

PRIVATE
DIGITAL PREVIEW

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DISTRIBUTION

★ ★ ★



THE VISION

PREPARED BY **RALPH APPELBAUM ASSOCIATES**

“Look past the garbage over the trains
Under the ruins through the remains
Around the crime and pollution
And tell me where do I fit in?

South Bronx New York that’s where I dwell
To a lot of people it’s a living hell
Full of frustration and poverty
But wait, that’s not how it looks to me

It’s a challenge and opportunity...”

Grandmaster Caz
“South Bronx Subway Rap,” 1983

“Started from the bottom now we’re here
Started from the bottom now the whole team here.”

MISSION

Anchored in the birthplace of the culture, the Universal Hip Hop Museum in the Bronx celebrates and preserves the history of local and global hip-hop to inspire, empower, and promote understanding.

VISION

At the Universal Hip Hop Museum, artists, audiences, and technology converge, creating unparalleled educational and entertainment experiences around the hip-hop culture of the past, present, and future.

INSTITUTIONAL OBJECTIVES

THE UNIVERSAL HIP HOP MUSEUM WILL...



Be a global destination for hip-hop artists, fans, and new audiences seeking to explore the culture



Bring people together to spark collaboration, engage in critical dialogue, and promote understanding



Collect, conserve, and archive the objects and ephemera that chronicle hip-hop history and convey its global significance



Serve as a major catalyst in the revitalization of the South Bronx



Reinvest in the Bronx community by providing employment opportunities, offering educational programs, and partnering with local businesses



Preserve and promote awareness of **the cultural legacy of the Bronx**

WHY A HIP-HOP MUSEUM?

Hip-hop is one of the most powerful artistic revolutions to emerge from the United States.

The story of hip-hop’s development and global rise offers insights into the power of creative self-expression in marginalized communities. This history and culture deserve preservation and representation in a world-class museum setting.

The Universal Hip Hop Museum will be the first major institution led by insiders of the culture to celebrate and preserve the past, present, and future of hip-hop. Designed for multigenerational audiences, UHHM exhibits will present the rich history and culture of hip-hop through innovative, immersive, multimedia learning environments. Local, national, and international audiences will benefit from this transformative learning experience, based on the founding principles of hip-hop: peace, love, unity, and having fun.

There is a growing network of hip-hop cultural initiatives and archival repositories.

UHHM will connect to legendary artists and producers, and benefit from a rich network of cultural initiatives, archival repositories, and scholarly works dedicated to hip-hop culture. The following list reflects examples of the growing resources developing around this culture, demonstrating its scholarly significance and popular appeal.

Recent Initiatives & Archival Repositories



Kennedy Center Hip Hop Culture Council

Through this programmatic platform, the Center curates a dynamic mix of performances, humanities events, film screenings, workshops, and interactive experiences, in-person and online.



The Smithsonian Anthology of Hip-Hop and Rap

Coming in 2018, the anthology includes more than 120 tracks and a collection of essays and never-before-seen photographs.



HipHop Archive and Research Institute at Harvard University

Its mission is to facilitate and encourage the pursuit of knowledge, art, culture, and responsible leadership through hip-hop.



Cornell University Library Hip Hop Collection

Its mission is to collect and make accessible the historical artifacts of hip-hop culture and to ensure their preservation for future generations.

WHY THE BRONX?

The Bronx is the birthplace of hip-hop and the community needs more cultural institutions.

Bronx residents value the arts and prioritize preserving local heritage. However, their borough is currently vastly underserved by cultural institutions according to research evaluated by the New York City Department of Cultural Affairs (DCLA). Despite this finding, the 2017 CreateNYC Cultural Plan states Bronx residents are among the top cultural consumers in New York City. DCLA also found that the Bronx has the highest participation in festivals and cultural programs in the city. The CreateNYC report also identified residents’ anxieties over the impact of impending gentrification

on the borough. Now, perhaps more than ever, the Bronx community needs cultural institutions, like the Universal Hip Hop Museum, to promote and preserve its unique identity, engaging and benefiting local community members as well as national and international audiences.

A Dearth of Cultural Institutions

New York City is home to many of the world’s most renowned cultural institutions; however, these institutions are densely concentrated in Manhattan and Brooklyn. An index produced by the Social Impact of

the Arts Project (SIAP) confirms disparities in the distribution of cultural assets (defined as nonprofits, for-profits, employed artists, and cultural participants) within New York City.

Access to cultural assets, however, does not correlate with a lesser appreciation of cultural activities among residents in underserved areas. Rather, SIAP researchers found that the density of cultural assets is generally tied to neighborhood wealth, “We find that the wealthiest have many times more cultural resources than other parts of the city.”

A Borough in Transition

The Bronx is experiencing major changes. Dubbed a “top place to visit” by *The New York Times* in 2017, the borough has seen an influx of restaurants, bars, and other attractions. More than 70,000 residents have made the Bronx their new home since 2010. Aware of these changes, Bronx residents named “maintaining culture and rich heritage across neighborhoods” a “top concern” in the CreateNYC Plan. Urban museums, like UHHM, can serve as forums for communities grappling with change.

Trends & Statistics



The New York Times named the South Bronx one of 2017’s hottest destinations.

35%

Percentage by which the average hip-hop fan outspends the typical US consumer on music-related activities

Nielsen Audience Insights Report Hip-Hop Music 2015

85%

of all New Yorkers agreed that arts and culture are important to their lives personally.

CreateNYC: A Cultural Plan for New York City

700+

college and university syllabi incorporated hip-hop-related texts

The Huffington Post, 2013

Bigger than Rock and Roll

Consumption of hip-hop/R&B is at an all time high; it surpassed rock and roll for the first time in Nielsen Music history in 2017.

Nielsen Music Mid-Year Report, U.S. 2017

New Yorkers ♥ New York

New Yorkers want to support organizations that prioritize serving local audiences and artists and provide programming that speaks to **local histories and identities**.

They also want to see barriers removed and **access increased in order to create, present, and enjoy arts and culture** regardless of income, race, ethnicity, immigration status, gender identity, and disability identity.

