



LOWER EAST

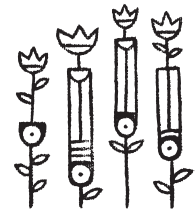
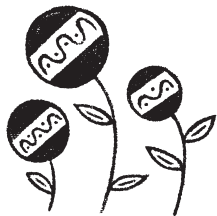
SIDE:



HISTORY



& DIVERSITY





Prinita Thevarajah, **Belen** Contreras, **Naisha** Solomon,

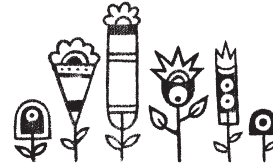
Constanza Valenzuela, **Sarah** Young Eun Sin, **Jordyn** Smith, **Tong** Wang



Jessica Hamlin

ARTED-GE.2070.001 - FALL 2018 | **Critical Pedagogy, Artists, and the Public Sphere**

INTRODUCTION



Individuals of different backgrounds have immigrated to the United States for many different reasons, from seeking political refuge to exploring economic opportunities. Considering the current immigration climate in America, it is important to reflect on the history of the Lower East Side immigration settlement: the communities, services and sanctuaries that existed, still exists, and how we can think critically about our past, present, and future of the historically rich yet vulnerable people and spaces.

This workbook provides a general overview and history specific to Immigrant Communities, Language Access & Sanctuaries in the Lower East Side. The activities are designed to help individuals have a deeper, more critical understanding of the purpose and functions of the communities and services through various hands-on projects.







MAP

The following map is a collection of resources and sanctuary spaces that have been beneficial throughout the Lower East Side for immigrant communities. It includes social services and institutions that provide aid for immigrant populations. This map can be used by both immigrant communities as well as educators and individuals in touch with these groups.



Legal:

Immigration Justice Clinic

91 Orchard St

Free representation offered to eligible immigrants.

Cabrini Immigrant Services

139 Henry St

Provides essential immigration education and services.

New Sanctuary Coalition

239 Thompson St

An immigrants rights based organization that stands against detention and deportation.

Culture:

ABC No Rio

156 Rivington St

Center for art and activism.

CAAAY

55 Hester St

Dedicated to empowering poor and working class Asian immigrant and refugee communities.

Museum of Chinese in America

215 Centre St

MOMA preserves and presents the history, heritage and culture of people of Chinese descent in America.

Clemente Soto Velez Cultural Educational Center

107 Suffolk St

Focused on the cultivation, presentation and preservation of Puerto Rican and Latino Culture through the expression of art

LES Ecology Center

East River Promenade at Grand Street

LES Ecology Center promotes urban gardening and environmental sustainability by providing educational programming, environmental stewardship opportunities and composting and recycling services

Ukrainian Museum

222 E 6th St

Largest museum in the US committed to acquiring, preserving, exhibiting and interpreting the history and culture of Ukrainians in America.

Community Organizations:

Educational Alliance

197 E Broadway

Offers immigrant communities programs and services that enhance their well being and socio economic opportunities.

Alliance LES

25 Allen St

Assists individuals living with HIV and other chronic illness receive medical care, peer support and housing assistance.

C.A.R.E.S

465 Grand St

Helps underserved multilingual communities obtain access to information, resources and services regarding intellectual or development difficulties.

Immigrant Social Services

137 Henry St

Dedicated to improving conditions and promoting the welfare of immigrant communities.

LES Family Union

227 E 3rd

Provides community based services and family support.

Include NYC

116 E 16th St #5

Provides resources and support for young people living with a disability and their caretakers.

Catholic Charities

213 Stanton St

Offers civic advice and counseling for new immigrants and provides.

Henry St Settlement

265 Henry St

Delivers a wide range of social services, arts and health care programs to immigrant communities.

Bowery Mission

227 Bowery

Food, clothing, shelter, medical care, counselling, jobs and housing for those living with addiction and face homelessness and poverty.



C H A N G E



RESOURCE FAIR GAME

(30- 40 minutes)

This game aims at helping community members identify resources, with the aim of creating awareness of culturally sensitive organizations and knowledge of resources in the Lower East Side.



