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State University of New York
College at Buffalo
Department of History and Social Studies Education

Interpreting and Presenting Intangible Heritage
Concepts and Designs for the Buffalo Italian-American Heritage Museum

A Thesis in Museum Studies

by
Michaela Worosz
Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Arts
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Abstract

The purpose of this Master's Thesis Project is to provide insight to important practices in the museum profession in relation to interpreting and exhibiting intangible heritage, and provide detailed steps on incorporating community involvement and participation in a museum setting, specifically for this paper, Centro Culturale Italiano di Buffalo (CCI). Through the practices learned in the Museum Studies MA program, exhibits and programs were designed to suit CCI's goals. This research resulted in the development of a new mission statement, collections policy and oral history interviews were conducted to assist in their collection and provide CCI with a presence in the community.

Buffalo State College

Interpreting and Presenting Intangible Heritage

Concepts and Designs for the Buffalo Italian-American Heritage Museum

Michaela Worosz
2018

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1. Introduction

Sitting snug in between a florist and pottery studio on Hertel Avenue in Buffalo, New York is the Centro Culturale Italiano di Buffalo (CCI). This small non-profit has taken on a large initiative to support and preserve local Italian-American heritage within Western New York. Their mission is simple: “The Center will be a place where Italians, Italian-Americans, and individuals with an interest in Italian culture may meet and interact.”¹ While this may at first glance seem like a fine mission to support this organization, this was one of the first issues I point out as an obstacle in their path towards a new heritage center.

In 2017, CCI acquired the North Park Branch Library building. A 1910, Arts and Crafts inspired architecture designed by Howard Beck. Beck, prolific and long-serving city architect of the city of Buffalo’s Department of Public Works, Architectural Bureau, built the North Park Branch Library as a part of the larger plan to expand the Buffalo public library system. Nine libraries were constructed during this period, including North Park’s. “These facilities would become the civic anchors and identifying landmarks of their neighborhoods. Each was designed to harmonize with and ennoble its residential setting.”² Upon seeing the dominant brick walls, large windows and expansive front lawn you get the sense of a quaint, quiet hidden gem on Hertel Avenue. The North Park

¹ "Centro Culturale Italiano Di Buffalo." Centro Culturale Italiano Di Buffalo. Accessed September 06, 2018. <http://www.ccibuffalo.org/>.

² A Report on the Historic Resources Survey of CITY OF BUFFALO CIVIC ARCHITECTURE for the New York State Historic Preservation Office and the Buffalo Landmark and Preservation Board, John H. Conlin, Architectural Historian, August 1984.

Branch Library closed in 2008 due to consolidation at the behest of the Buffalo and Erie County Library. For the past decade the North Park Library has sat vacant. Over the years the lack of maintenance has taken a toll on the structure. The building and park were at risk of demolition in 2016, until the community acted. Appearing in a post through the blog *Greater Buffalo*, a call to arms was announced to save the library and two other like buildings in Buffalo.

“The City of Buffalo has made a deal with a retail developer to sell the North Park Library and demolish it. The library is the civic emblem of North Buffalo. Not only must the building and its garden not be destroyed, both should be restored to serve the community once again. **It is time to take action!** Bring family & friends; find out what’s happening, share ideas, and help save the library.”³

The library was designated a historic landmark later in 2016, saving it from demolition, but the next question on the community’s mind was: *Now what?*

Broken windows, peeling paint, and overgrown landscaping are just a few of the obstacles in store for the new stewards. Revitalizing the building’s exterior to its original 1910 Arts and Crafts charm will be the first of many steps in the restoration of the building. Since CCI has officially announced its decision to preserve and open a museum in the old library, the building is closer to once again becoming that civic anchor in the community.

³ "Demo the North Park Library?" *Greater Buffalo*(blog), February 16, 2016. Accessed September 06, 2018. <http://greaterbuffalo.blogs.com/gbb/2016/02/index.html>.

The questions I try to answer within this paper are: How should CCI present this museum to the community, including welcoming all backgrounds to contribute and collaborate? How to build visitor experience into the frame work of their space? What exhibitions, programs, and other amenities should they consider including, and how that will also enhance the visitor experience? How can they utilize this space in a multi-purpose style, to encourage growth and support the multitude of programs and ideas set forth by the CCI Board of Directors?

In August of 2017, CCI released their “Business Plan for Facility Redevelopment and Expanded Business Operation.” This comprehensive plan detailed their business’ goals and objectives, marketing strategies, project schedule and more. This was the first piece of information provided in developing their new heritage center. My thought at the time was not: *How do you start a heritage center?* It was more like: *What are they going to exhibit?*

Insider Tip: “Museums exist because of its collection. The collections not only give the museum its character but also define the purpose of the museum.”⁴

Clearly this statement is based on what constitutes the purpose and importance for museums, though Genoways and Ireland had a point. What is a museum without a collection? CCI did not hold any archival or physical collection to speak of, but what they did have were stories. ``

⁴ Genoways, H.H, and L.M Ireland. *Museum Administration: An Introduction*. Walnut Creek: AltaMira, 2003. (pg.175)

Through an affiliate, Per Niente Club, members are encouraged to share and document their stories and photos related to Italian heritage. Four quarterly issues of *Per Niente* are published and distributed to members. This kind of comradery and imparting of personal histories seems to provide a close-knit community among the Italian-American population. It was in this collection of intangible heritage where the real collection could evolve. Through brainstorming sessions, Dr. Conides and I developed the history of Hertel Avenue and how it became known as “Little Italy” This idea ended up expanding into a historical geographical display of Italian immigration in Buffalo. The second exhibit idea brainstormed was the history of Italian-American immigration in Western New York, detailing cultural values, education, family life, etc. This idea evolved into a more personal look into the lives of local Italian-Americans, i.e. oral history interviews. Lastly, an early idea which later would grow into a focal point for the heritage center’s development was community participation.

Before research into interviews and how these ideas can be displayed, there needs to be a clear mission and vision. The mission and vision to any museum, whether it is a heritage center, history museum, art museum, science museum or even a live museum, mission and vision is what drives these organizations in decision making, collection policies, marketing and even fund-raising.⁵ “It may consist of a simple, one-line description, or it may be expanded to cover the institutions goals, purpose, and scope of

⁵ Genoways, H.H, and L.M Ireland. *Museum Administration: An Introduction*. Walnut Creek: Alta Mira, 2003. (pg.22)

collections.”⁶ For example, some of Buffalo’s other museums offer a multitude of mission statements, including:

Buffalo Science Museum: “Inspiring curiosity through exploration.”⁷

Buffalo History Museum: “Experiencing history with you, by remembering, discovering, and sharing our stories; sparking emotional and social connections within our unique community.”⁸

While the Buffalo Science Museum offers the one-liner approach, the Buffalo History Museum’s mission speaks more on the visitors’ reactions rather than a collection driven statement. “There is no ‘proper’ length for a mission statement, but it should be clear and concise. In some institutions, the mission statements are contained in a single sentence or phrase.”⁹ In CCI’s business plan they offer these two mission statements as follows:

Mission Statement

The Center, currently located at rented storefront space at 1510 Hertel Avenue in downtown Buffalo, has been operated and marketed since 2010 as a community-accessible physical location where Italians, Italian-Americans, and individuals with an interest in Italian culture are able to meet, interact and receive Italian-centric academic and cultural learning and training

When first established, the primary goal of the Center was to provide Italian language lessons in an effort to preserve the use of the Italian language in Western New York. Focusing on families and children, additional goals of CCI were to promote Italian culture and traditions such as La Befana, Carnevale, and St. Joseph’s Table.

The Center currently includes access to a library of Italian books, magazines, newspapers, and films as an available resource for the community. Other ongoing activities have included cooking classes, guest speakers, pizza and wine and cheese nights, olive oil tastings, Fiat auto test drives, gnocchi nights, and Italian history and travel presentations

⁶ Genoways, H.H, and L.M Ireland. *Museum Administration: An Introduction*. Walnut Creek: AltaMira, 2003 (pg.21)

⁷ "About Us - Buffalo Museum of Science." Buffalo Museum of Science - Home. Accessed September 07, 2018.

<https://www.sciencebuff.org/about-us/>.

⁸ "About the Museum." The Buffalo History Museum. Accessed September 07, 2018.

<http://www.buffalohistory.org/Learn/About.aspx>.

⁹ Genoways, H.H, and L.M Ireland. *Museum Administration: An Introduction*. Walnut Creek: AltaMira, 2003 (pg.23)

Centro Culturale Italiano di Buffalo has also served as a resource for students participating in exchange programs to and from Italy and for individuals who travel to Italy for business or pleasure, and CCI actively participated in a student exchange program in 2016.”¹⁰

Centro Culturale Italiano di Buffalo (CCI) is a 501 (c)(3) private non-profit organization whose purpose is to promote Italian language and culture in the nine-county Western New York area.¹¹

Insider Tip: “Development of a successful mission statement depends on creating text that is broad enough to cover the many possible activities in which a museum may wish to engage”¹²

While both mission statements touch on the organization’s activities or potential ways in which visitor can engage with the organization these mission statements do not get to the heart of their purpose and can be cumbersome for a reader to digest and interpret. CCI is not fully dedicated to this laundry list of programming or language classes; those are only a small part of the potential they can reach with the community. Their mission statement must reflect their passion for preserving Western New York’s Italian heritage, but also give the reader the sense that more can be achieved through this organization if they contribute. Their mission should not just rely on aspirational goals, but also represent the organization’s immediate goals.

The mission statement I developed for CCI’s new heritage center reflects not only their organization’s passion for Italian heritage, but also gives the center the liberty to

¹⁰ “Business Plan for Facility Redevelopment and Expanded Business Operation” *Centro Culturale Italiano di Buffalo*, 2017

¹¹ “Business Plan for Facility Redevelopment and Expanded Business Operation” *Centro Culturale Italiano di Buffalo*, 2017

¹² Genoways, H.H, and L.M Ireland. *Museum Administration: An Introduction*. Walnut Creek: AltaMira, 2003 (pg.22)

interpret their mission in a broader message, rather than restricting themselves to goals they may or may not be able to achieve.

New Mission Statement for CCI

The Centro Culturale Italiano Di Buffalo (CCI) will inspire the preservation of Italian-American heritage in Western New York, through education and celebration of our richly creative and diverse community.

This mission statement provides a brief concept of the organization's goals and passion, while allowing the reader or visitor to understand the underlying philosophy of CCI. I believe this mission statement will provide CCI with the best potential range through marketing, fundraising, and public relations. They can lean on their mission statement to defend collections policies, bylaws and budget development.

Now that brainstorming for exhibitions and a mission statement had started to form, it was time to investigate what else CCI had in store for their new heritage center. Upon reviewing their business plan, it became apparent that CCI had big plans for their new space. Programming, events, and other amenities were starting to add up, but my thought was, "will there be room?"

They discuss thoroughly what the organization intends to provide the community within their business plan:

“At the new location, CCI intends to enhance the programs, services and event roster that it has historically provided to the City of Buffalo and regional Italian-American community, as well as to add to its ongoing programs, services, and events offering in the following manner:

- Institute a preservation and presentation program of local Italian immigrant family histories, stories, and artifacts.
- Provide access to resources for the conducting of ancestral searches and research;
- Expand Italian language course offering in both adult and children’s categories;
- Provide a resource and educational/learning focus and schedule that is specific to Italian-American children within the community;
- Provide on-site cooking classes through a dedicated full-service kitchen;
- Expand the annual event calendar to movie nights and music appreciation via live on-site events (instrument, vocal, other);
- Institute and execute a monthly Italian-centric book club;
- Organize, market and host large-scale special events that make use of available banquet spaces at existing restaurants and related hospitality venues in the Hertel Avenue and North Buffalo neighborhoods, as well as elsewhere in the City of Buffalo as appropriate; and
- Contemplate the addition of retail coffee services as well as situational ice cream and baked good sales as revenue-generator and walk-in attractor.¹³

With this comprehensive list set forth by the CCI Board of Directors, my goal was now to enhance these prospects and provide them best possible outreach and visitor engagement. Attached to their business plan were scans of the original drafts of the building. The first floor features an open floor plan with large windows on the east side allowing for ample natural light and on the opposing wing is a large stone hearth. These features, unique to the Arts and Crafts era allow the building to fill with natural light, while the tall ceilings give the visitor the sense of openness inside. The lower level is divided into seven sections: lobby, auditorium, coat room, boiler room, store room, and coal room, along with men’s and women’s restrooms.

¹³ “Business Plan for Facility Redevelopment and Expanded Business Operation” *Centro Culturale Italiano di Buffalo*, 2017 (pg. 7)

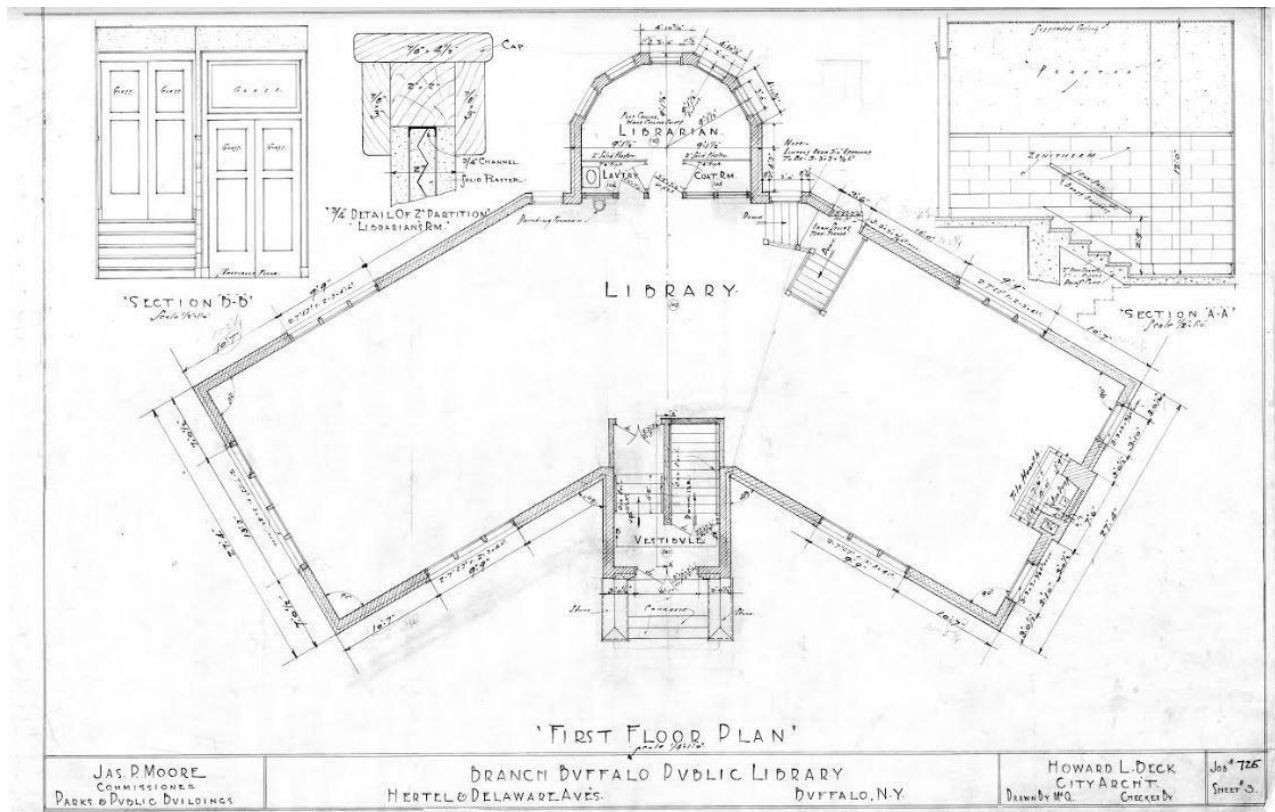


Fig. 1 First Floor Plan, North Park Library

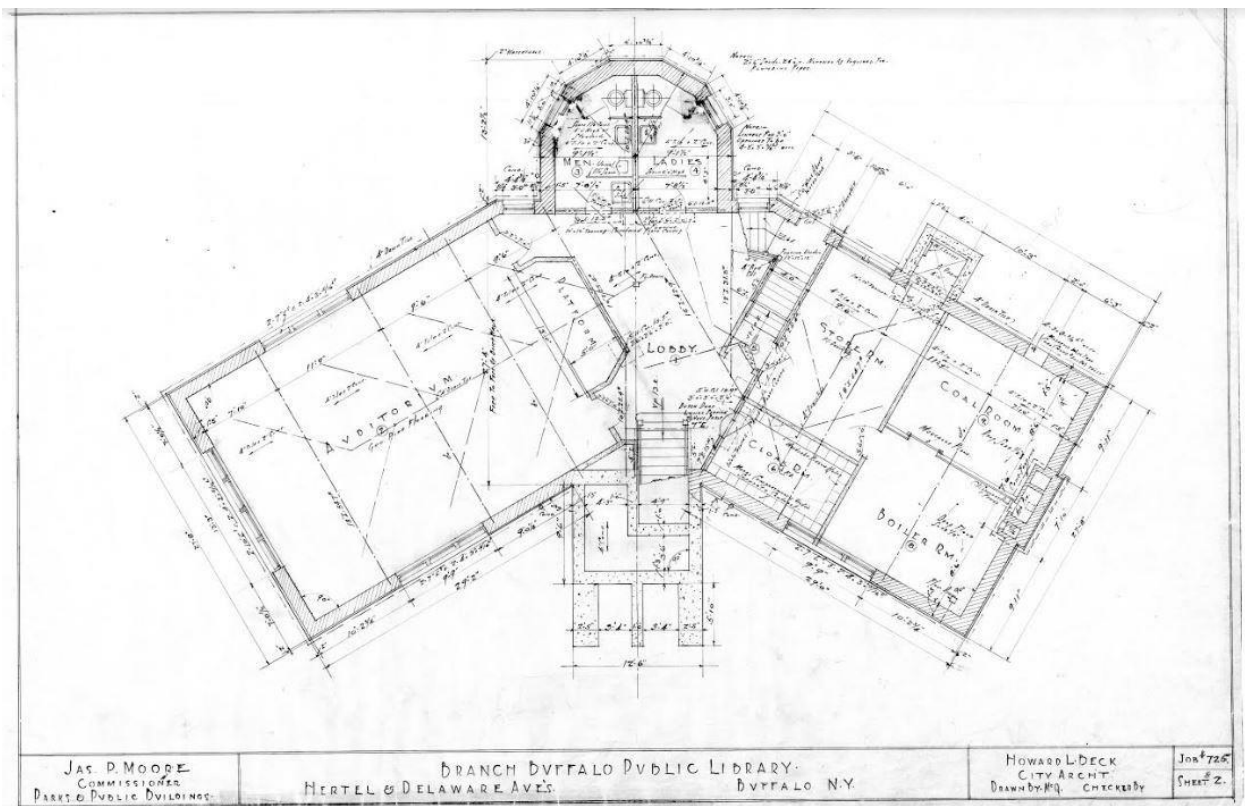


Fig. 2 Lower Level Floor Plan, North Park Library

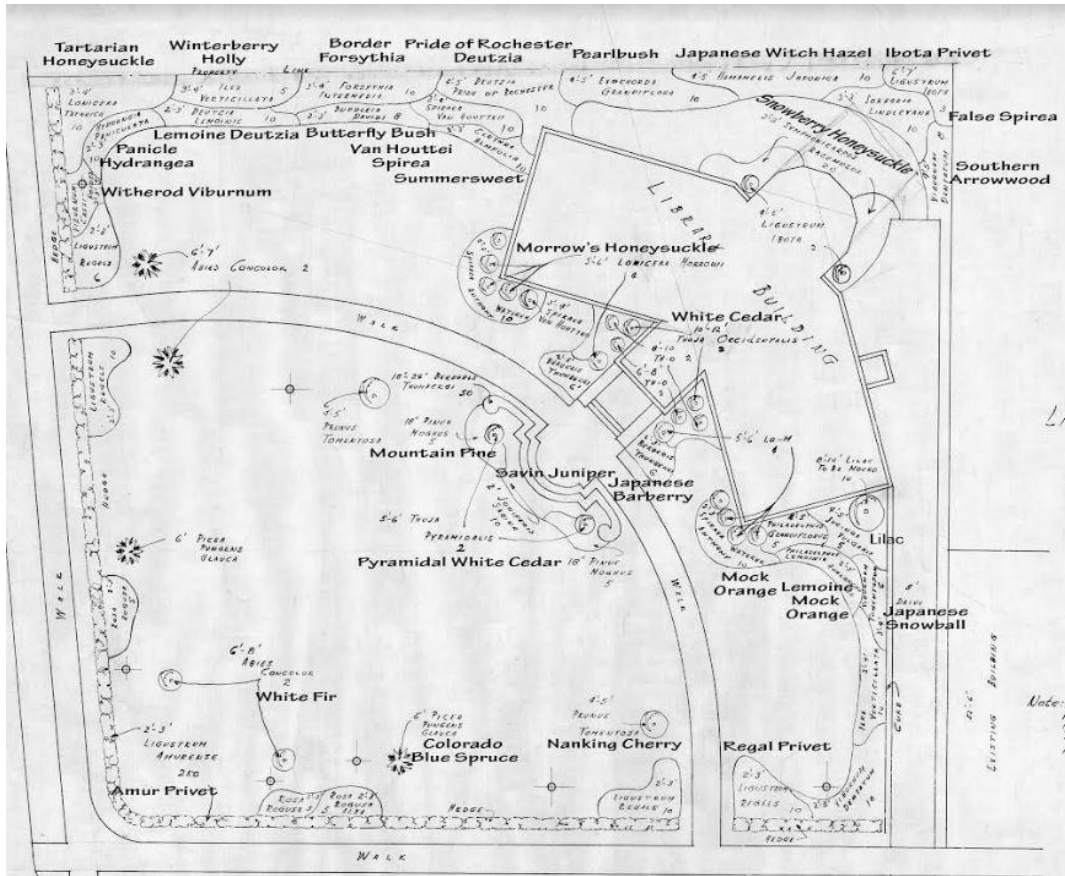


Fig. 3 North Park Library Landscape

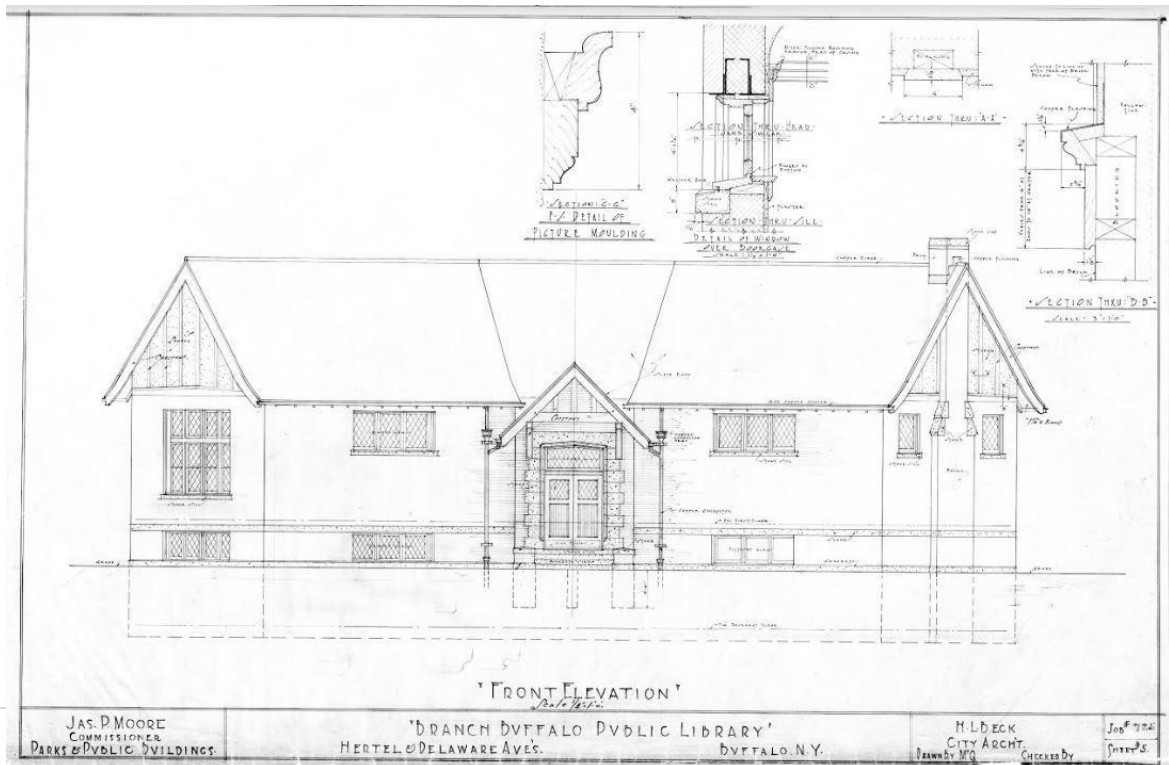


Fig. 4 North Park Library Exterior

On paper, these diagrams seemed expansive. I could envision all the programs listed above being implemented in this building. My worries of space and size subsided. But, that was only on paper. I still had to see the building in person to understand the scale before I could continue any further research.

