

network

HUMANITIES

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New film captures stories of persecuted but resilient Chaldean Iraqis

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Teens capture what the rest of us overlook in new online exhibit of photographs and writings

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L.A. Times' powerful Chandler family is subject of new film



Daniel, 17, left, has had a difficult time dealing with the strict Chaldean rules on dating and being called a terrorist by his schoolmates. After a period of rebellion, he has now embraced his heritage and teaches catechism at St. Peter's Chaldean Cathedral in El Cajon. Wadie, 79, came to the United States from Baghdad in 1947. He met his American wife, taught school and served for 28 years in the California State Assembly and Senate. His son Peter is a California Superior Court judge. Before coming to this country, he told the filmmakers that his mother had to sell her wedding ring so that he could go to college.

Photos courtesy of Alex Farnsley and Kevin King.

El Cajon's Iraqi Chaldeans tell stories of devastation, survival and hope in new film

For generations, Iraqi Chaldeans, a Catholic minority in Iraq whose history goes back almost 2,000 years, have suffered persecution — under the rule of the Ottoman Empire, under the Kurds and under Saddam Hussein. Since Hussein's ouster, extremists in Iraq have burned down and bombed Chaldean homes and churches, raped women and girls, kidnapped, tortured and killed family members, and threatened Chaldeans with death if they didn't convert to Islam. Thousands of

Chaldeans have fled the country. Though still the largest Christian group in Iraq, their numbers have dwindled to fewer than 500,000 from a high of more than a million prior to the recent war.

El Cajon, in San Diego County, just two hours south of Los Angeles, is the epicenter of the Chaldean diaspora in the Western United States. (A larger population lives in Detroit.) An educated people, Chaldeans came to California as early as the late 1940s, but started arriving in large numbers in the

1970s and '80s. Typically, they left behind successful lives and careers and arrived in this country with few possessions or resources. Unable to resume their former careers without extensive further education, they opened groceries, liquor stores or other small businesses in order to survive and feed their families. The succeeding generations have now earned university degrees and become an important part of California's professional community of doctors, lawyers and engineers.

Though Iraqi Chaldeans have lived in El Cajon for several generations, few people outside the area know about the community or the devastating circumstances that drove them here. Now a new documentary, "Stories from Baghdad U.S.A.," hopefully will change that. Produced by a pair of experienced filmmakers — Alex Farnsley and Kevin King — the new film features the stories of 12 El Cajon Chaldeans of several different generations, from those

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COUNCIL AWARDS NEARLY \$200,000 TO 21 STORY PROJECTS

Projects to reveal richness of California through little-known community stories

Asian-American farming families, Weed's long-standing African-American community, people who "live off the grid" near the Salton Sea and Karuk tribal elders are among the groups and communities whose stories will be told as part of upcoming California Story Fund projects. This past June, the Council awarded \$199, 931 to 21 projects in cities and towns up and down the state, from San Diego and Los Angeles to Weed and

Tule Lake. The projects will take place over the coming year and involve the gathering and public presentation of stories through exhibitions, films, recorded interviews, websites, public forums and theatrical presentations.

The Council received an unprecedented 171 applications for California Story Fund support, which made the proposal review more competitive than ever before. Ralph Lewin, the Council's executive director, said, "We believe this very

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Take Our Survey and Win an iPod Shuffle! See Page 7

The California Council for the Humanities is a partner of the National Endowment for the humanities. Humanities Network is published three times a year and mailed to anyone who requests it from the San Francisco office.

A JOURNEY ACROSS CALIFORNIA

By Ralph Lewin, Executive Director



LIKE MANY OTHER CALIFORNIANS, my family and I journeyed across California on vacation this summer. We enjoyed seeing good friends, visiting with remarkable people and finding inspiration in the spectacular beauty of our state. At the same time, the forests of “for sale” and foreclosure signs along our route and the stories of out-of-work friends and family members repeatedly reminded us of our current economic crisis. I found myself wondering what possible use the humanities are to individuals and communities in dire need?

An early stop on our journey was Los Angeles, where several Council-supported films were screened at the Los Angeles Film Festival. Three of the films were made by youths in San Francisco, Oakland and Mount Shasta as part of a statewide Council project. Jasmine, a young woman who participated in that project in Los Angeles, showed up at the festival to support her friends from other parts of the state whose films were being screened. When I first met Jasmine, she was living in a homeless shelter for teens and had just been persuaded to take part in our humanities-based film project. A year later she had applied to and been accepted at Cal Arts in Pasadena to study film. Jasmine’s story reminded me of the many times I have heard how a biography, a film, a philosophy class or a visit to a museum — in short, a humanities experience — has transformed lives, opened a door, given someone a glimpse of a better future and the courage to pursue that future.

My family and I returned to the place where I grew up. San Diego used to be called “Des Moines West” because so many Midwesterners flocked to the city in the post-WW II boom. Not anymore. As I walked around the city, I was amazed at how many languages, representing so many different cultures and histories gathered in this one place. It made me think about a recent Council-supported project about the Chaldeans, a persecuted minority whose members fled Iraq and settled primarily in and around San Diego. Their accounts of courage, persistence and mutual assistance offer examples and encouragement for other individuals and communities. Their stories also reminded me that the humanities are the storehouse of humankind’s accumulated wisdom. We turn to them to tell us how other individuals and

communities living in very different places at very different times survived or even thrived under difficult circumstances.

On the Fourth of July, we watched fireworks from the steps of the Mission in Santa Barbara. If you know your history, this is a complicated place to stand. I could not help but be inspired by the courage of the American revolutionaries, who risked their lives for liberty and the idea that all people are created equal. At the same time, I could not forget the sorry history of persecution visited upon Native Californians. History — the humanities — offers the hope that we can live up to our ideals and at the same time cautions us that we must be ever vigilant in protecting them. Standing under the bloom of those fireworks, I remembered a teacher at a Council-sponsored teacher workshop saying that because of testing priorities and limited funding, California schools were not teaching history that occurred before the 20th century. What will these students and soon-to-be voters understand of our founding democratic ideals and the constant struggle to live up to those ideals? I also found myself thinking that if the leaders of our financial institutions had had a better grasp of history and ethics — of the caution they offer as well as the hope — we might not be in quite the economic turmoil we now find ourselves in.

Finally, as we returned home through the bountiful Salinas Valley, we passed hundreds of workers in the fields, and I was reminded that agriculture remains the backbone of the California economy. Over the years the Council has supported dozens of projects about California agriculture and agricultural workers. The stories of the people who labor in California’s fields are stories of people just as hungry to find meaning in their lives, as they are to put food on their tables. That persistent, universal quest for meaning is at the heart of the humanities.

My family and I arrived home with a humbling sense of our own good fortune and a desire to help others. