, Alice, Hatch's bedroom exhibit filled with historic concert posters of diverse musicians who grew up in public housing accompanied with curated audio soundscape.



Video and still images of Rev. Martin Luther King's visit to Chicago in 1957. "I've been in many demonstrations all across the South, but I can say that I have never seen — even in Mississippi and Alabama — mobs as hostile and as hate-filled as I've seen here in Chicago."
-Rev. Martin Luther King



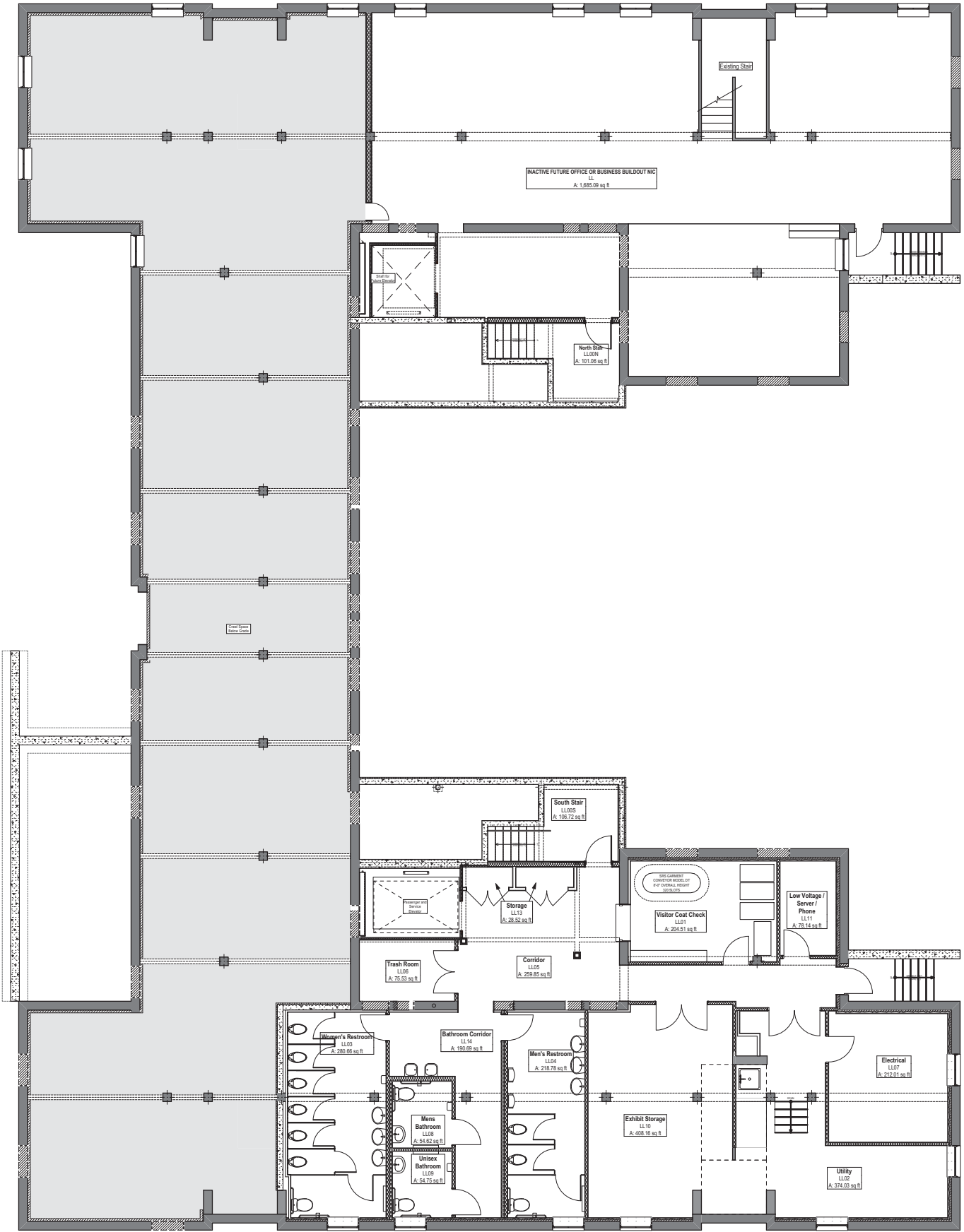
Live parakeet, the family's beloved pet.

Hatch family sister's hair-braiding stories, public housing beauty salons, and other stories about informal economies in public housing.

Closet exhibit that tells about the impact of the Brooks Amendment on working class African-American families.