Instructions

1. Divide participants into two groups: organizations and neighborhood residents.
2. Write organization descriptions on the copy paper, making sure to include the services provided, any policy surrounding how they are provided (age limits, referral requirements etc.) and hours of operation. Assign each person in the organization group an organization description.
3. Write situation descriptions on flashcards and assign them to members of the neighborhood resident group.

Pro Tip: Have students design their flashcards, drawing outlines of the organizations involved in the game, historical public spaces or activists from the Lower East Side.

Naisha Solomon



You will need:

1. Flashcards (printable samples included below)
2. A timer
3. Color markers
4. Copy paper
5. Picture organizations, public figures and spaces you reference (optional)



Sample situations:



1. According to his naturalization certificate, Abraham Joseph Confino immigrated to United States from Turkey or Greece in or around 1920. He had six children and supported a family of seven. Imagine you are Abraham in today's society¹. Your daughter Victorio needs tutoring. Where can you find her educational support? Additionally, you need to find work. Where can you go in the Lower East Side to look for job assignment services and where would you be able?
2. Josephine Baldizzi, the child of Italian immigrants, was born in 1926 in the Lower East Side. Her mother was a garment worker in a sweatshop during the late 1920's. Imagine you are her mother² and are having trouble with the unsafe working conditions at your workplace. Where can you go to seek advice?
3. You are looking to create green spaces in New York City, and don't know where to begin. In keeping with your views about preserving the environment, you are looking to dispose of your old laptop responsibly. Where can you find guidance?
4. Staceyann Chin, a Chinese-Jamaican immigrant moved to New York at the age of 24³. Imagine you are Staceyann: seeking to connect with your Chinese heritage, where can you go to learn more about Chinese culture in the Lower East Side?
5. Raul Rios, a spoken word artist and founder of Latinos NYC lived in the Lower East Side during the height of the crack epidemic. As a former addict, he struggled to recover and needed to find resources to find work and to stay sober⁴. Imagine you are Raul: where in the Lower East Side can you find counseling for drug abuse, and where can you find job referrals to support yourself financially?



1. "Confino Naturalization." [Www.tenement.org](http://www.tenement.org). Accessed December 13, 2018.
2. Tenement Museum | Virtual Tour. Accessed December 13, 2018. https://www.tenement.org/Virtual-Tour/vt_baldstory.html.
3. "Museum of Chinese in America – Oral History Archive." Museum of Chinese in America – Oral History Archive. Accessed December 13, 2018. <http://ohms.mocanyc.org>
4. Project, Five Boro Story. "Raul Rios in "LES Is More: Loisaída Activism"." YouTube. January 06, 2016. Accessed December 13, 2018. https://www.youtube.com/watch?v=K_sm3uSh6mo&index=3&list=PLKyr8rOxMmK-FN3JYJB9ZpE6dZLuEmLrX.

WAVES OF IMMIGRATION

Immigration (noun): the action of coming to live permanently in a foreign country.





Glossary

Immigration (noun): the action of coming to live permanently in a foreign country.

Alien (noun): A person who is not a citizen of the country in which s/he lives. A legal alien is someone who lives in a foreign country with the legal approval of that country. An illegal alien is someone who lives in a foreign country without the legal approval of that country. Depending on political slant, illegal aliens are also referred to as undocumented immigrants.

Sanctuary (noun): a place of refuge or safety.

Assimilation (noun): the process whereby individuals or minority groups gradually adopt the customs and attitudes of the prevailing culture.

Deport (verb): To force someone to leave a country.

Diaspora (noun): A dispersion of a people from their original homeland; the breaking up and scattering of a people. For example: the African diaspora has spread all over the world with large concentrations in the Caribbean, Latin America and the United States.

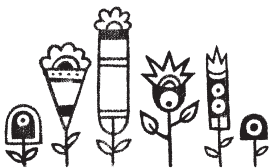
Refugee (noun): A person who leaves his or her country because of a well founded fear of persecution for reasons of race, religion, nationality, or membership in a particular social group or political opinion.

Economic Refugee (noun): A person who seeks refugee status in another country for purely economic (money) reasons (also known as an economic migrant). This term can also informally refer to immigrants who are "forced" to leave their home countries because of poverty.












Gentrification (noun): the process in which low-cost, low-resourced neighborhoods change and increase in value. An influx of wealthier residents may displace the original residents who can no longer afford the increased values.