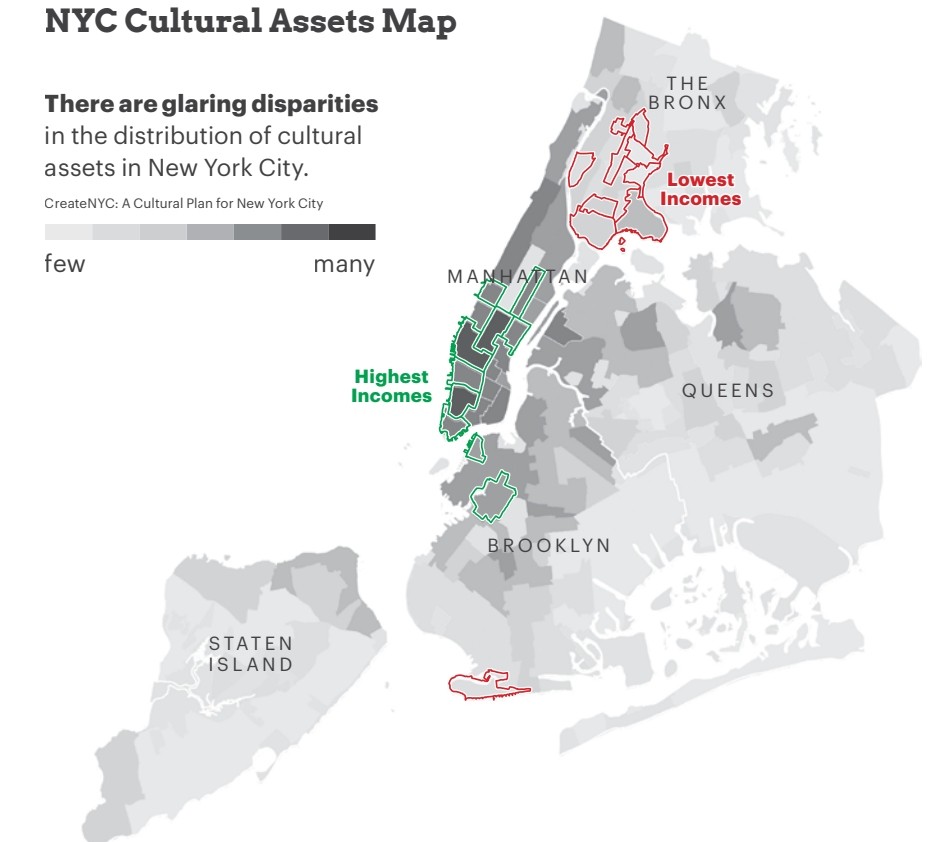
CreateNYC: A Cultural Plan for New York City

NYC Cultural Assets Map

There are glaring disparities in the distribution of cultural assets in New York City.

CreateNYC: A Cultural Plan for New York City

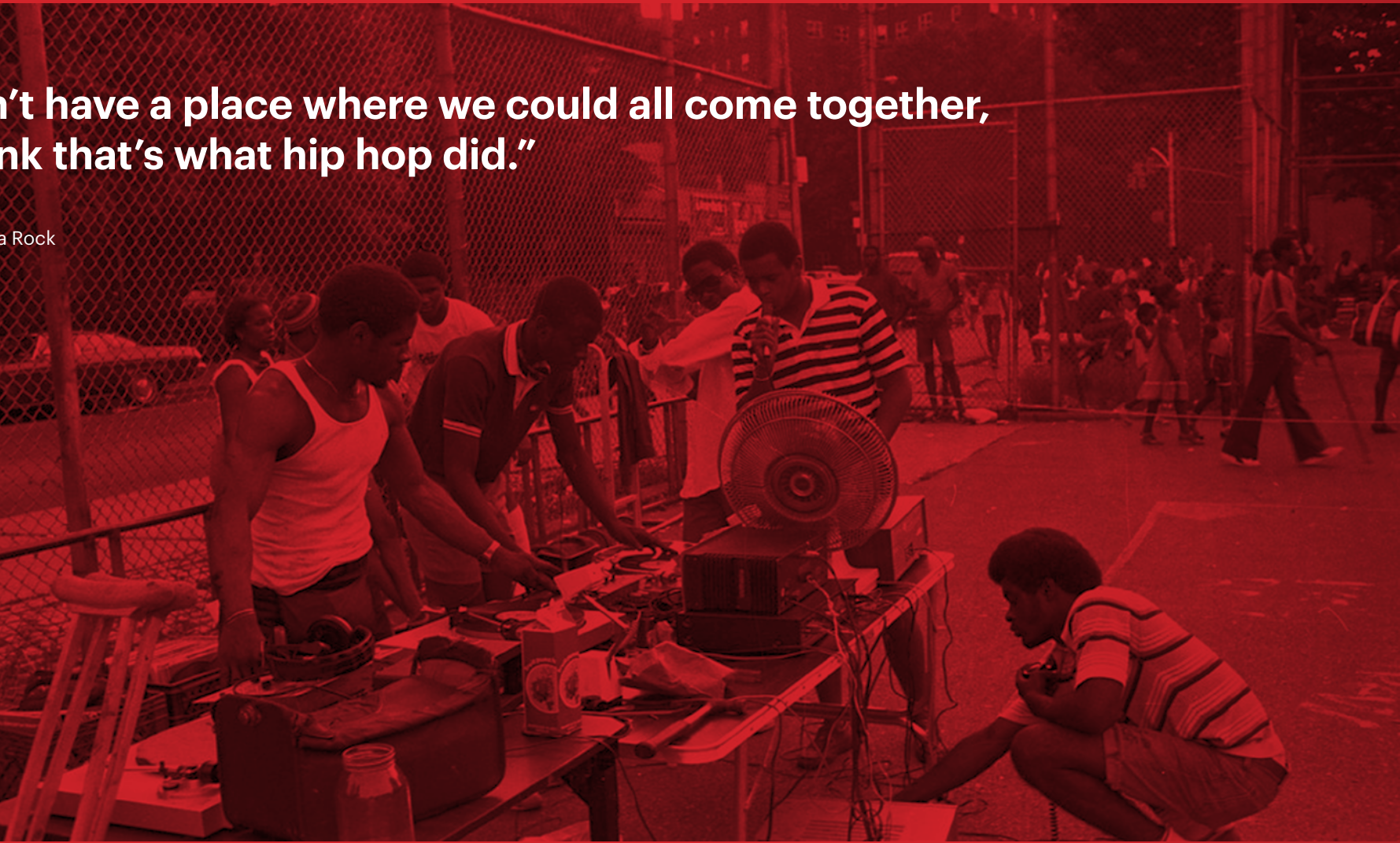
few many





“We didn’t have a place where we could all come together, and I think that’s what hip hop did.”

Trac II
B-Boy, Star Child La Rock



Clockwise from left: HC, MC, HC.

“Many people have a misconception of what hip-hop is . . . When they say hip-hop, they only say it’s the rapper, and there’s a whole culture and movement behind it.”
Afrika Bambaataa
Founder, Universal Zulu Nation



“Hip hop was not merely a response to poverty. The music the DJs chose to play, the moves displayed by b-boys and b-girls, the colors and designs that writers were spray-painting on the trains and the clothes they all wore—hip hop was influenced by and a response to pop culture and ethnic-based traditions. It was also about defining what was cool, fun and beautiful, about developing group identity and collective aesthetics....”
Dr. Raquel Z. Rivera
Author, *New York Ricans in the Hip Hop Zone*.

“Rap has always been animated by this complexity of meaning and intention. This is by no means to absolve artists of the ethics of form, particularly in the artist’s capacity as a role model for young people, but rather to point out that there’s an underlying value worth fighting for in defending rap against those who would silence its voice. One of the hallmarks of a democratic society should be space for all citizens to express themselves in art, whether we like what they have to say or not. After all, censorship is to art as lynching is to justice.”
Dr. Henry Louis Gates
Alphonse Fletcher, Jr. Harvard University Professor, and Director, Hutchins Center for African & African American Research

“If you just keep it on the music level it cheapens it.”
Grandmaster Melle Mel
“We were clamoring for power and peace.”
Chuck D., Public Enemy

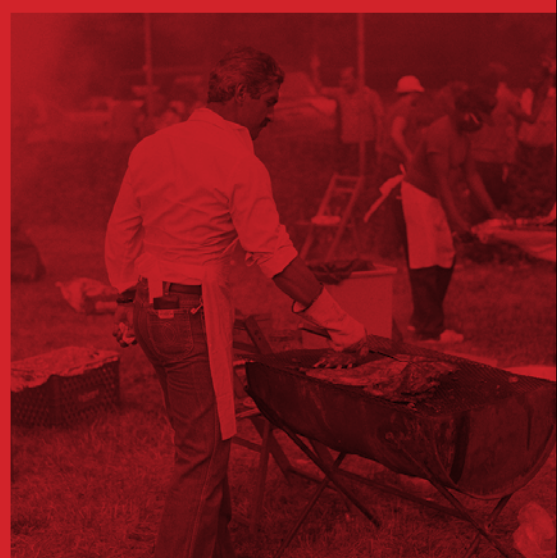
WHAT IS HIP-HOP?

Hip-hop is more than music. It’s a living, breathing culture.

The spirit of hip-hop is perhaps best summarized by its founding principles: peace, love, unity, and having fun. Despite endemic poverty, racial oppression, and a host of other challenges, youth from the Bronx, in their words, “created something out of nothing.” A variety of artistic expressions, known as “elements,” comprise hip-hop culture:



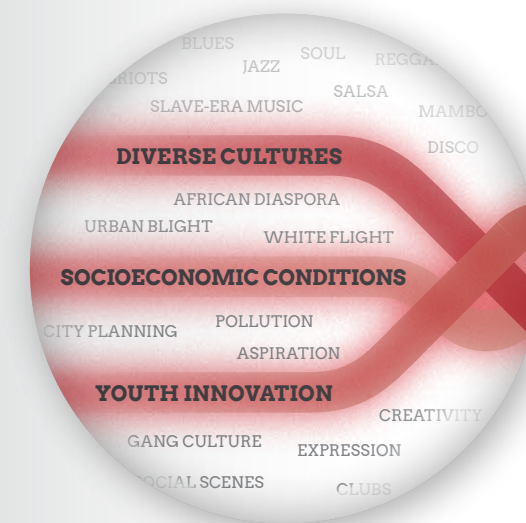
Emerging during the 1970s, hip-hop quickly transcended its locality as its messages of resistance, social awareness, political consciousness, pleasure, empowerment, and community resonated with youth around the world. Today, the global movement of hip-hop continues to capture new audiences as well as speak to dedicated fans.



THE PEOPLE & THE PLACE

Diverse cultures and complex social challenges created hip-hop.

The Bronx was a haven for European immigrants for much of the 20th century. After World War II, African Americans fleeing racial oppression in the South moved to the Bronx during the Great Migration. They were joined by Caribbean migrants pursuing the American Dream. Meanwhile, white residents increasingly left the borough for the suburbs, a phenomenon sparked by racial prejudice, known as white flight. As a result, by the 1960s, the majority of Bronx residents were people of African descent.



New residents infused the borough with unique blends of oral traditions, percussive rhythms, dance, and visual arts. This rich intermingling of African American, Latino, and West Indian cultures became the wellspring of hip-hop.

Hip-hop emerged during a period of immense economic, political, and social challenges. Deindustrialization left factories and warehouses vacant; the jobs that once lured migrants disappeared. City leaders closed or reduced schools, hospitals, fire departments, and social services. Landlords looking to cash out on insurance policies resorted to arson. The Bronx became an enduring symbol of poverty and urban blight for many.





“...The Bronx became more culturally creative than it had ever been in its life ... In the midst of dying, it was busy being reborn.”

Marshall Berman
Distinguished Professor of Political Science, City College CUNY

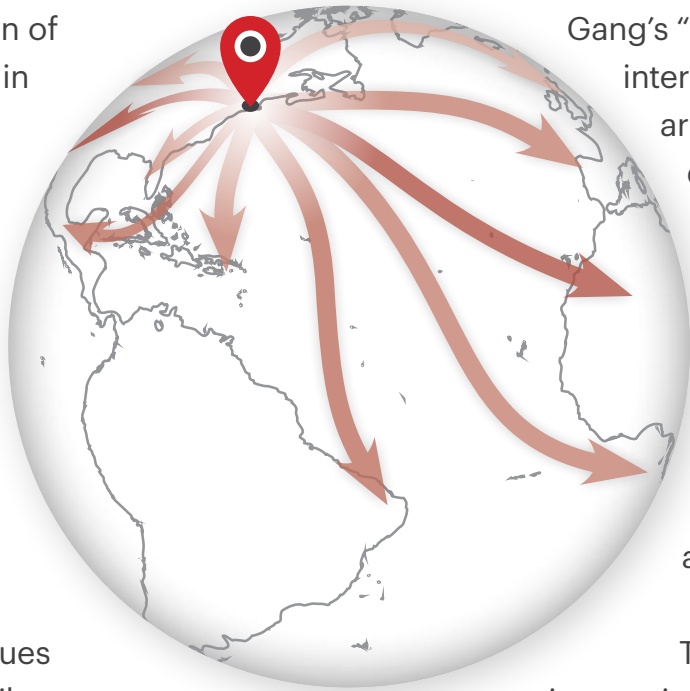
Charlotte Street, Bronx ca. 1980. JC

CULTURAL CONNECTIONS

The roots and culture of hip-hop are both local and international.

Hip-Hop culture shares much in common with popular music and dance from other parts of the Americas and the Caribbean.

Jamaican-born DJ Kool Herc and Coke La Rock popularized the island tradition of “toasting” over rhythmic interludes in the Bronx, and brought the outdoor “soundsystem” DJ setup used in early park jams and parties. Hip-hop’s early musicality owed much to funk artists like James Brown and the vocal styles found in the work of performers such as the Last Poets and Gil Scott-Heron. The music’s penchant for boasting, social commentary, and sexual innuendos were typical of its predecessors, including the blues and Trinidadian calypso music. Similar traditions of verbal games and trading insults exist in Puerto Rican and African American communities. The mock-fighting acrobatics of breakdancing strongly resemble aspects of Brazilian capoeira and some styles of Puerto Rican bomba dance.



Initially, hip-hop was a live experience at neighborhood block parties, park jams, and other communal gatherings. By the 1980s, however, Bronx hip-hop music, fashion, and art began attracting commercial attention. The first rap recording, The Sugarhill Gang’s “Rapper’s Delight,” became an international hit. By the 1990s, hip-hop artists in other US cities began developing their own music styles. Subgenres blossomed across the nation. These include Los Angeles Gangsta rap, Dirty South rap out of Atlanta and other southern cities, Go-Go music in Washington, DC, Bounce in New Orleans, and many others.