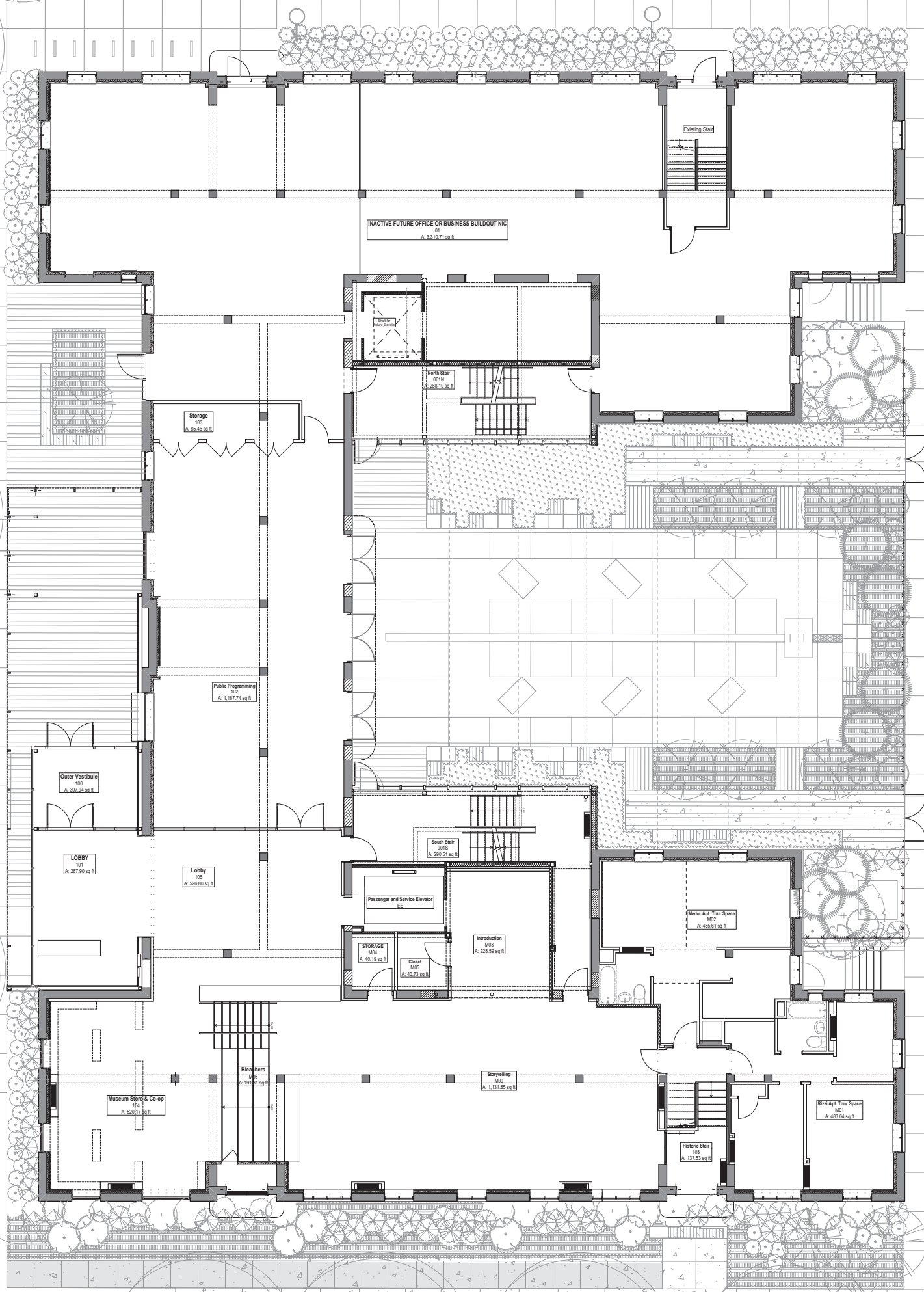
NATIONAL PUBLIC HOUSING MUSEUM
1322 WEST TAYLOR STREET

HATCH FAMILY APARTMENT EXHIBITION PLAN



Lower Level Plan





INACTIVE FUTURE OFFICE OR BUSINESS BUILDOUT NIC
01
A. 3,310.71 sq ft

Existing Stair

Storage
103
A. 85.46 sq ft

North Stair
001N
A. 288.19 sq ft

Public Programming
102
A. 1,167.74 sq ft

Outer Vestibule
100
A. 397.94 sq ft

LOBBY
101
A. 267.90 sq ft

Lobby
105
A. 526.80 sq ft

South Stair
001S
A. 290.51 sq ft

Passenger and Service Elevator
EE

STORAGE
M04
A. 40.19 sq ft

Closet
M05
A. 40.79 sq ft

Introduction
M03
A. 226.59 sq ft

Wider Apt. Tour Space
M02
A. 435.61 sq ft

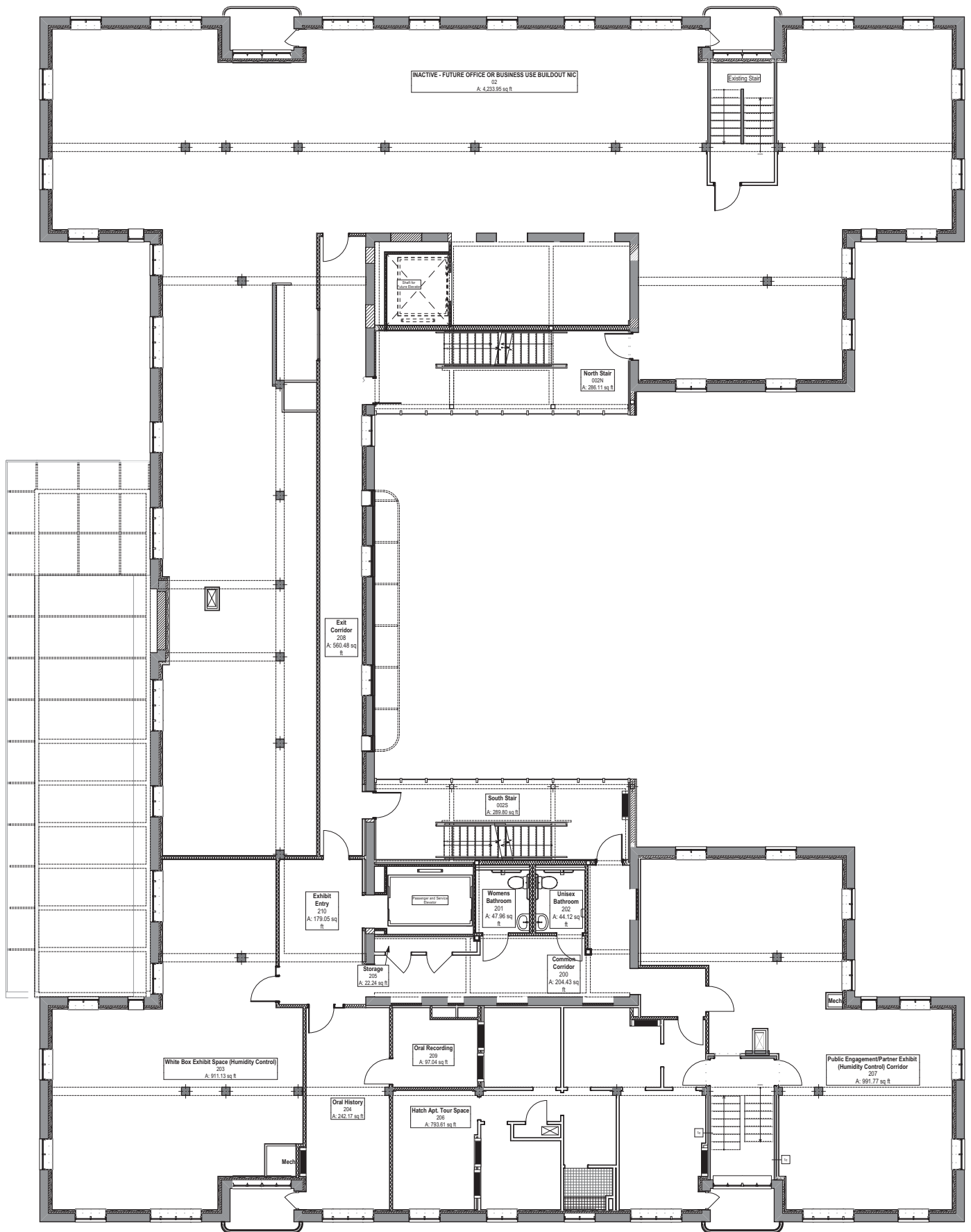
Bike Racks
106
A. 100.00 sq ft

Storytelling
M00
A. 1,131.65 sq ft

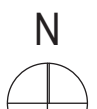
Museum Store & Co-op
104
A. 520.17 sq ft