Dr. Conides and I made an appointment with the lead architect on the redevelopment project, Tommaso Briatico of Tommaso Briatico Architects, to give us a tour through his newest venture. Tommaso's portfolio details projects from corporate, commercial, residential and historical preservation. Most noteworthy would be his work on the Statler City redevelopment project in 2011, assisting in the restoration of the lower levels in the Statler Hotel. A tour with Tommaso would help me gauge his interest in the space and his thoughts on the building's restoration and what ideas CCI had already put forth for its renovation.

Walking up to 2351 Delaware Avenue, the building shrinks into the gentrified landscape that is now the intersection of Hertel and Delaware Avenues. Many people can drive by this location and not even take a second glance. Tall pine trees and weeds cover most of the large front gardens obscuring the future heritage center. Visibility is important when starting a new museum, whether this is through marketing and public relations, or simple word of mouth. You need to grab your audience's attention right away. The way to do this is curb appeal. In fig. 3, the plans for the original gardens show that the landscape was once lush with flowers and vegetation. While this may not be as sustainable as it was in the past, the front lawn is a great way to gain interest and attract visitors.

Continuing the tour inside the old library the first thing I noticed was the entryway was very small and split into two directions. A visitor had the choice to go upstairs to the main library, or downstairs, where the auditorium and restrooms were located. Entering the library, I noticed that there had been renovations to the building since the original plans were drafted. This did not surprise me, though it did skew layout concepts I was planning for the space. More recent additions to the building were an elevator, built-in reception desk, and what looked like a small bathroom and break room in the back.

Tommaso walked us through the library pointing out obvious wear and tear and cosmetic issues that would be updated in the renovation. He talked about using ultra-modern Italian furniture and ultimately altering the interior Arts and Crafts aesthetic. Alternatively, through my background in visual arts, I could envision this space coupling CCI's needs for Italian influences while catering to the natural Arts and Crafts style. I could see deep rich natural colors for the walls, and dark brown leather couches and chairs by the fire with mission style tables to compliment the atmosphere.

The tour of North Park library did put the whole project into perspective; I was now able to envision certain features and amenities the heritage center would need, and it gave me a life size scale of space; like a café by the hearth to welcome members and visitors to sit and enjoy the center.

Below are photos taken from our tour of 975 Hertel Avenue.



Fig. 5 Inside 2351 Delaware Avenue



Fig. 6 Inside 2351 Delaware Avenue

This paper is divided into three parts. The first part, *Defining Principles: Literature Review*, introduces core principles and theories on presenting and interpreting intangible heritage, understanding participation in a cultural institution setting, and reviews Italian heritage within the Western New York area and how those stories can impact CCI's future heritage center. The second part, *Practice in Participation: Oral History Interviews*, presents three interviews I conducted in the summer of 2018. Each interview is with a local Italian-American, either first, second and third generation, discussing in detail their lives in Italy, Buffalo, and abroad. Lastly, in part three, *From Theory to Practice*, I will present approaches on making exhibitions, educational programs, and visitor services more participatory, as well as present my own designs and concepts for the new heritage center.

2. Defining Principles: Literature Review

DEFINING INTANGIBLE HERITAGE

Throughout this paper I already used some terms that need to be defined so that their meaning and my message are understood. One term, which is rooted deeply through this paper is intangible heritage. It is not a new topic, but it has recently piqued the interest in the world of preservation, museums, and cultural institutions. In 2003, the United Nations Educational Scientific Cultural Organization (UNESCO) held The Convention for the Safeguarding of Intangible Cultural Heritage. “At that time, the international community recognized the need to raise awareness about cultural manifestations and expressions that until then had no legal or programmatic framework to protect them.”¹⁴

The purposes of this Convention are:

- (a) to safeguard the intangible cultural heritage;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- (c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
- (d) to provide for international cooperation and assistance.¹⁵

¹⁴ "Convention for Safeguarding Intangible Cultural Heritage | United Nations Educational, Scientific and Cultural Organization." UNESCO. Accessed September 11, 2018. <http://www.unesco.org/new/en/santiago/culture/intangible-heritage/convention-intangible-cultural-heritage/>.

¹⁵ "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage." Link to the Intangible Cultural Heritage Website. Accessed September 11, 2018. <https://ich.unesco.org/en/convention>.

“The 2003 Convention aimed at safeguarding the uses, representations, expressions, knowledge and techniques those communities, groups and, in some cases, individuals, recognized as an integral part of their cultural heritage. This intangible heritage is found in forms such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship knowledge and techniques.”¹⁶

In *Intangible Heritage and The Museum: New Perspectives on Cultural Preservation*, Marlina Alivizatou describes intangible heritage, “as cultural practices that are renewed and recreated by practitioners, providing a new approach to cultural dialogue and communication.”¹⁷ In other words, Alivizatou believes that when an individual or community ‘reenacts’ or contributes to a cultural event e.g. a child leaving flowers and gifts on an alter during Day of the Dead in Oaxaca, Mexico, or a tourist visiting a Viennese café) or habitual practice becomes a part of the intangible heritage culture for the region.

Insider Tip: “Culture is not preserved because someone puts it in a museum or in an archive. It is preserved because it lives in the society.”¹⁸

¹⁶ "Convention for Safeguarding Intangible Cultural Heritage | United Nations Educational, Scientific and Cultural Organization." UNESCO. Accessed September 11, 2018. <http://www.unesco.org/new/en/santiago/culture/intangible-heritage/convention-intangible-cultural-heritage/>.

¹⁷ Alivizatou, Marlina. *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation*. Abingdon, Oxon: Routledge, an Imprint of the Taylor & Francis Group, 2016. (192)

¹⁸ Interviewee, Richard Kurin. Interviewer, Marlina Alivizatou. *Ibid*.

But what happens to tangible cultural objects and their intangible connections when in a museum? We have been trained to understand that once an object is in a museum and literally put on a pedestal that is it objectively 'beautiful'. Curators will tack on a lengthy label detailing its physical description, who made it and their history, but one facet that is missing is why it is important. A way to embrace intangible heritage in a museum setting is to "fight against looking just at the object isolated from its culture and its context."¹⁹ When crafting labels for a story driven/intangible exhibit, a good practice to initiate is try to see the object, story, or event through the eyes of a specific culture in the case of CCI, an Italian or Sicilian. Bringing in the voice of the community allows visitors to engage with the exhibits and objects on a more personal level, so they can appreciate the heritage with a deeper world view and more traditional way of behaving.²⁰

Community participation became one of the main focuses throughout the 2003 Convention; this addendum was a big change from their pervious heritage protection edicts. As stated before, the convention's goal was to educate and bring awareness to the importance of intangible heritage. They stressed that this type of cultural heritage can manifest in different forms, and that the only way to ensure sustainability to these cultures' intangible heritage is to involve communities, groups, and in some cases individuals.²¹

¹⁹ Alivizatou, Marilena. *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation*. Abingdon, Oxon: Routledge, an Imprint of the Taylor & Francis Group, 2016 (131)

²⁰ Ibid.

²¹ Ibid. (37)

It may seem like common sense to include and listen to the communities and groups that hold these traditions, but that was not common practice for many institutions. From this Convention we now know that when we include these groups and communities in the safeguarding of intangible heritage, we learn more about them and can maintain and re-create their cultural diversity and human creativity.²²

Article 15 – Participation of communities, groups and individuals

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavor to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.²³

Through Alivizatou's research and work with UNESCO and in various countries, she was able to produce *Intangible Heritage and The Museum* as a response to those experiences. She grew up with the notion that heritage only came from the remains of the classical past, but she was interested in learning more about other peoples' ways of life, beliefs, and traditions. Alivizatou knew that there was more to heritage than an object that is 'beautiful'. Her research which started in 2003, took her all over the world; to Greece, France, the UK, New Zealand, Vanuatu, Qatar, and Thailand. Alivizatou has been able to contribute to the present academic dialogue on intangible heritage, to help

²² "Text of the Convention for the Safeguarding of the Intangible Cultural Heritage." Link to the Intangible Cultural Heritage Website. Accessed September 11, 2018. <https://ich.unesco.org/en/convention>.

²³ Ibid.

students, institutions, and professionals understand its importance to their organizations.²⁴



INTERPRETING INTAGIBLE HERITAGE

The usage of intangible heritage is not an uncommon practice in museums, specifically ethnographic museums. These types of collections started in the sixteenth and seventeenth century in Europe, when kings and queens would sponsor expeditions to foreign and mysterious lands. The ‘treasures’ or ‘curiosities’ that these explorers brought back would be displayed or placed in a cabinet of curiosity or a *Wunderkammer*. “Many of the private cabinets of curiosity, in fact, formed backbones of the venerable European national ethnographic museums founded during the 18th century and earlier.”²⁵ “These early collections were ‘places of conversation, investigation, and exhibition of objects.’”²⁶

Notice how I did not mention their use of intangible heritage. At that time many anthropologists took control of this research, when on these scientific expeditions they would do extensive field research and what was comprised from this tangible record would inevitably be given to the curator to then be distributed to the public.²⁷ It is in the distribution of information where interpretation becomes problematic. In a broad sense,

²⁴ Alivizatou, Marilena. *Intangible Heritage and the Museum: New Perspectives on Cultural Preservation*. Abingdon, Oxon: Routledge, an Imprint of the Taylor & Francis Group, 2016 (13)

²⁵ Fromm, Annette B. "Ethnographic Museums and Intangible Cultural Heritage Return to Our Roots." *Journal of Marine and Island Cultures*5, no. 2 (2016): 89-94. doi: 10.1016/j.imic.2016.10.001.

²⁶ Ibid.

²⁷ Ibid.

interpretation, from the museum perspective, can be defined as simply placing material on display with identification.²⁸

Museums themselves have a deep-rooted past as places of knowledge in subject such as: science, art and history. The public therefore imbues this notion of museums with trust and with the illusion of authority, that authority being, “their staff is the expert of what is found within.”²⁹ Referring back on the 2003 Convention, as stated above, the consensus is now to incorporate a participatory approach to heritage in which ‘culture bearers’ are observed as experts. The concept of creating an inclusive knowledge exchange between cultures and communities did not always end with an exhibition where both sides were represented and perceived justly.

Case Study: Representing Intangible Heritage in African-American Culture

International expositions or World’s Fairs primarily exhibited advancements in industrial development, which also contributed to the formation and shaping of ethnographic museums.³⁰ To bring things back on a local scale, Buffalo also contributed to these expositions and advancements. In 1901, Buffalo hosted the Pan American Exposition. This exposition showcased the achievements in technological advancements of the time and what was to come in the future, as well as displaying and hosting exhibitions about various countries and cultures in what was called The Midway.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

The Pan American had planned on unveiling two exhibits on the Midway, both portraying Africans and African Americans in unfavorable and exploitative fashions.³¹ Entitled “Darkest Africa” and “The Old Plantation,” these exhibits detailed the painful and horrific realities of these people’s lives. “Instead, they catered to the curiosities of the masses at the expense of both Africans and African Americans. The Pan-American’s interpretation for these exhibitions was live displays for visitors to spectate. In “The Old Plantation” it featured a day-in-the-life for a fictional Antebellum South, containing songs and entertainment from black Southerners. For “Darkest Africa”, native Africans, who were brought to the U.S., were left on display as a reference to the culture they left behind.³² This obvious and blatant disregard for the truth and real horror inflicted upon these people was oblivious to the concessioners responsible for curating these exhibitions. They took their idea of what it meant to be a part of this culture and skewed it to idealize the ‘American’ way. Utilizing their intangible heritage, such as song, entertainment, and lifestyles, and exploiting it on a world stage.

Not only did the Pan American exploit the heritage of Africans and African Americans, it also disregarded their triumphs. A purposely unpublicized exhibit featuring African American achievements and success was also showcased during this time. In “The Negro Exhibit,’ created by a number of individuals, most notably W.E.B. DuBois, hundreds of photographs documented African Americans and the country in which they inhabited. Portraits of individuals from all walks of life were featured along with images

³¹ Offhaus, Sarah Ruth. "The Negro Exhibit at the Pan-Am." *Buffalo Rising*(blog), June 15, 2010. Accessed September 11, 2018. <https://www.buffalorising.com/2010/07/the-negro-exhibit-at-the-pan-am/>.

³² Ibid.

of the homes of prominent individuals... Literary works were collected and presented with displays highlighting black accomplishments, for example a list of patent holders.”³³

At first there were no plans for an exhibit of this kind to appear in the exposition. On November 12, 1900, Buffalo papers reported that a meeting had taken place at the Michigan Street Baptist Church. Through community efforts an essay was written called: “Why the American Negro Should be Represented at the Pan-American Exposition.”

Through the dedication and planning of the Phyllis Wheatly Club and other members of Buffalo’s black community, the Pan-American Exposition agreed to include the Negro Exhibit. It was held in the Manufactures and Liberal Arts building,³⁴ though, as stated above, this exhibit was not received well with public. “Many guidebooks published exclusively for the Exposition did not mention it...and the exhibit did not receive that same amount of coverage as “Darkest Africa” or “The Old Plantation.” Buffalo’s African-Americans had achieved their goal of including the Negro Exhibit; yet white audiences did not appear ready to embrace the message. Despite these reactions, it did not hinder the progressive spirits of Buffalo’s black community on their path to equality and recognition of justice.³⁵

Through this extreme example of poor interpretation of heritage, it is easy to see how one could lose perspective when dealing with the public and cultural norms.” The Midway was supposed to serve as both an ‘educational’ and ‘entertainment’ experience.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

Visitors to the fairs were afforded the opportunity to experience other cultures of faraway foreign and mysterious races.³⁶

Did they really affect visitors this way or did they just preach western achievements through the lens of racist ideologies? Not all interpretations of African and African-American heritage have been squandered by the lack of appreciation and edification.

In 2016, the National Museum of African American History and Culture (NMAAHC) opened in Washington, DC. "The museum confronts head-on America's history of slavery and racial oppression. Yet, while memorializing suffering, the museum wants even the bleakest artifacts to have a positive message. As visitors face an auction block where slaves stood to be bought and sold, they can also imagine the strength slaves summoned to survive."³⁷

It is this understanding and relationship a visitor has with an object in the museum that makes intangible heritage so paramount to represent respectfully and appropriately. Going back to the example of the auction block, the physical object itself is as named, an auction block. Its purpose: to display goods for sale, in this specific case the goods are slaves. The intangibility attached to that object is not what the curators put on the label, but the aura that surrounds the object. The intangible is hope. In this example,

³⁶ Fromm, Annette B. "Ethnographic Museums and Intangible Cultural Heritage Return to Our Roots." *Journal of Marine and Island Cultures* 5, no. 2 (2016): 89-94. doi: 10.1016/j.imic.2016.10.001.

³⁷ Times, The New York. "The National Museum of African American History and Culture." The New York Times. September 15, 2016. Accessed September 19, 2018. <https://www.nytimes.com/interactive/2016/09/15/arts/design/national-museum-of-african-american-history-and-culture.html>.

slaves, described above, were put on this auction block to be sold, but also had the strength to believe in freedom.

“Exhibitions refer to the oppression and discrimination that African-Americans experienced and highlight their fight to overcome segregation and bring about social change...the museum tells a history that continues to evolve.” They are not stuck to one story or one theme to represent this culture and heritage. The NMAAHC is dedicated to presenting all corners of African-American history. This kind of open sharing and interpretation can allow for more stories to be heard and to reach a wider audience.

Insider Tip: “Every museum has artifacts that lend themselves naturally to social experiences...”³⁸

There are ways that intangible heritage can be presented poorly and there are also ways to present it fairly and honestly. Interpretation is always subjective, though through proper labeling and representation of a heritage it can be a powerful tool for museums to utilize. Maintenance of intangible heritage can be a cumbersome task for museum staff. Carefully articulated displays, design, or verbiage could make or break a guest view on an exhibition. So how can an organization keep these themes and ideas of intangible heritage intact? Is intangible heritage sustainable?

³⁸ Simon, Nina, and Jennifer Rae Atkins. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2011.

Simply, the answer is: YES

Community participation is the cornerstone to an effective and successful intangible heritage-based exhibition. In this next section I will discuss what exactly is participation in a museum setting, how staff can incorporate participation into their exhibits, how intangible heritage can be sustained through community participation, and I will briefly list types of programs, events, and exhibits CCI can use in their new heritage center.



COMMUNITY PARTICIPATION AND VISITOR EXPERIENCE

Did you know that every time you walk into a museum you automatically become a part of a larger purpose? Behind every painting, pedestal, label, flyer you're handed or poster you see, there were meetings, edits and several proofs made before it got in front of you. Because of your ticket, tour, or gift shop purchase you helped someone on the inside boost budget numbers, promote word of mouth, and generate growth for the museum.

In a small way this is participation, but not the kind of participation that will sustain intangible heritage. The kind I'm talking about can lead you into experiencing this larger purpose. You'll feel it, see it, and know it.

Participatory museums are different from traditional museums in the way that information flows between institution and users. The institution serves as the platform that connects ‘users’ -visitors, to act as content creators, distributors, consumers, critics, and collaborators.³⁹

Nina Simon goes into detail on how to distribute information, how to encourage visitors to engage with the museum in meaningful and valuable ways. She asks how does a traditional museum become more participatory or how can a place like CCI become a center for intangible heritage and community participation?

“All participatory projects are based on three institutional values:

- Desire for the input and involvement of outside participants
- Trust in participants’ abilities
- Responsiveness to participants’ actions and contributions”⁴⁰

An example of how CCI has already started to incorporate participation into the framework of their museum is the CCI Oral History Project. I started this project in the summer of 2018, to gather stories and cultivate new constituents that may want to donate any memorabilia, artifacts, or ephemera to the new heritage center. The success of the project has also bolstered a new level of purpose for the budding organization. Through the contributions of these individuals who interviewed with me, their stories are now held within the center. Their history will be preserved. It gave them a sense of being heard. So, how does this project reach these values?

³⁹ Ibid. (2)

⁴⁰ Ibid (182)

For starters, CCI had a desire; they needed stories. Incorporating Italian-American stories and collecting these histories is a prominent part of the exhibition I've created. I wanted to incorporate the surrounding Italian-American community, to make them feel welcome in this new space and to gain confidence for future participation. Next, is trust; trusting the participants and the participants trusting the institution. Each interviewee was given a questionnaire to fill out their family history. The questionnaire goes through everything from travel to food to education. Each participant filled out their questionnaire and upon arriving for their interview they would bring in photos and documents relevant to their stories. As my interviewees discussed their family's past, from living in Italy and moving to America, to what's their favorite dish to cook, I recorded them and scanned in any photos and documents that went along with that story. I trusted the participants to give me valuable information and they trusted me to listen unbiasedly.

The last step is the most important, responsiveness. Giving the participants gratification for contributing and letting them feel like they were really heard. Each participant was given a form letter introducing them to the project and followed up by a thank you for contributing and letting them know how they've helped my project and the future heritage center.

As mentioned previously, stories and personal histories, like those associated with the CCI Oral History Project are intangible heritage. Through community participation in this project CCI can continue to collect and share the stories in an exhibit based on local

life and local cultural history. I will explain further in part 4 which exhibits will effectively contribute to this sustainability.

The CCI Oral History Project is only one way in which visitors can participate with CCI, but for participation to be seen and heard throughout the organization it needs to be built into the framework. By this I'll come back to the importance of a mission.

Working toward participation presents an ideal opportunity to examine an institution's mission statement. Often there are words or phrases that provide a strong justification for becoming more participatory. An argument can be made that to fully pursue the museum's mission the institution needs to become participatory in specific ways.⁴¹

An example of a participatory mission is given in Simon's book *The Participatory Museum*.

Minnesota Historical Society's Mission Statement:

The Minnesota Historical Society connects people with history to help them gain perspective on their lives. The Society preserves the evidence of the past and tells the stories of Minnesota's people.

Look for the verbs in this mission statement. The institution *connects* people with history, *preserves* evidence, and *tells* stories.

Let's now look at the new CCI mission statement.

⁴¹ Ibid. (192)

New Mission Statement for CCI

The Centro Culturale Italiano Di Buffalo (CCI) will inspire the preservation of Italian-American heritage in Western New York; through education and celebration of our richly creative and diverse community.