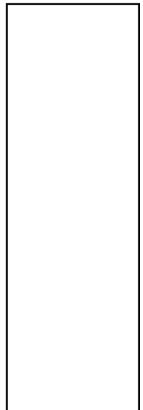
Migrate (verb): To move from one place and settle in another. A migrant is any person that moves from place to place. Migrant workers must travel from place to place, sometimes from country to country, to find employment. In the case of migrant farm-workers, this is often determined by what crops need harvesting and in which seasons.

Undocumented Immigrant (noun): A person who comes to the country for residence without the proper documentation or paperwork. Depending on political slant, undocumented immigrants are also referred to as "illegal aliens."



LOWER EAST SIDE: IMMIGRATION HISTORY

										
1840	1880	1900	1920	1940	1950	1960	1980	2000	2010	2018
Early European Migration who came to New York City and settled in crowded tenements in the Lower East Side	German Immigrants settled in the area that became known as "Little Germany" followed by groups of Italians and Eastern European Jews, as well as Irish, Greeks, Hungarians, Poles, Romanians, Russians, Slovaks and Ukrainians	Chinese residents started moving to the Lower East Side comprising a large immigrant group in the area that later became part of Chinatown.	Lower East Side became known as a center of Jewish immigrant culture pushcart vendors prominent on Orchard and Grand Streets, and numerous Yiddish theatres along Second Avenue between Houston and 14th Streets	LES became NYC's first racially integrated neighborhood with the influx of African Americans and Puerto Ricans. The area started to be called Loisaída.	Jewish and eastern European groups declined and immigrants, primarily from Latin America, especially Central America, came and settled. The Lower East Side then experienced a period of persistent poverty, crime, drugs, and abandoned housing.	The area above Houston Street began to change, as musicians and artists moved in for the inexpensive housing and food in the area. The area began to be known as East Village that had its own culture in separation from the rest of the LES.	Lower East Side had begun to stabilize after its period of decline, and once again began to attract students, artists and young professionals and immigrants from countries such as Bangladesh, China, the Dominican Republic, India, Japan, Korea, the Philippines and Poland	By the 2000, the gentrification of the East Village spread to the Lower East Side proper, becoming one of the trendiest neighborhoods in Manhattan.	The immigration of Japanese people and population has led to the proliferation of Japanese restaurants and specialty food markets. There is also a notable population of Bangladeshis immigrants.	Lower East Side today is made up of a variety of immigrant communities from all around the world that co inhabit the neighborhood.



Activity 1:

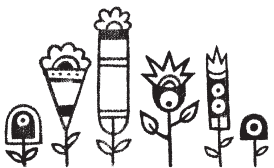
- The history of immigrants in the LES has been documented and archived in many different ways. El Diario La Prensa is an example of an immigrant run resource by immigrants in the LES, for immigrants in the LES. El Diario Nueva York is the largest and the oldest Spanish-language daily in the United States. The paper covers local, national and international news with an emphasis on Latin America, as well as human-interest stories, politics, business and technology, health, entertainment, and sports.
- This newspaper has been significant for the strengthening of community relations, both in the LES and abroad.

Overview:

This lesson explores how the way that immigrant run newspapers in the LES helped communities stay connected to their cultures and countries of origin. This activity focuses on La Prensa which began in the LES by a group of Spanish immigrants.

Materials needed:

- scissors
- paper
- glue
- pens
- copies of the article El Diario La Prensa Celebrates it's Centennial
- clippings from El Diario La Prensa





Process:

1. WARM-UP/DO NOW: Respond to the following scenario:

“Your family has decided to move to another country where you will be an ethnic minority and will not speak the language. Fold a piece of paper in half and make two lists. In the left column, make a list of the challenges you expect to face in your struggle to stay connected to your homeland. In the right column, make a list of all of the things you will need access to in order to feel connected to your cultural heritage and country of origin. (If you yourself immigrated to this country, you can choose to share your personal experiences in these columns.)”

After a few minutes, encourage sharing of responses.

2. As a group, read and discuss the article *El Diario La Prensa Celebrates it's Centennial*

Focusing on the following questions:

- What is the El Diario La Prensa?
- How did El Diario La Prensa help shape the Latinx community of the LES?
- What may be some of the challenges reporters for La Prensa faced when they first began their newspaper?
- How are immigrant communities often misrepresented by the media?
- How might members who are not part of this community identify and relate to the history and stories of El Diario La Prensa?