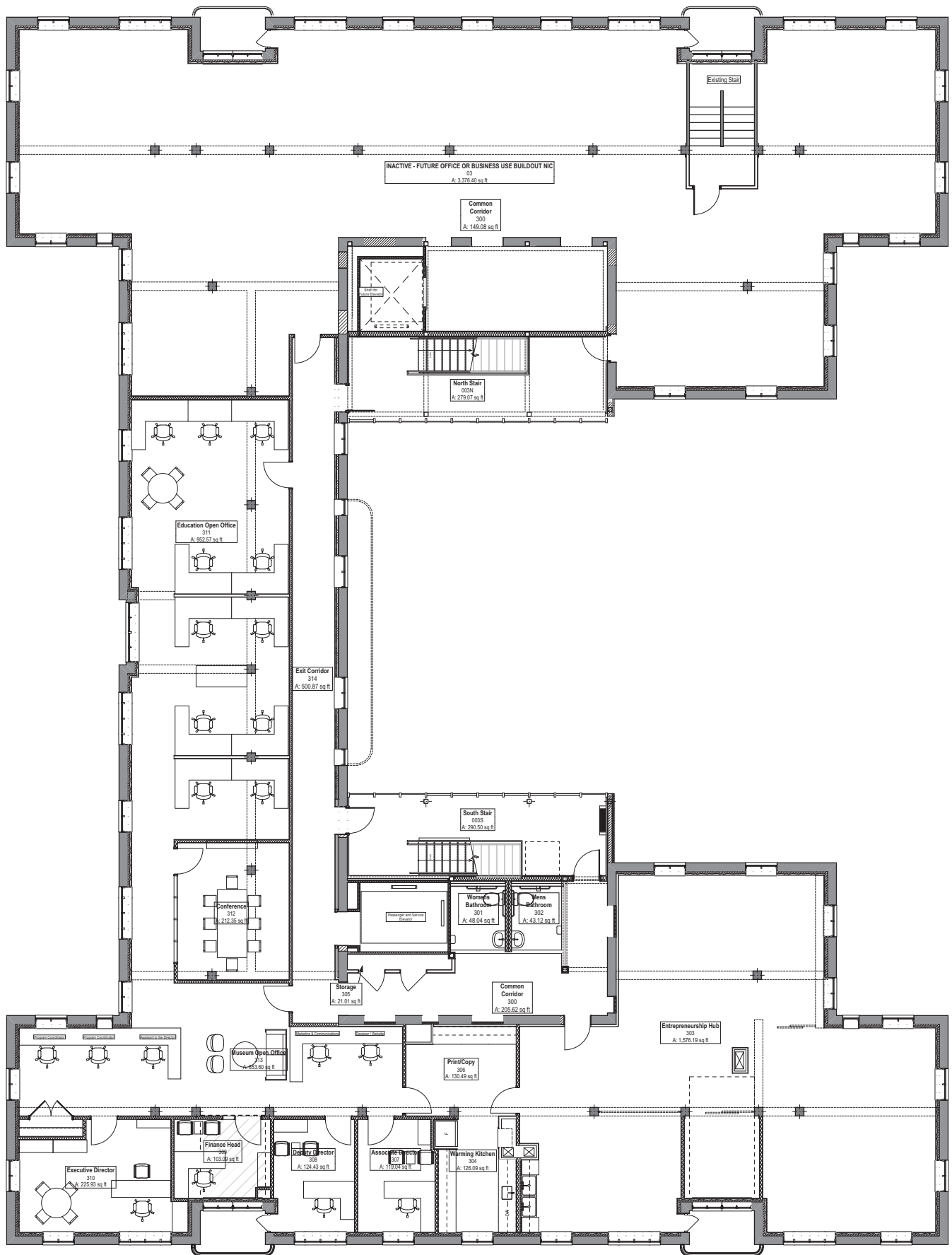
Historic Stair
103
A. 137.53 sq ft

Rizzoli Apt. Tour Space
801
A. 463.04 sq ft

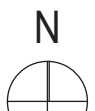


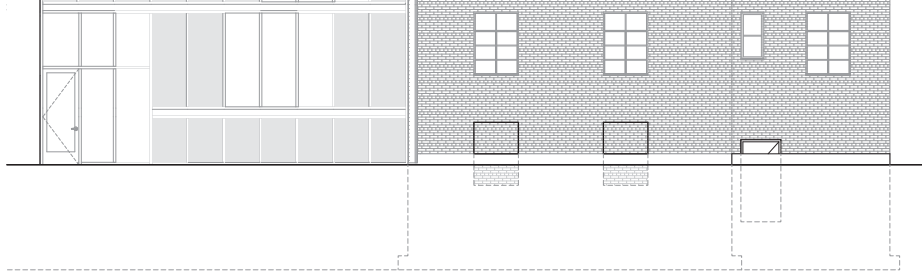
2nd Floor Plan





