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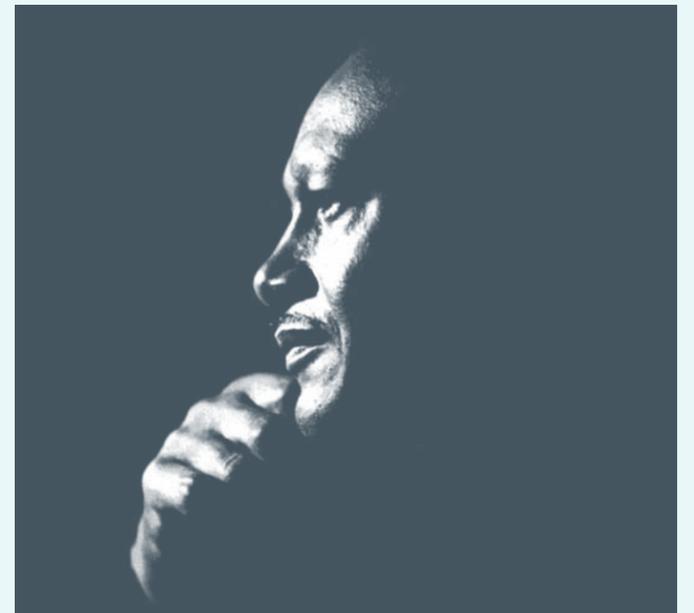
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Photos of Tom Bradley, former LA mayor, courtesy of Lyn Goldfarb and Alison Sotomayor.

WHAT'S PAST IS PROLOGUE:

CCH-SUPPORTED DOCUMENTARY CONNECTS TOM BRADLEY'S LEGACY WITH BARACK OBAMA'S ELECTION

FORMER LA MAYOR BUILT COALITIONS, BROKE RECORDS, AND BRIDGED RACIAL DIVIDE

On November 4, 2008, Barack Obama was elected 44th president of the United States. It was an undeniably historic, vividly symbolic moment. Voters turned out to the polls in record numbers, in some cases lining up before daybreak and waiting for hours. In the midst of an economic collapse, the first-term senator ran an arduous yet energetic and innova-

tive campaign—dependent on grassroots support, dedicated volunteers, collaboration, and coalitions—and became our first African-American president.

Before Obama, there was Tom Bradley.

Thirty-five years earlier, Tom Bradley made history by be-

ing elected as the first African-American mayor of a major US city with a white majority and went on to serve an unprecedented twenty years in office. Few know the story of the lifelong record breaker, trendsetting coalition builder, and former Los Angeles mayor. Soon, many more will.

With the support of the Califor-

nia Council for the Humanities and the National Endowment for the Humanities, Lyn Goldfarb and Alison Sotomayor are currently at work on a documentary film called *Bridging the Divide: Tom Bradley and the Politics of Race*. In 2009, the Council awarded \$60,000 to the project. This year, the

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AS A NEW DEMOCRACY EMERGES,

AN ESTABLISHED ONE IS CONSIDERED

KICKOFF TO NEW COUNCIL INITIATIVE SPARKS PUBLIC CONVERSATION

The panelists were speaking animatedly, deep in conversation, enjoying themselves. The crowd murmured, laughed. Heads moved in confirmation or disagreement, tilted to one side in consideration. Modera-

tor Scott Shafer of The California Report/KQED scanned the audience for raised hands. He checked the monitor as new questions and comments, submitted online, flew across the digital transom.

At the Council's forum on Democracy and the Culture of Civic Conversation this spring, Shafer deftly moderated an opening session that set the tone for the day—a fluid, intense, but entertaining "dinner

party" style discussion between renowned historian Joyce Appleby, political communications expert/scholar Kathleen Hall Jamieson, journalist and

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MAKING QUIET

By Ralph Lewin, President and CEO



My urge to check my phone—that ever-present, flashing, buzzing weight in my pocket—has reached the level of addiction. The reasons are admirable. I want to read the latest news about the world. All the time. When I'm having dinner with friends, in conversation with colleagues, when I wake up—the urge is there. It's a worthy habit, but one worthy of breaking.

We are in a time of great stress and upheaval. Tsunamis, earthquakes, and other natural disasters are changing our lives and landscapes; explosive violence, wars, protests, and economic crises beat out a rhythm that's difficult to ignore. In Egypt, the people ousted a leader who had been in power for thirty years. Re-ignited by this revolution, civil unrest in Libya has resulted in an uprising against Qaddafi, who has ruled since 1969. It's not all bad news. Most of it is important news. There's just so much of it.

The media seem increasingly interested in detailing us to death with meaningless minutiae and featuring the immediate, emo-

tional reactions of pundits or the "man on the street" rather than considered, informed opinion or insight. Perhaps I am complicit. It's easy to consume junk food for thought, even when we would prefer something rich, complex, and nourishing.

All this combines with pressing personal concerns, the rush of getting from place to place, and the buzz of digital notifications and interruptions to create a life lived hurriedly in a noisy world—one in which moments for reflection are scarce, we are hungry to learn all the details but reticent to step back and consider what they mean, and many are talking but few are listening.

It is in this world that I feel the need to make quiet in my life. I was reminded of this a few weeks ago when I traveled to a part of California with no cell or internet coverage. For days, I hiked in hills uninterrupted. I read great books—*Lost City Radio* by Daniel Alarcón and *A Paradise Built in Hell* by Rebecca Solnit—and thought about the meaning of my work, of our work together. I saw a California Condor soaring overhead and thought about the fact that, in 1987, there were just 22 in existence and today there are close to four hundred. I had time to read about what drove those birds to the brink of extinction and wonder about the human impulse to bring them back.

AS A NEW DEMOCRACY EMERGES, AN ESTABLISHED ONE IS CONSIDERED

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Council President and CEO Ralph Lewin addresses attendees at the forum reception (left); Omnia El Shakry and Chris Abani speak at the forum's closing session (right).



author Gregory Rodriguez, and Republican Party representative Ron Nehring.

A 21st Century Conversation Grounded in History

Audience members who attended the event in downtown LA—in-person or virtually—were invited to participate in the roundtable-style sessions, all of which were live webcast. Later, the opening plenary was edited and broadcast via public radio.

In mode and media, it was a decidedly 21st century conversation, but one concerned with and rooted in the humanities—history and political theory, informed viewpoints, and thoughtful reflection. As one participant said, "big picture

stuff, important and relevant... and fun." The subject at hand? A contemporary take on the ideals, issues, and challenges—past, present, and enduring—related to the health of our democracy and the character of political discourse and civic engagement in the US.

That's a lot to bite off but, as those who participated in the forum said, the topic could not have been more timely, necessary, and relevant.

Appleby offered insight into one recurring theme from the day: the concern that we are an increasingly divided country whose people cannot seem to speak productively with one another. "There's raw democracy and there's mature democ-

racy," she stated, referring not to our system of government but to kinds and levels of participation. "Raw democracy is when people spontaneously get involved." Raw democracy "is just fresh and out there and hasn't been moderated and seasoned."

Those new to public and political discourse who speak spontaneously and emotionally can elicit an upwelling of distrust, she pointed out. "It's sort of hard for us to take that in and yet it is a part of a vigorous democracy."

"When people enter into the discourse initially, they aren't very skilled at it. They don't know how to present an argument, so they vent or shout.

That is part of their education in becoming active participants," said Appleby. "Democracy is like a faucet turning on—it's a flow. There are people who have been in it talking for a long time and people who are in there for the first time, and they're all bashing around together."