3. Lay out the clippings and encourage students to collage some of their favourite images and stories

Extension Activities:

Research your family history and create a map that illustrates the history of immigration in your family. Use your map to show your family members' journey from as far back as you can trace to where you and branches of your family are today. Are there places where your family's knowledge of your genealogy breaks down? Make a note of this on your map, and speculate about the reasons. Are there any cultural traditions from any of these places that your family still practices? Mark them on your map as well.

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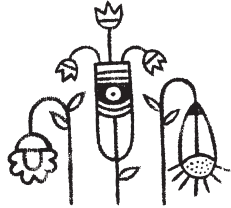
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LANGUAGE OF THE LES



Most commonly
spoken language
at home in the LES (2015):

English
Spanish
Chinese¹

Language is a means of communication and also carries an important aspect of the culture of a particular population.

Protecting the linguistic diversity of immigrant communities is vital in order to protect cultural and historical identity in a foreign context.

The experience of cultural assimilation provokes a loss of rooted language, unveiling power dynamics of the dominance of one group over another. In the words of the Kenyan writer Ngugi wa Thiong'o: "In my view language was the most important vehicle through which that power fascinated and held the soul prisoner. (...) Language was the means of the spiritual subjugation. (1994, p. 427) When a community loses their language they lose their most identifying features. "Individual community members in turn become alienated from their own history"².

The preservation and protection of language during the teaching process should be a priority to educators who work with immigrant students.

1. DATA USA <https://datausa.io/profile/geo/chinatown-%26-lower-east-side-puma-ny/#demographics>
2. Endangered Language Alliance, <http://elalliance.org/why/>

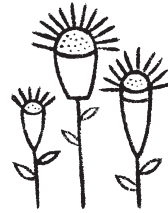
Immigrant communities language activities

Overview

Through the activities, individuals will explore the relevance of language as part of the identity and cultural preservation.

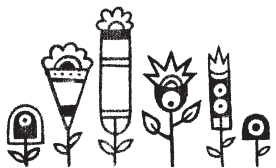
Process

WARM UP/DO NOW: the entire group will read the first part of the poem "How I Got That Name" (1994) by Marilyn Chin.



Marilyn Chin is a poet who was born in Hong Kong in 1955 but grew up in Oregon, in the U.S. Northwest. She earned a BA from the University of Massachusetts and MFA from the Iowa Writers' Workshop. A noted anthologist, translator and educator as well as a poet and novelist, Chin's work distills her experiences as an Asian American and feminist. Her poetry is noted for its direct and often confrontational attitude. "The pains of cultural assimilation infuse her... poems," wrote Contemporary Women Poets essayist Anne-Elizabeth Green, noting that in the collections *Dwarf Bamboo* (1987) and *The Phoenix Gone, The Terrace Empty* (1994) "Chin struggles passionately and eloquently in the pull between the country left behind and America—the troubled landscape that is now home." Chin is also the author of the poetry collections *Rhapsody in Plain Yellow* (2002), *Hard Love Province* (2014), winner of the Anisfield-Wolf Book Award, and *A Portrait of the Self as Nation: New and Selected Poems* (2018)¹.

More informacion: <http://www.marilynchin.org/>



1. Poetry Foundation <https://www.poetryfoundation.org/poets/marilyn-chin>

“How I Got That Name”
an essay on assimilation

*I am Marilyn Mei Ling Chin
 Oh, how I love the resoluteness
 of that first person singular
 followed by that stalwart indicative
 of "be," without the uncertain i-n-g
 of "becoming." Of course,
 the name had been changed
 somewhere between Angel Island and the sea,
 when my father the paperson
 in the late 1950s
 obsessed with a bombshell blond
 transliterated "Mei Ling" to "Marilyn."
 And nobody dared question
 his initial impulse—for we all know
 lust drove men to greatness,
 not goodness, not decency.
 And there I was, a wayward pink baby,
 named after some tragic white woman
 swollen with gin and Nembutal.
 My mother couldn't pronounce the "r."
 She dubbed me "Numba one female offshoot"
 for brevity: henceforth, she will live and die
 in sublime ignorance, flanked
 by loving children and the "kitchen deity."
 While my father dithers,
 a tomcat in Hong Kong trash—
 a gambler, a petty thug,
 who bought a chain of chopsuey joints
 in Piss River, Oregon,
 with bootlegged Gucci cash.*