Check the words used in the new mission statement: *preservation* of Italian-American heritage...through *education* and *celebration*.

These goals are laid out through various programming and event initiatives for CCI. Many of these will be detailed later in part four, but for now let's focus on the words.

Preservation: Through exhibiting and archival practices it is within CCI's mission to preserve the heritage of Italian-Americans. How does this promote participation? Visitors can reflect on their own experiences and histories through an interactive exhibit called: "Who Are We". This is a spin-off from the CCI Oral History Project where any visitor can either record their own oral history or listen to other previously recorded interviews. These interviews will be reviewed by CCI staff and housed in their archives.

Education: CCI already has a well-known language program, but through publicly offered language classes and public arts and genealogy classes, visitors can learn something new about themselves or learn a new skill.

Celebration: Probably the most uncommon of verbs to be in a mission statement, but I think it's important to remember that this heritage center is not for members only. It is for everyone. The Italian-American population physically surrounding CCI is limited and as more diverse immigrant populations start to settle in the Hertel Avenue area, it is

within CCIs' best interest to reach out to these communities and extend the same offers as stated above. Though this heritage center is rooted in the preservation of Italian-American heritage, the *celebration* of our diverse communities opens these alternative opportunities.

There are different ways to implement participation in a museum. Neither option is better than the others. They are just different ways to approach a project.

- Contributory Project: visitors are solicited to provide limited and specific objects, actions, or ideas to an institution.
- Collaborative Projects: visitors are invited to serve as active partners in the creation of institutional projects that are originated and ultimately controlled by the institution.
- Co-Creative Projects: community members work together with institutional staff members from the beginning to define the project's goals and to generate the program or exhibit based on community interests

Nina Simon, Participatory Museum, pg. 187

CCI has the potential to implement any of these participatory projects. The "Who Are We" exhibit is a perfect example of a contributory project. Visitors share their stories with CCI to be heard by other visitors and saved for future generations.

An example of a collaborative project could be a call for artifacts program named "Fill Our Shelves." In this program, the CCI staff can collaborate with community members to acquire objects for exhibition and design the way in which they are displayed.

A co-creative project CCI could implement could be a public forum; a night to gauge the interest of the community, gather information about what they would want to see in the museum, or who would like to contribute. Contributions could be via stories, photos,

collections, ideas, maybe even classes or workshops they would like to see in the heritage center.

Another particularly program way to engage the public is hosting. Where the institution lends a portion of their facility to a group or the public to present programs of their own. With this kind of program, it is important to remember that the institution has limited say in what goes on in these types of programs, the public has control of the process and implementation.

So far, I've discussed how the staff can implement programs and exhibits to entice the public in participating with the museum, but how can the museum itself entice a visit and embrace the mission. Sometimes a small purchase can make a huge difference in the eyes of an institution. What if I told you that in buying a \$4 coffee you just participated in developing a new intangible heritage, one just for the institution?

CCI can cultivate their own intangible heritage through their events, workshops, cafes, and shopping. These carefully tailored amenities will provide a special experience for guests and promote the preservation of such Italian past-times as, cooking, coffee, and Italian goods.

In a recent article published by the Journal of Tourism and Cultural Change, Yeong-Shyang Chen and Shou-Tsung Wu discuss the social practices in Viennese coffee houses and how that traditional atmosphere has turned them into a tourist destination and how even still these practices are considered of intangible importance.

“Heritage tourism can constructively strengthen the sense of uniqueness embedded in local artifacts, landscapes, stories, and social practices.”⁴² For CCI this means that there is a desire in tourists to learn and visit cultural sites and centers and with this desire, it brings more awareness to their mission and purpose. They need to create a unique atmosphere “embedded with local artifacts..., stories, and social practices.”

Seems like a tall order, but I have already laid out plans for collecting artifacts and stories. What are social practices? “A social practice is to routinely do and say something in a specific place and time through the use of material objects and infrastructures.”⁴³ In this article the specific social practice is going to buy coffee at a Viennese coffeehouse.

Insider Tip: “Coffeehouses were part of a new world of equitable sociability, the admission to which cost only as much as a cup of coffee.”⁴⁴

“Paris, since 1675 and Vienna, since 1683 have developed Europe’s foremost coffeehouses and coffee cultures, which are renowned worldwide. Since the eighteenth century, coffeehouses with famous reputations have been considered ‘must visit’ urban tourism destinations by authors of European guidebooks. Distinct from aristocratic salons and upscale European casinos, coffeehouses were culturally democratic public spaces that

⁴² Chen, Yeong-Shyang, and Shou-Tsung Wu. "Social Networking Practices of Viennese Coffeehouse Culture and Intangible Heritage Tourism." *Journal of Tourism and Cultural Change*, 2017, 1-22. doi:10.1080/14766825.2017.1400037. (2)

⁴³ Ibid. (2)

⁴⁴ Ibid. (2)

anyone could enter...”⁴⁵ Because of its rich history, Viennese coffee culture is protected by UNESCO under their intangible heritage act as ‘social practices.’

Viennese coffeehouse were considered like second living rooms or attributed to having a family atmosphere. Their distinctive ‘coffeehouse culture’ was developed in the mid-nineteenth century through diverse styles of coffeehouses, and people of different social statuses and interacting with each other in their favorite Viennese coffee house.⁴⁶ Some of these distinctions were made by their famous pastries or celebrity endorsements. These unique qualifiers gain tourist attention because of its exclusivity. The downside to this type of distinction is that now your favorite coffeehouse is overrun with noisy tourists, and it may be too busy to accommodate your needs.

The most important part about the uniqueness in a space, particularly CCI’s, is the indoor setting. I go into its importance more in part four, but for now, I want to shed light on why it is important not to overlook the ‘Look’. “It is not difficult to demonstrate the importance of the indoor-setting atmosphere, which creates an authentic and unique ambiance for the tourists to experience the social practice of coffeehouse culture.”⁴⁷ Celebrities and food options can be found in any coffeehouse or museum around the world, but the atmosphere of the space, that indoor setting, is what visitors are experiencing when they step foot inside.

⁴⁵ Ibid. (2)

⁴⁶ Ibid. (2)

⁴⁷ Ibid. (11)

For example, facilities and wall decorations are important factors to consider.

“Similarly, to the fashion of eighteenth-century coffeehouses in Paris, the traditional Viennese coffeehouse is still equipped with silver pots, marble countertops, chandeliers, and mirrors, which symbolized the luxurious, prestigious decorations and facilities associated with high social class. This appearance of indoor furniture and facilities not only clearly illuminates the unique characteristics of ordering in Viennese coffeehouses, but also fosters the authentic aura of daily social practice.”⁴⁸

What is typical of an Italian coffeehouse? What indoor furniture or facilities do they offer that CCI can appropriate? When I think back to visiting Italian coffeehouse in Florence and Rome, I am struck with memories of marble countertops, large artworks adorning the walls, tapestries, mirrors behind the bar, espresso, Italian pastries on trivets and room to stand at a table or counter for a quick shot and conversation.

In this similar description of the associated relation between leisure atmosphere of indoor settings: “In fact the whole setting encourages you to stay: the comfort of the velvet booths, the quiet attention of the waiters, the luxurious surroundings, and the newspapers from all over the world, each fixed into a wooden holder for support and easier reading.”⁴⁹

These amenities make the place enjoyable and will encourage you to come back. “However, when some traditional Viennese coffee houses have become famous tourist destinations and have developed a modernized operational system model, their authentic ambiance or charm, as related to coffeehouse culture, encounters radical challenges and criticism, even if their indoor settings have preserved the original design style.”⁵⁰ CCI will already be starting with a modernized business style, but it doesn’t have to give up on the

⁴⁸ Ibid. (11)

⁴⁹ Ibid. (11)

⁵⁰ Ibid (11)

authenticity of the space. Incorporating that classic Italian style in this setting will invite people into the space and create a vibrant and conversational atmosphere. When design ideas of ultra-modern Italian furniture and art were idealized for this space, I immediately rejected the thought. The public will not understand the relationship of this new Italian to the old on which the heritage center will be focused. To make this space a ‘second living room,’ it must be one that is understood and comfortable.

CCI’s café will not be the main source of income for the center, though revenue generation is important. What will matter are the practices within the café that will lead to the participation and experience amongst the visitors. “Many coffee houses located off the beaten path among tourists and noticeably frequent locals have been identified as places with real atmospheres of traditional culture.”⁵¹

“The significance of ‘social practices’, which is officially categorized as one of the five main domains of intangible cultural heritage by UNESCO along with rituals and festive events, is its influence in shaping the cultural activities of everyday life and collective mentalities of community members.”⁵² Since CCI has already expressed their want for the café, it needs to be more than a revenue boost. The café needs to be an accessible way for visitors to relax and enjoy the center, in a carefree yet mindful environment. When a visitor visits the CCI cafe they should feel as if they are gaining a valuable experience and contributing to the intangible heritage of Buffalo’s Italian-American culture.

⁵¹ Ibid. (12)

⁵² Ibid (17)

The goal through this community outreach and involvement should become a seamless ownership of the museum by organization and public. Through the involvement of the community, the heritage center can be an open stage for local artists, cooks, historians, and casual bystander to take control of their story, their history, and how they want it to be represented. The center will create and implement programs and exhibits, but it's important to include and involve the community to develop more meaningful and relevant experiences for visitors.



ITALIAN IMMIGRATION IN BUFFALO

“Chi lascia la via vecchia per la nuova, sa quell che perde e non sa quell che trova.”
“Whoever forsakes the old ways for the new knows what he is losing, but not what he will find.”
- Sicilian Proverb

Throughout this paper I have introduced a growing non-profit and shed light on their possibilities in their new venture towards building a thriving heritage center. I have discussed museological theory and defined terms like intangible heritage and participation and what that could look like in a museum. Next, I am going to briefly provide insight into Italian immigration to Buffalo from the late nineteenth century to the twentieth. In Virginia Yans-McLaughlin's book *Family and Community: Italian Immigrants in Buffalo 1880-1930*; she “provides a useful tool for understanding what happened to Buffalo's Italian families, how they adjusted to American society, and how

they made the transition from peasant to urban working class.”⁵³ While there are many stories of immigration, Yans-McLaughlin simply describes what happened to one group of families in one situation over a period of fifty years.⁵⁴

The southern provinces of Italy, especially Sicily and Basilicata, sent the most immigrants to Buffalo. The occupational background of Buffalo’s immigrants reflected a wide range of employment.⁵⁵ In the first wave of migration, a fortunate few had been professionals, village craftsmen, or itinerant provision merchants, Many of the male immigrants, however, were former Sicilian agricultural workers primarily employed in grain, citrus, grape and fruit production.⁵⁶

A popular misconception of immigrant stories is one of ‘rags to riches.’ “Many originally thought of their American sojourn as a temporary measure. They hoped to accumulate money abroad, to return home, and then to purchase land and homes. Their ultimate goal was decidedly family-oriented.”⁵⁷ It is a continuous theme in the oral history project for the head of the family to leave home in the hopes of bringing money to their families from across the world, only to find that there was no money for them here (in America), and now they had to work to either get out of the country or at the very least bring their family to them. “Emigration was not so much an escape from misery as an attempt by thousands of families to maintain or to improve their economic position.

⁵³ Yans-McLaughlin, Virginia. *Family and Community: Italian Immigrants in Buffalo, 1880-1930*. Ithaca: Cornell University Press, 1977. (23)

⁵⁴ Ibid. (24)

⁵⁵ Ibid. (25)

⁵⁶ Ibid. (25-26)

⁵⁷ Ibid. (34)

Those who settled in Buffalo and other American cities were not the poorest, the least motivated, or the dropouts of south Italian society. On the contrary, their contemporaries judged them to be more frugal, thrifty, and energetic.”⁵⁸

Upon arriving to Buffalo in the hope for ‘roads paved in gold’, they found that there were no roads and they were expected to pave them. “A heavy demand for unskilled labor created by industrial growth and brisk commercial enterprise attracted Italians and other job-seeking immigrants to Buffalo. It was once one of the nation’s major immigrant centers, and its population more than doubled between 1880 and 1910.”⁵⁹ “Early twentieth-century Buffalo earned prominence as a major eastern rail terminus and center of heavy industry. It was one of the world’s great ports; tons of grain were handled annually in the massive elevators and bins lining Lake Erie’s waterfronts.”⁶⁰

“The Italians who had arrived in Buffalo purchased hundreds of tickets for family members still in Italy; a small number bought their tickets overseas so that by the early 1900s approximately twelve to fifteen hundred Italians, directly depending on Buffalo family contacts, were entering the city annually. By the turn of the century a chain of migration from south Italy to Buffalo had been well established.”⁶¹

As thousands of Italian families moved to Buffalo standard living conditions were sometimes hard to come by for most. “The substandard housing did not approach the

⁵⁸ Ibid. (34-35)

⁵⁹ Ibid. (36)

⁶⁰ Ibid. (36-37)

⁶¹ Ibid. (58-59)

horrors of New York City's tenement districts-the most common Buffalo tenement a three to five story structure, housed twelve to thirty-five families.

Other housing options were cottages built into the front or back of businesses and by far Buffalo's most characteristic dwelling- two family homes.⁶²

"How did Buffalo's Italians fit into this landscape? In 1905 more than one-third of over two thousand households containing Italian-born persons had six or more occupants, and almost 70 percent of all Italian families lived in dwellings housing three or more family heads. Because two family living were all the immigrants could afford, they had to make do with congested quarters."⁶³

Local attitudes towards Italian immigrants at the time could be described as ruthless and discriminatory. This prejudice could be seen in the residential segregation into low income neighborhoods. It was also perpetuated by chain migration, the process by which migrants from a particular town follow each other to a particular destination. "The personal rewards reaped by living close to relatives and townsmen who shared one's own language, culture, and class experience were very meaningful. Life in the Italian quarter provided a coherence and familiarity which drew immigrants irresistibly toward it."⁶⁴

⁶² Ibid. (117)

⁶³ Ibid. (117)

⁶⁴ Ibid. (118)

In Buffalo as in other American cities, Little Italy was a society within a larger, more complex urban community. The coexistence of these two separate cultures strongly influenced the cohesion that Italians as a group could achieve- the longer-term residents reacted negatively to any concerted effort, show of power, or competence. Immigrants had, of course, experienced a similar situation in Italy, where haughty aristocrats and northern politicians severely denigrated their political capabilities. In the New World they encountered worse. Some Americans feared and despised them for their working-class status; many disdained their ethnic origins and religious afflictions.⁶⁵ Because of this discrimination many second-generation Italian-Americans turned away from their roots and attempted to hide their cultural differences and opt for more 'American' masks.

It was no uncommon though for certain families to overcome these obstacles and achieve success. "Vincent De Bella, a Sicilian immigrant, looked back upon his successful career as a shoemaker in Buffalo and commented:

"In 1922 I came to the United States at the age of twenty-two. My master [in Italy] was a shoemaker and a bookshop owner. I was his apprentice and learned these trades... [I] came to America to make a better living... I didn't know English. I was able to get work without the language. You don't need to the language; you need the shoes. I started out at \$18 a week. Every so often I got a \$1 raise. In winter I was laid off because business was slow... My shop to was like a temple-shop and home. I had no bad habits. I was forty-two when I married...

You must have economy. I made \$30 a week and saved \$20 a week... I had \$1000 after two years. I earned the \$30 a week in someone else's shop. These were good wages. I came at the right time- in the 1920s. Later, wages dropped...

The immigrants knew how to save money. One way they saved money; pasta e fagioli tutti I giorni- "Pasta and beans every day."⁶⁶

⁶⁵ Ibid. (112)

⁶⁶ Ibid. (157)

Reflecting modestly on the reasons for his rapid achievement, this sensitive craftsman reveals his positive attitudes toward work, money, and home. De Bella was more successful than most Buffalo Italians, unskilled men who married early and raised large families in less prosperous days; but he shared their understanding of hard work, unemployment, and thrift.⁶⁷

The Italian families who immigrated to Buffalo successfully adjusted their old-country ways to this industrial city. They withstood difficulties that might easily have provoked family crisis- first the actual immigration, often with temporary family separations, then a wife's decision to work, the husband's frequent unemployment; the Italians in Buffalo interpreted these new experiences and acted upon them in ways entirely consistent on their Old-World culture." These values and experiences are a shared one, and in Part 3, these transcriptions of local Italian-Americans will shed more light on the Italian-American lifestyle.

⁶⁷ Ibid. (158)

3. Practice in Participation: Oral History Interviews

Karima Bondi Interview

Karima: I guess my own experience growing up second generation, is that- I mean as a child, everybody that I knew- even though I don't speak Sicilian, like my relatives, both dialects. I don't speak Italian or Sicilian. Obviously born in Buffalo, very Americanized. But, nobody I knew was not Catholic, I didn't meet a Protestant until I went to college. Everybody was middle-class Catholic. All of my parents' friends were also first-generation Italians/Sicilian. They had no Irish friends, Polish, I mean- so when I was child I thought that part of getting old was that you got fat and your hair turned grey and you spoke Italian. I just thought it was part of the aging process. I didn't understand that there were different countries, different languages, and everyone that I knew- virtually everyone that I knew that was old spoke- didn't not speak English. So, I just thought I was what happened to you when you got old. So, I just love that memory! And that story, cause it's so indicative of the world I grew up in...

My grandparents...my father's' parents, came here when they were 17 and 25. They were newly married. They never learn how to speak English, they were that young when they got here, but the community that they lived in, you never had to learn how to speak English. I mean I remember going to church with my grandparents- my parents weren't religious- Holy Cross Church, which is on 7th street and Maryland, and the sermon- I mean the mass was in Latin in those days, but the sermon would be in Italian. And they didn't drive. But the butcher, the whatever- the baker, the candlestick maker, they all were from the same area. So, they speak Italian, they all spoke dialect, but they all spoke the same dialect.

So, I just find it fascinating that my grandmother, especially 17 years old when she came to this country, she didn't-she lived till she was 88. She did not speak one word of English. And my grandfather a teeny bit but very small. My grandmother never became a citizen. My grandfather became a citizen, but he paid somebody. He bribed somebody \$5 which at that time was probably a couple weeks salary. He was very very proud of being American, and he always voted. He did not miss an election. I do remember him being asked "Papa, how do you vote? You can't read." And he said, "Wherever there's a star, I push 'em." So, straight democratic line. You know democrats were for the working people, and republican were for the rich people. That was my understanding growing up.

My mother's side of the family: her mother was born here and raised here, she's the only one of my grandparents that ever went to school. She went, I was told they went until they made their

confirmation. So, she went until 7th grade and that was it. My three grandparents that were brought up in Sicily, no schooling at all. But, my grandpa Gallo, his parents immigrated here, he was their oldest, and he was born here. When he was three months old his parents didn't like it and they back to their village, so, they went on to have- he's the oldest of 7- when he was 18 he had to pledge allegiance to either country because he needed to sign up for the draft. So, he chose the United States and his family never came- he never saw his parents or brothers or sisters again. One brother did come over in 1956 and had two children. But, aside from that they're all still in Sicily, which I think is different- a kind of a different story.

Like my dad's side of the family, the Bondi's, they all left. I mean at a certain point, between 1900-1915, they trickled over and I went- I've been there twice- but the first time I went was in 2003, and when I went to their village- both villages that my grandparents came from- both outside of Palermo. My mother's dad's village, they're still all there. I found lots of relatives and my father's village I found a very distant cousin, but he said all the Bondi's been gone for years. And I think that's more typical, families came over more in mass. As opposed to just one, and the rest never following.

Do you have questions?

Michaela: So, most of the interview we can go through the same questions that you filled out and you can elaborate on stories if you want.

Do you know any stories of you family coming over to America?

Karima: Well the one that I wrote there, and that's the only one I know. Is my grandma and grandpa Bondi, who I said were relatively newlyweds, within a year of their marriage they came over. For some reason they went to Boston, and I don't know why they didn't come through Elis Island- my grandpa Gallo came through Elis Island. But it says- there's some ship manifest that I saw, and the departure was Palermo and they have that it lands in Boston, but that their personal destination was New York. So, I don't know if it just was the next available ship and they happen to be going to Boston- that's my assumption. So, they were sponsored by an older sister of my grandmother and they also paid their fare. Which I have no idea how much fare was. Do you know? I've tried to find out- once in something I read it was for steerage that it was about \$35, but I really don't know. But anyways, the oldest sister in my grandmother's family was here and she sponsored my grandmother and grandfather. Paid their fare and then they paid them back when they could. On the ship on the way over- my grandmother was very very sick. At a certain point a fellow passenger said to my grandfather, "You know what's wrong with your wife, don't you? She's pregnant." They didn't know. They weren't stupid people, but they were very uneducated and very ignorant. They had no idea that she was pregnant. So, they landed in Boston in December of 1910, and in April, so four months later, their first child was born. Again, I just find that amazing that she wouldn't have known- she obviously wasn't menstruating- she maybe...they didn't know.

Michaela: ...after all that time, I mean you're at least five months out when they moved over...

Karima: Exactly!

Michaela: ...you'd be showing...

Karima: Right! Yes. And something I have been unable to find on Ancestry sites is the correct name my grandfather's mother. Cause traditionally with Sicilian's- you know the first boy is named after that paternal father and the first girl is- so you can pretty much guess that if your grandfathers name is Salvatore his father's father name was Salvatore. And likewise, the first girl is named after the father's mother. Well, when my grandmother and grandfather Bondi got married, apparently it was not good relations with his mother- his father already deceased- and there were three boys and they were very poor, and I think they were very lazy. Their mother used to come to town looking for them and swearing at them- they'd just be hanging out and she this impoverished widow with nothing. When my grandparents got married, they got married at three o'clock in the morning on the sly because she would have heckled them- she would have. So, when they came to the United States it was all on the hush and she came to the dock and cursed them- she cursed at all their children- I mean horrible stuff. So, then they have their first child who's a girl, and by tradition would be named after her, and her name was Rose- which always confused me because it doesn't end with an 'A' - it's just Rose. Most Sicilians are Rosalia, Rosalina or even Rosa, but not Rose. I've tried to find out the name of grandfather's mother and I can't get anything. So, I don't know. I know his father's name was Rosario, which translated to Russell- and they did name their first son Rosario. But, I have very little information on his mother- other than that she was witch. But, also my grandfather was not the most industrious person and I think the woman was- you know- probably crazed with anger and poverty and what have you.

Later...

The last thing, parents of my generation you came into adulthood in the 50s, wanted was to look like immigrants...

Later...

Michaela: So, you said that the Bondi's went to Boston and then...