An Eye on Egypt: Lessons to Be Learned From an Emerging Democracy

The day-long forum took on added significance and poignancy because, less than a month earlier, the 30-year regime of Egyptian leader Mubarak had been brought to an end by a grassroots revolution—protests seen and heard the world over which inspired or re-ignited action and unrest in neighboring countries.

"The people have come so far. They have realized their own power to topple the regime that has ruled more or less with an iron fist since 1981," said closing session panelist Omnia El Shakry, an Egyptian-American professor of history with family members living in Egypt. "There is no turning back. [...] The people just won't settle for less."

Appleby's metaphor of raw vs. mature democracy also reso-

“Ideas are born in quiet hours, and ideas can change the world.”

We are learning that “fast” is not necessarily best for our food, the environment, international relations, our personal finances, our bodies, our minds. As I drove home, more slowly than usual, ready to return to my everyday life, I thought about how slowing down seems paradoxically to create more time and less noise.

Many of our greatest creations and achievements as human beings come from making quiet. Think of the years, possibly decades of quiet hours that James Madison spent in his library that informed and, in essence, formed the US Constitution. Think of John Muir’s quiet, solitary exploration of the Yosemite Valley that became so central to the creation and preservation of our cherished national parks. Think of Emily Dickinson’s deeply affecting poems; those words, illuminating the greatest truths of human experience and emotion like bolts of lightning, were composed by a woman who led a remarkably quiet and reflective life.

As author Anne Lamott recently wrote, “no one needs to watch the news every night, unless one is married to the anchor.” There is “nothing you can buy, achieve, own, or rent that can fill up that hunger inside for a sense of fulfillment and wonder.” Most of us are really searching for “enlivenment, peace, meaning, and the incalculable wealth of time spent quietly in beauty.”

This is not frivolous. Ideas are born in quiet hours, and ideas can change the world.

In these noisy times, let us not divorce ourselves from the world, but let us slow down and make quiet in order to live richer lives, to become more engaged and less distracted. Let us swim the depths of incredible books. Let us hone our abilities to see and hear and prepare for dialogue, not the soapbox. Let us be intentional about the lives we would like to lead and think about how the lives we already lead can feed our senses of curiosity and wonder.

Making quiet means building a house where you and an idea can live together. Savor ideas and treat them with great consideration, as though they could become your life-long partners or the new-found friends who, quietly, challenge you most. They very well may.



“How do we have this dialogue about democracy with the rest of the world when we don’t really understand the rest of the world?”

nated in this context and was echoed by questions raised in the closing session about how we engage, here in the US and around the world, with people across party and ideological lines, geographic areas, and generations. The closing session panelists discussed Egypt as an emerging democracy entering the “flow” in a world whose countries, societies, and cultures are increasingly connected and in conversation with one another.

“As we look closely at the way we talk to each other, understand our democracy, and articulate our democratic ideals and what they mean, the US—an established democracy—can learn a lot from what’s been happening in Egypt,” said Council President and CEO Ralph Lewin, “which is, essentially, an emerging democracy whose people are passionate about their ideals and hungry to be heard.”

“Watching events in Egypt unfold from here, from the US, has been a profound opening,” said El Shakry, with feeling. “We are living in a rare historical moment. We need to seize that opening. It’s a moment in which discourse is opening

up and we have the power to reshape these tired, tired narratives that we have been living with for a long time.”

“How do we have this dialogue about democracy with the rest of the world when we don’t really understand the rest of the world?” session moderator Bill Whitaker of the CBS Evening News asked the panelists.

“When we talk about illiteracy, the average African [...] is way more politically engaged and educated than any American,” stated Nigerian-born author and professor of creative writing Chris Abani, a closing session speaker. In Cairo, “the guy selling tea [on the street] will get engaged in this deconstruction of America that will leave you breathless.”

“We feel like, after two centuries of democracy in America, that it’s perfect, that we don’t need to learn,” said Abani. “We need to keep relearning.”

Conversation Continues with Council’s Searching for Democracy Initiative

Abani called democracy “a lan-

guage that will sustain evolution of the species.”

The best way to exercise it and keep it alive is to practice it, examine it, talk and read about it, reflect upon it—and repeat. Such are the enduring practices of those who value the humanities and those who recognize that, as El Shakry noted, we are living in a rare historical moment.

The Council is taking advantage of this moment and continuing the conversation started during the forum with a just-launched *Searching for Democracy* initiative.

The world is changing, as is our democracy and our understanding of ourselves. The Council and its partners are working on a range of programs as part of this two-year, statewide initiative designed to energize, inform, and spark conversations on the nature and meaning of democracy today—and we invite participation, raw or mature. The initiative, which will lead into the 2012 national elections, will include exhibitions (including one on civil liberties in California), a statewide reading and discussion program anchored by public libraries, and town hall discussions around the state.

Let the conversations begin—and continue.

The Searching for Democracy initiative is made possible with support from the National Endowment for the Humanities, BayTree Fund, Seedlings Foundation, and the California State Library.

CCH has been and will be partnering with a wide array of institutions and organizations to develop and implement different parts of the Searching for Democracy initiative, including: California Center for the Book, California Community Colleges, California History-Social Science Project, California State Library, California State University, Exhibit Envoy, Facing History and Ourselves, Japanese American National Museum, KQED Public Media, New America Foundation, Stanford University Humanities Center, the University of California Davis Humanities Institute, the University of California Humanities Research Institute, USC Annenberg Center for Communication Leadership and Policy, and Zócalo Public Square.

To watch the forum sessions, go to www.searchingfordemocracy.org. To support and learn more about the Searching for Democracy initiative and the public programs and grant opportunities it entails, visit our website and sign up for the Council’s e-newsletter at www.calhum.org.



Tom Bradley with John F. Kennedy (left) and on the occasion of his promotion to LAPD lieutenant (right).

WHAT'S PAST IS PROLOGUE: CCH-SUPPORTED DOCUMENTARY CONNECTS TOM BRADLEY'S LEGACY WITH BARACK OBAMA'S ELECTION (continued from page 1)

pair received a major research and development grant from the National Endowment for the Humanities—the only NEH development or production grant awarded to a film in the state of California. Said Goldfarb in a recent interview, “The greatest reward in making this film is knowing that we are making a huge contribution to the knowledge and history of Los Angeles, California, and the nation.” In addition to unearthing, constructing, and preserving the story of Bradley and his Los Angeles, the filmmakers

tural city that it is, and how the African-American experience there has differed from that of other places. For many African-American families like Bradley’s in the early 20th century, “California and the West were considered a ‘Promised Land’ of opportunity, possibility, and hope for a better life far from the lynchings and Jim Crow laws of the South,” said Sotomayor. “Los Angeles was a place where a black person could own property and rise up—although only in certain parts of segregated LA. In this

American elected to LA’s City Council. He served as a councilman for ten years before being elected mayor.

Bradley first ran for mayor in 1969 during a time of great turmoil. Martin Luther King, Jr. and Robert F. Kennedy had recently been assassinated. Anti-war protests were taking place throughout the nation while the Black Panthers gained strength and momentum. In Los Angeles, the fear and anger of the 1965 Watts Race Riots were fresh in residents’ minds.

familiar with an African-American candidate in a mayoral election at that time. He wasn’t just campaigning, she said, but “breaking down prejudice, breaking down stereotypes.”

Bradley’s 1973 election attracted national and international attention. The legacy he left for Obama, above all, was one of coalition building across many lines—racial, economic, political, religious, and geographic. Coalition building was a strategy but also a way of life for Bradley, and one that aligned

“California and the West were considered a ‘Promised Land’ of opportunity, possibility, and **hope for a better life** far from the lynchings and Jim Crow laws of the South.”

are providing context for LA’s current sociopolitical landscape and Obama’s campaign and election.