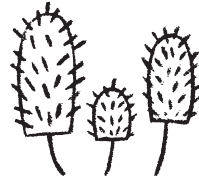
*Nobody dared question his integrity
 given
 his nice, devout daughters
 and his bright, industrious sons
 as if filial piety were the standard*



Focus on the following questions

- How does Chin share her story?
- What tensions appear in her narrative?
- What kinds of language does she include?
- How does her use of language allow her to represent her identity?
- How important is language in the expression of identity?

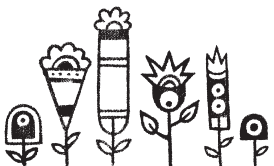




Cultural Assimilation VS. Cultural Preservation

Cultural assimilation is the process in which an individual or a group of individuals from a minority group or culture comes to resemble and adopt aspects of or characteristic of a dominant group, such as religion, language, manners, etc¹.

Cultural preservation is the protection of cultural heritage including the language, stories, songs, dances, practical skills, buildings, sacred sites, artifacts, arts and crafts, relationships to land, and forms of subsistence. This process can provide the connective tissue for communities and groups who have been moved and settle in foreign lands.

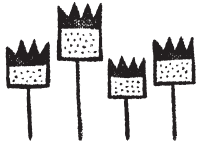


1. <https://www.revolvy.com/page/Cultural-assimilation>

Activity 1:

The entire group discusses and analyzes images of visual culture, exploring the difference of the definitions assimilation vs. preservation.

- For each image, focus on the following questions
- What is happening in the image?
- What power dynamics are visible in each image?
- Would the images be classified as cultural assimilation or preservation?



Discussion questions

How did the group understand the concept of assimilation?

How can we apply the term 'assimilation' to cultural identity when people move from to a new cultural/social/political context?

How is the concept of assimilation related to the idea of cultural preservation?

Is the daily use of native language a practice of assimilation or cultural preservation?









Activity 2:

The LES: The stage of our stories.

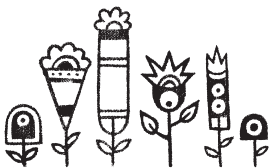
- Following the artistic site-specific¹ work of Laura Nova, *Dramatic Pause* (2009) and the *Project Passing Stranger*, *East Village Poetry Walk*, the activity seeks to create personal narratives to consider the cultural identity of the individuals connecting with the spaces within the LES. How important is my neighborhood in developing and expressing my cultural identity? (The activity could be modified to any neighborhood). The individual can also create their own Audio Story Tour and Map with their stories.

Passing Stranger - The East Village Poetry Walk is an audio tour of poetry related sites in New York City's East Village. It is produced by Pejk Malinovski, with support from The Poetry Foundation.

More information: <http://eastvillagepoetrywalk.org>

Laura Nova is a LES based artist and educator who makes work that is action oriented and site-specific, encouraging both activist and active audience participation. Rooted in social relationships, her work examines the dynamics of social interaction. Interdisciplinary, participative, and collaborative, language and technology are central in mediating communication with traditional and digital methodologies (text, image, video, sound, sculpture, installation, and performance). Projects such as, "Feed Me A Story," focus on memory, identity, and immigration of senior citizens by sharing secret family recipes in a documentary - style video cookbook, "Limited Run," features a 20-meter indoor running track, "The Crescendo Project," utilizes RFID technology to create an automated praise-singing machine for disabled athletes during a road race, "On the Spot," invites the viewer into an interactive video installation that employs a karaoke-style stage for one-liners and "Moving Stories: a senior-led walking tour," combines physical movement and memory. Viewers become part of her installations, as participation merges into performance and edges into everyday life.

More Information: <http://www.lauranova.com>



1. More about the concept of site-specific storytelling <https://creatingmultimodaltexts.com/transmedia-storytelling/locative-or-site-specific-storytelling/>

Process:

Note: It is important to give individuals involved in this activity the opportunity to incorporate their native language (words, sentences, saying, etc.). What does it mean to incorporate our native languages in our daily experience?