Karima: And the New York City, and they lived in New York City of a couple years. And again, I really don't know if they had people there or- I know my grandpa Bondi did have a brother Phillip who was in New York City, but he lived with them- he didn't marry and he kind of vanished, and I think there was connection with mob. And he just- cause there's a story of: they're living in some horrible tenement building and so it's my grandma and grandpa and probably their oldest child and this brother of my grandfathers, Phillip, and some shady guys come to the door- and I think my grandmothers just there with her daughter- and my grandmother was feisty, little lady, but she apparently gave them hell and let them know that they better never- they had an offer for my grandfather and she kind of put the kibosh on that. But anyways, this brother died- mysteriously- I mean he was killed. And then I said, why did they come to Buffalo? Because there was work. I think my grandfather was kind of a day laborer. I think he was one of those guys that stood on a

street corner and a truck came and- you know I know he helped build- he did work for the WPA and I know he helped build those stone bridges in Delaware Park. He never really had like- like my grandpa Gallo came to this country when he was 18 years old, he got a job at Bethlehem Steel as a brick layer and he retired when he was 62. He was gainfully employed, he had a pension, he paid into social security. My grandpa Bondi never had any of that. He didn't pay into social security, he had no pension. So, when he stopped working- they were poor always. And again, because they couldn't read or write- I mean when you can't read or write, and your wife can't read or write- I mean however you fill out paperwork- they didn't know what they were doing. SO...

Later...

Michaela: Were there any traditions or customs that came down with your family?

Karima: The biggest one- there are many superstitions. That were pretty abided by, the biggest one being, Malocchio- the evil eye. So, if a baby was- what we would now call colicky- they would- there were certain people who would have the 'gift' so you would call that person and that person would say a particular prayer- my grandma Gallo did this- so my mother for her four children- I have three brothers- and for my three children- when they were babies, whenever they had upset stomachs, my mother called my grandmother, my grandmother said this prayer and then she'd call my mother and she'd say, "This was always", the same line, "Rosie she's got it bad." I would say, "How did she know that the baby, and whatever," She would get horrible indigestion and immediately start burping- and she would say some prayer and supposedly the baby would get better. But, as children they all wore these little um, -I lost mine, but I used to have the one, actually it was my mother's-and it was made out of tin and I think it had a little either red or blue ribbon and there was some significance to that color too, but it was like it would either be the horn or this was the symbol- again I don't know what this means if its goats antlers, it's always what it reminded me of- but anything sharp ward it off. And so, if you thought someone was gonna give your child the evil eye you would discreetly be doing this- [makes denture with hands] and it wasn't necessarily given maliciously- so if you had a beautiful baby and a neighbor came up and said, "oh," that could give the child the evil eye, cause there's envy involved.

So, I grew up with my grandparents would never say to me or any child, "oh, you're so beautiful." They would always say, "oh, you're so ugly." [Laughs] So, not knowing any of this you just thought- you know as a four/five-year-old- you just thought your grandparents though you were ugly. But, really, they said it, they didn't say it in like "ugh," they said in a "awe...you're so ugly." Which was kind of confusing, but that was why. Because they didn't want to give you the evil eye. So I very much grew up with that and they also had this thing- which also associated with the evil eye was where you didn't um- if anyone gave you a sharp object, like even lent it to you or gave it to you as a gift- like an umbrella, you had to give them something to let them know that there was no ill will. I remember as a child once getting an umbrella as gift from my grandmother, then I had to give her a penny and I didn't know why.

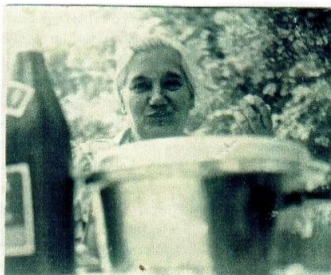
But I was told, "Give grandma a penny." "Why?" "Just do it."

But that was it because otherwise the point of the umbrella might carry ill will.


When I was well into adulthood, probably in my thirties and living this sort of alternative lifestyle on the West Side. There was this one mechanic that we all went to and his name was Ray Rocco. One day a friend of mine lived kind of kitty corner to me- she wasn't Italian- but we all brought our cars to be fixed by Ray. And I see Ray pull up- he doesn't park his car- he just stops in the middle of the street, runs out and puts something on her porch and leaves. And later on, I say to my friend, "I saw Ray Rocco run up to your porch and put something on your porch. What was that about?" She had gone to have her car repaired and there was something- a rope tying her trunk down or something like that- so to get into it he needed a knife, so she had some little pocket knife or something- she's not Italian, she doesn't know- she just gave it to him. He cuts it, but then he goes home and realizes that this exchange has happened, and he gets in his car- and now he was my age- he was not from the old country like some parents were. But that's how ingrained this kind of thing was. So, obviously I still don't practice things with the evil eye. You still never give anything back empty. So, you gave somebody a purse. There would be a penny in it- it's just bad luck. If somebody brought you cookies in a Tupperware container, and you return it- you don't give it back empty. You put cookies in it or a penny. My family usually used a coin. I have a tendency to do that. I would put cookies in it because I wouldn't return a Tupperware container to my neighbors with a penny in it they would- but I do still carry some of those. And I do think that that's just good manners.

Che' Buono A Poem by Karima Bondi, July 2006 Page 15

Ché Buono!
Oh Grandma!
You are smiling!
You travel with your ever-present
Pot of pasta.
Someone exclaims,
"Che buono!"
and your face lights up.
That's all it takes.
That's all it ever takes.
Family.
Food.
Good will.
My favorite part of this photo
is your hand.
Your left hand peeking over
the lidded pot
holding a hunk of bread.
Your
you hand,
so matter-of-fact.
It holds the world.
You leave breadcrumbs in your wake,
never knowing
those who continue to eat
from your table.



Margherita Santamauro Bondi. Circa 1940s



Grandmother, Karima and father, John.
Circa late 50s

Later...

Here's a poem I wrote, which was published in the Per Niente magazine. With pictures of my grandmother and my mother and myself... I thought that maybe we could scan these... So, this a poem that I wrote about my grandmother. And this is them at the beach [referring to the top photo] they brought a pot of pasta. And this is my father and grandmother and myself. [referring to the bottom photo]

Later...

Michaela: So, like your daughter wrote what it was like to be Italian-American, what are your same thoughts?"

Karima: I was and still am very proud- and you know very- it's certainly not something I would ever- I'm proud of it. I want to exemplify- not brag about it but, it's a very positive aspect of my life. And I think for my daughter too. You

know that kind of, just uncluttered- you know a simple hardworking, honest, family-oriented peoples. Is the way I like to see my ancestry. And unlike my parents who didn't really want much of an association. I wish I knew how to speak the language. I wanna wear- I don't like that kind of look- we always called it [*mingalouise*] the kind of guys wearing the thick chains. -kind of crass. I'm not looking for that kind of look but, even like the old fashion earrings they all wore.

My mother would, she would never- my mother and father both graduated from Grover Cleveland High School and my mother said when she was at her 25th high school reunion- they were all Italian- there was not one brunette woman there- they all bleached their hair blonde. As did my mother, which I always just found- horrible.

Michaela: Why did they do that?

Karima: I think Italian men- like blondes. I mean, I even look at my brothers- I have three brothers and they like blonde women. [*both laugh*] So, I guess it was a whole American thing. And they looked at their own parents- which they were very unsophisticated, uneducated, peasant people. And they didn't want to be that. So, it was very important to them to have a big car...

There was one of the questions you asked about family photos and we have the typical weddings, birthdays, anniversaries, and cars. They took pictures of cars. Like that was big deal. Somebody got a new car, you drive all over- and Uncle Phil got a new car, and everybody couldn't pile in all at once but, you could in shifts. And just drive around. My father always was so obnoxious, but he would keep the sticker on the front of the car, so you could see how much he paid for it. For like months!

But, anyways. I did like the traditions. When I was 7 we moved to a neighborhood that was- in South Buffalo that was all Irish. Or predominately Irish. And there I felt different, I never felt like that before. I didn't like growing up there at all. But, my parents to have stayed on the West Side would have been- to them the people that stayed were the people that didn't improve themselves. So, they the whole- you know, you move to the suburbs and so we moved to Tonawanda when I was 3 because they wanted to move before I started school. My grandparents still lived on the West Side, until- actually, the one house, I don't know if you're aware- are you from Buffalo?

Michaela: I've been in the area for a few years, so I'm familiar.

Karima: In the 50s, there was the whole urban development thing. So, that's when they cut through the Olmsted Park and put in the expressway. Where my father's family home was, which was near- on 7th street near Niagara Street, they knocked down blocks of that area to put in another thruway exit. So, in 1954-55 the city tells them- you know this whole neighborhood, their houses are going to be erased. And they actually didn't do it for- it was, more than 10 years later when they did it. Which was horrible because what happened to this very well-kept working-class neighborhood, went from being a well-kept loved neighborhood to becoming a slum. Because people moved out, many moved to North Buffalo or Williamsville. But, if they then rented- I mean the city still hadn't taken the houses- you didn't know when the city was gonna take them,

so you were immediately renting to people who- you couldn't ask for a lease, or a month's rent or so it immediately went to very sort of welfare neighborhood. And that was really painful to watch- I mean I do remember very much remember this.- When my grandparents was finally knocked down I think I was 12 and they had moved when maybe when I was 9 or 10. I remember going with them and collecting rent and going into my grandparents' house- and I just it smelled of urine- it was filthy. It was horrible, but where my mothers' family's home was, which was only a block away, they weren't taking that block- but when you see this is happening across the street- So, I mean it just really destroyed the neighborhood. It became- Hispanic, which I don't mean to insinuate that everybody who's Hispanic is on welfare and is poor and all that- but the particular group of people that came in.

Even as little girl, when I don't know what's going on, all I know was people that speak sorta like us but whatever, Spanish. They had a lot of kids! I thought I know why they're moving here, they're moving here because they want to be with people that look like them. Because, in South Buffalo I felt very 'other'. I didn't like it and people were unkind to me because of that. And called me names, first time I ever heard the word nigger. Being called to me! And I didn't even know what it was, but I knew it wasn't nice. So, when Hispanics started moving into my grandparent's neighborhood, I thought 'Oh, cool! They just want to be around people that look like them.' I didn't think of it, I had tons of kids to play with and it didn't bother me until seeing my grandparents' house- really trashed. It was really hard. Yeah.

Michaela: You have all those memories.

Karima: Yeah, yeah. So...

Michaela: You said here, you'd like to stay at your grandparent's house more than your parents' house.

Karima: I love my grandparents' house! Well, on the West Side it was all doubles. It was very dense. I mean you could- nobody had driveways because cars weren't around when those homes were built. I remember my grandma and grandpa Bondi's house on 7th street, which got knocked down- You could put your hand out and touch the house next door. That's how close together they were. But, like my grandparents lived downstairs and every one of their children when they first got married lived upstairs. For usually two years, until you saved enough money for a down payment. But, as a child you grew-up with your grandparents were downstairs, you aunt and uncle were across the street- I mean, it was great fun! Again, as a child growing up in a real densely packed area like that, I mean now I think, "Oh, the houses were dark inside, the rooms were small." But, as a kid it was great! And you just went outside, and it was- there were just kids everywhere. And we didn't have bikes, we didn't- people were poor. But, we had all kinds of street games- and my parents now they're in South Buffalo and there was a lot of old people on our street. I was not clearly not Irish, and you know I always very embarrassed because my father always drove a big fancy car. And my friends' dads had Fords and Chevys. There was a definite-

you know, difference. But, my grandparents' house was great fun. And of course, just typically being grandparents, they were- I got more attention.

Michaela: So, I guess we can talk more about your childhood and off of that so...What do you remember best about your parents.

Karima: That's a tough one... my parents wanted to be- my parents wanted to have money. And they wanted to have- or they wanted to illusion of money. But, they didn't want to spend time going to school. They both graduated from high school, my father barely. He did absolutely quit high school at the age of 16 and then I do give him credit that he did go back and did graduate. My mother actually applied to college and got accepted and at that time she applied to Buff State, and at that time there was not tuition, but the way she looked at it was- four years I wouldn't be working, and I could make four thousand dollars a year, so I would be losing- that's how she looked at it. Something she regretted for the rest of her life, but it was all economic- to them. I think my parents were very typical first-generation people, they wanted to be sophisticated, so they drank Manhattans before dinner every night, things like that. I never saw either one of my grandmother's drink alcohol and my grandfather- both my grandfather's made wine and so I would see them drink wine. But not to excess. But my parents would go to fancy restaurants and drove the big cars. My mother was a wonderful cook, but we didn't eat pasta fagioli and I love those kinds of foods, and I had that at my grandparents, but again that was poor people food. And even things like, hot dogs, hamburger, meatloaf- never, because that was a poor people food. So, we always had a very American meal- meat, potatoes, vegetables, salad. My mother always worked full-time and we always had a very complete meal, and we always sat down as a family, said grace. We had to ask my father's permission, "May I please be excused." And he would survey your plate and decide whether or not you warranted being excused or not. But, even that we cherished. We sat down as a family, we said grace. And again, in those days there would only be one TV in the house and it wouldn't be where you ate. So as much as I had a pretty typical 50s childhood and TVs had its place but certainly not during mealtime- it was just a very separate thing.

But, my parents... I had a hard time with my parents... you know the one Manhattan a night started becoming two, and three and then it became pitchers and then it became Manhattans in coffee cups in the morning- so people thought they were drinking coffee. So, it deteriorated. I'm sure it's very complicated how that all happened, but its inception was all- wanted to be Frank Sinatra and whatever Eva Gardener or something.

Michaela: They had this Hollywood vision of America.

Karima: Yes! So, then of course as that happened their marriage and world kind of deteriorated more and more so I think I romanticize my West Side life and my life with my grandparents because that had absolutely no place. I mean if there was bottle of whiskey in the house that somebody got them for Christmas, maybe somebody would have a shot and then the next Christmas... I mean it would still be there. My parents' house you had to go the liquor store the next day. *[Laughs]*



So, but were they good people? They were. They loved us, and we ate very well. Like I said my mother was very good cook. Everything really revolved around food and cars and Manhattans. *[Laughs]*

So, I guess one of my big memories would their desire to be to look- cool. And they were pretty people... Let me show you something... Well these are pictures of my Mom... this is my Mom when she was about- well let's see there's about three years

apart here between my Mother and my Aunt Joe...

This is a picture of my grandma and grandpa Bondi who came over and they didn't know she was pregnant.

This is about- well Aunt Rosie was born in 1911. So, I have on the back about 1912, but I think it's 1911. And I'm told she's pregnant here but, I don't know...



Later...

Karima: Here's a picture of me...

Michaela: In a car! *[Both Laugh]*

Karima: I'm surprised I got so much prominence as opposed to the car...



This is my grandparents- these same grandparents [referring to photo above.] This is their 50th wedding anniversary. So, what's so sad to me is- I mean I'm almost 64 years old. She got married when she was 16, so her 50th wedding anniversary she would be 66 years old- I mean I look at her and I think she's like my age... but, anyways this is all of them with all their children and grandchildren. There were more grandchildren that were babies they just weren't there at the time. This was at Salvatore's- the original

Salvatore's was on East Delevan in Buffalo, but what is so striking about this is- so my grandmother is 66 years old, she's been married for 50 years, she had nine children. This was the first time she ever ate at a restaurant. And she cried because she thought she didn't deserve it.

Can you imagine?

Michaela: Why did she think that?

Karima: Well, I think, and this is just conjecture. My grandparents had their first daughter Rose, who's right here... who's their oldest child- this baby. [referring to photo 2 above] After that they had three boys, they all died childhood deaths. Very quick... This was in one of my Aunts, one of my father's sisters... and if you look here... these are the three boys and they named the first boy Rosario after my grandfathers' father, but Rosario which means rosery translates to the name Russell. These are their three grave plots, if you look there's Rosario and Antonio because he was my grandmothers' fathers name was Antonio. The first boy was Russell, the second was Anthony and the third boy was Russell Anthony. They all died.

When my father was born they named him John because he was the last of nine- and I think my grandfather was 47 when my father was born, my grandmother was like 39. So, they named him John after St. John Bosco.

The United German and French
Roman Catholic Cemetery Association
of the City of Buffalo
MOUNT CALVARY & PINE HILL CEMETERIES

Name Rosario Bondi
Date of Death 9/28/1916
Lot No. 4 Section 12
Line 70 Grave 18
Office: Mt. Calvary Cemetery, Pine Ridge Road, Buffalo, N. Y.

The United German and French
Roman Catholic Cemetery Association
of the City of Buffalo
MOUNT CALVARY & PINE HILL CEMETERIES

Name Antonio Bondi
Date of Death 8/16/1916
Lot No. 4? Section 12
Line 9 Grave 108
Office: Mt. Calvary Cemetery, Pine Ridge Road, Buffalo, N. Y.

The United German and French
Roman Catholic Cemetery Association
of the City of Buffalo
MOUNT CALVARY & PINE HILL CEMETERIES

Name Rosario Bondi
Date of Death 12/6/1917
Lot No. 4 Section 18
Line 8 Grave 76
Office: Mt. Calvary Cemetery, Pine Ridge Road, Buffalo, N. Y.

But, if you look here one died in- the first one died August of 1916. The next one died in September, a month later, and this one died a year later.

The story is, when this one died, and it was either whopping cough or pneumonia, it was a disease. My grandmother was so bereft- so I was assuming at this point she's like 19 years old- she's young. So, she has- let's see...this one... she had like my Aunt Rosie, then the first boy, then she had an infant. So, she's got three children, and one dies- she's bereft. So, for a vacation, just to get away from it all. She's goes to a canning factory in Canada and works. And I'm sure all of this was illegal. She didn't have working papers for the United States, I'm sure she was paid horrible wages. The canning factory had child care. And you can only imagine what this was like. So, her oldest daughter who was- I'm guessing maybe 5 and the oldest boy go with her and them in-day care. Well there was some pipe that spewed out boiling water- it was canning factory- and there were boxes, and he goes to reach in and he falls in and he's scalded to death.

So, a month later she loses- and my grandfather never wanted her to go. And he blamed her for that death and he never forgave her. And I think she was kind of depressed the rest of her life. And, so the tears at the- that's all I can think of. I mean, she never spoke English, I never had a conversation with the woman. I know she never attended any of the children's- she went to their weddings- but she never went to any kind of school function. One of my dad's sisters that I was very close with just died this past October- she was 94- she one, Dominica. She remembered graduating from high school and seeing my grandfather in the auditorium- just beaming with pride. I ask, "Well, why wasn't grandma there?" -I mean she would've been in her forties or something. - she just said, "well, we just expect that of her." And you know they didn't talk about anything. And she said, "Well, I think she was depressed." I said, "From what?" she said, "Well, the deaths of the boys." "You mean to say she was depressed her whole life?!" she said, "Well, I think so."

Anyways, I just think this very interesting. I don't know if this is something worth scanning but... it's their um cemetery plots. And I was saying to my husband who's a lawyer, "Boy, in this day in age. Something like that happened talk about a law suit!" Not only was there no law suit, I'm sure any expenses for a burial- a coffin, any of that wasn't covered. I just think that there was just one tragedy after another and that they never really were ever able to rebound. At that same time, she had a brother named Phillip who lived also on the West Side, he had a wife- and I think two or three children and his wife was expecting, and they all died from a gas leak- the whole family. So, I mean, they just go in and they were- there was a leaky pipe or... I mean, there was just so much tragedy in their lives.

Later...



Karima: Here's a picture of my parents when they were young. I love this picture of them. This is a couple that were friends of theirs [couple on the left]. But, these are my parents. I mean they were pretty people. You at how they're dressed. Look at my father's tie- I just love that! My mother's halter with the velvet. And this is at the Whirl Pool, which is a night club in Niagara Falls. And this is Dick and Fran Calangalo, who were good friends of theirs- who I think moved to

California. But anyways, I don't know if you're interested in this kind of thing, but... I would assume this is early 50s... I was born in 1954...



Later...

Karima: This is me and my dad- check out the pajamas. [Laughs] and clearly, it's- well no I was gonna say it's Christmas, but it's not that... there's two hobby horses there...

Later...



Karima: These might be of some interest. This is my mother- this is the upstairs of 7th street- you know when my grandparents lived downstairs. But, I mean looking at the sink and the drying board. You can see the old, you can almost see the old name of the stove.

Before my father was in the service and before he- was in California and he was going to go to Korea- so my mother and my father's sister, this is my Aunt Dominica. That I said had recently died. They wanted to go out to California to see him off. Now this is 1949, this is unheard of. For two young women to travel across the country alone. But they were determined, and they did it. The family was very against it. They tried to take auto- both of these women were very- we would be feminist today. They wanted to take an auto mechanics class- like you know how they have adult-ed classes. They won't let them sign up because they're women. I mean they just wanted to know how to do basic repairs, so they wouldn't be at the whim of, but they wouldn't let them... but anyways, they did go. [to California] So, this is my mother in San Francisco. Here's my Mom, my Aunt Dominica and my Dad. But, my Aunt Dominica was so little, whatever car they used- my grandfather made blocks and put them on the peddles because she couldn't reach them. But, they drove cross-country, and this was before interstates or anything like that.



Later...

Karima: Here's a better one of that Ozzie and Harriet kind of look.

Here's another one from 7th street. But again, it's so 50s. look at the- you can see it's an upstairs apartment. The furniture with the peg legs. We were very fat children. And my brother and I are now all...[thin]

My mother totally force

fed- to them the fatter you were the better. So, we were all... I wore the same bathing suit from when I was one year old to first time when I was five. I weighed the same! I just... grew but...

Later...



Karima: ...the houses were so dense that if there was available space they built a house on it, so if they had a lawn they dug it up and planted tomato plants you didn't just have grass- that was a waste of food, food bearing land. When my parents finally bought their house in the suburbs, which they always wanted- this was after I was married and two children. They had this big party to show off their success. My Uncle Frank, who would've been my grandmother's' younger sisters' husband- so Uncle Frank and Aunt Marion who are about four foot six, and never drove- whatever, still lived on the West Side, somebody picks them up and they go out to my parents' house which is in East Amherst off of Transit Rd. So, it's a colonial suburb house with a big lot, and my parents are just thinking "Oh, yeah, we're American now." They've made it big, you know. And, my Uncle Frank looked at this big front lawn, big back lawn and he looked at my Father and said, "You ought to be ashamed of yourself. You could feed all of your brothers and sisters with this land." He just thought it was a disgrace, because in Sicily and as in the West Side of Buffalo which is all they knew, land was- it was land or starvation. You didn't just put grass for nothing.

Michaela: He probably didn't take that too well.

Karima: Well I think my father just attributed that to their ignorance- what do they know. I think they thought it was funny. I thought it was pretty indicative of, number one the difference in one generation. And of course, I came up with the generation that was starting to become a lot environmental awareness and I kind of was with my Uncle Frank- not that it would appropriate in the suburbs to rototill up your front lawn and plant tomatoes. But, I was sensitive to what he was saying. It's not only that waste of productive land, but they're spraying it, using water which is a precious resource to keep it green. It's very luxurious and wasteful.