Bradley: Record Breaker, Coalition Builder

The son of sharecroppers and the grandson of slaves, Tom Bradley moved to Los Angeles from Texas as a child. In the process of learning about Bradley’s story, Goldfarb and Sotomayor have come to understand some of the complexities of Los Angeles—how it developed into the unique and multicult-

context, a young Bradley could dream for success.”

Tom Bradley accomplished myriad historic firsts before and during his astonishing five terms as mayor of Los Angeles from 1973-1993. He broke records and the color barrier as a student athlete at UCLA. He served as a police officer for 21 years and rose to rank of lieutenant, the highest rank an African-American could achieve at that time. At night, he attended law school and eventually became a lawyer. In 1963, Bradley became the first African-

When Bradley ran for mayor, LA’s black population was only 17%, yet he mobilized incredible grassroots support and came from behind to become the top-ranking candidate. Then his opponent, incumbent Sam Yorty, “ran a very racist, very red-baiting campaign,” said Goldfarb. “It scared people.”

For the next four years, the mayoral hopeful traveled all over the city, attending events and meeting everyone he could because, according to Goldfarb, he realized that many voters would need to be personally

with his understanding of and passion for democracy and democratic process.

His second campaign for mayor in 1973 was successful due to a true coalition between African-Americans, Jews, Latinos, Asian-Americans, white liberals, and student groups. He struggled with and broke through many of the issues that had historically faced those populations and the city of Los Angeles, asserted Goldfarb. “And who did he pick for his campaign manager? A white, Jewish, gay leftist. That’s what



Tom Bradley joking with Muhammad Ali (left) and campaigning for governor of California (right).

coalition building is all about," she said. "He always built bridges, even as a police officer. He worked with a Latino cop; that was unusual at the time."

As Mayor, Bradley redefined and fundamentally transformed Los Angeles. He brought women and minorities into City Hall and commission positions. He fought long and hard to reform LA's police department and place it under civilian control. He facilitated conversations between labor and the business sector. He brought the

pant, police abuse and unemployment pervasive, and necessary amenities like banks and supermarkets nearly non-existent in minority neighborhoods. Bradley's African-American/Jewish coalition began to fray at the edges during a controversial visit and speech by the Nation of Islam leader Louis Farrakhan.

Meanwhile, some African-American and Latino groups began to openly accuse Bradley of neglecting their poor neighborhoods to concentrate

plete chaos, a city in which he loved and proudly served for 51 years, just tore him up deep. All that hard work comes down to this. I think he was saying to himself, 'My time as Mayor has come to an end.' He was just too proud to cry." Bradley eventually resigned, but not without one last victory—being able to implement civilian control and accountability for the LAPD.

In the years since his death, his story has been largely relegated to the footnotes of history. Goldfarb and Sotomayor are

grounds to the mix. Both are African-American and neither grew up in LA. This diversity of voices and perspectives is shaping the film and making it a stronger, better piece of work, according to Goldfarb. "[We] have a great collaborative process. We believe in diversity and collaboration."

Tom Bradley would surely approve.

The filmmakers have also been building a larger coalition around their documentary film,

He wasn't just campaigning, but "breaking down prejudice, breaking down stereotypes."

1984 Olympics to Los Angeles, pulling the city into the global spotlight and hosting what many consider to be the first profitable Games. Late last year, LA's Crenshaw post office was renamed in Bradley's honor. President Obama signed the bill.

Of course, the complete story of Bradley isn't only historic breakthroughs and glowing accomplishments. Mayor Bradley presided over a city that grew increasingly polarized between the rich and poor, where drugs and gang violence were ram-

on building up downtown Los Angeles and the affluent Westside. A slow, political downfall continued for the city's most popular mayor. Near the end of Bradley's fifth term in 1992, the city exploded in three days of civil unrest, triggered by the acquittal of the police officers who beat Rodney King.

Sotomayor recalled one particularly moving interview with Bradley's bodyguard who was with him during the unrest. He said: "Flying above the city in a helicopter, witnessing the city erupt in flames and in com-

working to change that.

Filmmakers' Process Reflects Their Subject

Goldfarb and Sotomayor both grew up in LA—one in a Jewish household in the San Fernando Valley, the other in a Latino household in East Los Angeles—and have a great relationship as co-producers who bring different perspectives and experiences to the story they're telling. Their editor, Lillian Benson, and cinematographer, Michelle Crenshaw, also bring different experiences and back-

collaborating with and asking for input from scholars, archivists, historians, and the public. This careful research and collaboration is a concerted effort in favor of historical accuracy and complexity. CCH supports filmmakers to do precisely this—work closely with humanities scholars to do deeper research, gain new perspectives, and examine the broader contexts of the stories they want to tell.

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Maria Figueroa (left), Gloria Molina, and Dolores Madrigal (right)—subjects of the Council-supported documentary film *¿Más Bebés?*

SPOTLIGHT ON: RENEE TAJIMA-PEÑA

TWO-TIME CCH GRANT AWARDEE WINS GUGGENHEIM FELLOWSHIP FOR HER DOCUMENTARY FILMS



Renee Tajima-Peña

In the 1960s and 70s, claims of coercive sterilization of women were being made all over the country.

The most well-known allegations of widespread sterilization involved Puerto Rican women. In the 1980s, reports of poor African-American and white women having been coerced into medically unnecessary sterilization in the South surfaced in mainstream media.

the health care providers, who would argue that the women they operated upon consented to the procedures."

¿Más Bebés?, a collaboration with oral historian Dr. Virginia Espino of the UCLA Center for Oral History Research, aims to uncover the story and contextualize it by examining the history of the eugenics movement in California and issues related to immigration. "There was fear of a population explosion at that time," said Tajima-Peña. "US and Western governments were financing programs to reduce the population of the poor."

Fellowship for her work in film and video. She is one of just 180 scholars, artists, and scientists chosen from among 3,000 applicants across the US and Canada.

Tajima-Peña explains that many of the films she has made are grounded in the humanities and social sciences. Among them are the Academy Award®-nominated 1987 documentary *Who Killed Vincent Chin?* and *My America...or Honk if you Love Buddha*, which won the Eastman Kodak Award at the Sundance Film Festival.

Her students at UCSC learn to

and academics for years. "This process that CCH supports, of filmmakers and other project directors working with humanities scholars, has laid a lot of groundwork. When filmmakers and humanities scholars work together, the input is both creative and intellectual and the output is far-reaching. Especially today, when filmmakers think in terms of creating content that's reversioned on multiple platforms and for multiple uses."

The co-producers' plans for *¿Más Bebés?* include more than the film. People will be able to access research and contextual

"The only way you can get support for projects like ours is from places like the California Council for the Humanities,"

said Tajima-Peña. "They want complexity. They want the depth, the layers, the context. In the rest of medialand, finding support for that is really hard."

Council grant awardee Renee Tajima-Peña is currently filming *¿Más Bebés?*, a documentary which explores allegations of coercive sterilizations of Mexican American women here in California—at Los Angeles County-USC Medical Center—in the 1960s and 1970s. The charges resulted in a class-action suit by a group of the sterilized women.

"There's been very little produced, media-wise, on this topic," said Tajima-Peña, who runs the Graduate Program in Social Documentation at UC Santa Cruz. "No one has talked to all the people involved—including the mothers who experienced sterilization and

Tajima-Peña, Espino, and their advisors have been doing original research and planning work on the documentary for several years. In 2008, Tajima-Peña was awarded a California Documentary Project (CDP) grant by the Council for research and development. This year, she was awarded a \$50,000 CDP production grant and is now shooting the film. "It all began with a CCH grant," said the filmmaker. "That grant started everything; it got the ball rolling. We now have full funding from places like the Independent Television Service, Latino Public Broadcasting."

In April, Tajima-Peña won a prestigious 2011 Guggenheim

work from a social sciences and history basis to inform their documentaries. "The goal is strong storytelling but they also do deep research, learn the larger context, and look between the lines," said Tajima-Peña. "Scholars—humanists—have a lot to offer to filmmakers in terms of looking at things in a complex, nuanced way. They help us see beyond what's anecdotal, and understand the larger meaning of people's lives or moments in history."

"Filmmaking is so collaborative. Why not bring all the resources to the table?" asked Tajima-Peña, noting that the state humanities councils and the NEH have connected artists

information for the documentary online. Their research material will go to UCLA's Chicano Studies Research Center sterilization archive.

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To support and learn more about the Council's California Documentary Project program and grants, visit www.calhum.org.



Photos from Council-supported documentary films *Worlds of Ursula K. Le Guin* (left) and *From Ghost Town to Havana* (right).

CALIFORNIA COUNCIL FOR THE HUMANITIES AWARDS GRANTS TO 18 DOCUMENTARY PROJECTS

SAN FRANCISCO—The California Council for the Humanities has announced its most recent California Documentary Project grant awards—a set of eighteen film, radio, and new media projects chosen from among a record 167 applications. Awards totaling \$400,000 will support work in production or research and development on projects with topics ranging from major literary figures Susan Sontag and Ursula K. Le Guin to political figure Howard Jarvis and the story of California’s tax revolt; from the California Hmong community’s struggles with the legacy of the Vietnam War to Berkeley’s Zaytuna College, which is seeking accreditation as the first Muslim liberal arts college in North America.

Ralph Lewin, President and CEO of the Council, said, “These documentaries are shedding light on important figures, institutions, and communities that can help us better understand our shared past, present, and future. Each has the potential to spark meaningful discussions around California. We’re proud to be supporting work like this—especially at a time when funding for the public humanities is being threatened.”

Since opening its doors in 1975, the Council has developed and conducted numerous award-winning programs of its own and awarded nearly \$22 million in grant funding. The Council has supported dozens of Sundance, Emmy®, and Academy Award®-winning and -nominated documentaries through its California Documentary Project (CDP) and other programs.

More information about Council-supported films and CDP can be found on the Programs section of the Council website, www.calhum.org. The following projects received awards:

CDP Production Grants

Agents of Change: Black Students and the Transformation of the American University
\$40,000 (film)
Project Director: Abby Ginzberg
Sponsoring Organization: Kovno Communications

In the late 1960s, African-American students fought for and achieved more inclusive, relevant, and democratic education at American universities. The film examines the impact and historical legacy of student action that led to the first university Ethnic and African-American Studies programs—and raises questions about how far we have come since then.

Big Joy Project
\$20,000 (film)
Project Director: Stephen Silha
Sponsoring Organization: Northwest Film Forum
California poet and filmmaker

James Broughton (1913-1999) was a central figure in the San Francisco Renaissance and pre-Beat era counterculture and remained a creative, playful, and provocative critic of mainstream American society throughout his life.

Departures: Leimert Park/Little Tokyo
\$20,000 (new media)
Project Director: Juan Devis
Sponsoring Organization: KCET Community Television of Southern California
Two new installments in KCET’s online documentary series: *Leimert Park* explores the heart of LA’s black arts scene while *Little Tokyo/Arts District* chronicles the city’s historic Japanese American cultural district and neighboring arts enclave.

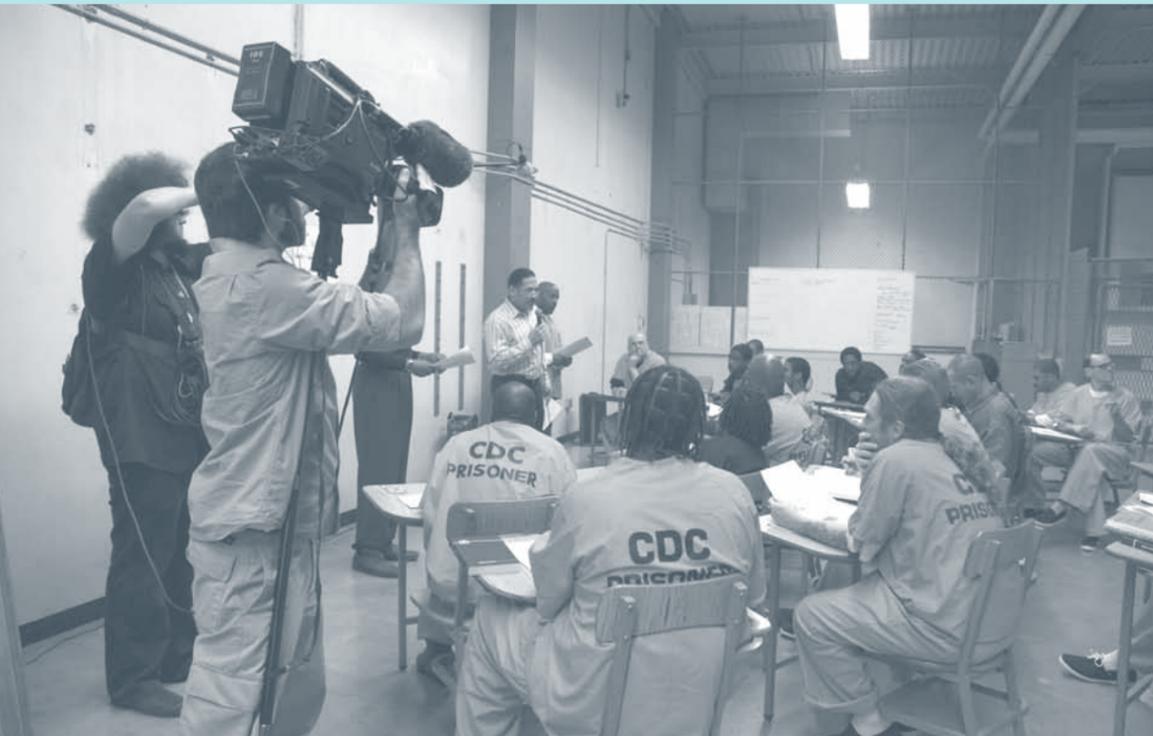
From Ghost Town to Havana
\$30,000 (film)
Project Director: Eugene Corr
Sponsoring Organization: Moenkopi Group, Inc.
Baseball offers an alternative to the gangs and violence of West Oakland’s Ghost Town neighborhood. The film documents a unique and revealing cross-cultural experience as a young West Oakland baseball team travels to Cuba to play. Issues of race, class, and masculinity are explored.

L.A. Rebellion Website
\$20,000 (new media)
Project Director: Jan-Christopher Horak
Sponsoring Organization: UCLA Film & Television Archive
The *L.A. Rebellion Website* will be a permanent interactive online resource on the “L.A. School of Black Filmmakers.”

The site will contain essays, oral history interviews, and film excerpts for students, scholars, and the public and will work in tandem with the Archive’s screening series and touring exhibition of the same name.

¿Más Bebés?
\$50,000 (film)
Project Director: Renee Tajima-Peña
Sponsoring Organization: Visual Communications
Mexican-origin women were coercively sterilized at Los Angeles County Medical Center-USC during the late 1960s and 70s, often based on little more than the question “More babies?” The film tells this story and examines the history of the eugenics movement in California as well as current-day issues of immigration and immigrant populations.