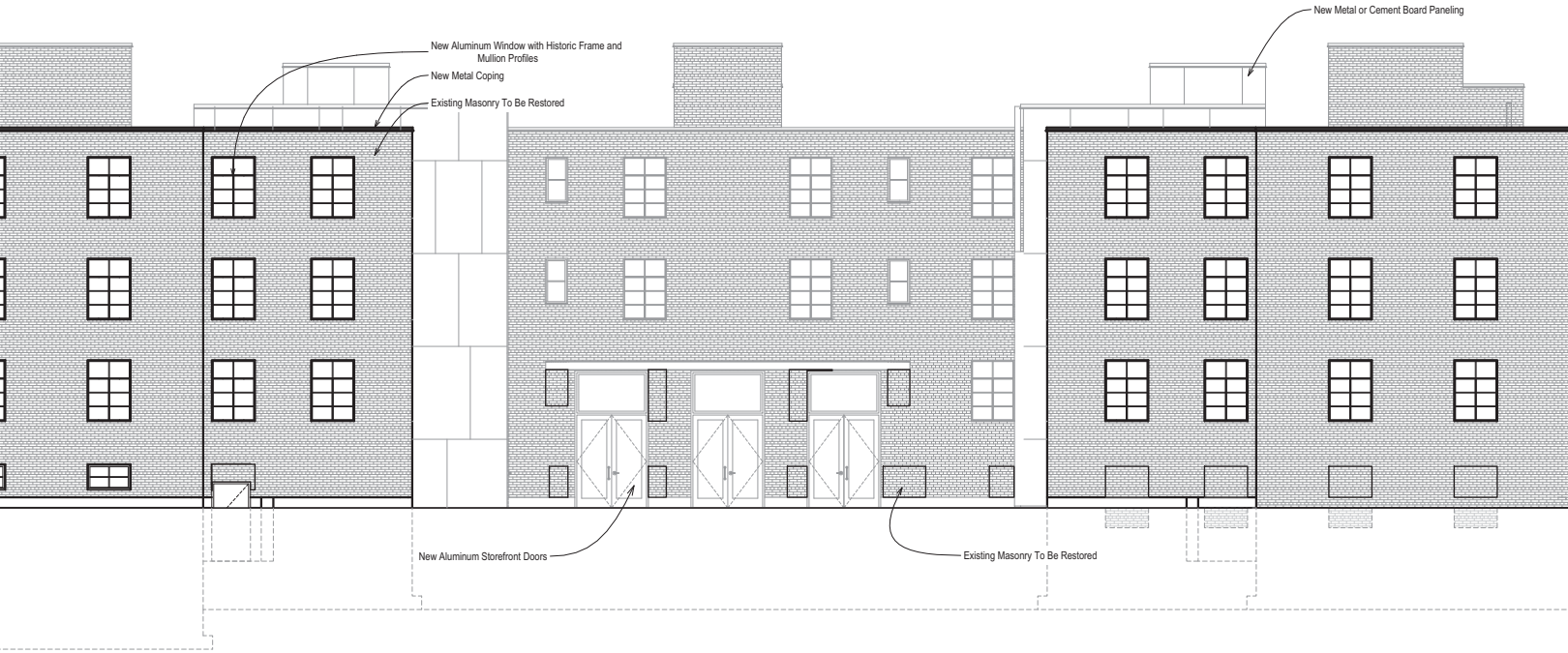
3rd Floor Plan





North Stair Addition

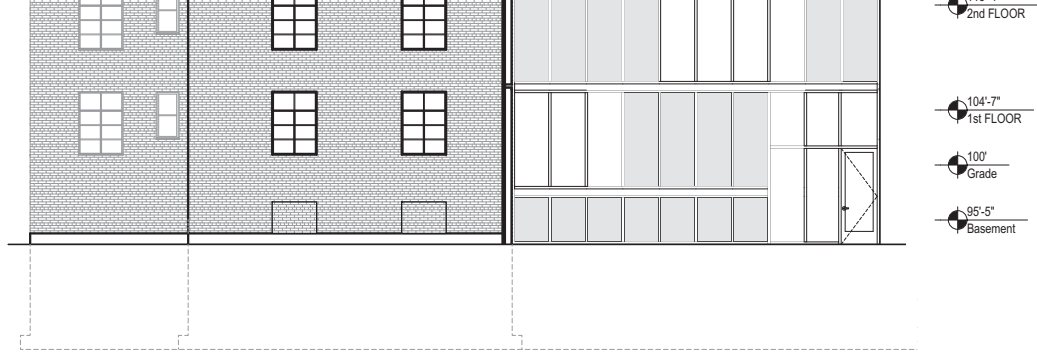
SCALE: 1/16" = 1'-0"



Elevation

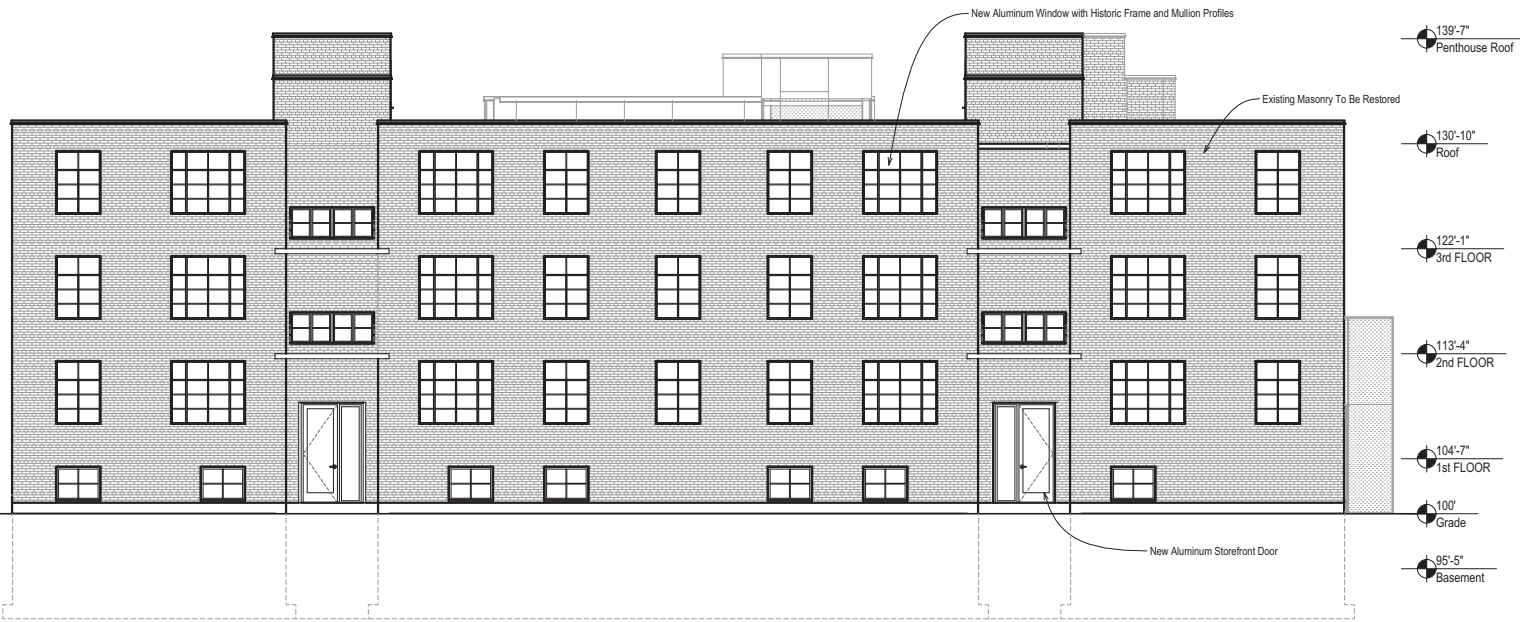
1/16" = 1'-0"