Today, hip-hop continues to garner international acclaim and devotees. From the domination of Korean b-boys/b-girls in major dance competitions to the thriving French-language rap scene in Europe and West Africa, virtually all aspects of hip-hop culture can be found throughout the world.

Top Left Diagram:

- Nostalgia to Building Connections
- Timeline of Hip Hop History
- Connecting Generations
- Sampling Times to show origins
- Timeline is Focus ON GOOD CHANGES in the culture. True History

Top Center Text:

- Guided museum
- + relative to c
- Interact
- * phone won't sell experient
- high quality
- class
- artist
- experience
- museum
- At top track Product
- long the track
- see experience

Top Right Text:

- opening up the freedom of the artists
- global + local
- space
- powerment
- learning experiences
- st Haves
- the background politics
- industry "unsung heroes"
- with NYC DOE
- action classes
- strong Hip hop + immigration

Center Text:

- Intentionally Inclusive
- 501(c)(3) non-profit
- RU

Bottom Left Text:

- 1) TRAIN CAR: Interactive.
- 2) solid visual
- 3) Changeable
- 4) Mix use
- 5) Los Angeles • New York City • Detroit • Atlanta
- 1.) History must be on point
- New York is very centered

Bottom Center Text:

- Best Features
- mobile aspect
- potential for regional exhibits
- hip hop stor
- up 4

Bottom Right Text:

- Constraints
- Parking
- Gentrification
- not for entry
- Community Outreach/education
- Live Experiences
- Statues of Hip Hop legends
- Theater for classic Hip Hop films
- Secure important business partnerships/funding
- Sustainability through various installations & programs
- Merch Shop
- School
- Techn
- Multi gen
- ses on the industry

Bottom Center Diagram:

- Telling The Story of Hip Hop ③
- Performances that shows Hip Hop's Roots
- Interactive
- The patrons can share w/ friends

Bottom Left Diagram:

- Interactive piece is very important
- Funding - Endowment must be
- Live performance piece
- UHAM needs to be a vehicle for change, better society, enh. society as a whole

Bottom Right Diagram:

- Community Outreach/education
- Live Experiences
- Statues of Hip Hop legends
- Theater for classic Hip Hop films
- Secure important business partnerships/funding
- Sustainability through various installations & programs
- Merch Shop

Public Outreach & Envisioning Sessions



Museum Programming

Guided Tours

Museum Partnerships

Corporations

Archives and Libraries

Educational Institutions

Cultural Institutions

Bronx Photo League
National Museum of African
American History and Culture
New Jersey Performing Arts Center
Museum of the Moving Image
Bronx Children's Museum
Bronx Museum

“Bronx Point is a tremendous step forward for our borough . . . **Inclusion of the Universal Hip Hop Museum as part of this project will help showcase our role in the creation of that worldwide cultural movement for generations to come.**”

Ruben Diaz Jr.
Bronx Borough President



Rendering courtesy L+M Development

THE LOCATION

A new mixed-use affordable housing development located in the movement’s birthplace.

Overview

Bronx Point is a mixed-use development that will transform a vacant city-owned lot into hundreds of permanently affordable housing units, a home for the Universal Hip-Hop Museum, a state-of-the-art multiplex theater, community space, and a neighborhood food and beverage hall and incubator.

Bronx Point Features

The Universal Hip Hop Museum, the nation’s first hip-hop museum

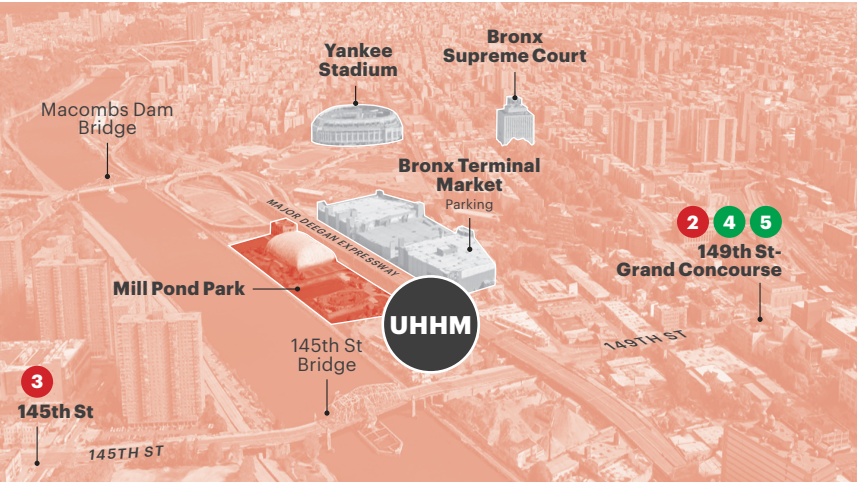
A new waterfront esplanade that will seamlessly connect to and expand Mill Pond Park

An outdoor performance space, with public seating and views of the Harlem River

A public plaza along Exterior Street designed to draw visitors into active ground floor and exterior spaces

A food and beverage hall and incubator that will target Bronx-based small food vendors to help them start their businesses

The Neighborhood



Getting There

Situated at a gateway location in the **Lower Concourse** neighborhood, Bronx Point is a stone’s throw away from the transit-rich **149th Street corridor** where Hostos College, the **Bronx General Post Office**, and Lincoln Hospital are located.

Transit access is excellent. **The 2, 4, and 5 express trains** are all within walking distance. Vehicular access is provided by the Major Deegan and Bruckner expressways, and several arterial streets, including the Grand Concourse,

Third Avenue, 149th Street, and 138th Street, and the 145th Street, Madison Avenue, and Third Avenue bridges into Manhattan.

Ample parking is available across the street at the Bronx Terminal Market parking lot. School buses will be able to drop off children on the southern edge of the property. Many visitors will take a short walk from the nearby subway stops or arrive on foot, walking south along the waterfront on paths through Mill Pond Park.

“Hip-hop has always been about having fun, but it’s also about taking responsibility. And now we have a platform to speak our minds. . . . How will we help the community? What do we stand for?”

What would happen if we got the hip hop generation to vote, or to form organizations to change things? That would be powerful.”

Clive ‘DJ Kool Herc’ Campbell
2005



Tony Tone and Kool Herc backstage at T-Connection, 1979. JC

MUSEUM OVERVIEW

A dynamic, technology-driven, and community-anchored institution.