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Clockwise, from top left: photos from Council-supported documentary films *Regarding Susan Sontag*, *Ruben Salazar: Man in the Middle*, and *Life After Life*.

CALIFORNIA COUNCIL FOR THE HUMANITIES AWARDS GRANTS TO 18 DOCUMENTARY PROJECTS (continued from page 7)

CDP Production Grants (continued from page 7)

Operation Popcorn

\$30,000 (film)

Project Director: David Grabias

Sponsoring Organization:

Los Angeles Film Forum

This film follows Lo Cha Thao, a Hmong-American businessman in Fresno who got caught up in an alleged plot to launch a coup in Laos, as he faces Federal terrorism charges and life in prison. In the process, it provides a unique and intimate portrait of a California refugee community.

Regarding Susan Sontag

\$40,000 (film)

Project Director: Nancy D. Kates

Sponsoring Organization:

Center for Independent Documentary

The first feature-length documentary on Susan Sontag (1933-2004) is a critical examination of her life and work that addresses her controversial public roles as a writer and

intellectual and her less well-known personal history, including a formative period in the San Francisco Bay Area.

Ruben Salazar: Man in the Middle

\$40,000 (film)

Project Director:

Phillip Rodriguez

Sponsoring Organization:

CCNMA: Latino Journalists of California

How did Ruben Salazar, a prominent 20th-century Mexican-American journalist, transform from a mainstream, middle-of-the-road reporter to a supporter and primary chronicler of the radical Chicano movement? The film tells the story of his life and embarks upon an in-depth investigation of his mysterious death—still an unresolved chapter in American history.

Life After Life

\$20,000 (film)

Project Director: Tamara Perkins

Sponsoring Organization:

San Francisco Film Society

An intimate portrait of two life-term inmates with violent pasts who return home after decades of incarceration to face countless challenges, this film examines social and cultural dynamics behind California's soaring incarceration rate.

Worlds of Ursula K. Le Guin

\$20,000 (film)

Project Director: Arwen Curry

Sponsoring Organization:

San Francisco Film Society

This film explores the life, roots, and ideas of the celebrated Bay Area-born writer Ursula K. Le Guin (1929-). Known primarily as the grande dame of science fiction and fantasy, she is also an established mainstream literary figure and pioneer in feminist thought and activism.

Zydeco in California

\$30,000 (radio)

Project Director: Richard Ziglar

Sponsoring Organization:

International Documentary Association

This radio documentary on the zydeco community of northern California explores issues surrounding the assertion and maintenance of ethnic identity through the re-creation of the musical culture of one's original home. Artists Queen Ida, Ray Stevens, and André Thierry are interviewed.



Council board members Cynthia Wornham, Chris Abani, Margaret Shelleda, Marsha Hirano-Nakanishi, Curt Shepard (chair), Cornelius Moore, and Kenya Davis-Hayes at CCH's forum on Democracy and the Culture of Civic Conversation.

The Council's Board of Directors and staff would like to acknowledge the following major gifts:

The BayTree Fund

\$500,000 over 2 years to support the work of the Council and the California Story Fund

The Seedlings Foundation

\$25,000 to support Searching for Democracy and California Reads

The Whitman Institute

\$50,000 over 2 years to support Searching for Democracy

At the California Council for the Humanities we believe in the power of the humanities to connect us to one another and bring out the best of who we are as individuals—and as a society. We ask you to join us today in supporting this important work by sending a donation of \$25, \$50, \$100 or whatever you can afford in the enclosed envelope.

By joining as a partner in our efforts, you will help to further our work in programs like these:

Searching for Democracy is a new program designed to bring Californians together online and in town halls across the state to participate in thoughtful civic conversation about what we need to sustain a healthy democracy in our increasingly interdependent and culturally complex world. This two-year initiative was launched earlier this spring with a daylong conversation between esteemed scholars, public intellectuals, policy specialists, journalists, and authors on the evolution of civic conversation and the changing nature of democracy (see featured story on page 1).

The California Documentary Project supports film, radio, and new media documentary projects that help deepen our understanding of California and its cultures, peoples, and histories.

The California Story Fund supports story-based projects that capture genuine and compelling personal and community stories and ensures that these stories can be shared widely through public events, print and online media, and other vehicles. Sharing these stories can give us a window into our neighbors' lives and make us feel a part of something larger than ourselves, helping us understand where we live, with whom we live, and why we live the way we do.

Literature & Medicine: Humanities at the Heart of Health Care® is working to improve the quality of care for our veterans. This unique, award-winning program gives doctors, nurses, receptionists, trustees, and administrators in California Veterans Administration hospitals a chance to gain a deeper understanding of their patients and of themselves.

These are only a few examples of the important work the Council is doing to inspire individuals across California to make a difference in their communities every day.

Humanity is about giving more than what we are given. Help us make California a better place. Please join our efforts. Whatever you can give, your contribution will help to create programs that connect Californians across the state to each other, to our shared humanity, and to the best of who we are.

Thank you in advance for your generosity.

CDP Research & Development Grants

Borderlands

\$5,000 (film)

Project Director: Carl Byker

Sponsoring Organization:

Oregon Public Broadcasting

Take a road trip along the US-Mexico border. Hosted by writer and journalist Rubén Martínez, this film will explore the borderlands' culture and history, reflecting on subjects ranging from the region's pre-European society and culture to contemporary conflicts over immigration.

Chasing Voices:

The Story of John Peabody Harrington and the Indigenous Language Revitalization Movement

\$7,000 (film)

Project Director: Daniel Golding

Sponsoring Organization:

Advocates for Indigenous California Language Survival

Native American filmmaker Daniel Golding produces this

documentary examining the legacy of anthropologist John Harrington who, in the early 20th century, recorded and preserved endangered California Indian languages. The film explores contemporary issues surrounding language survival among California's Indian tribes today.

Chinese Whispers:

Mapping the Traces

\$7,000 (new media)

Project Director: Rene Yung

Sponsoring Organization:

Sierra College

Historical information is linked with contemporary folk memories of the Chinese in Sierra Nevada settlements who worked the mines and helped build the Transcontinental Railroad. This interactive, online mapping project will reframe the contributions of the early Chinese immigrants to the building of the West and connect local histories to the national narrative.

Hunting Stories

\$7,000 (film)

Project Director: Singeli Agnew

Sponsoring Organization:

San Francisco Film Society

This documentary film follows hunters in California and elsewhere in the US as it seeks to answer the question "Why do Americans hunt?" By taking an observational and non-judgmental tone, the film encourages viewers to reflect on questions of class, culture, politics, ethics, and our relationship to the wild as it examines one of the oldest activities known to humans.

MAD! Howard Jarvis and the Birth of the Tax Revolt

\$7,000 (film)

Project Director: Jason Cohn

Sponsoring Organization:

Catticus Corporation

This film chronicles the story of Howard Jarvis and the California campaign for Prop 13 while encouraging a deeper

understanding of the initiative process and the roots of contemporary tax revolts.

Zaytuna Project

(As Yet Untitled)

\$7,000 (film)

Project Director:

Maryam Kashani

Sponsoring Organization:

Visual Communications

Berkeley's Zaytuna College is seeking accreditation as the first Muslim liberal arts college in North America. Amidst fears of homegrown terrorism and a changing America, Zaytuna students and teachers negotiate Islam's past and its possible futures as they define what it is to be and become American Muslims.



Music, storytelling, intergenerational events, performance, instruction in fine arts and the humanities, and more promote better health through lifelong learning for seniors. EngAGE's programs are based on a college model.