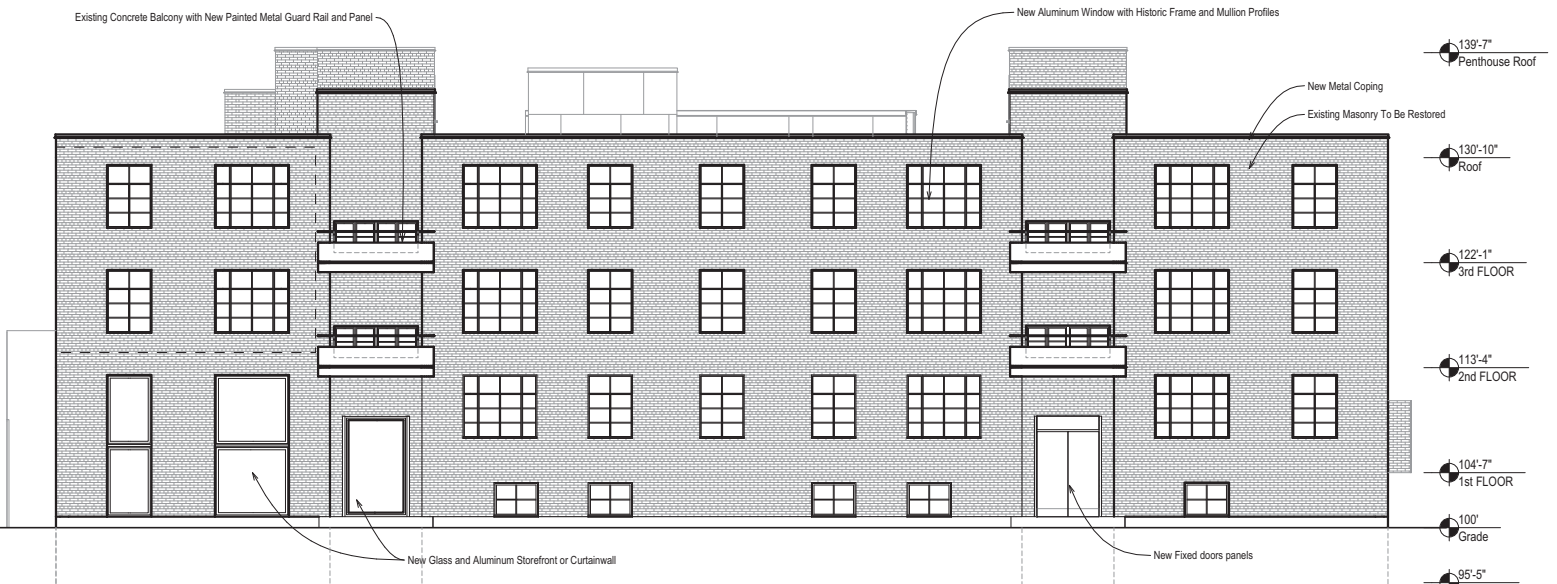
South Stair Addition

SCALE: 1/16" = 1'-0"



North Elevation

SCALE: 1/16" = 1'-0"



Special Requirements for Construction and Renovation Projects

The National Public Housing Museum will occupy the last building remaining from the historic Jane Addams Homes on a 0.8-acre site at the corner of Taylor and Ada Streets in Chicago's University Village neighborhood. The original three and a half story with exterior masonry bearing walls and interior concrete columns beam and slabs, built in 1936 and vacant since 2002, will be renovated and expanded to house recreated exhibition apartments, galleries, public programming areas and offices for the museum and related programs. The museum will occupy the southern and western wings of the building (aprox. 22,000gsf) while the northern wing of the building (aprox. 18,000gsf) will remain unoccupied and set aside for future office space. The project scope includes the restoration of the existing masonry walls and concrete structure as well as the installation of a new roof, windows, MEP and Life Safety systems to meet the demands of the museum program. A new entry canopy, vestibule and lobby will be built facing Ada Street and new elevator and stair towers will be built in the courtyard to provide access and emergency egress from all levels. The west side of the first floor will be lowered to provide accessible at-grade entry, and a larger entry lobby and event space with access to a courtyard that will house seven restored historic animal sculptures by Edgar Miller that were the original focal point of the Jane Addams Homes. 38 surface parking spaces will be provided in a new lot on the north side of the building. The project will comply with current national and local energy codes as well as the City of Chicago DPD Sustainable Development Policy. Sustainable design features will include native landscapes, permeable pavement for storm water detention, water efficient plumbing fixtures and efficient lighting. The Museum will abide by the Davis-Bacon requirements, the Americans with Disabilities Act, and the National Environmental Policy Act. The Museum is not eligible for listing in the National Register of Historic Places.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.


(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION		
National Public Housing Museum		
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE		
Prefix: Dr.	* First Name: Lisa	Middle Name:
* Last Name: Lee	Suffix:	
* Title: Executive Director		
* SIGNATURE:		* DATE: May 14, 2019

ASSURANCES - CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources; gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0042), Washington, DC 20503.

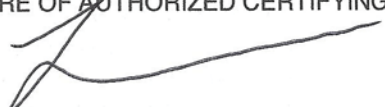
PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.