1. Each student should work individually to respond to the following questions:

- Who am I? How do I define myself?
- Where was I born?
- Where does my family come from?
- What language do I speak at home?
- What anecdote do I know about my family history?
- What is the most important tradition for my family and my community?

Additional questions:

- What customs did I have to learn as an immigrant different from my hometown?
- Thinking about the concept of cultural preservation, how do I keep my traditions alive?

2. In addition, each individual would identify five spaces in the LES that are significant to them and consider the following questions:

Where I spent more time?

In which spaces (park, school, organization, museum, church, street, etc.) can I practice and explore my identity and culture?

What tradition can I practice in those spaces?

Identify in a map those five points of interest.





3. With responses, each individual will create a story with aspects of their biography. The story could be fiction or nonfiction and should incorporate elements from the individual's personal real life. The story should be created in relationship with the points of interest identified along a LES Map.

4. Individuals can record verbally their stories on their cell phone or audio recording device. Then they will define the development of their story along the trajectory of the map, explaining different stages where points of their story emerged.

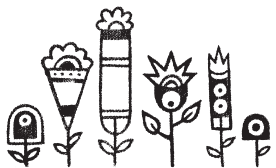
5. In addition, individuals may select five songs that represent their culture, language, and affinity that can be used as a transition for the story itself, and also for the trajectory between one point of interest to another in the map.



Extension Activities

Individuals can exchange audio stories and follow the maps to participate in a site-specific experience to engage the neighborhood where they live. What organizations dedicated to preserving aspects of cultural heritage of diverse communities can we identify during our walk?

Individuals located in NYC can end the site-specific experiences with a fieldwork to research cultural spaces committed to preserving the heritage of diverse immigrants communities located in the LES. Individuals can visit some of the cultural organizations listed below. What strategies do these organizations use to preserve aspects of cultural heritage?



Loisaida Center: <http://loisaida.org/events/>

Museum of Chinese in America (MOCA): <https://www.mocanyc.org/exhibitions/current>

CAA AV: <https://caav.org/our-work/programs>

Ukrainian Museum: <http://www.ukrainianmuseum.org/exhibit.html>

Other relevant organization in New York City

Endangered Language Alliance: <http://elalliance.org/category/news-and-events/>



Horizontal lines for writing notes.

References

Endangered Language Alliance NYC - Arts and Culture Section <http://elalliance.org/programs/artsandculture/>

Thiong'o, Ngugi Wa. "The Language of African Culture" Colonial Discourse and Post-Colonial Theory: A Reader. eds. Patrick Williams, and Laura Chrisman. 435-455. New York: Columbia University Press, 1994

UNESCO World Heritage Information Kit <http://whc.unesco.org/en/activities/567/>





SANCTUARY

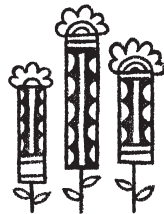


Sarah Young Eun Sin & Jordyn Smith

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The Sanctuary Movement was a religious and political campaign in the United States that began in the early 1980s to provide safe-haven for Central American refugees fleeing civil conflict. The movement was a response to federal immigration policies that made obtaining asylum difficult for Central Americans.

This movement is just as relevant today as immigration laws have made the lives of undocumented immigrants in America more vulnerable and unsafe. Many community, religious, cultural and even educational centers are declaring themselves as sanctuaries to protect and provide services for those seeking short to long-term help.



To learn more about the sanctuary movement:

<https://www.encyclopedia.com/religion/legal-and-political-magazines/sanctuary-movement>

A sanctuary at the minimum can:

1. Provide a safe space where people won't be mistreated because of their race, gender, ethnicity, immigration status, gender, sexual orientation, religious faith, political or scientific views.
2. Make a public statement regarding their commitment to protect information on immigration status of all members, staff, artists and visitors.
3. Agree to not allow federal immigration authorities to search the premises without court-issued warrants specific to those premises. This is legal and in line with the declarations of many sanctuary campuses and sanctuary cities. Due process is an important part of the judiciary that needs to be upheld.
4. Spread information and support programming and resources helpful to undocumented and other vulnerable populations.