Linda Maggio Interview

Michaela: If you want to start and show me pictures and tell me stories about the pictures...

Linda: I brought pictures of my husband's family, I have more pictures and stories of my own family, which I didn't bring because I couldn't bring two albums. I have many photos of my husband's side. You can start asking me questions...

Michaela: OK, So, let's see... We can start with the first question. What stories do you have of your family first coming to the United States?

Linda: What do I have?

Michaela: Yeah, what stories do you have of your family?

Linda: First of all, I'm 95, I'm going to be 95 years old. So, I'll begin by saying that. My father came over three times to the United States- U.S. Buffalo to be particular. They needed workers to work on construction and they would pay wages for people coming over, so that was an incentive for people in Italy and Sicily to come over. Because the fare was very cheap. I think that fare was about \$43-\$45, and my father- we were all living in Sicily- so, we had a farm. Why did they come here? Because they thought the roads were paved with gold. Like everybody else. My father made three trips-oh, when he made those trips he would send money to my mother and my mother have the money and the people around there didn't like it because they would call them 'White Whales'. Because by sending them money, they were a little better off than the others. So, anyway. My mother came over in 1920, with two little children. She was 25, nine and seven. And she said would've died on that boat...She took a long, big piece of cloth and she put anything that would preserve on the trip. The trip took about two and a half to three weeks.

You probably all heard this before? Am I repeating it all over again?

Michaela: No! I want to hear everything you've got to tell.

Linda: So, it took about 2 and half to 3 weeks. And my mother said she nearly died. She couldn't even hardly talk about it because it was so terrible. It was dirty, smelly, it was- people died. People close together. Sleeping any old way. She was alone on the boat, with two small children nine and five. She was always concerned about the children. How she made that trip- she said she'll never know. When she got to Elis Island- they were very fearful of Elis Island. Because of the examination of the eyes- the eyes are the big thing. Cause if you had anything wrong with your eyes in particular- back you would go. So, they were very fussy about the eyes.

My mother was detained for about three days, and I don't know the reason she was detained there for three days. She had three meals and two breakfasts there. With two little children. I don't know why she was detained- the only thing I realize is that she could have- my father wasn't there to get her. She had to wait for him.

Michaela: So, did your father stay in New York City to wait for the family? Or was he already in Buffalo?

Linda: Oh, my father came over before my mother, he was here three times.

Michaela: So, he was already in Buffalo?

Linda: He was already in Buffalo. I have to talk to you about where we lived.

So, as I said my mother was detained three days. Had three dinner- two breakfasts, with two children. And the crowding around and the scary the feeling she had, lost and almost in desperation. Like, why did I ever come here in the first place? I don't know if I'm going to like it. So, finally she got home to my father. To, it called *Palazzo Porcellino* - it was called the *Ulghini* Building- another name for the building was *Palazzo Porcellino*, which means "Palace of the Pigs." I don't know why they put that name on it- all I know is that the people were very clean. They would scrub their floors, they were clean, they were clean. They just attached that name to them, because if you were Italian or from Sicily you were already in the lower class. So, you were in that group.

We lived on Canal St. I was born in 1923. I left there when I was nine years old. So, I have a good memory of living on Canal Street. We lived in two rooms, with a gas light. It was two rooms- I'm sorry- three rooms, two bedrooms and a small kitchen- gas light. I don't know how we survived. Because we just day to day. Crime was everywhere, we had to worry about going out. My mother and father were always worried about going out, because they didn't know what would happen out there. We would hear about a shooting- hear about detectives being there. You would hear about a man looking at woman and they would go and there goes the guns. I mean you couldn't even look at a woman at that time. If a man looked at a woman- it was guns.

My father worked on construction, so hard. Every day a struggle. I think they- I think we got roomers back then to help pay for things. I think the roomers- was an Uncle or cousin. I think they paid like \$3-\$4 a month for the room and board. The place was- I was born there and I was born with a...midwife...Her name was Tina Putalomundo. She delivered all the babies in that building- the name means all the world! Tina, she delivered all the babies in that building. She delivered me, and my brothers were delivered. I have three younger brothers and an older sister and older brother who came over with my mother.

What do I want to say about the building? The building is- I have such memories of the building- such deep memories. I don't know- they're just entrenched in me.

Michaela: Do you have photos of the building?

Linda: You can't find a photo. It's a very hard- one of the people in the group here, has a photo of it. Now, where the marina apartments are? That where we lived. Right there.

It was a very close-knit Italian group. Everybody knew everybody else. Everybody knew everybody's business. Where did we play? There was no playground or anything like that. I just remember that turning somersaults over an iron railing. We lived on the second floor. There were- I don't want to call them apartments- I'll call them holes. The holes had three rooms, two windows looking out into the streets. The streets were very narrow. You could almost hear from across the street. On bathroom at the end of the hall, which meant that there were - one, two, three, four, five, six, seven, eight, nine- nine families living there with one bathroom at the end of the hall. So, you could just imagine.

Do you want me to talk more about that place?

Michaela: if you want to. If you want to go into your childhood or anything...

Linda: I went to Mount Carmel school. Very strict nuns. I went to Mount Carmel church at that time. Living there was struggle. How we survived I don't know. My father would go out and maybe steal things- food you know. I remember once he came home with mushrooms, and the smell of mushrooms were so delicious. He was frying them, and my mother said be careful because they might be poisonous. He said no because they can't be poisonous because I put a dime in there and if the dime in there turns black then their poisonous. The dime didn't turn black and he almost died. [Laughs] Yeah, I remember that so well.

People were very close knit in that family. I mean if you talked to anybody who's a decedent of people who lived in that building they have warm memories of that building. Maybe because they stuck together- because you were so poor.

Well anyway, what else do I want to talk about? The church- the area was bad. Prostitution everywhere- because near the Erie Canal- and the Erie Canal was opened the boats would come from the east-from the Europe and all that. And for the first time they took the Erie Canal to the West- so it opened up the West. So, you had a lot of- many people- many boats coming through. They'd stop at our place right there and they called it 'The Hooks'. There's been many reasons why they called it The Hooks. People said they called it The Hooks, because people would hook the boats to the- but I don't know if that true of not. But, anyway the sailors there were so tied up and so closed in- that when they got this point they would get paid, they got out and they'd go crazy. They went to all the salons, they went to all the prostitutes, they more homes of ill-repute along that way then you can imagine. So, it was very scary to go around there. Very scary because of the rowdiness around there, but that was the beginning to the entrance to the West. Going to the West and the beginning of all that transportation of goods.

Michaela: So how long did you stay on Canal Street?

Linda: Till I was nine years old.

Michaela: and then where did you go?

Linda: Where did you go? You went to places where your other friends- we went to 7th street. 253 7th street. Between Virginia and Carolina. There again, you were in a very close knit- in fact you were closer. Close-knit group, everybody knew everybody. The children played together. It was like one family. It felt like you'd never left Italy. It was like old time. The rag man would pass by and the junkie man would come by and took a picture on that. I remember the waffle truck coming by with waffles-yes.

I went to school No. 1. It was walking distance, maybe four blocks. I had the best teachers in the world. They were all wasp teachers- and you would like that they would look down on us, but they wanted us to learn so badly. We did, we learned.

What do I want to talk about- I want to talk more about the area where I lived in.

There was a rag man, the iceman, the waffle man. And of course, when these people would come out they would holler out their wares and the people would come out and it was a social group. People got to know each other. Everybody's business. They also looked out for one another.

I went to school No. 1 and my family, an Italian trait, a woman is now looked at as being a professional or being a graduate. Doing something with her life, so my mother was not too well. So, I had to struggle to go to school. I mean I had to actually struggle, and cry cause I wanted to go to school. My mother would keep me home because I had to do all the chores- I had to help her with house work or whatever. They didn't think school was important- until the teacher came home one day and visited my mother and told my mother that I was would be on the second seating for the best and ended up in the last seat, so you don't want that for you daughter. So, by hook or by crook I graduated from school No. 1 and I loved it.

Right after school, I want to talk about the neighborhood again. There were the food trucks, who would holler their wares. One in particular was called [*muchagrande*] which means 'bigmouth', he come out with all his wares and everyone would come to the truck. You know how people today have their trucks, he would open the truck in the back, and everybody would come to the truck. There would be social group there. If you wanted a watermelon, you couldn't just get the watermelon. You had to cut a hole in it and taste it to see if you like it or not. That was the beginning of the food trucks I think.

So, after school- how did we live? My father didn't have a job, we were on welfare. After school- everybody was happy to be out of school, but I wasn't. That meant that after school I was going to go to the farm to pick strawberries and the was awful- that was hell. We worked there from 6 o'clock in the morning to 7 at night. Under a blazing sun with long rows that never ended. With a boss- an overhead man who was from Italy. Came over here and thought he was the big cheese and treated everyone so inferior to him. The farm days were hard working days and it was hard for my mother- I don't know how she did it- she baked the bread there, she cooked there in the morning. We left at 6:30am and go to the trucks, like cattle, and brought us to a field. We were there all day long from morning till night picking. The rows would never end. The families,

father, mother and all their children. I never wanted school to end because I didn't want to go to the farm. But, I did we went to the farm.

Although at the farm- it opened my eyes a lot. Because, in the city I was used to city- smoke, dirt. But, in the farm it opened up my eyes to nature. I became aware of open fields, trees, I became aware of flowers, that you could be better than what we were. When I'd see the priors all dressed up, but it made me aware of nature- which I never stopped loving.

Michaela: Do you know where the farm was?

Linda: Yes, in Brant, New York. I know the name of the farm too. Had czars- if you've ever seen movies where they had a farm and there's like a czar. Well that's what we had. Everybody was the same way.

Michaela: So, you lived there the whole summer?

Linda: The whole summer in a shack. Which had one bed, with 6 children and mother and father. How we slept I'll never know. And the bed was made of straw- can you imagine the straw? But, my mother she baked bread- she would wake up early in the morning- you have this gas chest and this big box, and she make the bread there- before we even got up. Six rolls of bread. To this day I'll never know how she did it, and we never appreciated it. She washed all the clothes-everyday. What did we eat? We got to the farm- well we were steal the beans and put them in our pockets, so he wouldn't see them. Steal the strawberries- steal the blueberries. Yeah, and they treated us not humane. But, it had its good parts. The good part is that I became aware of nature and flowers and air- clean cool air that you could breathe.

Michaela: So how many years did you do that for?

Linda: As long as I can remember. We did that all the way through grade school. Until we saved up enough money for down deposit on a house.

Michaela: What year was that?

Linda: We moved from 235 7th Street to 222 across the street. Yeah, which was no better. But, it was a little more spacier. We bought the house in 1945. We were on 7th Street and we were at 235 and then we moved to 222 across the street. And the reason for that was because all the relatives were there- one house in the front, one house in the back. Up and down, up and down. Our relatives were there so it was like getting together all over again. And I grew up with my cousins there.

Michaela: So, how old were you then, when you moved to the new place on 222?

Linda: How old was I in 1945? Jeepers, I must have been- tryin' to think. I must have been about 12, maybe 13 years old.

Michaela: And so, your parents, what did they do for a living? Your mother was a homemaker, I assume.

Linda: My father worked a short time, but he got hurt and he never worked again.

Michaela: He worked in construction?

Linda: Yes. He got hurt and he never worked again. So, we were on welfare. Talk about welfare. I cried because I was- I have an older sister and brother, the ones that came over from Sicily. So, there's an 11-year difference between us. So, they married right away, so I became the talker, the speaker, the head of the house.

Michaela: The oldest.

Linda: The oldest, the speaker of the house. So, we were on welfare and we had to welfare- or whatever part of that it was, I cried the night before because I didn't want to go. Even at that young age I didn't want to be looked at as that...

Michaela: So, you were the head of the household when you were like 13, you'd say?

Linda: No, I wouldn't say 13. I would say- well I graduated from high school at 18, so I'd say I was head of the household at 14. About 14.

Michaela: So, what did your parents do after his accident? Did they stay home and take care of the household? While you were still in school?

Linda: What accident are you talking about?

Michaela: Your father, hurt his foot...

Linda: Oh, what did we do? He never worked again.

Michaela: So, he stayed home then?

Linda: He stayed home, he was sick. I never remember my father as being well, he was always sick and in bed. My mother wore black as long as I could remember. Her mother died in Sicily and you never wore colors after your mother dies. So, my mother was thin- very thin and very beautiful. She wore black, black stockings, shoes, as long as I could remember her.

Michaela: You lived on welfare and after you- when you were able to a job were able to support your family?

Linda: Yes. When I graduated from high school I went to school No.1, which I loved and then I went to Hutchinson Central High School and I graduated from there and the day I graduated- my older brother who was gone, was working for liquor company and he said his secretary quit and he said come over there the job could be yours. And said well I can't graduation exercises are

tomorrow, and he said no you have to come because if you don't come you won't get the job. So, I never went for my graduation exercises, and I went there, and I got the job.

Oh, that was another thing. I thought it was too big of a job for me because I had just graduated from high school- how could I take care of a whole office? But I did. I went there, and I worked there as long as I could remember.

Michaela: So where was this office in relation to your home?

Linda: Oh, the office was on Seneca Street in the Larkin Building- famous Larkin Building. That's where my office was. So, my brother worked there- he was a delivery man. So, he would pick me up and he would take me with him. So, I was there about three weeks-four weeks and I was in charge of everything. And I was just out of high school. In billing I had made an error, I had sent somebody an error on an invoice. I didn't clear my adding machine- about \$100 more than what they should've paid. The man who was in charge- the manager, Mr. DeSantos, who was a wonderful person- he just said "Linda, just be a little more careful." Well, the next day I quit. [Laughs]

I didn't want to go back, I didn't think I was capable of that anymore. So, I quit, I wouldn't go back. My brother who works there says "Linda, Mr. DeSantos he understands, and he knows you made an error but it's alright." I said no I'm not gonna go back.

Michaela: So, you only worked there a month?

Linda: Yes, about a month until I made this error. I gave someone an invoice that was \$100 more [Laughs] No, I can't do this job, it's too big of a job. So, wouldn't go back and I kept looking for a job in the meantime. But, he wanted me back so much that he kept it open, and he said, "Tell your sister I really want her back." So, by hook or by crook they got me back. I worked there, and that was called Italian Swiss Colony Wines and then it became- Swiss Colony Wine was bought out by National Distillers, a liquor company- so- McKesson and Robbins became the distributors for National Distillers.

So, from Seneca Street I moved to McKesson and Robbins, which is on Chorus Street which is where you'd go to Canal Street- McKesson and Robbins there and I worked there till I married.

Michaela: When you were on Canal Street, what did you do for and family time?

Linda: My mother scrounged, I don't know how she did it. Everything she did by hand, she baked. There was little store across the street there, she would go there. But, we ate sparsely.

Michaela: What traditions did they bring from Italy?

Linda: Oh, many traditions. Oh, where do start? Cleanliness. Eat greens. Cooking. How to make sauce. How to cook, how to clean. Too clean, my mother was too clean. I told her I was going

embarrass her when I got married and not be a clean a woman. Really, I always told her that- she was too clean.

So many, St. Joseph's Day, St. Lucy's Day, cleanliness- cleanliness about the body, cleanliness about the house. Cooking. So many things I can't remember right now.

Michaela: So, St. Lucy's and St. Joseph's Day have come up in other interviews, what did you do to celebrate those days?

Linda: Well, St. Lucy's Day I would cook Lucia, Lucia is the weight, you cook it and put honey in. St. Joseph's Day, this is what we used to do on 7th street. You don't- you're supposed to beg for the money to make a St. Joseph's Day table. Our paisan, they're the ones that came from the same town, they were holy- they always held a St. Joseph's Day table every year. And a woman who made the St. Joseph's Day table had to beg for the money, you don't go out and get the money. So, you went to each house to get the money to make the St. Joseph's Day table. She had to beg for the money and people would help her make this marvelous thing- a St. Joseph's Day table. A long table- St. Joseph statue and she would have- she would pick a blessed mother, St. Joseph and Jesus Christ and then I think twelve or thirteen little angels. So, I was one of the little angels. So, they'd sit across from us like this- and they would eat first and then we would eat second. And we'd have a statue and the priest would come over and bless it- surrounded by frittatas and lentil soup, oranges and the fennel. I carry on the tradition. I don't do it now, I used to do it myself. But, now I go out. You did St. Joseph's Day in answer to a prayer or you're requesting a prayer.

Michaela: When your family did St. Joseph's Day what did they pray for?

Linda: Actually, so they could survive. For their children, so they could survive.

Dr. Giccobe Interview

Michaela: We're going to start our interview. What do you have to share?

Dr. G: What I want to tell you is actually my personal story or history. I was 18 years of age when I first met my father in 1951 at the New York Boat Harbor. It was a traumatic and I never really bonded to my father. -In many ways...I remember on one occasion- I told him, you trust me. He says I don't trust anybody. Not even my own shirt. So, that shows you how much of an intimacy I could really try to have with my father.



I traveled to the United States with an American passport because my dad became an American citizen in 1928. During the Depression, living was difficult. And in 1932, my father moved the family to the hometown of Spadafora, Messina-Province of Messina. By the beach in Sicily. My sister was then 10 and my brother only one. When I was only four months of age my father returned to the United States, he thought he could support the family better that way. In 1937, my mother developed a gallbladder disease and missed the opportunity to return to the United States. She was disciplinarian and a good provider. And during the second World War, 1940-1945, she would walk miles to procure whatever she could to feed us.

The first time we learned about my father I was only nine to ten when my paternal uncle came to take me along the beach to buy fish to sell. He would take me with his bike about eight miles- about twelve kilometers away from Spadafora.

One day, my mother asked the town doctor for advice, and he told her that to live well you had to have to go to school. Ignorance is the equivalent to poverty. And learning it is the way to success and well-being...That's memorable.

The local priest in 1943 started a private middle school, but there was no money. Knowing that I could sell fish to township where my uncle had taken me, I made three trips to help pay for the tuition. The last trip as I had sprained my foot and we started to receive assistance from my father, I stopped being a fishmonger, and concentrated on studying.

Five years I spent in this private gymnasium...I would get up early to pick up a train at 6:20 in the morning. School would start at 8 o'clock and I return about 4pm to study. During summer I would help my uncle salt anchovies and I was good helper.

Coming to the United States in May 1951, I was a total ignorant of the English language and cried a bit. I took summer classes of English and chemistry and in the fall '51 I started school at Syracuse University. My first semester in biology was disastrous- with double negatives and multi-choice

exams and on my final, I scored 87. The professor averaged all exams and gave me a passing D- which stuck like a sore thumb when I applied to medical school in Syracuse.

In Syracuse I befriended a medical student from Naples, Italy. He invited me to attend the medical school of Naples founded by Emperor Frederick II in 1224. Way before the discovery of America.

I graduated with honors in 1960. Returned to the United States in Buffalo, my Syracuse medical student friend in Naples became my roommate... later to become Dr. Joseph Coppala, psychiatrist. We started at the EJ Meyer Memorial Hospital in Buffalo. Presently known as ECMC. Dr. Joseph Coppala married [illegible]- and he introduced me to her sister Renata.



I married Renata as I finished my internship in 1961. I always loved medicine- never said no to work.

In 1963, we bought a home office on Parkside and practiced there till 1976- when I transferred to Kenmore. In 1976, I became head of pediatrics at Sisters Charity Hospital. I held that position until 2010.



Renata was after my mother was the greatest gift to me. She went to University of Buffalo and took Latin to learn English. She was very studious and very accomplished mother, with four children, wife and cook and great teacher. She taught Italian at Canisius College for over twenty years, and for ten years at the Buffalo State Teachers College. She died in 2013 from breast cancer and left a great memory in all of those who met her.

In 2011, I became aware that my grandchildren did not understand my Italian. My common parting salutation to one of the boys was "*che Dio ti benedica*"- may god bless you. This was around

Christmas time and he said, "What does that mean, Merry Christmas?" at this time my wife and I contacted a friend- a few friends and started the Italian Cultural Center-CCI of Buffalo. Centro Culturale di Buffalo. To promote Italian language and traditions. And this has been a success.

At CCI, we have a great group of board members and only last year 2017 we succeeded to convince the City of Buffalo to remodel the abandoned library of North Park Buffalo at Delaware and Hertel. In the heart of Buffalo- at the gate where the Little Italy is. The plan is to turn it into a historical jewel.

These interviews are just an introduction to rich history that CCI can cultivate and preserve within the heritage center. Stories like these can educate the younger Italian-American generations about their families past, as well as educate the public about their cities history with immigration. In an exhibition entitled: *Who Are We*, visitors will be able to listen to interviews like these or create their own recording.

I have been very privileged to record these histories for the heritage center. In the summer of 2018, I conducted nine oral history interviews with local Italian-Americans, first, second and third generation. Each interviewee was invited to bring along any photos, documents, or ephemera they felt was pertinent to their story. Through the interview I scanned in all of the photos, etc. that the interviewee wanted the heritage center to retain and to be used within this paper. These photos can be seen throughout their transcribed interviews, each represent an important story, an intangible heritage of their Italian-American culture. The *Who Are We* exhibit will enhance the visitor experience and allow CCI to engage and cultivate a wider audience.

4. From Theory to Practice

In this section I am going to introduce the regional relevance of expanding a heritage center in Buffalo, New York, re-discuss important points for the organization to follow, and offer a clear and concise road map for a board of directors to follow to open a sustainable and thriving community lead Italian-American heritage center. I will present a detailed plan showcasing the physical arrangement and design of the center, along with photos and references to other amenities discussed previously. Other noteworthy points I will discuss are: who will work at the heritage center? what will be exhibited? what programs could be offered?

PROOF OF CONCEPT

Why does Buffalo need another museum? What does CCI offer that other institutions are not providing the Italian-American community? Is there even enough of an Italian population to find a heritage center relevant?

To validate their proof of concept for an expanded Italian-American heritage center CCI researched incidences of Italian-American populations nationally and incidences of Italian-American non-profits nationally. Fully documented in their business plan, CCI provides tables detailing percentages of Italian-Americans within cities and

states and non-profits listed by assets and population. From, this research the most relevant tables reveal great potential in growth for their organization.