As the first major museum of hip-hop culture, UHHM will draw hip-hop fans as well as a diverse range of visitors, students, and educators interested in the culture, from across the city, nation, and world. The museum's location in an accessible, well-trafficked, prime waterfront area with retail and other community spaces ensures that UHHM will draw Bronx and other New York City residents in addition

Target Audiences

New York City residents of all ages
Bronx Point Residents
New York State Tourists
National Tourists
International Tourists
Educators and School Groups
Scholars
Artists
Hip-hop-curious
Hip-hop lovers
People new to hip-hop culture

Key Features

- **Updatable** permanent exhibits and **fresh, changing exhibits**
- Multiple formal and informal **performance areas**, including a **Black Box Theater**
- **A Listening Room**
- **Immersive Media** and Learning Spaces
- **Archives & Collections**
- **Changing-exhibits** gallery
- **Oral History Storybooths**
- **The Park Jam Terrace**, which will host free live performances and other events

to national and international visitors of all ages in search of innovative educational and entertainment experiences. The museum will create ongoing opportunities to remain vital and encourage repeat visits through fresh, changing exhibits and a strong roster of free performances and other public events. UHHM is poised to serve as a major community resource and catalyst in the revitalization of the South Bronx.

Black Box Theater

A flexible black box theater will host a variety of events such as screenings, performances, and lectures.



TELLING THE STORY

A breadth of diverse topics connect to hip-hop history and culture.

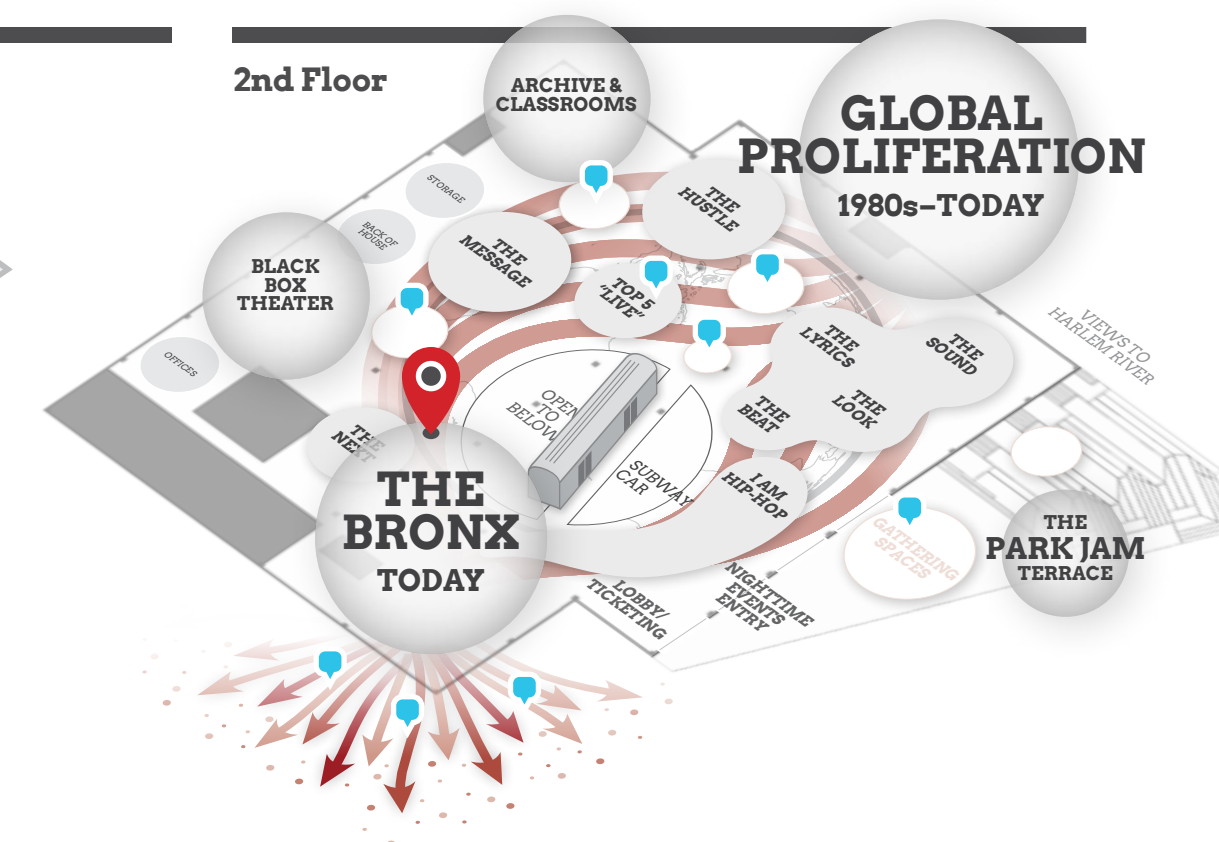
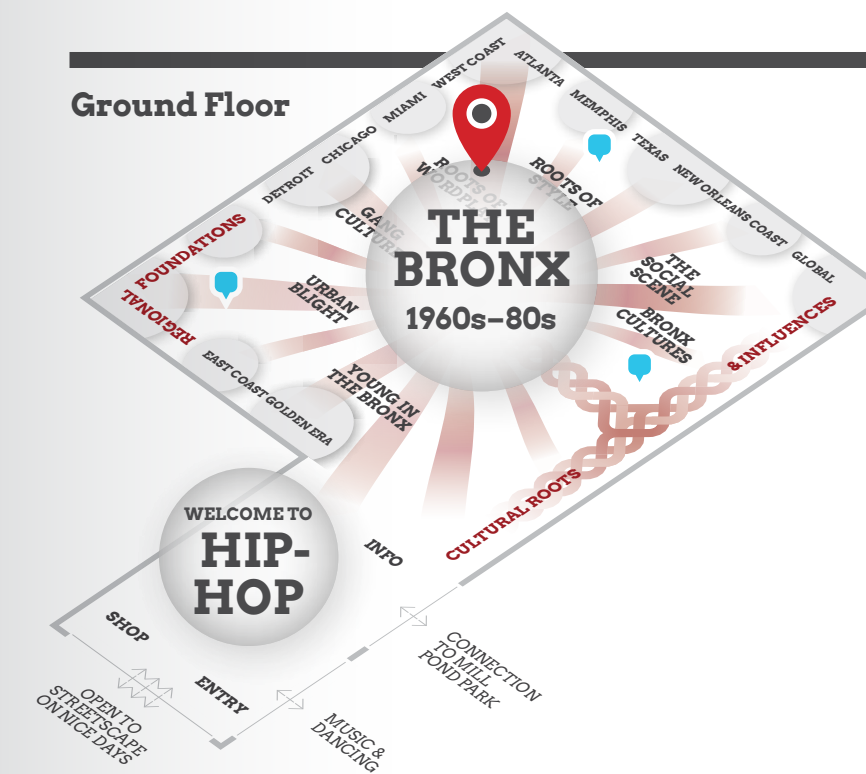


THE VISITOR EXPERIENCE

Fresh. Innovative. Inspiring.