NOTE: Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the Awarding Agency. Further, certain Federal assistance awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

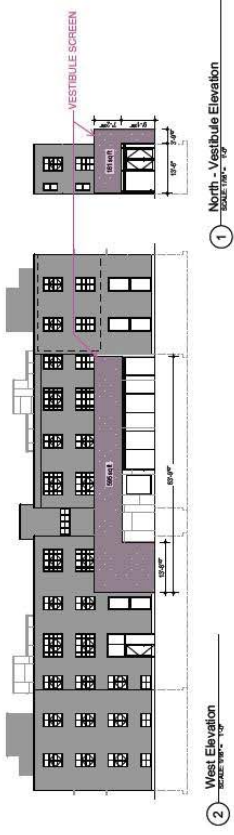
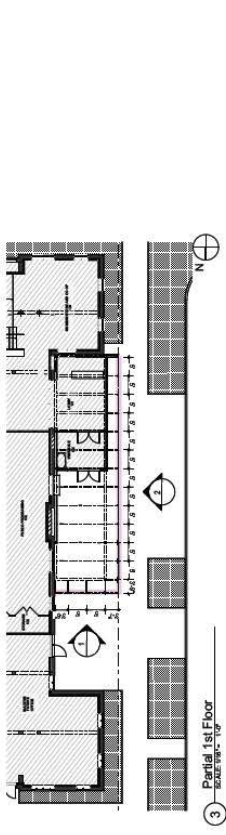
1. Has the legal authority to apply for Federal assistance, and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project costs) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the assistance; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will not dispose of, modify the use of, or change the terms of the real property title, or other interest in the site and facilities without permission and instructions from the awarding agency. Will record the Federal interest in the title of real property in accordance with awarding agency directives and will include a covenant in the title of real property acquired in whole or in part with Federal assistance funds to assure non-discrimination during the useful life of the project.
4. Will comply with the requirements of the assistance awarding agency with regard to the drafting, review and approval of construction plans and specifications.
5. Will provide and maintain competent and adequate engineering supervision at the construction site to ensure that the complete work conforms with the approved plans and specifications and will furnish progress reports and such other information as may be required by the assistance awarding agency or State.
6. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
7. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
8. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
9. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
10. Will comply with all Federal statutes relating to non-discrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee-3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.

11. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal and federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
12. Will comply with the provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.
13. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333) regarding labor standards for federally-assisted construction subagreements.
14. Will comply with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
15. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
16. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
17. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
18. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
19. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL 	TITLE Executive Director
APPLICANT ORGANIZATION National Public Housing Museum	DATE SUBMITTED May 14-2019

12.1: Public Art Work by Amanda Williams and Olalekan Jeyifous

National Public Housing Museum
 Public Art Fund
Front Entrance Art Commission
 Amanda Williams &
 Olalekan Jeyifous



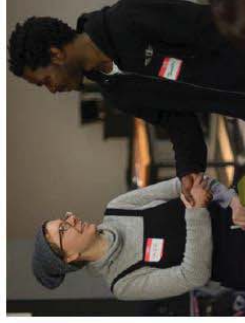
12.2: Entrepreneurship Hub



The Entrepreneurship Hub is the product of engagement with our partners at the Central Advisory Committee and Archeworks.

Public housing resident entrepreneurs ideated and prototyped the architecture and offerings of the Hub through a series of design thinking activities facilitated by architects and designers invested in the public good.

Many of these creative professionals will continue to work with business owners through the Open Hours program.



NATIONAL PUBLIC HOUSING MUSEUM ENTREPRENEURSHIP HUB + WORKER COOPERATIVE

Community Ownership:

Owned by the people that work there

Community Control:

All workers have an equal say

Community Wealth:

Individual talents,
neighborhood benefits



NATIONAL
PUBLIC
HOUSING
MUSEUM

Entrepreneurship training session
with public housing residents, mogg
courtesy of Archeworks (2017)

A thriving community looks like...

Locally owned, collaborative, healthy

JOANNA ARELLANO
1830 S ALLPORT UNIT #2
773.934.1511
joarellano.joanna.1@gmail.com
JoArellano@jo--dos

A thriving community looks like...

PROSOCIAL PEOPLE (i.e. those who actively care for others) are at the center. Parents, families, caregivers, teachers, mentors, & circle keepers are highly honored. There is investment in cooperatives & other horizontal leadership, a community center on every corner where people use consensus to decide how to spend for children, elders & the disabled. In every partnership closed to an area, public space is opened to traffic for public space

KATE DUVE
I'm a single mom living with my manna
773.306.3627
kateduve@gmail.com
Kate Duvé @DuvéKate

A thriving community looks like...

When people share responsibility take pride in their spaces, and have strong relationship between one another.

Hunter Atha
614-362-4102
hunteratha@gmail.com
@hunteratha1

A thriving community looks like...

Reliance on neighbors, friends, family, strangers for economic exchange, community wealth + health
Thriving communities allow for ownership of production in the hands of the working class part, black, lesbian, trans

Sadie Chapman
Sweeney3@ovic.edu
@elone.s.c

A thriving community looks like...

Places to live + love. Spaces to learn about the resilience for ancestors. b

Cynthia Rodriguez
1215 S. Parker Ave
773.964.6252
carodriguez2194@gmail.com
@reynadelsurside

A thriving community looks like...

United towards a common, beneficial goal for all.

Ivan Gorman
815-532-1909
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A thriving community looks like...

Beautiful-neighborhood wrapped businesses, walkable

Cynthia Clark
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312-802-7015 or 312-715-8304
teamobsession@gmail.com
Cynthia Battle-Clark

A thriving community looks like...

People going to work in the communities they live in and living in that same community

Annie R. Stuber
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12.3: The Sound, The Soul, The Syncopation: Experience the Music of Public Housing

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"The Sound, the Soul, the Syncopation" considers public housing as artistic training ground

A National Public Housing Museum exhibit about the stars who came out of places like Cabrini-Green

By [Sam Worley](#)



Dancing at Regina Cooper's family Easter get together in Cabrini-Green, ca. 1988/89

MARC POKEMPNER, PHOTOGRAPH REPRODUCED BY PERMISSION OF THE CHICAGO HISTORY MUSEUM

Я "The Sound, the Soul, the Syncopation"

Through 3/15: Mon-Thu 8 AM-7 PM, Fri 8 AM-6 PM, Sat 9 AM-6 PM, Sun 10 AM-6 PM, Expo 72, 72 E. Randolph, nphm.org, free.