Objectives

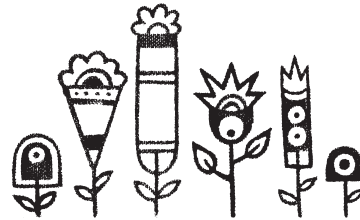
- To think critically about what sanctuary means to you and your community.
- To learn about the contemporary Sanctuary movement as well as other ways of creating sanctuary.
- To explore different models of sanctuary that exist in the Lower East Side and analyze which models may be most useful in your community.

Materials needed

- Sticky notes, index cards or paper
- Writing utensils
- Computers or phones with internet access
- Whiteboard or poster board
- Markers for whiteboard or poster board

WARM UP/DO NOW: What is Sanctuary?

The definition of sanctuary is a place of refuge or safety. As time evolves, sanctuary has come to mean many more things to different people. In this activity, students will think through what a place of safety means to them in order to relate to a more contextualized understanding of sanctuary with immigrant students.



Activity 1 (10 minutes):



Each individual gets a sticky note and a writing utensil. Close your eyes and picture the last place/time you felt safe. Write a brief, but specific description of where you are and what you were doing (ex: in bed watching Mulan, walking through Washington Square Park, cooking with my best friend in her kitchen). The facilitator will put all of the post it's together on the board or stack them together like a zine to create a collective image of what a sanctuary might look like for the people in the group.

Reflection on Activity 1 (5 minutes)

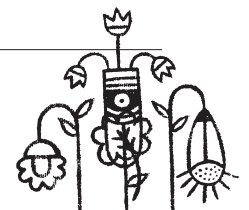
How many of our safe places are connected to home? To a person or people? To a stagnant location? What happens to our idea of safety and sanctuary when we have to leave those things behind?

Immigration and Sanctuary (30 minutes)

Why is sanctuary important for immigrants? How can we create sanctuary for each other?

- Immigration has been an issue in the United States since the establishment of the state. In 1790, United States immigration policy, specifically the US Naturalization Law, stated that only white immigrants could become citizens of the country. Although that law was repealed during World War II, the legacy of mistreatment of non-white immigrants remains. In recent years, immigrants from Latinx countries and Muslim immigrants have been especially targeted due to harmful rhetoric about these communities. This reached a peak with the election of President Trump in 2016 followed by his Muslim travel ban and plans to build a wall along the US/Mexico border. Immigrant communities and their allies across the country have been banding together to keep immigrants and their families safe in the face of not only violent rhetoric but violent practices by ICE and local police forces. "The goal of the sanctuary movement is to create safe spaces, spaces that declare their refusal to condone and abet actions and laws that violate justice and conscience. Sanctuary provides a broad umbrella for an intersectional coalition of people to stand together, build networks and create spaces of convergence." - Art Sanctuary Movement Use the discussion and exercise to think about problems in your community and use models from the Lower East Side to respond.
- Discussion (Try and get as local as possible) (10 minutes): What are problems that immigrants face in the Lower East Side and in the US today? What are factors that contribute to those problems (ex: laws, popular attitudes, stigma/ stereotypes, etc)? Do you know what is being done to support and protect immigrants in your community?





Activity 2 (15 minutes):

Break into small groups/ Find a current event that affects immigrants. How might a sanctuary help immigrants deal with this issue? Use a model of an organization, coalition or a direct action related to sanctuary and immigration that took place in or around the Lower East Side to think about how you would respond. Share your case study with the larger group.

Reflection on Activity 2 (5 minutes)

Did you notice any patterns between the case studies in either the issues they were facing or the needs that you identified? What models of sanctuary were you offering? How did the sanctuaries that you found relate to the places that you felt safe in Activity 1?



Immigrants Creating Sanctuary (1 hour 10 minutes)

What do sanctuaries look like in practice?

- Think critically about the examples of sanctuary that you found in Activity 2. What do they offer? Do they suggest policy changes? What kind of policy changes? Do they work with politicians? Who do they work with? How do they change or promise to change communities? How do they speak back to or confront authority? How do they protect immigrants? How do they create a safe environment?