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Table Four – The 15 U.S. Cities with the Most Italian-Americans

Rank	City	Italian-American Population
1	New York NY	1,882,396
2	Philadelphia, PA	497,721
3	Chicago, IL	492,158
4	Boston, MA	485,761
5	Pittsburgh, PA	316,351
6	Los Angeles/Long Beach, CA	308,409
7	Detroit, MI	280,051
8	Cleveland, OH	179,733
9	Rochester, NY	170,910
10	Washington, DC	163,440
11	Tampa/St. Petersburg, FL	161,234
12	Providence, RI	157,143
13	Albany/Troy, NY	151,810
14	Buffalo, NY	149,003
15	Baltimore, MD	144,394

Source: NIAF research department (1990 U.S. Census)

Fig. 7: “Table Four”

The National Italian-American Foundation (NIAF) has compiled the most current aggregated and organized data on Italian-American populations using 1990-2000 U.S. Census records. Based on this research Table Four shows Buffalo listed as 14th in the nation with the most Italian-Americans at 149,003 as of 1990. “The city of Buffalo has a reported population of 261,340 per the 2015 U.S. Census.”⁶⁹

Tables Nine and Ten depict assets entities by population and top income entities by population.

⁶⁸ “Business Plan for Facility Redevelopment and Expanded Business Operation” *Centro Culturale Italiano di Buffalo*, 2017 (20).

⁶⁹ *Ibid.* (28).

Table Nine - Top Assets Entities – By Population

> \$1,000,000 Asset \$ Rank	Entity	Community	Population	Assets \$	Assets \$ Per Person (\$)
9	Italian American Association of the Township (NJ)	Oakhurst	3,995	\$1,891,610	473.49
6	Italian American Cultural Society (MA)	Clinton Township	7,389	\$2,626,235	355.42
4	Cesare Battisti Club 27 (IN)	Schererville	29,243	\$3,143,403	107.49
15	Naples Italian American Foundation, Inc. (FL)	Naples	19,537	\$1,004,621	51.42
2	American-Italian Heritage Society, Inc. (NE)	Omaha	408,598	\$4,970,884	12.10
3	NOIA Foundation (OH)	Cleveland	396,815	\$3,630,919	9.15
8	Italian American Community Center, Inc. (NY)	Rochester	210,566	\$1,913,584	9.09
7	Order Italian Sons and Daughters of America (PA)	Pittsburgh	305,704	\$2,095,745	6.86
12	Sons of Italy in America (CA)	Fontana	196,069	\$1,109,486	5.66
5	Italian Community Center, Inc. (WI)	Milwaukee	594,833	\$3,060,752	5.18
11	Italian Cultural Society (CA)	Sacramento	418,788	\$1,198,770	2.86
1	Columbus Citizens Foundation, Inc. (NY)	New York	8,175,133	\$23,067,176	2.82
14	Italian American Club Foundation, Inc. (MN)	Minneapolis	382,578	\$1,017,303	2.66
10	Italian Cultural and Community Center of Houston (TX)	Houston	2,099,451	\$1,362,161	.65
13	Old Neighborhood Italian American Club, Inc. (IL)	Chicago	2,659,598	\$1,098,731	.41
> \$500,000, < \$1,000,000					
5	Casa Italia, Inc. (IL)	Stone Park	4,946	\$674,772	136.35
13	Italian American Citizens Club of Oyster Bay, Inc. (NY)	Oyster Bay	6,707	\$502,779	74.96
4	Italian Civic Club of Meadville (PA)	Meadville	13,388	\$681,791	50.92
6	Sons of Italy in America (MA)	Belmont	24,729	\$661,940	26.77
10	Sons of Italy in America (CO)	Wheat Ridge	30,166	\$557,517	18.48
1	American Italian Heritage Museum (NY)	Albany	97,856	\$993,941	10.16
12	Orange County American Italian Renaissance (CA)	Orange	136,416	\$542,001	3.93
3	Sons of Italy of St. Petersburg (FL)	St. Petersburg	244,769	\$688,118	2.81
11	Italian American Club of Sebastian (FL)	Sebastian	219,929	\$552,706	2.51
7	Italian American Club of Southern (NV)	Las Vegas	583,756	\$648,400	1.11
9	Lido Civic Club Charities, Inc. (DC)	DC	601,723	\$579,549	.96
14	Friends of the Italian Cultural Center MA)	Boston	617,594	\$500,558	.81
2	American Italian Club (AZ)	Phoenix	1,445,632	\$830,269	.57
8	Italian American Civil Rights League Canarsie, Inc. (NY)	Brooklyn	2,636,725	\$581,288	.22

Sources: GuideStar; U.S. Census (2015)

Fig. 8: "Table Nine"

Table Ten - Top Income Entities – by Population

>\$1,000,000 Income Rank	Entity	Community	Population	Income	Income per Person (\$)
6	Italian American Cultural Society (MI)	Clinton Township	7,389	\$1,586,844	214.75
5	Italian Civic Club of Meadville (PA)	Meadville	13,388	\$1,604,061	119.81
2	Italian American Club Foundation, Inc. (MN)	Minneapolis	382,578	\$5,730,367	14.98
8	Sons of Italy in America (CA)	Fontana	196,069	\$1,235,734	6.30
4	Italian American Club of Southern (NV)	Las Vegas	583,756	\$1,797,230	3.08
7	Italian Community Center, Inc. WI)	Milwaukee	594,833	\$1,528,715	2.57
3	Italian American Civil Rights League Canarsie, Inc. (NY)	Brooklyn	2,636,725	\$3,396,983	1.29
1	Columbus Citizens Foundation, Inc. (NY)	New York	8,175,133	\$9,587,771	1.17
9	American Italian Club (AZ)	Phoenix	1,445,632	\$1,142,107	.79
>\$500,000, <\$1,000,000					
4	Italian American Association of the Township (NJ)	Oakhurst	3,995	\$762,580	190.88
5	Italian American Club of Sebastian (FL)	Sebastian	21,929	\$756,630	34.50
8	American Italian Cultural Society (IL)	Crest Hill	20,837	\$614,758	29.50
6	Cesare Battisti Club 27 (IN)	Schererville	29,243	\$744,102	25.45
9	Italian American Social Club at Palm Coast (FL)	Palm Coast	75,180	\$607,753	8.08
2	Italian American Community Center, Inc. (NY)	Rochester	210,566	\$824,675	3.92
7	Order Italian Sons and Daughters of America (PA)	Pittsburgh	307,704	\$637,471	2.07
3	American-Italian Heritage Society, Inc. (NE)	Omaha	408,598	\$767,486	1.88
1	Italian Cultural and Community Center of Houston (TX)	Houston	2,099,451	\$910,262	.43

Sources: GuideStar; U.S. Census (2015)

Fig. 9: "Table Ten"

“Extracting municipalities in Tables Nine and Ten having population, as well as geographic location characteristics similar to Buffalo, five comparable Italian-American non-profits based on city size were identified as follows:

- NOIA Foundation (Cleveland)
- Italian Community Center, Inc. (Milwaukee)
- Italian American Club Foundation, Inc. (Minneapolis)
- Order Italian Sons and Daughters of America (Pittsburgh)
- Italian American Community Center, Inc. (Rochester)

In an effort to confirm the degree to which the above comparable set have mission statements that are close or similar to that of CCI, mission statement narratives for each of these non-profits...were organized and this information is found in Table Eleven.”⁷⁰

Table Eleven - Comparables Set Mission/Program Statements		
Entity	Community	Mission/Program Statement
NOIA Foundation	Cleveland	"To preserve and enhance our Italian culture and history; to develop unity and goodwill in our community and to support initiatives associated with the perpetuation of the Italian American heritage, culture, ideal and values."
Italian Community Center, Inc.	Milwaukee	"Planning, promoting and carrying out charitable, educational, and cultural activities to best serve the welfare of American's of Italian extraction and the entire community."
Italian American Club Foundation, Inc.	Minneapolis	"Provide scholarships and grants (to individuals and charitable organizations in the community through an application process)."
Order Italian Sons and Daughters of America	Pittsburgh	"To share and enjoy Italian culture, folkways, and traditions, publication of the Italian/American newspaper for members, payment of mortuary benefits to members."
Italian American Community Center, Inc.	Rochester	"The mission of the IACC is to sustain the social vitality and cultural vibrancy of the Italian American heritage by strengthening family life, uplifting human services, bonding together the diverse historical traditions of Italians, and honoring the development and presentation of Italian cultural activities which assist members in a greater of understanding of their sociostru."
Centro Culturale Italiano Di Buffalo, Inc.	Buffalo	"CCI's primary exempt purpose is to teach Italian language and cultural traditions, and to provide a library of materials demonstrating Italian immigrant history, an Italian heritage center and a cultural exchange program for students."
Federation of Italian-American Societies of WNY	Buffalo	"The purpose of the organization is to educate the public about the contributions made to by Italian-Americans to the founding and growth of the United States of America, as well as to other American leaders, in an effort to promote patriotism and service to our country."

Source: GuideStar; Individual IRS 990 tax returns

Fig. 10: “Table Eleven”

⁷⁰ Ibid. (28)

Collectively through this extensive market research there is a clear indication of the need and opportunity for CCI business expansion in the city of Buffalo and Western New York, as well as for prospects of success based on the historical success and operational stamina of comparable Italian-American non-profit businesses identified in both demographically-comparable and smaller U.S. markets.⁷¹



DESIGN CONCEPTS FOR BUFFALO ITALIAN-AMERICAN HERITAGE CENTER

As mentioned in Part 1, an institution cannot function without a simple and clear mission statement. The new mission statement presented will allow CCI to move forward with constructing and fundraising for their new heritage center and give awareness to the public as to why they are here and how they can help. A mission statement should be listed throughout the organization, clearly on the website, and any brochure that will be produced to market the heritage center. This will allow the heritage center to be heard throughout the city as a place of community, learning and celebration of their heritage.

⁷¹ Ibid. (32)

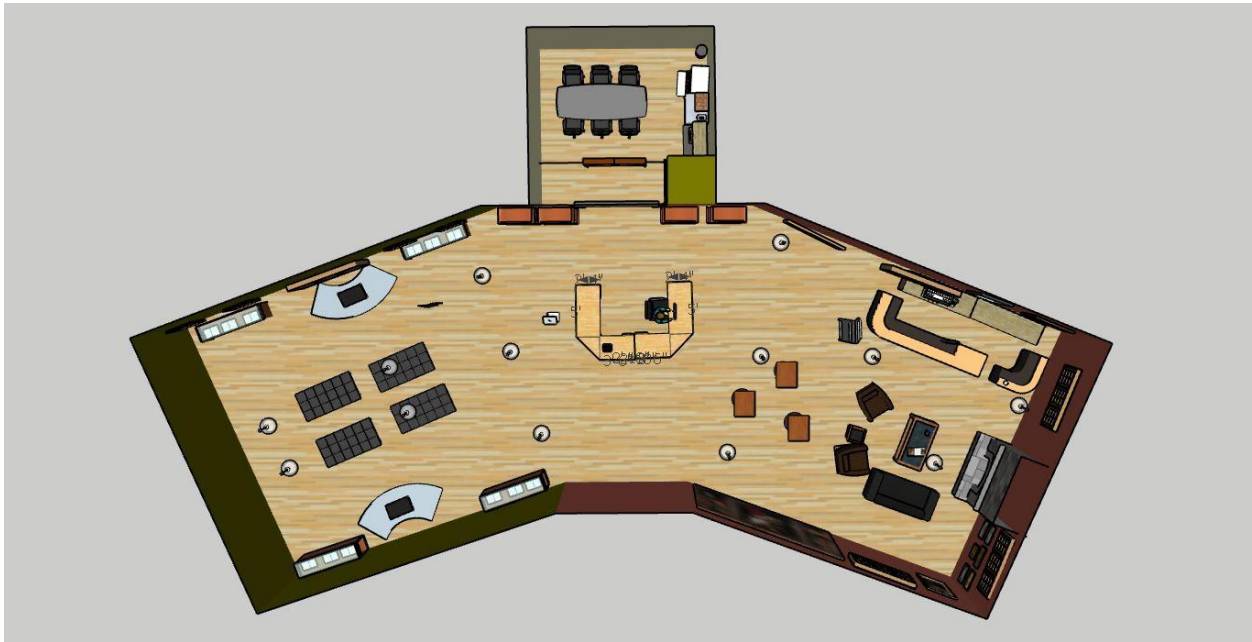


Fig. 11: CCI First Floor: Above View, designed by Michaela Worosz, 2018



Fig. 12: CCI First Floor: Exhibit View, designed by Michaela Worosz, 2018

The new heritage center currently resides at 2351 Delaware Ave. After restoration of the building is complete, I have designed exhibit layouts and interior design for the space. I will show my original designs for the space done in April 2018 and then show the updated architectural designs drafted by Tomaso Briattico in September 2018. I will highlight similarities and differences to these designs and how CCI should move forward in designing the interior of the building.

The images on the previous page are designs for the first floor of the heritage center. I was only given access to the original blueprints [see page 10], so this model is to scale but any updated structural or cosmetic changes are not accounted for in this design.

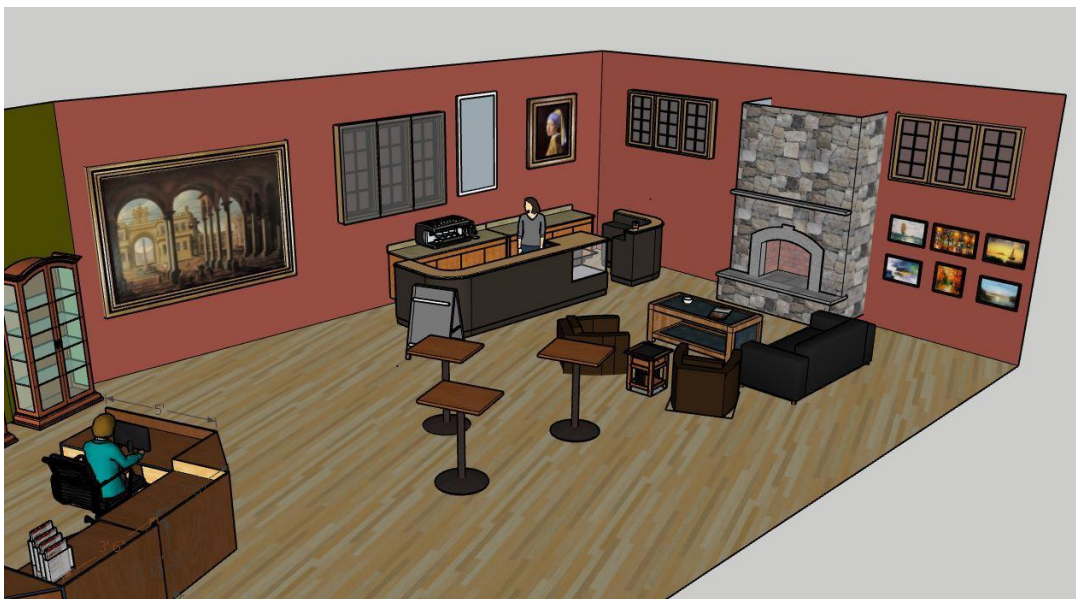


Fig. 13: CCI First Floor: Café View, designed by Michaela Worosz, 2018

In this model I created an open floor plan. This will ensure that any staff on the floor will have eyes on the café and exhibits without obstruction. The desk in the middle of the room is designed to be circular for the staff to see the exhibits and be the first point of contact for visitors entering the building. This station is paramount to creating a welcoming atmosphere for visitors to engage with the museum staff. The staff member at this desk will be responsible for welcoming each guest that enters the heritage center. This interaction does not need to be immediately followed up with a question but allow the guest to acclimate to the room. They may wander and decide for themselves what to do and some may approach the desk right away. It is in these moments that staff can make a connection with a guest by asking them a question relating to themselves. Personalize this experience for them. They may not have come to the heritage center with the plan to participate, but by introducing them to the idea of participating, they could leave with a valuable experience. Personal questions could be as simple as: "Have you been here before?" or "Where are you visiting from?". Staff could take this one step further and talk about an exhibit or something that they can do in the center on that day.

The most important part of this position is for the staff to be fully informed of all happenings in the center. From exhibits to events to simple directions, these will all be questions and concerns staff members will encounter.

To the left of the visitor information desk are the exhibits. This room's primary function is to showcase the tangible and intangible aspects of Buffalo's Italian-American heritage. While the current collection is almost non-existent, it is important to

incorporate what the center has the potential to receive. Like the Oral History Project I conducted in the summer of 2018, CCI can implement a similar program where locals can bring in artifacts, heirlooms, photographs, etc. to be donated or loaned for an exhibit. For a program such as this, it's important to include the community in presenting such histories. As mentioned previously, Simon talks about different types of participation from the community and as a collaborative project the center can reach out to members in the community and discuss what kinds of exhibits they'd want to see in the center. From there they can initiate the program by collecting these artifacts and stories and presenting them in a relevant and explicit way. I will go into the details of such a program later, but for the arrangement of the room it is important to keep the space multipurpose. This is the key word when organizing and creating this new center. Each room cannot have only one function. It should be flexible and able to be changed over for any purpose, be it events, classes, exhibits, etc. Display cases should be durable and aesthetically appropriate to the space, but easy to move when needed. In my design I placed the display cases against the walls with an accompanying wall panel. I did this to open the floor space and provide easy change over for different functions. Different arrangements could include: centering them in room in line with the west window, though that could cause eventual degrading of artifacts if not properly UV protected. Benches are placed in the center to encourage relaxed observation. These are also able to be moved and rearranged if needed.

On the right side of the room is the café and informal meeting area. This a space for guests to sit and relax, reflect on their museum experience or just enjoy conversation by the fireplace. The café will be the focus on this side of the room, though it by no means should dominate the overall experience for a guest. This amenity is to provide an extra experience for the guest, to provide authentic Italian coffee perhaps and give the aesthetic of being in a real Italian café. The walls on this half of the room are to be used for either artwork in the collection or local artists artwork that is put up on consignment. This would be another tether to the community.

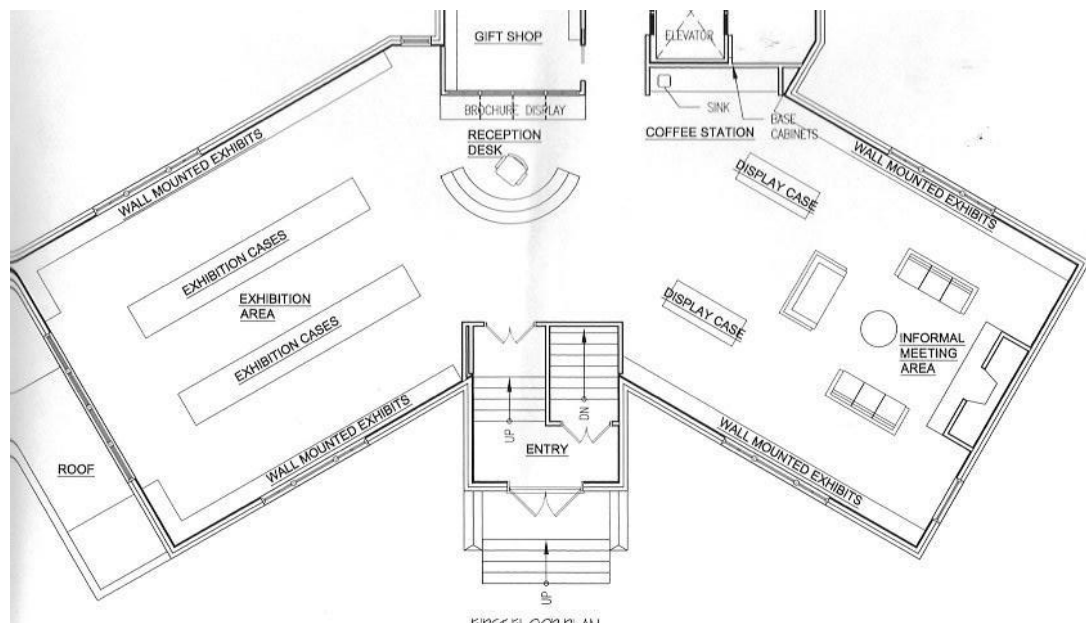


Fig. 14: CCI First Floor: Above View, designed by Tommaso Briatico, 2018

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⁷² Briatico, Tommaso. 2018

The back room was a difficult space to construct because in the original plans it was labeled as a bathroom, but upon touring the space that section of the building had been altered. I laid out the space as proportionately as I could. The room is designed to be a boardroom, office, or breakroom. There should a breakout space for staff to utilize either professionally or on personal time, such as lunch breaks. The room is equipped with a projector and screen for meetings and a small kitchenette area for staff to use for their meal. First impressions are important, and this first floor is going to be what introduces guests to the heritage center and what CCI stands for and their mission. The layout needs to be comfortable, welcoming, introducing warm lighting and colors on the walls to produce this kind of relaxed and nonchalant atmosphere. This center is for the community and should provide an environment or a 'second living room.'

Tommaso's design is similar in nature with some alterations. Two differences I want to highlight is the gift shop and coffee station. The gift shop being a separate room is an interesting concept, though I think that logistically it could be hard to have someone watching the floor and in the gift shop at the same time. On busy days when dozens of people are coming in and out of classes, exhibits and generally wandering around it could be too much for one staff member to take on. For this building, where making each space useable for multiple purposes, a separate shop could be roadblock. In my design this space could be a formal meeting room with a small kitchenette for the staff. Though having a large area for a gift shop is generous, I wonder how much of this space can be utilized with product still in line with CCI's mission statement.

Next, the small corner dedicated to a coffee station. I was a little disappointed at how much space was given to the café. It seems like such a mission positive and revenue generating addition to the center that should not be confined to a counter in the corner.

The image suggests that it is one counter in the open, which will offer questionable pots of coffee. When I think of an Italian café, I do not think of milk stations at a Starbucks, riddled with wrappers, spills and cluttered with sugars and stirrers. I do not know what is intended with this counter station of coffee, if it is only to be used for the staff or offered to guests, but if I were walking into a center that had a counter of coffee you can bet I would not find it appealing.

Small café bars do not need to be intrusive or space suckers. A real café bar could fit into that space or at least in that general area, with a counter for guests to sit, a real coffee station with a barista working the machines for espresso, macchiatos, etc. This will give the impression of authentic-ness that a counter just does not convey.



Fig. 15: CCI Lower Level: Side View, designed by Michaela Worosz, 2018



Fig. 16: CCI Lower Level: Lobby and Archives View, designed by Michaela Worosz, 2018



Fig. 17: CCI Lower Level: Kitchen View, designed by Michaela Worosz, 2018

Above are designs for lower level. This will be the hub of the heritage center, where all the action takes place. The second floor the heritage center will be equipped with a full kitchen, archives, and multi-purpose room. Due to CCI's extensive programming goals, this floor will be primarily used for programming, workshops, lectures, language classes and more.