SPOTLIGHT ON: **TIM CARPENTER/EngAGE**

TWO-TIME CCH GRANT AWARDEE WINS JAMES IRVINE FOUNDATION LEADERSHIP AWARD



Tim Carpenter

in," said Carpenter. "I thought, 'this is a large population. If we brought them great programming for free where they lived, we could make great changes and save a lot of money.' At that time, there was no model for what [my associates and I] were envisioning, so we started with college as the model. For me, college was a time when the world was wide open. I could choose what I wanted to learn. Who wouldn't want to experience that again?"

Not only are EngAGE's programs having a profoundly positive impact on the health, happiness, and general wellbeing of residents, but their business model is self-sustaining. They started with one community in 1999; now the organization is adding between three and five new sites a year to the 20 senior apartment communities in Los Angeles and Orange County where they already deliver services to approximately 3,000 mostly low-income seniors.

"I have found my voice and no one can take it away. It belongs to me."

There's a good reason that Tim Carpenter was recently awarded his second grant from the California Council for the Humanities and, shortly thereafter, a prestigious James Irvine Foundation Leadership Award. The work he's doing as founder and executive director of Burbank-based EngAGE, Inc. is nothing short of revolutionary.

Carpenter and his team are changing the way we view and experience aging. His vision for senior communities—such as EngAGE's flagship Burbank Senior Artists Colony—is grounded in the arts and humanities, intellectual engagement, lifelong learning, and community connections. EngAGE is based on a college model. It's self-sustaining. It's having a profoundly

positive impact on participants. And guess what else? It's saving California millions of dollars.

Model Based on College Equates to Lifelong Learning, Long-Term Savings, Longevity

When he walked into a senior housing facility for the first time 15 years ago, Carpenter was saddened to meet incredible people with an incredible wealth of experiences who were bored, sick, and essentially wasting away on "bingo and donuts fare."

"There was not much going on at the facility, and certainly nothing I would be interested

EngAGE hires professional teachers and artists to come to senior communities and offer lectures, workshops, classes, and hands-on instruction in foreign languages, history and culture, creative writing, music, theater, dance, performance, life drawing, painting, sculpture, filmmaking, culinary arts, ESL, computer skills, and more. Their main program areas include lifelong learning, arts and creativity, wellness, and community building. "I'm talking about the arts and humanities," Carpenter said, "not gluing popsicle sticks together." While residents of most senior housing facilities complain that their health is deteriorating, EngAGE participants typically report that their health is improving.

Nearly 3.4 million people over the age of 65 currently reside in California, and that number is expected to double by 2025. At a time when hundreds of thousands of Californians are entering their retirement years, health care costs are increasing, affordable housing options are limited, and the economy has yet to recover, EngAGE is saving the state of California and its families money by keeping seniors healthy and independent. A recent study found that their programs "achieved a 25 percent reduction in the number of seniors requiring higher levels of care, such as full-time nursing" for a total savings of \$18 million.

Saving taxpayers money isn't



the only goal. According to Carpenter, he and his team are out to change “the way people age and the way they think about aging by transforming retirement communities into centers of wellness, lifelong learning, and creativity.”

Said one resident of her experience with EngAGE, “The Artists Colony has just changed me completely. [...] I came here wanting to be a writer, which I had wanted to be all my life but I didn’t think I had the ability,

ment and spoken work series.

Said Carpenter. “When we read about the grants the California Council for the Humanities was offering this year” —California Story Fund grants for story-based projects that explored the meaning of democracy— “bells went off. We thought, this is dead center of what we want to do. We try to drive most of the Talk Story performances around a theme such as personal tragedy or a teacher who had an impact, and then

pieces and performed, then broadcast via radio this winter.

“We serve an incredibly intercultural, heavily immigrant population in Southern California,” said Carpenter. “Democracy probably means something very different for them than for someone born here, for whom democracy and all that comes with it is assumed. When you come here and are granted citizenship and move into democracy, it means more.”

not so hot. We’re living longer now. We used to view retirement as ‘I’m going to work until I get there and then do nothing with the rest of my life.’ Now we’re spending a lot more time in this third phase.

We’re not good at this. Americans are very youth-oriented. I hope we can learn to look at our later years with a sense of opportunity.”

Feeling excited and energized about lifelong learning? That

“We serve an **incredibly intercultural**, heavily immigrant population in Southern California,” said Carpenter. “Democracy probably means something very different for them than for someone born here, for whom democracy and all that comes with it is assumed.”

and that has totally changed. I have found my voice and no one can take it away. It belongs to me.”

Council Grant Supports New Path for Successful Writing and Performance Program

One of the most successful programs EngAGE has conducted and one that Carpenter is especially proud of is Talk Story, a personal storytelling, writing, and performance program directed by actor, writer, professor, and writing/performance instructor Alicia Sedwick. Residents attend writing classes and, eventually, write and perform true stories from their lives. The culmination of the program is a radio show seg-

have discussions about those themes and about what the stories mean. The idea of democracy was fascinating to us, and we wanted to spread our wings toward an intercultural piece. It was perfect timing, and it pushed us in a new direction that felt right.”

EngAGE received a \$10,000 California Story Fund grant from the Council this year to support their project “Talk Story: Democracy - How Immigrant Senior Citizens View American Democracy.” The project seeks to enable seniors to share their stories of immigration and citizenship, fulfilled and unfulfilled dreams of freedom, and the meaning of the power to vote. Participants’ stories will be developed into spoken word

EngAGE’s humanities advisor, Katie Mills, who works in film studies and the humanities at Occidental College, has become another of the organization’s long-term supporters and colleagues. “She has been spectacular to work with,” said Carpenter. “On our last Council grant application and project and this one. She helped us get at the heart of what it means to be an immigrant new to democracy.”

“We’re a funny country,” said Carpenter. “We guarantee life, liberty, and the pursuit of happiness in our country’s documents. Life is the one thing we can’t guarantee. Viewing getting older as a disease is strange. Getting older is the best option. The other option is

sounds good to us. It sounds like what the humanities are all about.

The California Story Fund (CSF) is a competitive grant program that supports community-centered, story-based public humanities projects that contribute to our evolving understanding of California, past and present. Applicants are currently encouraged (but not required) to submit proposals for projects that examine the meaning of democracy. To support and learn more about the Council’s CSF program and grants, visit www.calhum.org.



Photo from a 2010 performance by Teatro Jornalero Sin Fronteras (TJSF) of their short mimed comedy, "Discoteca," at the North Hollywood Day Labor Center. The Council-supported project "Somos Parte De La Democracia?: Culture, Democracy, and LA's Day Labor Community" will involve members of TJSF in unearthing stories about the meaning of democracy.

CALIFORNIA COUNCIL FOR THE HUMANITIES AWARDS GRANTS TO 20 STORY PROJECTS

SAN FRANCISCO—The California Council for the Humanities has awarded grants to twenty projects through its California Story Fund, which supports community-centered, story-based public humanities projects that contribute to our evolving understanding of California. In alignment with the Council's *Searching for Democracy* initiative, this round of projects examine the meaning of democracy in different and thought-provoking ways—through exhibits, performances, workshops, documentaries, mixed media pieces, and more.

"The Council is committed to advancing our collective understanding of ourselves, our neighbors, and our state. That's key to a healthy, functional democracy," said Ralph Lewin, President and CEO of the Council. "Through our California Story Fund, we are able to support libraries, cultural and community centers, historical and educational institutions, scholars, and educators. Especially now, at a time when the public humanities are under attack, we're proud to make this important investment in the people and institutions that strengthen our communities and enrich our lives."