The National Museum of Public Housing won't have housing of its own until sometime next year, when it opens in a three-story brick building at 1322 W. Taylor—the last remnant of Chicago's oldest federal housing project, the [Jane Addams Homes](#). Till then the NMPH is making do with off-site exhibits like this one, an examination of public housing as the "unsung cradle of American music." With photos and text, "The Sound, the Soul, the Syncopation" looks at how close-knit subsidized communities in Brooklyn, Houston, Detroit, and other cities have helped produce talents like Barbra Streisand, Kenny Rogers, and Diana Ross. Locals are also featured, from Dinah Washington and Jerry Butler to [Lupe Fiasco](#), who was raised in the west-side Madison Terrace projects.

The show offers little more than a breeze through its subject, but it's attractive. And engaging, too: through a partnership with mobile music app Groovebug, the curators have equipped the space with iPads and headphones that play tunes by the highlighted artists. The curators have also constructed a room at the center of the show; suggesting the various possibilities of the notion of "home," it hints at the promise of the forthcoming museum.

12.4: Women's Rights are Human Rights: International Posters on Gender Based Inequality, Violence and Discrimination

WOMEN'S RIGHTS ARE HUMAN RIGHTS

INTERNATIONAL POSTERS ON GENDER-BASED INEQUALITY, VIOLENCE AND DISCRIMINATION

Presented By
National Public Housing Museum
and Art Works Projects

Featuring reflections on feminism and the urgency
of this moment by Beth Richie, Nadine Naber,
Lynette Jackson and Bernardine Dohrn

Opening Reception

September 14th / 6:00 - 8:00 pm

Archeworks Building
625 North Kingsbury
Chicago, 60654

Exhibition Dates

September 14th - October 8th, 2017



Women's Rights Are Human Rights: International Posters on Gender-based Inequality, Violence and Discrimination is an exhibition that features posters created by both men and women to celebrate and acknowledge the vital role that all citizens play in protecting and promoting human rights while challenging gender inequality and stereotypes, advancing reproductive and sexual rights, protecting women and girls against brutality, and promoting women's empowerment, education and participation in society.

The exhibition is organized and curated by
Elizabeth Resnick, Professor Emerita, Graphic Design, Massachusetts College of Art and Design.

Exhibition is co-sponsored by University of Chicago and Chicago Foundation for Women

chicago
foundation
for women

POZEN FAMILY
CENTER FOR
HUMAN
RIGHTS
THE UNIVERSITY OF CHICAGO

NATIONAL
PUBLIC
HOUSING
MUSEUM

ART
WORKS
Projects
A Decade of Human Rights

12.5: History Lessons: Everyday Objects from Chicago Public Housing



History Lessons: Everyday Objects from Chicago Public Housing May 30 – July 31

HISTORY LESSONS

EVERYDAY OBJECTS FROM CHICAGO PUBLIC HOUSING

OPEN MAY 30

625 N KINGSBURY ST
NPHM.ORG

NATIONAL PUBLIC HOUSING MUSEUM



Arts & Entertainment / Museums

Best in Chicago museums 2018: Danish trolls, Mexican art and Sue's new digs at the Field make the top 10

6. "History Lessons: Everyday Objects from Chicago Public Housing" at National Public Housing Museum headquarters: The NPHM doesn't have its Taylor Street building ready yet to join the nation's "museums of conscience" that tell stories rooted in a social-justice ideal. But this resonant summertime show at the museum's River North offices gave a taste of what might be coming. Instead of showcasing rarefied objects in the standard museum fashion, this one put on display mundane things from public housing residents — a mason's tools, a Pyrex dish, a garden hose — and told the deep human stories behind them.

A sweater, a Pyrex dish: 'Everyday Objects' get put on a pedestal by Chicago's public housing museum



Raymond "Shaq" McDonald stands with a model airplane he was given as a child and which now hangs in the exhibit "History Lessons: Everyday Objects from Chicago Public Housing." (Tennence Antonio James / Chicago Tribune)

From Top, Left to Right: History Lessons Promotional Poster; Images from the Label Writing Workshop with Audrey Petty and Richard Cahan; Exhibit Featured in Chicago Tribune's Best In Chicago Museums of 2018; Nate Marshall and Bobbie Townsend at the Label Writing Workshop; Chicago Tribune Article Detailing the Exhibit with Photo of Shaq MacDonald

12.6: Undesign the Redline

NATIONAL
PUBLIC
HOUSING
MUSEUM

Undesign the Redline



UNDESIGN THE RED LINE
Interactive Exhibit

Exhibition Dates:
April 4th–May 31st, 2019

Opening party with Chicago Area Fair Housing Alliance:
April 4th 5:30pm–7:30pm

625 N. Kingsbury St.
www.nphm.org

Exhibit is free and open to the public
Mon–Friday, 10am–5pm

Connecting the history of housing discrimination and segregation to the political and social issues of today.

Explore the history. Share your perspective. Transform your communities.

Exhibit includes an installation about redlining by Celestia Morgan and a collection of rare color photographs taken by Bernard Kleina that depict Dr. Martin Luther King during the Chicago Freedom Movement, which was a momentous protest of unfair housing.





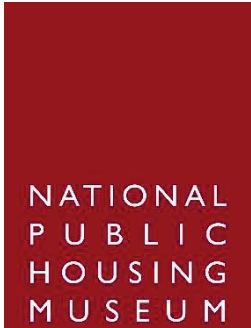


Sheila Lewis studies the exhaustive timeline of redlining at The National Public Housing Museum on April 4. | Carlos Ballesteros/Sun-Times



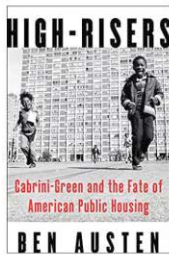
From top, left to right: Flyer for Undesign the Redline; Sheila Lewis Studies the Exhibit; George Lipsitz giving lecture with Michael Chavarria of the Oak Park Regional Housing Center

12.7: Book Release for Ben Austen’s *High Risers: Cabrini-Green and the Fate of American Public*



Book Release for Ben Austen’s *High Risers: Cabrini-Green and the Fate of American Public*

BOOK RELEASE PARTY!
**AND CONVERSATION WITH BEN AUSTEN,
 MISS CAROL STEELE AND AUDREY PETTY**



**February 20th
 5-7:30pm**

5-6:00pm Free Dinner
 6-7:00pm Conversation
 7-7:30pm Book signing

RSVP requested,
 but not required.