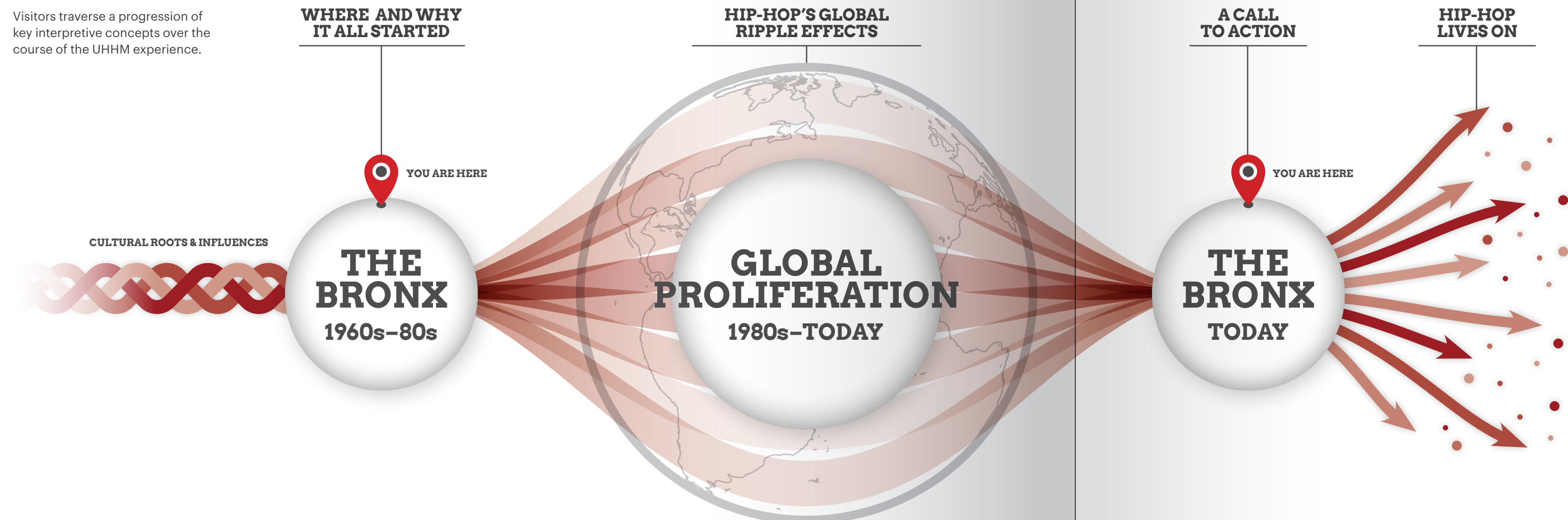
Of the 59,000 ft² of space, approximately 30,000 ft² are dedicated to the visitor experience. Harnessing the power of place, exhibits take visitors on a global journey that fittingly begins and ends in the Bronx. First-floor exhibits immerse the visitor in the early history and introduce the

five “elements” of hip-hop culture. The larger second floor features thematic exhibits that chart the global proliferation of hip-hop across the world by tackling related economic, social, and political topics. The second floor also features immersive, interactive space with educational programmatic activities.



Visitor Experience Diagram

Visitors traverse a progression of key interpretive concepts over the course of the UHHM experience.



Interpretive Goals: Exhibits at UHHM will...

Convey the significance of all **five** **"elements"** of hip-hop culture

Tell the full, unvarnished story
of global hip-hop culture

Challenge perceptions and encourage new ways of thinking about hip-hop culture

Incorporate the most sophisticated technologies, reflecting the innovation and adaptable nature of hip-hop

Be provocative, inclusive, and supportive of critical learning

Be shaped by **rigorous scholarship**
and the **knowledge of those**
embedded in the culture

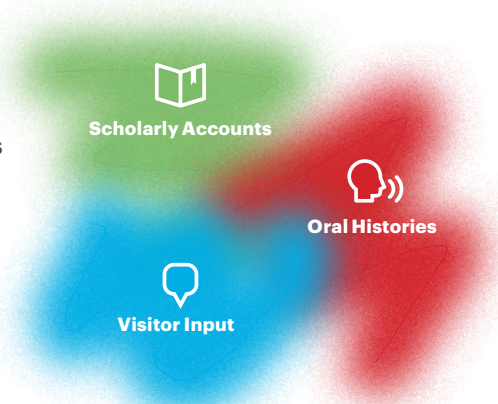
Employ a variety of presentation strategies to **accommodate different styles of learning**

Express a sense of place—connecting to the Bronx, New York City, the nation, and the world

Engage audiences of all ages, educational levels, and cultural backgrounds

Storytelling Approach

UHHM acknowledges and respects multiple forms of knowledge. Exhibits incorporate the perspectives of scholars, organic intellectuals, hip-hop artists, and museum visitors to reflect the rich **plurality of voices** within the hip-hop community.





The museum lobby opens to an entry area teeming with energy and activity.

IN THE PLACE TO BE

Seamless integration of museum space and urban landscape.

The museum lobby opens to a public park and walkways, creating an entry area teeming with energy and activity. Framed by views of Mill Pond Park and the Harlem River waterfront, the entry area, as well as The Park Jam Terrace (seen in the upper right of this rendering) provide scenic gathering spaces for museum visitors to convene around music, food, and dance.

A large artifact at the entry becomes a unique attraction for passersby. For example, a stylish lowrider car can deliver the soundtrack to the public space, featuring tracks from exclusive UHHM playlists curated in collaboration with museum partners. A nod to West Coast hip-hop and a creative music delivery system, the lowrider contributes to a block party feel.

Ticketed and nonticketed interior spaces, including the first floor's Information Desk and Ticketing, the Gift Shop, and permanent exhibitions, are available through the museum lobby. Visitors retrieve their tickets at the desk and hosts provide information about the day's public and educational programs.

The UHHM Gift Shop could feature a live DJ to attract pedestrians, converting foot traffic into sales. Visitors can peruse and purchase books, UHHM posters and other branded merchandise, toys, specialty gifts, and other items from the shop's unique selections.

BACK IN THE DAY

Honoring the birthplace and originators of the culture.

Evoking the look and feel of a 1970s Bronx streetscape, first-floor exhibits interpret the history of hip-hop in a media-rich space with iconic artifacts, commissioned art, audio, interpretive text and graphics.

The “building blocks of hip-hop” are a series of thematic enclaves that interpret the social conditions of life in the Bronx during the period. Castings from historic sites connect hip-hop history to the local environment. Rotating archival footage and photography from the period are presented on large-scale tiled media screens. This combination reinforces the ways hip-hop pioneers and other community members reclaimed public spaces. Visitors can walk inside each block to see in-depth exhibits on the social and political context of the time.

The stories of foundational figures and the cultural elements in hip-hop serve to illuminate broader social themes. Cast bronze statues of foundational figures are integrated throughout the abstracted Bronx streetscape at the same level of the visitor, not on pedestals. Just beyond this central exhibit, visitors learn about the influences and deep cultural roots of hip-hop. Additional exhibits are devoted to the foundations of other national and global hubs of hip-hop.

An elevated MTA subway platform and subway car from the 1970s are visible overhead and integrated into the building architecture. Changing media programs will be projected onto the exterior of the subway car. These large-scale elements add drama and surprise to the visitor experience.



The “building blocks of hip-hop” connect the history to the local urban environment.