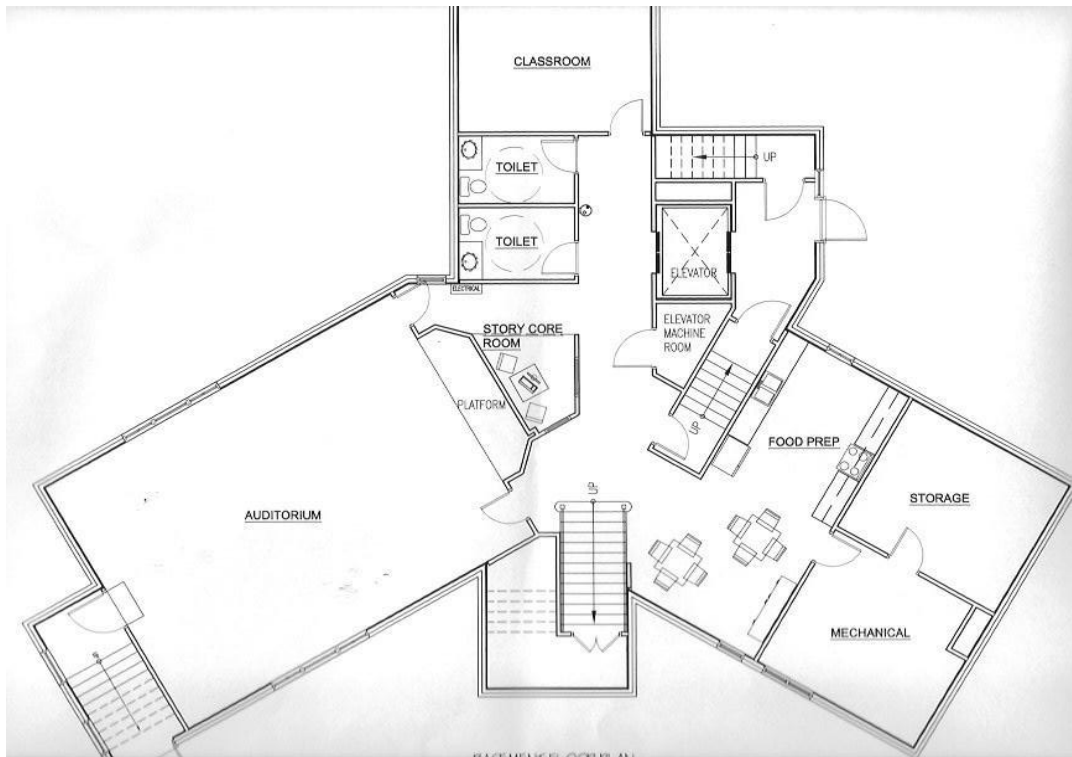


Fig. 18: CCI Lower Level: Above View, designed by Tommaso Briatico, 2018

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In Tommaso’s designs, there are considerable differences on the lower level.

Firstly, the auditorium or multipurpose room in my design is empty. This room is the largest in the entire building. For ample programming and workshops to be conducted in this center, this room will need to be equipped with moveable tables and chairs for a myriad of set-ups. Outside the auditorium is labeled “Story Core Room.” This is about the “Who Are We” project mentioned previously. This room is designed for participants to either sit and listen to an oral history interview or create their own. I will discuss this project in-depth later. Continuing through the space there is the kitchen area. Tables are arranged just outside the food prep area. In later iterations of this design the center should opt for more mobile and durable stations for guests to be able to use these during

⁷³ Briatico, Tommaso. 2018

cooking workshops. The two rooms on the far right are just as described. In the back of the building there are more restrooms and a room labeled “Classroom.” In my designs I incorporated an archives room laid out to provide a space for research and storage of archival materials. This room could replace the ‘classroom’ in the back, because the center has the auditorium. I cannot see why they would need another large space for classes or workshops. What these designs lack are spaces for artwork, artifacts, or any other exhibitable material to be stored. The room needs to be temperature/humidity controlled and offer accessibility to guests who wish to conduct research.

Each of these designs offer valuable insight into how the center could be laid out. It is ultimately CCI’s decision to decide what they think is most relevant for their foreseeable programs, events, and exhibits.

JOB DESCRIPTIONS

Who works in a museum? What kind of positions are available in an organization such as this? I have compiled job descriptions for potential positions within the heritage center.

On the next page you will find a chart listing the chain of command for the organization.

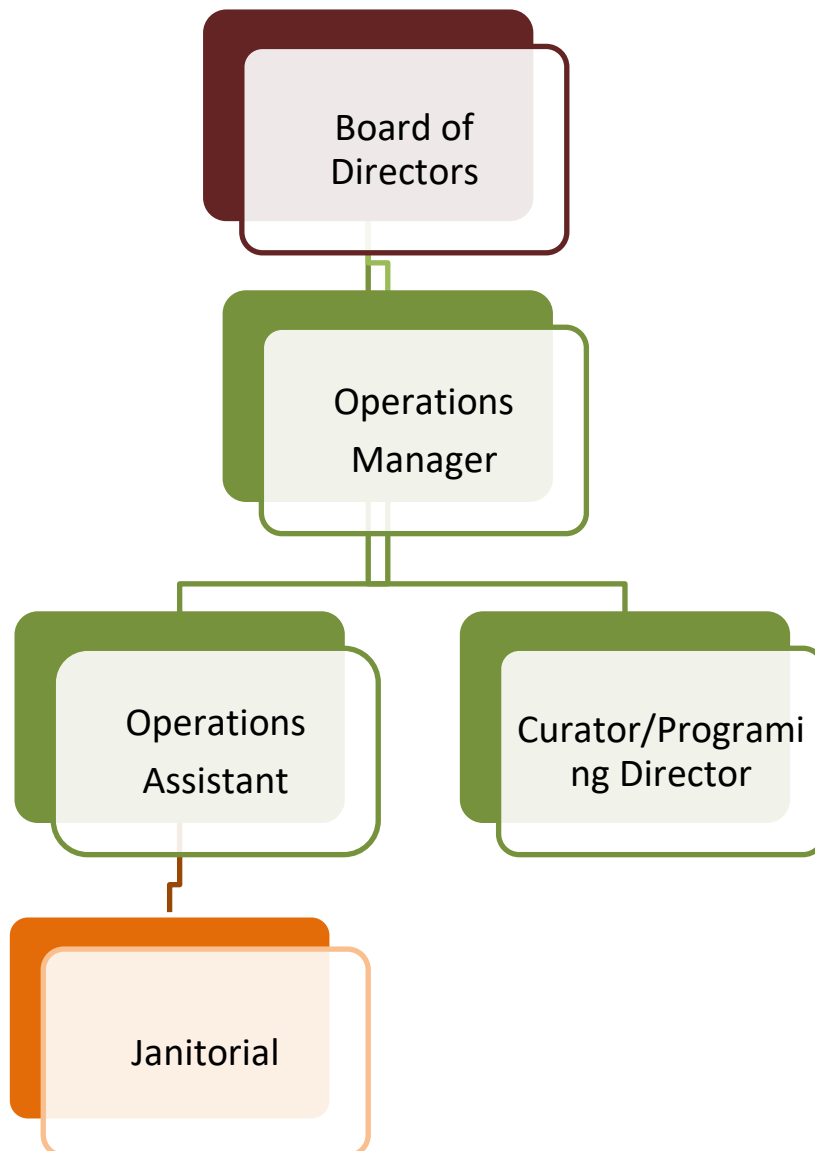


Fig. 19: Job Description Flow Chart, designed by Michaela Worosz

Operations Manager

The Buffalo Italian Cultural Center Museum Operations Manager is the chief executive of the Museum and, as such, is responsible for the general and fiscal leadership and management of the entire organization, including programs, partnerships, fundraising, budgets, and external relations. Above all, the Operations Manager is charged with delivering on the mission and goals of the organization in a fiscally sound manner. This person plays a leading role, working closely with the Board and staff, in developing and articulating the strategic direction of the Museum and in implementing the resulting strategies and initiatives.

Other job responsibilities include for day-to-day direction to the organization, executing its short- and long-range strategies and plans and taking full responsibility for all operations. The Operations Manager leads the development and marketing efforts and is often called upon to represent CCI in fundraising, recruiting, and other public efforts. The Operations Manager is expected to provide integrative leadership to staff for consistent direction, communication, organizational alignment and visioning.

The Operations Manager is responsible for managing the maintenance of the facility and to develop strategies to optimize the buildings use. The Operations Manager develops appropriate administrative processes and procedures to inform the board and staff as to key decisions, meetings and information that aid in understanding outcomes.

The Operations Manager must interact effectively with many constituencies: students, members, funders, school and civic organizations, and local and state units of government. He or she is expected to take a leadership role in monitoring public history trends and recommending appropriate programming to keep pace with a changing environment. This individual must be a pro-active, visible symbol of CCI. The Operations Manager must have a deep passion for preserving history and an enthusiasm for passing that ethic on to others.

Some of the key issues and challenges for the Operations Manager in the first year include:

- Increasing local and regional public awareness of the unique mission and programming offered by CCI so that it is broadly recognized and attracts people to the museum as visitors, volunteers, and donors;
- Connecting more directly to the Italian-American community to ensure the CCI reflects their needs and it's contributions are recognized and valued;
- Developing new fundraising strategies that bring in additional outside revenue from public, corporate, foundation, and individual sources; effectively balancing income and expenditures to assure financial health of the organization
- Review the organization to ensure all involved are working effectively together to address the CCI's opportunities and challenges.

This position requires an outstanding leader with exceptional communication skills. Excellent fundraising skills, a strong public presence, and enthusiasm for making the case for CCI to a variety of donors and partners. This individual must have the ability to work with the Board to create and carry out a unified vision for what the Museum can and should do. The ability to articulate a vision must be combined with the drive to achieve results.

The director must effectively build relationships across a broad spectrum of personalities. Ideally, he or she will have at least three years overall nonprofit experience as a leader or manager within a historical society, public museum, or a similar non-profit organization. Candidates who have

not led an organization but can demonstrate the above skills and a high potential to grow into this profile, will also be considered.

Success in this role requires moving the organization ahead while preserving those cultural qualities from which the organization has derived its success. The ideal candidate is a hands-on leader and motivator committed to fostering a positive and forward-thinking environment.

The Operations Manager must demonstrate an authentic passion and commitment for the mission of Buffalo Italian Cultural Center Museum. This person must be creative, innovative, and have the drive to achieve excellent, timely results.

Operations Assistant

Under the supervision of the Operations Manager (OM), the Operations Assistant (OA) is responsible for the day-to-day operation of the Buffalo Italian Cultural Center while on duty to include guest relations, merchandise and program sales, and maintaining inventory and clean exhibits, displays and workspaces. The OA will also be required to procure and manage event rentals, assist with accounts payable/receivable processing, assist with social media and other marketing initiatives, as well as other various administrative tasks as assigned. Lastly, the OA will support the day-to-day operation of the museum as needed and assist with the maintenance of the museum's collection.

Duties & Responsibilities

Guest Relations

- Ensures guest's needs are met, questions are answered, complaints are resolved, and service is efficient.
- Assures that the museum is kept neat, clean and organized and monitors/re-stocks inventory and promotional materials/brochures.
- Creates and maintains all signage in the museum.
- Maintains accurate records of sales and visitor counts.
- Processes payments for classes/events, donations
- Guides tours of the Campus as needed/requested.

Administrative

- Assists OM with data entry for fundraising database and produces reports, mailing lists, etc. as needed/requested.
- Assists OM with membership processing i.e. renewals, benefits, etc.
- Assists OM with Social Media efforts and other marketing initiatives.
- Assists OM with coding and preparing invoices, maintaining accurate hard copy and electronic filing systems.
- Provides clerical/administrative support to include any correspondence, letters, reports, memos, photocopies, mailings, emails, and filing as needed/requested.

Event Rentals

- Procures and manages event rentals for the museum and building.
- Manages event rental budget and tracks all revenue/expenses/payments.

- Maintains Museum Calendar and creates monthly/daily set-up schedules.
- Schedules staff for event set-up and break down.
- Conducts follow-up surveys with rental clients.

Museum/Collections

- Assists in the museum as scheduled, ensuring guest's needs are met, questions are answered, complaints are resolved, and service is efficient.
- Assists Curator/Program Director with the maintenance and care of the historic or contemporary collection.
- Assists Curator/Program Director with the development of historic or contemporary exhibits.

Other

- Assists with museum events and CCI tasks as needed/requested.
- Performs other duties as assigned/requested.

Skills & Knowledge

- High degree of discretion dealing with confidential information.
 - Strong written and oral communication skills.
 - Attention to detail and accuracy.
 - Strong organization skills.
 - Ability to work independently and as a team.
 - Working knowledge of software products to include: Microsoft Office Suite, and Point of Sale.
-

Curator/Program Director

The Curator/Program Director will work with the leadership team to support the CCI's mission and growth. The person will assist in managing the day to day operations of the Buffalo Italian Cultural Center and support activities of CCI within the Buffalo area.

The Curator/Program Director is responsible for:

- The day-to-day operations of the museum
- Developing and organizing new collections to expand and improve educational and research facilities
- Maintaining records and cataloguing acquisitions
- Researching, compiling and preparing written information about exhibits and publishing it on the institution's Website
- Collaborating with other institutions
- Ensuring that collections are properly preserved
- Raising funds and grants to support new exhibits
- Developing, implementing, and effectively communicating exhibits and activities at the museum.
- Reach out to external parties and existing constituencies in support of the Cultural Center and Museum, and represent the organization where required.
- Ensure continued communication with leadership, senior staff and external parties.

- In conjunction with the Operations Manager help implement CCI's communications and branding strategy.
- Managing daily activities of interns/volunteers for the Cultural Center
- Maintains an all-inclusive, 12-month rolling calendar for internal and external educational programming, communicated to all involved employees, and serves as the single source of information for museum education programs.
- Maintain and update all relevant reports for the education department including revenue goals, expenses, attendance, and scheduling.
- Coordinate with and inform all relevant departments, volunteers and interns of upcoming events and special requirements, to ensure an environment of "no surprises" both for the guest experience as well as museum staff. This includes developing an internal timeline for education events to ensure all program details are planned and executed, working with the Operations Assistant regarding volunteers, as well as, rental and event spaces.
- Work with the Operations Manager in establishing annual departmental goals and is responsible for the execution of those goals.
- Support the museum's overall strategies and operational activities within the Curatorial and Education division.

QUALIFICATIONS & REQUIREMENTS

- Bachelor's degree
- Minimum of 3-5 years of professional experience
- Management skills or background

Strongly preferred:

- Experience in the nonprofit or association sectors
- Museum experience desired
- Italian language skills strongly desired

The ideal candidate can multi-task and work independently. The individual will be self-motivated, detail-oriented, and passionate about history in general and the history of Italian-Americans in particular. The Curator/Program Director must possess exceptional judgment and must exhibit the skills to collaborate with and achieve actionable results through others. Interpersonal skills are of critical importance and the capability to interact within all levels of the organization and with external constituents.

I have tailored these job descriptions to cater the needs of this small and budding heritage center. It will be in CCI's best interest to first draw from their Board of Directors to help start the initial opening and operating of the new center. Once ready to hire individuals, they should use these descriptions when searching.

EXHIBITIONS

In this section I will present four potential exhibit concepts for CCI to implement in the heritage center. Each offers a different participation and educational value for guests. A few I have briefly unveiled throughout this paper, but this section will allow me to flesh out their potential fully.

“Who Are We”

In the designs for the second floor represented previously in Briatico’s layout, there is a small room dedicated to “Story Core.” This room is where the initial exhibition and participation will be conducted. Just as I recorded oral histories from local Italian-Americans in Buffalo, this booth will provide a private, intimate space for visitors to either share their own stories to be saved or to listen to other guests’ recordings.

Each recording will be reviewed by a member of CCI staff, this is to ensure they are preserved properly and that the recording itself is not being used inappropriately by guests. Any recording can be subject to dismissal per the museum collections policy. All recording that are approved can be accessed by the public to promote transparency and community support.

This type of exhibition is considered by Nina Simon as a “necessary contribution.” This means that success of this exhibition is completely contingent on visitors’ active

participation.⁷⁴ This kind of project needs to be promoted widely throughout the organization and to the public to ensure its sustainability and success.

In the room itself there can be a binder with prepared questions for guests to look through and answer as they please. This can be an ice-breaker for visitors who have a hard time getting started. Sample questions can be taken from my questionnaire form used during the oral history interviews.

Sample Questions:

Do you know any stories about how your family first came to the United States?

Are there traditions that you have given up or changed? Why?

Who was the first person in your family to obtain citizenship?

What special food traditions does your family have?

Have any recipes been preserved and passed down in your family from generation to generation? What are they?

“Who Are We” can bring together communities through shared experiences. When a guest listens to a past recording they will start to think of their own personal relationships and how that relates to their overall heritage.

“Buffalo: Where Are You and Where Have You Been”

This exhibition will be a wall mounted fixture featuring two maps, one of the Western New York region and another of Italy and Sicily. Together with these maps will be push-pins with optional tags; each pin could have a corresponding story attached

⁷⁴ Simon, Nina, and Jennifer Rae Atkins. *The Participatory Museum*. Santa Cruz: Museum 2.0, 2011. (207).

allowing the visitor just one more way to participate in the space as well as contribute to the growing community. Ideally the maps will be filled with pins and card for visitors to read and add to. Visitors will then see how expansive the local heritage is and will take away a valuable experience from viewing or participating in this exhibition. Related to this wall mounted exhibition can be a corresponding chart of Buffalo detailing historical dates and regions where Italian-Americans settled. Since Italian-Americans did not move to the Hertel Avenue area until later, it will be important to share the history of immigration through charts and photographs from the past.

This exhibition would be classified as a “Supplemental Contribution”, by Nina Simon, meaning that participation enhances a visitor experience, but does not fully rely on full visitor participation to be valuable or relevant.⁷⁵

⁷⁵ Ibid.

“Hertel Then & Now”

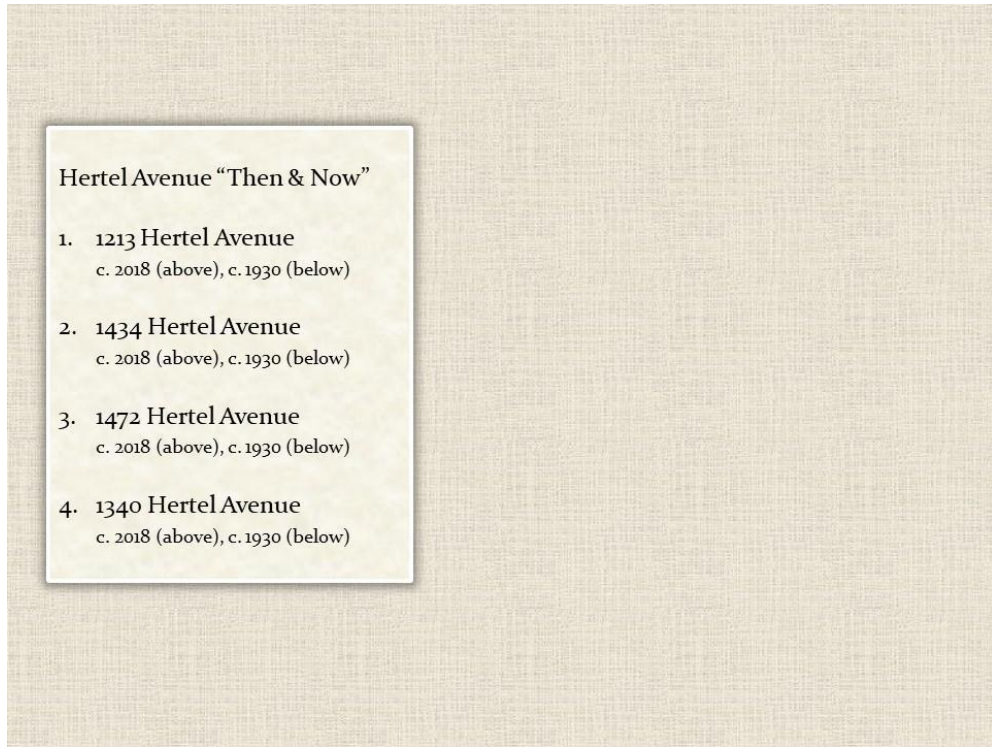


Fig. 20: “Hertel Avenue: Then and Now” Exhibit Design, designed by Michaela Worosz



Fig. 21: “Hertel Avenue: Then and Now” Exhibit Design, designed by Michaela Worosz
Photo Credit: lower right and left image, The Buffalo History Museum



Fig. 22: “Hertel Avenue: Then and Now” Exhibit Design, designed by Michaela Worosz

Photo Credit: lower right and left image, The Buffalo History Museum

“Hertel Then & Now” is great example of displaying historically relevant intangible heritage in the new center. Displays will showcase photographs of locations on Hertel Ave. from the early 1900s through today. Older members of the community may remember such delicatessens and shops, while new members will recognize familiar landmarks and see how they once looked.

Exhibitions based on this system provide no participation level for visitors but what it does provide is atmosphere for the rest of the museum. Other exhibits will entice certain guests to contribute knowledge or personal experiences, while this exhibit will provide other guests with historical information relevant to their surroundings.

Exhibiting is an important aspect of an operating museum. It is what most visitors expect when entering such institutions. How does a museum with no collections acquire collections? Collecting will be an important first step for CCI when starting to coordinate exhibits into the layout of the museum. CCI can conduct similar research for their exhibits to grow a healthy and relevant collection.

“Fill Our Shelves”

This program will be specifically designed with the public in mind. Specific community members will be encouraged to participate in cultivating artifacts for either loan or donation on behalf of the heritage center. These community members will help CCI develop exhibits for these artifacts and coordinate with CCI’s team to create a display or themes based on acquired materials. An open forum in the auditorium lead by the Operations Manager will provide a gauge of public interest. They can discuss what types of exhibits the community would like to see, what kinds of artifacts are available to them and how the community is willing to participate. Contributions can vary from donations of photos, letters, documents, heirlooms, etc., to story sharing. This will also be a great way to build a volunteer base for the new heritage center.

Other characteristics to consider when developing exhibits are the text and label usage. Many institutions rely on labels to provide all the information, leaving staff and volunteers little room to participate in the visitor experience. While labels are important, it can be just as powerful to involve staff and equipping them with tools to do so.

“Asking visitors questions is the most common technique used to encourage discussion around objects. Whether via conversations with staff or queries posted on labels, questions are a flexible, simple way to motivate visitors to respond to and engage with objects on display.”⁷⁶

There are three basic reasons to ask visitors questions in exhibitions:

1. To encourage visitors to engage deeply and personally with a specific object.
2. To motivate interpersonal dialogue among visitors around a particular object or idea.
3. To provide feedback or useful information to staff about the object or exhibition.⁷⁷

An example can be seen below.