Join us for a **FREE DINNER and CONVERSATION** with **BEN AUSTEN** and **MISS CAROL STEELE**, activist and President of the Cabrini Green Local Advisory Council. Moderated by **AUDREY PETTY**, author of *High Rise Stories*.

NPHM IS STARTING A BOOK AS PART OF OUR MISSION TO PRESERVE AND PROPEL HOUSING AS A HUMAN RIGHT.



HIGH-RISERS will be our first reading.


if you are a public housing resident and you would like to join, you will receive a **FREE COPY OF THE BOOK** at the event on February 20th!

Book group will meet on March 4th and March 10th at 3:00-4:00 PM.



From top, left to right: Event Flyer; Housing Advocate JR Fleming & Board Vice Chair Crystal Palmer; Q&A Session with Ben Austen ; JR Fleming, Audrey Petty and Ben Austen; Q&A Session with Ben Austen

12.8: Watt's Up Film Screening



NATIONAL PUBLIC HOUSING MUSEUM

MEDIA BURN
COMPELLING LEGACY ARCHIVE

CHICAGO PREMIERE FILM SCREENING

**SUNDAY,
FEB 24, 2019**


2:00-4:00 PM

NATIONAL PUBLIC HOUSING MUSEUM

**625 NORTH KINGSBURY STREET,
CHICAGO, IL 60654**

NPHM.ORG

Join the National Public Housing Museum and Media Burn Archive for the Chicago premiere of *Watts Up?*, a special documentary short film produced by public housing residents from Imperial Courts, Jordan Downs, and Nickerson Gardens in Los Angeles in 1993. The film—a frank insider's look at life and death in South LA—was made to commemorate the one year anniversary of the historic Watts Truce, a peace agreement between rival gangs, the Bloods and the Crips. Artist Nancy Buchanan, who co-produced *Watts Up?* with the late activist Michael Zinzun, and authors UIC's Great Cities Institute's recent report *The Fracturing of Gangs and Violence in Chicago*, Dr. Teresa Cordova and Dr. Lance Williams, will discuss the film and the legacy of Message to the Grassroots, the Pasadena-based cable access television show on which it first aired, as well as the changing policies surrounding crime prevention in Chicago.



ILLINOIS ARTS COUNCIL AGENCY

NATIONAL ENDOWMENT for the ARTS
arts.gov

This program is partially supported by grants from the Illinois Arts Council Agency and the National Endowment for the Arts.

12.9: “The Project(s)” Theater Performances

Entertainment

STAGE 01/25/2017, 05:29pm

American Theater Company reconstructing ‘Project(s)’ for schools



American Theater Company's acclaimed production of “The Project(s),” with members of the original cast pictured here, will be reworked for an educational program in collaboration with Chicago’s National Museum of Public Housing. (Photo: Michael Braslow)

Shortly before his untimely death in a traffic accident in 2015, PJ Paparelli, then artistic director of Chicago’s American Theater Company, staged “The Project(s),” a riveting world premiere work of oral history that chronicled the birth, complex life and precipitous decline of Chicago’s public housing.

Now, Paparelli’s acclaimed documentary play is about to get an intriguing “second life,” as the American Theater Company (ATC), in collaboration with the National Public Housing Museum (NPHM) — the Chicago-based museum founded in 2007, and projected to open its permanent home in 2018 — has announced plans for a new partnership to co-create and pilot an educational curriculum in the Chicago public schools. At the program’s core will be the production that was conceived, co-written (with Joshua Jaeger) and directed by Paparelli. In addition to the curriculum, ATC will condense “The Project(s),” originally a two-hour show, into a 50-minute educational touring production.

The National Public Housing Museum, slated to open in the last existing building of the Jane Addams Homes at 1322 W. Taylor, is the first cultural institution in the United States dedicated to interpreting the American experience in public housing. It stated mission is “to draw on the power of place and memory to illuminate the resilience of the poor and working class families of every race and ethnicity to realize the promise of America.”

A rendering of Chicago’s National Museum of Public Housing, set to open in Chicago in 2018. (Photo: Courtesy of the museum)

A rendering of Chicago’s National Public Housing Museum, set to open in Chicago in 2018. (Rendering courtesy of Landon Bone Baker Architects)



American Theater Company's acclaimed production of “The Project(s),” with members of the original cast pictured here, will be reworked for an educational program in collaboration with Chicago’s National Museum of Public Housing. (Photo: Michael Braslow)

Elements of the 50-minute production of “The Project(s)” will tour to Chicago public schools as part of ATC’s American Mosaic program, an intensive six-week arts residency. Participating schools include Roberto Clemente Community Academy, Kelyvn Park High School, Wells Community Academy High School and Bronzeville Scholastic Institute. Students will study the condensed version of the play and produce a portion of it with the guidance of ATC teaching artists. The NPHM will enhance ATC’s existing curriculum by providing the historical, cultural and social context of public housing to the students. In addition, ATC’s college prep Youth Ensemble will perform the condensed production for two weekends next summer on the ATC stage at 1909 W. Byron, with dates still to be announced.

In a prepared statement, Jaeger noted: “The three-plus years during which I had the privilege to work alongside PJ on “The Project(s)” were easily some of the most formative for me, not just as an artist, but as a person in the world. Through it all, PJ and I had many conversations about the ultimate goals of the play, and I think that in the back of our minds we knew that while we were bent on creating a powerful piece of theater, there was the potential for an even more powerful educational component to the piece. There is no better home for the play, in my mind, than in our classrooms and places of learning.”

12.10: National Public Housing Museum Oral History Summer School and Program

NATIONAL
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National Public Housing Museum Oral History Summer School and Program



From Top, Left to Right: Dr. Timuel Black with the Oral History Summer School Participants; Maria Moon and Shaq Macdonald; Congressman Bobby Rush with Executive Director Lisa Yun Lee and Oral Historian Shakira Johnson; Oral History Summer School, 2017; Oral Historian Ashley Jefferson with Liz Torres, Los Angeles, 2018

12.11: Edgar Miller Animal Court

National Public Housing Museum
Public Art Fund
Edgar Miller Sculptures