Selected from among 93 proposals, these California Story Fund (CSF) projects will collectively receive \$199,665 in grant funding. To support and learn more about the CSF and other Council-supported projects and to learn about grant opportunities, visit the Council website at www.calhum.org.

The following projects received awards:

Changing Neighborhoods, Changing Communities: Boyle Heights and the Phillips Music Company
\$10,000

Sponsoring Organization: Grand Performances, Los Angeles
Project Director: Leigh Ann Hahn

At the Phillips Music Company of Boyle Heights, Japanese-, Jewish-, and Mexican-American residents have encountered each others' cultural traditions and invented new ones. Learn the history of this vibrant community through a live multimedia performance and interactive site.

Decade of Dissent: Democracy in Action 1965-1975
\$10,000

Sponsoring Organization: Center for the Study of Political Graphics, Los Angeles
Project Director: Mary Sutton

Visitors to this exhibit will explore the relationship between art and activism and see how political posters produced by diverse social movements in California developed and promoted the ideals of democracy. The project includes public events and a youth printmaking workshop.

Dr. Sun Yat-Sen and the Three People's Principles
\$10,000

Sponsoring Organization: Chinese Historical Society of

America, San Francisco
Project Director: Francis Wong

Learn about Dr. Sun Yat-Sen, Founding Father of modern China, and his relationship with American democratic values via an interactive living history performance series and recordings.

Growing Leaders: Youth, Gardening and Governance in Richmond, California
\$10,000

Sponsoring Organization: Urban Tilth, Richmond
Project Director: Doria Robinson

How have disenfranchised Richmond youth grown to become leaders of a local youth gardening movement? The documentary will be publicly screened and distributed, along with educational materials, to schools and youth advocacy groups.

Hayward's Gay Prom
\$10,000

Sponsoring Organization: Friends of the Hayward Public Library, Hayward
Project Director: Laurie Willis

This teen film project explores the history and significance of the city's annual gay prom within the context of a democratic society. Screening events encourage dialogue about challenges faced by LGBT youth. The film will be made available to student clubs, teachers, and the public.

The Khmer Youth Archive Project
\$10,000

Sponsoring Organization: Little Tokyo Service Center, Los Angeles
Project Director: Gena Hamamoto

This female youth video project will document the experience of Long Beach Khmer immigrants and refugees. Public screening events and an awareness campaign will involve the community.

New Birth of Freedom: Civil War to Civil Rights in California
\$10,000

Sponsoring Organization: Center for Oral and Public History/CSU Fullerton, Fullerton
Project Director: Benjamin Cawthra

This multimedia exhibit explores the distinctive role California has played in shaping the nation's ongoing struggle for equality. The project will offer stories from African-, Mexican- and Japanese-Americans in Southern California, exploring themes of democracy and equal justice.

Poetry for Democracy
\$10,000

Sponsoring Organization: poetryXchange, Huntington Beach
Project Director: Sue Cronmiller
Poetry writing workshops, organized around the theme of democracy, will be provided to El Sol Academy middle school

students by UC Irvine faculty and students. Students will be invited to read their poetry at the annual National Leadership Awards Dinner in Washington, DC.

Resurrected Histories: Voices from the Chicano Arts Collectives of Highland Park
\$10,000

Sponsoring Organization: Avenue 50 Studio, Los Angeles
Project Director: Kathy Gallegos

The tension between individual expression and social responsibility in a democracy will be examined through the stories of Chicano community artists in the 1960s and 80s. Young people, working with scholars and a filmmaker, will interview the artists; their videos will screen at an exhibit focused on art of the period and shared online.

The Search for Equality: LGBT Stories of Democracy in Action
\$10,000

Sponsoring Organization: Media Arts Center San Diego, San Diego
Project Director: Patric Stilman

This film will share stories from San Diego's LGBT community that explore principles of democracy, inequality, and activism. Screening events (in partnership with the public library) will facilitate a greater understanding of social and political challenges faced by LGBT people.



The late David Risling, Jr., Hoopa, (left) was an important contemporary leader in the California Indian community and is featured in the Council-supported project "Take Me to Your Leader: California Indian Traditional Chieftainship and Democratic Process." He co-founded UC Davis' Native American studies program and D-Q University and served on the National Advisory Council on Indian Education. Photo by Dugan Aguilar.

Muralists John Valadez and Carlos Almaraz (right) were two of the founding members of Public Art Council in Highland Park. Photo from the Council-supported project "Resurrected Histories: Voices from the Chicano Arts Collectives of Highland Park."

So Near/So Far: Navigating the Passage to Democratic Futures
\$10,000

Sponsoring Organization:
Photo4Change/Tides Center,
San Francisco
Project Director:
Sarah Bachman

These workshops in reporting, photography, and radio production for Pescadero high school students and recent graduates will focus on examining the rights, responsibilities, and benefits of participating in a democracy. The stories they produce will be posted online and broadcast.

Somos Parte de la Democracia?: Culture, Democracy, and LA's Day Labor Community
\$10,000

Sponsoring Organization:
Cornerstone Theater Company,
Los Angeles

Project Director: Lorena Moran
Members of innovative day laborer theater troupe Teatro Jornalero Sin Fronteras will be trained in documentary methods and techniques; they will reach out to their community to elicit stories that will reveal what democracy means to people who are rarely heard in the public discourse.

Stories of the Spill
\$9,665

Sponsoring Organization:
Earth Alert, Inc., Port Hueneme
Project Director: Janet Bridgers
The 1969 Santa Barbara oil spill catalyzed grassroots activism around Prop 20, a citizen-spon-

sored initiative that created the California Coastal Act. Stories about the spill and resulting state and federal legislation will be gathered; the film will be distributed online and broadcast.

Tai Chi Chats, Oakland Chinatown Oral History Project
\$10,000

Sponsoring Organization:
API Cultural Center, dba
Oakland Asian Cultural Center,
Oakland

Project Director: Roy Chan
Oakland Chinatown residents in Madison Park discuss their use of public space for cultural, social, and recreational activities. The project's exercises will foster citizen participation in the planning process, inform city planners' work, and illuminate the value users attach to the park.

Take Me to Your Leader: California Indian Traditional Chieftainship and Democratic Practice
\$10,000

Sponsoring Organization:
Heyday Books, Berkeley
Project Director:
Margaret Dubin
This publication will examine political leadership of California tribes and the role of the modern Indian chief. Tribal leader interviews and essays on tribal history and traditions will be published as a supplement to the magazine *News for Native California* and distributed to schools.

Talk Story: Democracy - How Immigrant Senior Citizens View American Democracy
\$10,000

Sponsoring Organization:
EngAGE: The Art of Active
Aging, Burbank

Project Director: Tim Carpenter
Workshops will enable a group of seniors to share their stories of immigration and citizenship, fulfilled and unfulfilled dreams of freedom, and the meaning of the power to vote. Stories will be developed into spoken word pieces, performed in community settings, and broadcast via radio.

Tenderloin: Stories of Transformation
\$10,000

Sponsoring Organization:
Gay, Lesbian, Bisexual and
Transgender Historical Society,
San Francisco

Project Director: Joey Plaster
Through oral history and archival research activities, GLBT youth will learn about the moment when GLBT people entered the political sphere, led by a coalition of community and faith-based leaders in 1960s San Francisco. Included: an exhibit and public history programming.

Through The Ages High School Residency, Performances, and Podcast
\$10,000

Sponsoring Organization:
About Productions, Pasadena
Project Director: Rose Portillo
Working with theater artists,

high-risk Latino high school students will learn about their community's rich history of civic engagement and political activism. Staged readings of the plays they write will be performed at Plaza de la Raza, LA and shared via podcast.