Here are some examples:

<https://nyunews.com/2016/11/16/hundreds-of-students-stage-walkout-to-declare-nyu-a-sanctuary-campus/>

<http://www.newsanctuarynyc.org/>

<http://www.artspacesanctuary.org/>

<http://bedfordandbowery.com/2017/02/sanctuary-restaurant-movement-takes-root-on-lower-east-side/>

<https://www.google.com/amp/s/patch.com/new-york/lower-east-side-chinatown/amp/27745582/14-arrested-les-protest-against-trump-immigration-policy>

http://www.nyc.gov/html/mancb10/downloads/pdf/immigration_equal_protection_and_sanctuary_city_resolution_final_version.pdf



Activity 3 (50 minutes)



Pick a community of immigrants in the Lower East Side (ideally one of the groups represented in the case studies from Activity 2). Create your own sanctuary using Image Theater. Begin with a brief description of Augusto Boal, Theatre of the Oppressed, and Image Theater. Brainstorm as a class what your community looks like now without a sanctuary. Try to decide on a specific context/community. What do folks need protection from? Where do folks gather now? How might those spaces be problematic/unsafe? Who controls those spaces? Who is excluded from those spaces? Who is harmed in those spaces? Who has the most power/control? Who has the least? Choose a "sculptor" (1 student) and "clay" (a group of students) to create an image of the "real" based on their brainstorming session. Once the image

has been created, invite the remaining students to comment on what they think works or does not work and make changes to make the image as "real" as possible. Make sure everyone in the class remembers the real image before it is dissolved. Now, have the class brainstorm the ideal. To help guide this, look at requirements for sanctuary provided by Art Space Sanctuary and build on them. What does their community look like with sanctuary? What does the sanctuary look like? Who runs the sanctuary? Where is it located? What does the sanctuary provide? What does it feel like inside the sanctuary? How do people interact with each other inside the sanctuary? Is the sanctuary even a physical space? Push the students to be as imaginative as possible. Have the sculptor create the "ideal" image. Again, ask students watching to respond and

make changes as they see fit. Again, ensure everyone remembers the ideal image before it is dissolved. Next, have students return to the real image. What does it feel like to be in the real after discussing and inhabiting the ideal? Slowly, as the facilitator counts down from 10, transform from the real image to the ideal image. What did that transformation feel like? Do you inhabit the ideal image differently now? Does the ideal feel more real? Have students break from the image and think again about the transformation. If that transformation were to actually happen, what would each step look like? What concrete actions would have to happen to move from their real to ideal image? Students can write these steps down in the form of a manifesto, zine, protest signs, or save and share them in other creative ways.

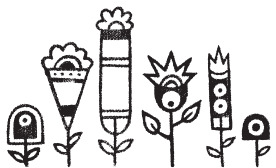
Reflection on Activity 3 (10 minutes)

What was it like to go through that process? Did thinking of the real before the ideal change the way that you would have imagined the ideal? How might this process inform the way you think about sanctuary building? About making change in communities in general?

References:

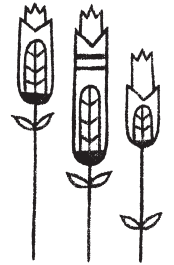
Rabben, Linda. "Sanctuary and Asylum: A Social and Political History." University of Washington Press. 2016. See also Hilary Cunningham. God and Caesar at the Rio Grande: Sanctuary and the Politics of Religion. University of Minnesota Press, 1995

<http://www.newsanctuarynyc.org/become-sanctuary/>



Closing Discussion (5 minutes)

Do you feel like you got a better understanding of sanctuary from this lesson? How do you understand the relationship between immigration and sanctuary differently? What knowledge/practices can you take into your own work from the organizations and activities used in this session?



Additional Resources:

<https://www.encyclopedia.com/religion/legal-and-political-magazines/sanctuary-movement>

<https://www.latimes.com/opinion/op-ed/la-oe-allen-sanctuary-cities-20150917-story.html>

<https://americasvoice.org/blog/sanctuary-movement-dreamers/>

<https://www.commondreams.org/views/2017/03/04/politicians-target-sanctuary-cities-faith-communities-and-campuses-seek-become>

<https://americasvoice.org/blog/what-is-a-sanctuary-city/>

<https://www.usnews.com/news/national-news/articles/2016-11-18/sanctuary-cities-brace-for-trump-crackdown-on-immigration>

<https://www.sanctuarynotdeportation.org/>