Throw-ups by legendary graffiti writers become a three-dimensional stone tower

FRESH, FLY, WILD & BOLD

Exploring modes of self-expression in hip-hop.

A sweeping wall display on the history of flyers and posters recalls wheat-pasted street promotional bills that memorialize the excitement around historic performances.

Throw-ups by legendary graffiti writers become a three-dimensional sculptural tower, transforming an ephemeral expression of “I was here!” into permanent iconography. This unique presentation also enables the visually impaired to experience the art of graffiti writers.

A high-tech interactive screen allows visitors to translate their own graffiti signature into a spray-painted “tag” within an enclosed spray booth, with the help of robot arms accessing an array of spray-paint cans. The wall with the visitor’s tag, along with others who have come before, will be photographed and can be digitally shared with the visitor.

Clothing and accessories worn by prominent figures convey the creativity of fashion, setting trends and pushing style far past “the expected.”

Multiple “One Mic” storybooths will be integrated within galleries throughout the museum. Visitors can record a short message, story, memory, or reaction that may become part of the museum’s exhibits.

BRING THAT BEAT BACK

**Immersive media spaces dedicated
to the quality and creativity of recorded music.**

The Sound Audiophiles rejoice! This state-of-the-art listening room delivers audio in the clearest and richest way possible, allowing visitors to engage deeply with the detail and layered intricacies of musical works. Visitors access the vast collection of recorded music and digital files from museum archives, along with music streaming platforms, through a digital interface available in the space. Inspired by the world's great listening environments and the culture's great production studios, the highest-quality speakers and technology distinguish this space. The full palette of hip-hop's sound is offered here in a manner that is usually reserved for the most revered forms of "high art."

The Beat This space demystifies the art and skill behind music production. Immersive 360-view linear media programs grant visitors a rare, behind-the-scenes look into the craft. Filmed in the studios of hip-hop's leading producers, this footage allows visitors to experience what it is like to be or work with a hip-hop producer. The space can also hold classes for youth and adults on the art of turntablism (the practice of playing the turntable as a musical instrument), sampling, and drum programming or techniques of audio engineering with the same equipment that professionals use.

"The Sound" offers the full
palette of hip-hop's musicality
in a manner that is usually
reserved for revered forms
of "high art."

"The Beat" demystifies the
art and skill behind music
production.





“The Flow” presents a never-ending stream of lyrics, highlighting intricate rhyme patterns.

WORD IS BOND

Analyzing the creative use of language and voice.

The act of putting spoken words to rhythm has generated some of the world’s most creative writing, word play, and storytelling. Flipping traditional engagement with music on its head: this space explores the full gamut of MCs’ creativity. This exhibit space enhances what is typically a solely auditory experience by pairing audio with rich visual analysis.

A glimpse into the creative process, the “rhyme notebook” pages show opening verses of iconic songs. Excerpts embedded into walls formally honor some of the most memorable word combinations from all eras and regions of the culture.

“The Flow” presents a never-ending stream of lyrics. Some pieces highlight intricate rhyme patterns. Others emphasize the art of storytelling, whether it’s a flight of fantasy or aspirational hubris or powerful first hand reporting. A bench arrangement, based on an iconic digital drum pattern, allows visitors to sit and read the lyrics while listening to vocals.

A changeable media wall presents a variety of in-depth analysis of lyrical content and style, such as the use of specific words by multiple artists, particular rhyme schemes of one artist, similar rhythmic cadences used for a variety of lyrics, or breaking down a metaphor. The media wall may raise up to the ceiling to allow for more open areas to view or participate in rap presentations or informal ciphers.

IT AIN'T WHERE YA FROM IT'S WHERE YA AT

Inspiring visitors to connect with the neighborhood
and illuminating the “behind-the-scenes” of the museum.

The Bronx Today Gallery One of several flexible programming spaces, the Bronx Today gallery provides coveted exhibit space for local artists and cultural institutions whose work grapples with contemporary issues. Just as early hip-hop united communities and provided youth with outlets for personal expression, the “Bronx Today” gallery will give residents of all ages a space to gather, dialogue, and exchange perspectives on pressing issues. Community-curated art shows, gallery tours and talks led by hip-hop legends, and art-making activities are among the many programmatic ideas imagined for this dynamic space. By infusing the museum with art and other projects rooted in the borough, UHHM represents and empowers the population it most immediately serves.

Diggin’ in the Crates UHHM will be home to a world-class archive for use by students, scholars, and hip-hop enthusiasts. Highlights of this growing collection include ten speakers from two of hip-hop’s iconic nightclubs, the Roxy and Harlem World, donated by legendary DJ Tony Tone of the Cold Crush Brothers, and a custom lowrider bicycle hand-signed by Snoop Dogg.

“New Yorkers want to support organizations that prioritize serving local audiences and artists, and provide programming that speaks to local histories and identities.”
Key Finding from the engagement phase of the CreateNYC planning process
CreateNYC: A Cultural Plan for All New Yorkers

The name for this space is inspired by **The Diggin’ in the Crates Crew**, a ‘90s hip-hop collective that formed in New York City. Their name references the act of searching for records to sample for music production.



UHHM’s public-facing archives and
changing-exhibits gallery **educate and
empower the Bronx community**

PROJECT TEAM

UHHM Team

Founding Members

Melle Mel
Kurtis Blow
Rocky Bucano
Shawn LG Thomas
Grandwizzard Theodore
Mickey Bentson
Joe Conzo, Jr.
Afrika Bambaataa

Executive Director

Rocky Bucano

Archives & Collections

Adam Silverstein

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Young Woo

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Shani Kulture (Vice Chairman)

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Big Daddy Kane
Ernie Panniciolli
LL Cool J
DMC
Bonz Malone
Eric Orr
Grandmaster Flash
Fab Five Freddy
MC Sha Rock

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Ralph Appelbaum Associates
Lord Cultural Resources
CCS Fundraising
L+M Development
Type A Projects
S9 Architects

Committee Chairs

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Robert Reid
Bronx Point Development
Renee Foster
Fundraising
Anthony Fuji Lalande
BBoy Culture
Marq Hawkins
West Coast Development

Legal Affairs

David Miller
Proskauer LLP New York City

Development Consultant

Donna Davis

Planning & Design Team

RAA

Ralph Appelbaum Associates (RAA)

RAA is a multidisciplinary firm specializing in the planning and design of museums, exhibits, educational environments and visitor attractions. A family-owned company founded in 1978, its portfolio includes many of the world's most recognizable public learning institutions across 700 completed commissions in more than 50 countries. Headquartered in New York, with branch offices in London, Moscow, Berlin, Beijing and Dubai, RAA has a staff of over two hundred practitioners including designers, architects, historians, educators, media specialists, technologists, and researchers. RAA is known for its work for national governments, leading institutions, and major corporations.