Woman Inside: Narratives from America's Incarcerated Women
\$10,000

Sponsoring Organization:
Voice of Witness, San Francisco
Project Director: Mimi Lok
This oral history/book project explores the role of democracy in the lives of women in the US prison system. The book will be published by McSweeney's and distributed to students in partnership with Facing History and Ourselves. Readings will take place at women's prisons.

World Premiere Production of Tom Jacobson's The Chinese Massacre (Annotated), Talkback Series and Small Exhibition
\$10,000

Sponsoring Organization:
Circle X Theatre Co.,
Los Angeles
Project Director: Timothy Wright
An original theater piece explores a dark chapter in our history—the 1871 massacre of Chinese Americans in LA's first race riot. Discussions, a website, and an exhibit will provide additional learning opportunities around the relationship of law and justice to democracy, then and now.



Tom Bradley campaigning (left) and with the Olympic flag (right).

WHAT'S PAST IS PROLOGUE: CCH-SUPPORTED DOCUMENTARY CONNECTS TOM BRADLEY'S LEGACY WITH BARACK OBAMA'S ELECTION (continued from page 5)

The pair is also doing a tremendous amount of original research because, surprisingly, no scholarly biography of Tom Bradley exists. They are putting together and sharing a much-needed set of resources on Bradley and his experiences. In addition to the documentary, which will be broadcast nationally by PBS once completed, the pair are working on numerous related projects, including: an educational video for students; "Share Your Tom Bradley Story" booths to be set up throughout Los Angeles, which will gather residents' Bradley stories, memories, and photos; and a filmed oral history

planning, and conducting research, thereby including a wider community in the making of the film. This has already begun to pay off. Archivists and historians are starting to come to them with information and material rather than the other way around. This year, an archivist contacted them about an enormous cache of previously mis-filed materials on Bradley—much of it saved in outdated or obsolete formats—that no one had seen for years.

During one meeting with a group of African-American scholars, Goldfarb said, she was struck by "the tremendous

Goldfarb. "It helps you reflect about your history and helps you understand a period of time and how change occurs. [Making a film like this] takes a long time. You don't want to say 'the conversation comes later.' So we decided we were going to start that dialogue early, and the dialogue will help the film in the long run."

Tom Bradley would approve.

What's Past is Prologue: A Different Kind of Bradley Effect

Wrote journalist Michael Sigman, "the story of Bradley's

ry to Barack Obama and another kind of line between Bradley and the people who are working to make his story known. A coalition is needed in order to tell the full story—a fascinating and complex story—about this coalition builder.

Mayor Tom Bradley lost the California governor's race in 1982 even though he ranked first in the polls going into the elections. Had he won, he would have been the nation's first popularly elected black governor. This phenomenon, in which voter opinion polls about a non-white candidate and actual election outcomes differ, likely

"Film is not about 'making a film.'

Film is about creating a product that promotes dialogue and conversation."

archive of their research to be made available to filmmakers and researchers once *Bridging the Divide* is complete. "We feel a tremendous obligation and responsibility that we couldn't just 'make a film,'" said Goldfarb. "We felt that we were taking on an important period, an important time in history; we feel a responsibility to make this information available in as many formats as possible."

The pair created the film's website and began promoting the project early on—much earlier than they have done with other projects—while raising money,

responsibility that Alison and I had. Here we are, a white woman and a Latina telling a story about an African-American—but we're telling a story about coalitions, so it makes sense. We felt like there was no contradiction. But we had an enormous responsibility to get the story right. We look at our team as collaborators, and we have a strong relationship with our very diverse advisory board of scholars."

"Film is not about 'making a film.' Film is about creating a product that promotes dialogue and conversation," said

record-breaking five mayoral terms and central role in L.A.'s transformation to world-class status—unknown to most Angelenos under the age of 35—is far more than an overdue bit of historical housekeeping. Just as Bob Dylan wouldn't be possible without Woody Guthrie, or Ronald Reagan without Barry Goldwater, the idea of a direct line from Tom Bradley to Barack Obama can give us perspective on the contemporary political scene."

One could draw a certain kind of line across years and space connecting Bradley and his sto-

due to concealed racism, was deemed "the Bradley effect."

Sigman noted that, twenty-six years after Bradley's loss, "pundits predicted, incorrectly, that 'the Bradley effect' would doom Barack Obama's presidential bid."

Perhaps, once more people know the story of Tom Bradley—all of it, or as much as can be known—"the Bradley effect" will mean something entirely different.

Goldfarb and Sotomayor are looking forward to flipping the



WELCOME

COUNCIL WELCOMES NEW BOARD AND STAFF MEMBERS

phrase on its head. “Bradley’s story and legacy has been forgotten and distorted. *Bridging the Divide* will set the record straight and ensure Bradley’s political significance to Los Angeles and the nation is no longer overlooked,” said Sotomayor.

The Council is proud to support them in their work. They’re making a film, yes. But, as they put it, they’re doing more; they are working to start and sustain an important conversation.

Yes, Tom Bradley would approve.

Bridging the Divide: Tom Bradley and the Politics of Race is supported by the Council’s California Documentary Project. To support and learn more about the California Documentary Project and grant application deadlines, visit our website at www.calhum.org. To support and learn more about the film, go to www.mayortombradley.com.



New board member Sandra V. Serrano is Chancellor of Kern Community College District, the largest geographic community college service area in California, which includes the Southern San Joaquin Valley and eastern Sierra Mountains. She is former president of Bakersfield College. Previous education experience includes several roles at CSU Bakersfield, including Director of Student Affirmative Action. She

is national president of the Hispanic Association of Colleges and Universities and a member of the Advisory Council to the California Community College Collaborative—a policy center established jointly by the University of California Office of the President and the Chancellor’s Office of the California Community Colleges. In her community, she sits on the boards of the Bakersfield Symphony and the Kern Literacy Council. Previously, she served as trustee of the Kern High School District and president of the California Community Colleges CEO Board and Community College League of California.

Serrano danced with the Mexican folkloric group Los Lupenos and performed in Chicano theater as a student at UC Berkeley, fostering awareness of social and political issues under the direction of playwright and author Luis Valdez. She holds a bachelor’s degree in political science from UC Berkeley and a juris doctorate from Hastings College of the Law. She was an Education Policy Fellow with The Institute for Educational Leadership and a CSU Administrative Fellow at CSU Fullerton. She joined the Council’s board of directors in May of this year.



New staff member Tonya Jones comes to the Council with over eight years of programming and development experience in the non-profit sector. She was Campaign Manager with the Greater Los Angeles Chapter of Team in Training (Leukemia and Lymphoma Society). Previously, she worked as a programming and development consultant to The Children’s Nature Institute and Just Detention International. Jones has also

worked at CBS Sports, The Discovery Channel, and Fox 10 O’Clock News in NYC, and as a public relations consultant. Jones studied Film/TV Production and Business at Howard University and has an MFA in Theatre from Columbia University. She has a great passion for storytelling and has performed in off-Broadway and regional theater, commercials, and independent film and has worked as an educator in drama programs at Classic Stage Company, Manhattan Theatre Lab, and Columbia University’s Summer Institute. Jones is also the Young Alumni Chair for Columbia SoCal, volunteers with the Youth Storytellers Foundation, and is an avid road cyclist. She joined the Council as Program Associate in January of this year.

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Who We Are

California Council for the Humanities connects Californians to ideas and one another in order to understand our shared heritage and diverse cultures, inspire civic participation, and shape our future. For more information, visit www.calhum.org.

California Council for the Humanities is a partner of the National Endowment for the Humanities. Our newsletter is mailed to anyone who requests it.

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