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Fig. 23: Family Portrait from Karima Bondi, Interview

Fig. 24: Family Portrait from Bob Carnevale, Interview

⁷⁶ Ibid. (139)

⁷⁷ Ibid. (139)

⁷⁸ Bondi, Karima

⁷⁹ Carnevale, Bob

Juxtaposing these two-family portraits, the visitor can pose open ended questions about family and lifestyle. Asking visitors what they see when they view these portraits can promote personal exploration on their own experiences. Ask them to visualize life in Italy 1910, what differences are there in contrast to Italian-American life. These types of queries can be prompted by a staff member or by a label.

Insider Tip: “Curators have a right to tell a story too.”⁸⁰

I have talked a lot about how the community should be participating in the museum and very little about how the staff will participate with the museum. Staff at museums play a weighty role in impacting a visitor’s experience from positive to devastating; staff being the first point of contact for visitors will encourage their behavior and decision making, like approach or avoidance.⁸¹ By having a properly trained staff, asking the kinds of questions above or speaking about the institution will become second nature, facilitated by the surrounding environment,- the museum layout. “Curators are not neutral bodies wafting in the air like ghosts. Curators are people with experiences and aspirations, and their stories should be told, too.”⁸² When developing these exhibits using the board and staff’s shared experiences will be helpful in a successful collaboration; people from different backgrounds come with new way to approach projects and will open new doors for exploration.

⁸⁰ Stanton, John E. "Ethnographic Museums and Collections: From the Past into the Future." Understanding Museums. Accessed October 13, 2018. http://nma.gov.au/research/understanding-museums/JStanton_2011.html.

⁸¹ Chen, Yeong-Shyang, and Shou-Tsung Wu. "Social Networking Practices of Viennese Coffeehouse Culture and Intangible Heritage Tourism." *Journal of Tourism and Cultural Change*, 2017.

⁸² Stanton, John E. "Ethnographic Museums and Collections: From the Past into the Future." Understanding Museums. Accessed October 13, 2018. http://nma.gov.au/research/understanding-museums/JStanton_2011.html.



PROGRAMING AND EVENTS

CCI currently offers Italian language classes to their members, but through their business plan they have goals of implementing several new classes and programs for their current member base and the public. Their new space will provide them ample room to conduct: cooking classes, art workshops, children's classes, book clubs and more. Below are my own program ideas for children and adults.



CENTRO CULTURALE ITALIANO DI BUFFALO

Watercolor & Wine

with Artist, [Insert Artist Name]

Thursday, July 19th | 6pm- 8pm

Bring your friends, some snacks and a bottle of wine, and learn the basic techniques of watercolor painting with Artist, [Insert Artists Name], at the Historic Italian Cultural Center.

We will be creating watercolor [Insert Theme]

Tickets are \$35 per person - art supplies provided.
Geared toward beginners, all levels welcome
BYOB & Snacks



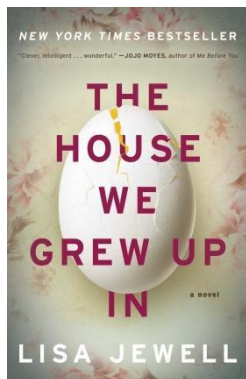


CENTRO CULTURALE ITALIANO DI BUFFALO

CCI Book Club

Join the CCI Book Club as we follow in the footsteps of Dante Alighieri and Umberto Eco, immersing ourselves in the love of literature. Throughout the year we will read contemporary bestsellers, historical non-fiction, and perhaps even a little Dante himself culminating in a discussion at the Italian Cultural Center.

2018 Book Titles

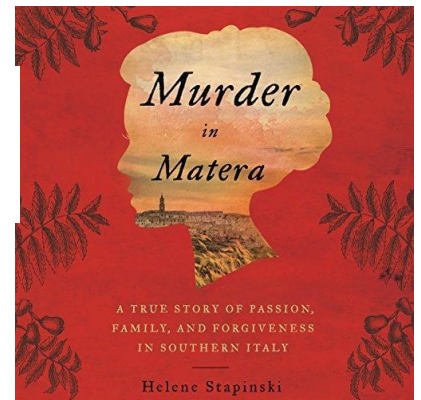


The House We Grew Up in by Lisa Jewell

Meet the Bird family. They live in a honey-colored house in a picture-perfect Cotswolds village, with rambling, unkempt gardens stretching beyond. Told in gorgeous, insightful prose that delves deeply into the hearts and minds of its characters, *The House We Grew Up In* is the captivating story of one family's desire to restore long-forgotten peace and to unearth the many secrets hidden within the nooks and crannies of home.

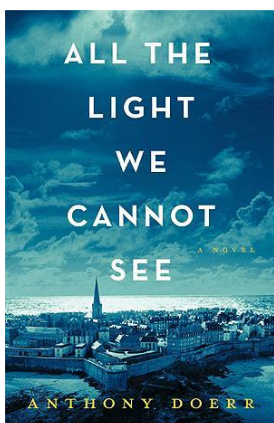
Murder in Matera by Helene Stapinski

A True Story of Passion, Family, and Forgiveness in Southern Italy



All the Light We Cannot See by Anthony Doerr

From the highly acclaimed, multiple award-winning Anthony Doerr, the stunningly beautiful instant *New York Times* bestseller about a blind French girl and a German boy whose paths collide in occupied France as both try to survive the devastation of World War II.





CENTRO CULTURALE ITALIANO DI BUFFALO

Drawn to Language

Introductory Italian Language Camp

Ciao and Benevento to Drawn to Language our Italian language camp. Here, kids and teens ages 7-18 can dive into the language, flavors, style and traditions of sunny Italy—all against the backdrop of the North Buffalo.

Why Learn Italian?

Spoken by more than 65 million people (including 5 million in North and South America), Italian is an important language for students of history, modern design, fashion and culinary arts. Whether you want to chat with Nonna in her native tongue, decipher that family spaghetti sauce recipe, or just expand your knowledge of the rich heritage of Southern Europe. *Drawn to Language* is the right camp for you.

Camp Activities Include:

- Mask Making • Film
- Cooking • Genealogy
- Painting • and More!





CENTRO CULTURALE ITALIANO DI BUFFALO

Learn About Your Past

Children's Genealogy Day Camp

Your children will love learning their family history; they'll make a family tree and find details of their family's heritage and more through genealogy classes offered at the Italian Cultural Center Museum on Hertel Avenue, Buffalo.

Camp Dates:

- July 9th 9:30am (drop-off) - 4pm (pick-up)
- August 13th 9:30am (drop-off) - 4pm (pick-up)
- September 1st 9:30am (drop-off) - 4pm (pick-up)

Class Tuition: Members \$120 | Non-Members \$160



Centro Culturale Italiano di Buffalo | 975 Hertel Avenue Buffalo, NY 14216
[Insert Phone Number] | ccibuffalo.org | [Insert email Address]



CENTRO CULTURALE ITALIANO DI BUFFALO

Masterpiece Kids

Creative Art Workshops for Kids

. Enjoy creative hands-on art workshops for the whole family. You can choose from a variety of activities, from fresco or mosaic making to ceramics. You and your child can have a unique experience that lets the whole family make their own masterpiece.

Activities

- Fresco
- Sculpture
- Terracotta Ceramics
- Mosaic

Class Tuition: Members \$85 | Non-Members \$100



Centro Culturale Italiano di Buffalo | 975 Hertel Avenue Buffalo, NY 14216
[Insert Phone Number] | ccibuffalo.org | [Insert email Address]

CONCLUSION

In the spring of 2018, Dr. Conides and I were approached by CCI to help them develop exhibits for their new location, 2351 Delaware Avenue. This would be their first standalone building for their cultural center. Their current location on 1510 Hertel Avenue is a small storefront which they share with another organization. Moving to this new location is a big step for CCI, but it will also help them establish a larger and more relevant representation in the community. Throughout the spring of 2018, Dr. Conides and I brainstormed for various exhibit, layout and design ideas. Many of which are represented in the research presented throughout this paper.

Throughout my process of researching and designing concepts for this new heritage center one question has stuck with me.

What happens after you leave?

This heritage center has the potential to create real impact in its surrounding community and membership. Through participation in programs, relaxing in the café or just simply reading labels; each visitor has the potential to leave with a memorable and valuable experience. But, will their impact on the museum stay invisible to next visitor? Will they ever know someone was there before them? Or will each visitor's experience impact the next? Will they have added to that experience?

Intangible heritage and participation are just a cog in the grand scheme of operating a successful museum, but these small additions can create great influence on future exhibitions, programs, events, and fundraising.

To open museums for public participation implies a range of activities such as efforts to facilitate dialogues about museum objects and collections; allowing users and partners to participate in creating collections, exhibitions, events, and so on; and developing contacts with potential users who would not typically come to museums.⁸³

When you invite people to express themselves freely in your space, it encourages them to engage with questions, creativity and ideas that they would not find elsewhere. This stimulation can be a driving force to influence more dynamic dialogue throughout the museum.

I believe with support from the board of directors, staff, and the Italian-American community the Buffalo Italian-American Heritage Center will be a gem in the City of Buffalo; this can be done by providing constant safeguarding and appreciation for past traditions and culture and educating the new generations to come.

⁸³ Line Vestergaard Knudsen (2016) Participation at work in museum, *Museum Management and Curatorship*, 31:2, 193-211, DOI: 10.1080/09647775.2016.11469916

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Supplemental Materials

- Oral History Interview Forms
 - Collecting Italian Heritage in Buffalo, New York Questionnaire
 - Photography Release Form
 - Donation Form
 - Interview Release Form
- Collections Policy



CENTRO CULTURALE ITALIANO DI BUFFALO

Collecting Italian Heritage in Buffalo, New York Questionnaire

First Name

Last Name

Address

Phone

Email

SAMPLE QUESTIONS

Please review and answer the following questions. These are general questions to help facilitate conversation and collect as much information as possible about your family's history. Not all questions can or will be addressed in every interview, only those that have special content or connections to your story. Certain questions may involve photos, documents, or family heirlooms or keepsakes. We encourage you to consider bringing these objects with you the interview to contribute to the collection process. (For those that wish to donate, or contribute photograph, documents, or objects to the CCI to be used in the Italian Heritage exhibit, please fill out the attached release and donation forms.)

FAMILY

Do you know any stories about how your family first came to the United States?

What stories have come down to you about your parents and grandparents?

Where did they first settle? Why?

How did they make a living?

What possessions did you or your family bring to the U.S. and why?

Which family members came along or stayed behind?

What traditions or customs have you tried to preserve? Why?

Are there traditions that you have given up or changed? Why?

Who was the first person in your family to obtain citizenship?

CHILDHOOD

What do you recall about your childhood?
Where did you live and go to school?
What do you remember best about your parents?
What did you and your siblings do in your spare time?
Were you an obedient child or a mischievous child?
What styles of clothing did children wear then?

HEIRLOOMS/KEEPSAKES

What family heirlooms or keepsakes and mementos do you possess? Will/Did you bring them to the interview?
Why are they valuable to you? What is their history?
How were they handed down?
Are there any memories or stories connected with them?
Do you have any photo albums, scrapbooks, home movies? Who made them? When?
Can you describe/explain their contents? Who is pictured?
What activities and events are documented?

WORK

What did your parents do for a living when you were growing up? Did you ever help them?
Did both parents work? If not, what did the other parent do?
What was your first job? How old were you at the time? How did you get your job?
What different jobs have you had during your life?
Have you or a family ever served in the military? If so, when and where did you serve and what were your duties? Were you ever injured in the line of duty? If so, what were the circumstances and what were your injuries?

RELIGION

What part did religion play in your family?
Were you very religious? What church, if any, did your family attend?
Did/Do you go to religious services on a regular basis?

EDUCATION

What school(s) did you attend? Or what school(s) did you family members attend?
What was the highest level of education achieved in your family?
Who was the first person in your family to attend college?

FOOD

What special food traditions does your family have?

Have any recipes been preserved and passed down in your family from generation to generation?

What are they?

What are their origins? Have they changed over the years? How?

Have any of the ingredients been adapted or changed? Why?

Are there certain foods that are traditionally prepared for holidays and celebrations? Who makes them?

Are there family stories connected to the preparation of special foods?

Please use this page to write down anything else you wish to share

Photography | Multimedia Release Form

I, _____, hereby grant a royalty-free, irrevocable and non-exclusive license to use, reproduce and publish a photograph in which my image appears in connection with all standard purposes including, without limitation, exhibition, publication, research, public programs, promotional and publicity in print and electronic media of all kinds, including the World Wide Web.

I do / do not (circle one) want my name to be included in the credit line of the photograph.

AGREED

Participants Name (PRINT)

Signature

Date

Signature of Interviewer/Researcher

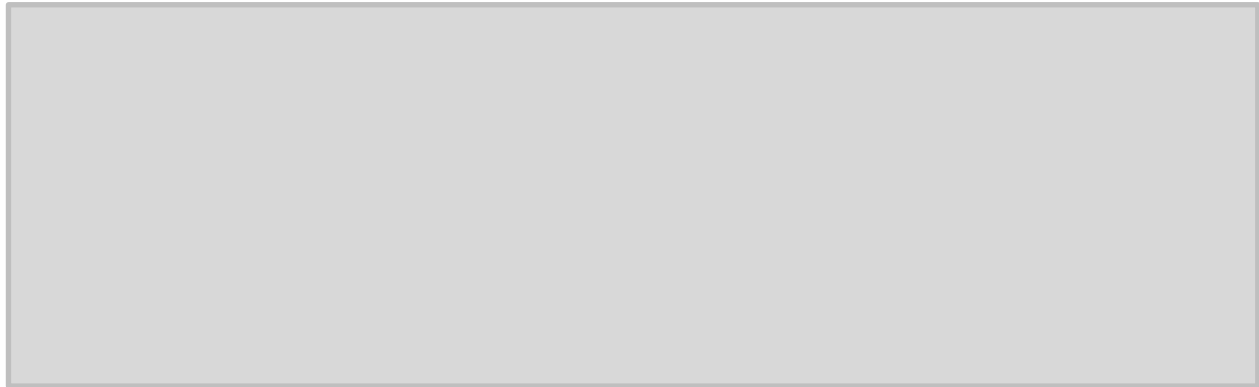
Gift of Deed

I (we), the undersigned Donor(s) (hereinafter singularly or collectively, as the case may be, referred to as "Donor"), hereby donate and convey to the Centro Culturale Italiano Di Buffalo (CCI), subject to the Terms and Conditions attached hereto, all right, title, and interest that I (we) possess in the physical property described in Section 2 of this Deed, below.

DONOR INFORMATION

_____	_____
Name	Telephone number
_____	_____
Street Address	City, State, Zip

Description of Property (attach separate sheet if needed)



The Property was acquired by Donor on (date) _____

Terms and Conditions

In desiring to further the purpose of the Centro Culturale Italiano di Buffalo (CCI) to promote by all appropriate means a wide public knowledge and appreciation for Italian-American heritage, I (we) do hereby give and deliver to the museum the property described above as an unrestricted gift. This Deed transfers to CCI, and its successors, and assigns all rights to possession, dominion, and control of said collection, including, if applicable, copyright. I (we) CCI Museum understand that management, use, display, or disposition of my donation shall be in accordance with the professional judgement of the Board of Directors and the Curator.

Donor acknowledges that upon execution of this Deed of Gift, the Property irrevocably becomes the property of CCI. To the best of my (our) knowledge Donor is the sole lawful owner of title to the Property (or Donor is fully authorized by such owner) and have good and complete right, title, and interest including, unless otherwise specified, all transferred copyright, trademark, and related interest to give. Donor further represents that the Property is free and clear from any and all encumbrance that there has been no prior pledge, option or gift of any part thereof to any person, and that Donor has the right to give or transfer the Property. The materials are donated and accepted according to the following conditions.

_____	_____
Donor Signature	Date



REQUIRED

INTERVIEWEE'S RELEASE FORM

I, _____, am a participant in the Centro Culturale Italiano di Buffalo Oral History Project (hereinafter "OHP"). I understand that the purpose of the OHP is to collect audio- and video-recorded oral histories of local Italian-Americans and their families, as well as selected related documentary materials such as photographs and manuscripts, for inclusion in the permanent collections of the Culturale Italiano di Buffalo (hereinafter "CCI"). The oral histories and related material serve as a record of Italian-American immigration and Western New York experiences and as a scholarly and educational resource for the public. I understand that the CCI plans to retain the product of my participation in the OHP, including but not limited to my interview, presentation, video, photographs, statements, name, images or likeness, voice, and written materials ("My Collection") as part of its permanent collections. I hereby grant to the CCI ownership of the physical property comprising My Collection. Additionally, I hereby grant to the CCI, at no cost, the perpetual, nonexclusive, transferable, worldwide right to use, reproduce, transmit, display, perform, prepare derivative works from, distribute, and authorize the redistribution of the materials in My Collection in any medium. By giving this permission, I understand that I retain any copyright and related rights that I may hold. I hereby release the CCI, and its assignees and designees, from any and all claims and demands arising out of or in connection with the use of My Collection, including but not limited to any claims for copyright infringement, defamation, invasion of privacy, or right of publicity. Should any part of My Collection be found to include materials that the CCI deems inappropriate for retention with the collection or for transfer to other collections in the museum, CCI may dispose of such materials in accordance with its procedures for disposition of materials not needed for the museum's collections.

ACCEPTED AND AGREED

Signature _____

Date _____ month/day/year

Printed Name _____

Name of Interviewer (if applicable) _____



Written Release Form

Full Name of Person Interviewed

(print): _____

Address: _____

Phone: () _____

Place of Interview: _____

Name of Interviewer & Institution (print):

Date of Interview: _____

I understand that this interview and any photographs, tape recording, or video recording are part of scholarly research by the individual and institution named above. I give permission for the following (check all that apply):

_____ May be used for educational and research purposes at the above institution _____ May include my name

_____ May be included in a school publication or exhibit

_____ May be included in another educational, nonprofit publication or exhibit _____ May be used but DO NOT include my name

_____ May be deposited in a local, state or regional archive

_____ Other (explain) _____

Signature of Interviewee Date _____

Signature of Parent or Guardian if Date Interviewee Is a Minor



Collections Policy

Purpose: The Centro Culturale Italiano Di Buffalo (CCI) will inspire the preservation of Italian-American heritage through education and celebration of our richly creative and diverse community. We will collect locally and internationally significant Italian heritage, ephemera, art, and textiles, as well as items connected to Italian-American heritage, especially Buffalo-specific items.

I. Collections Group

The Curator and CCI Operations Manager shall recommend items for accession into and deaccession from the collections of the Museum. They shall include in its deliberations, whenever deemed necessary, the advice of professionals with the goal of making well-considered and timely recommendations to the Board at monthly meetings.

II. Acquisition

- A. **Scope:** CCI collects items including but not limited to: photographs, paintings, sculpture, ephemera, textiles, and documents. The CCI collects items that document the history of Buffalo immigration, Italian-American heritage and its relationship with members whose stories pertain to that of the Buffalo and Western New York Community.
- B. **Guidelines:** Acquisitions to the CCI collections that have been or are to be obtained by purchase, loan, gift, bequest, or other means, shall be in accordance with the following rules:
 - 1. The owner must have clear title and must sign a deed of gift transferring title to the CCI. In the case of a bequest, the donor must also have had clear title.

2. A transfer of ownership file containing gift agreements and other proofs of the Museum's legal ownership of acquisitions shall be maintained.
3. Acquisitions by purchase shall only occur upon the approval of the Collections Committee.
4. The CCI does not do monetary appraisals. (See U.S. Tax Reform Act of 1984 and Internal Revenue Service regulations relating to the act.)
5. The Museum must be capable of housing and caring for the proposed acquisition according to generally accepted museum professional standards.
6. Proposed acquisitions shall be free of donor-imposed restrictions unless such restrictions are agreed to by the Collections Committee.
7. The Collections Committee reserves the right to refuse gifts or portions of donations, and the right to dispose of, or return to the donor, items inappropriate to the collections.
8. Acquisitions approved by the Collections Committee for accessioning shall be promptly accessioned upon receipt and acceptance under the system approved by the Collections Committee and the Board.
9. Donors and prospective donors, whenever deemed appropriate, should be asked by the Collections Committee whether they would be willing to provide funds for the full or partial cost of accessioning and subsequent maintenance of materials gifted to the Museum. Willingness or unwillingness to provide such funds should usually not be a determining factor in the Collection Committee's decision to accept or reject a gift for accessioning.

10. Items in poor condition (water damage, mildew, mold, brittle, broken, or deteriorating beyond repair) will not be accepted by the Collections Committee.

III. Care and Preservation

The CCI realizes its obligation to protect its collections which are held in the public trust. Therefore, it shall act to the best of its ability according to the following guidelines:

A. A stable environment for items in storage or on display shall be maintained by protecting them from excessive light, heat, humidity and dust. The environmental needs of different materials shall be considered.

B. All materials shall be protected against theft, fire, and other disasters by a security system and by a written disaster plan.

C. When possible, paper materials shall be photocopied on acid-free paper, or otherwise made redundant and stored in a separate location.

D. When it is deemed necessary, conservation of materials shall be undertaken with the advice of a trained conservator.

E. Records shall be kept using appropriate forms for documentation: i.e., temporary receipt form, deed of gift, accession forms, relevant correspondence, conservation reports and deaccession records.

F. Inventories and location records shall be kept up to date to facilitate public access and to prevent loss.

V. Deaccessioning

No accessioned object or collection shall be removed from the Museum's auspices except in conformity with the following rules:

A. A deaccession recommendation shall be prepared by the Collections Committee and approved by the CCI Board. Whenever deemed necessary, professional advice shall be sought before an item is deaccessioned.

B. The decision to deaccession should be cautious and deliberate and follow generally accepted museological standards. At least one of the following criteria must be met:

1. The material is not relevant to the mission of the CCI.
2. The material has failed to retain its identity or has been lost or stolen and is not recovered.
3. The material duplicates other material in the collection of the CCI and is not necessary for research or educational purposes.
4. The CCI is unable to conserve the property in a responsible manner.

C. No donated material shall be deaccessioned for two years after the date of its acquisition. (See U.S. Tax Reform Act of 1984 and Internal Revenue Service regulations relating to the act.)

D. A complete record of deaccessions shall be kept. A copy of this record shall be retained permanently.

E. Proceeds derived from the deaccessioning of any property from the collections of the CCI shall be placed either in a temporarily restricted fund to be used only for the acquisition, preservation, protection or care of the collections, or in a permanently restricted fund, the earnings of which shall be used only for the acquisition, preservation,

protection or care of the collections. In no event shall proceeds be used for operating expenses or for any purpose other than acquisition, preservation, protection or care of the collections.

F. Disposal may be by exchange, donation, or public sale, with scholarly or cultural organizations as the preferred recipients.

G. Materials deaccessioned shall not be privately sold, given or otherwise transferred to the CCI's staff or trustees.

Approved by CCI Board on (date): _____

Signature: _____

Title: Board President _____