Lord
Cultural Resources

Lord Cultural Resources (LCR)

Founded in 1981 in response to an emerging need for specialized planning services in the museum, cultural, and heritage sector, Lord Cultural Resources is now the world's largest cultural professional practice. They have helped create iconic cultural destinations in more than 460 cities, in 57 countries on six continents. Their projects include museums, mixed-use developments, cultural centers, art galleries, science centers, world expositions, visitor centers, heritage sites, festivals, theaters, archives, libraries and gardens.

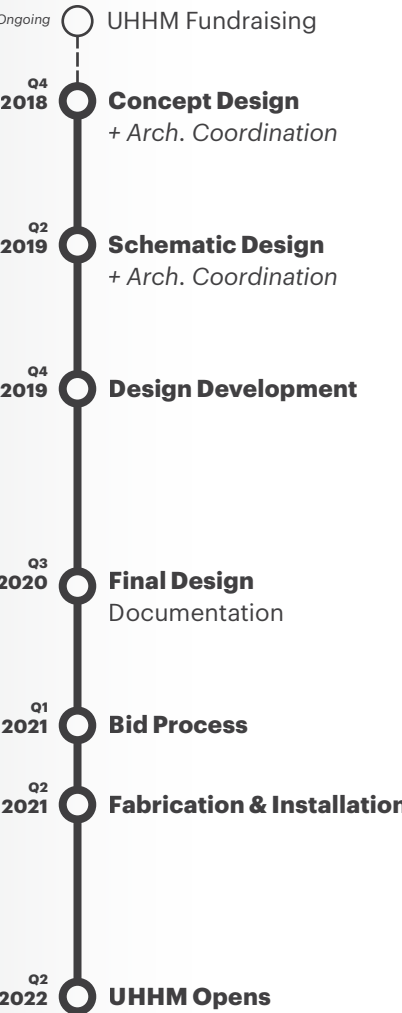
Collaboration with RAA

For decades, RAA and Lord Cultural Resources (LCR) have been involved in many of the same projects nationally and internationally. Lord Cultural Resources served as advisors for the Smithsonian's National Museum of African American History Culture for eight years. Other intersecting projects include the Natural History Museum of Utah and Canadian Museum for Human Rights.

PROJECT ORGANIZATION & SCHEDULE

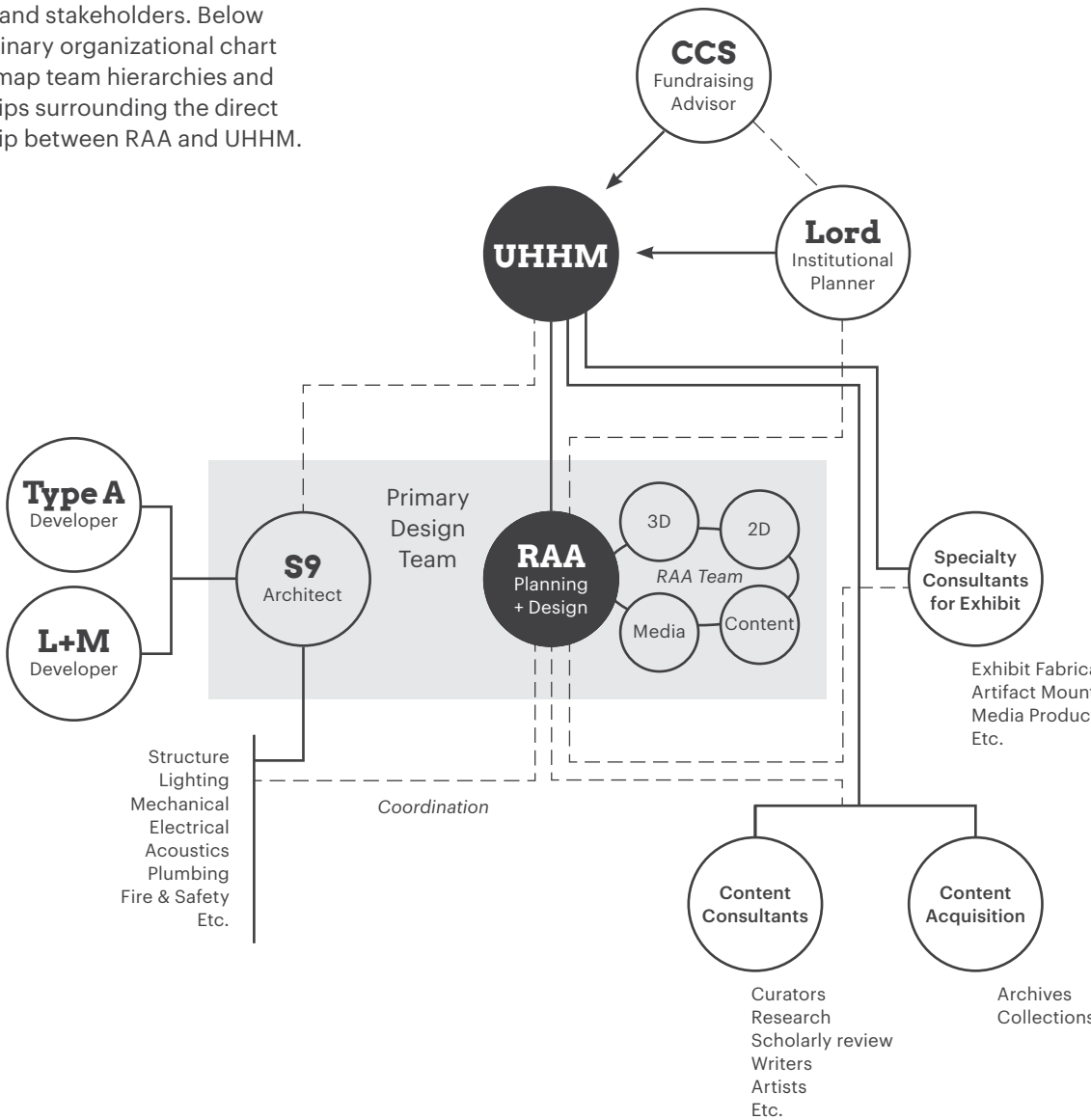
RAA Schedule

The UHHM is projected to open its doors the fall of 2022. Below is a preliminary schedule for RAA's planning and design work.



Organizational Chart

The UHHM project will be a collaboration between multiple service providers and stakeholders. Below is a preliminary organizational chart meant to map team hierarchies and relationships surrounding the direct relationship between RAA and UHHM.



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Photography throughout this book by **JOE CONZO, JR.** (JC), **MARTHA COOPER** (MC), **HENRY CHALFANT** (HC), who captured the spirit of Bronx people and their environs during the nascent days of hip-hop. Individual images are credited with the artists’ first and last initials.

Previous pages: Early hip-hop flyers created by designers Buddy Esquire (“The Flyer King”), Phase 2, Phase Quik Flyer, G.M.C. “80,” Ariel Monroy, Kool Lance, Jx, A. Riley, and unknown artists. The UHHM poster that supplements this book is an homage to their work and its importance as a symbol of the early days when hip-hop was primarily a performance-based culture in the Bronx. Images courtesy of the Cornell University Library Hip Hop Collection.

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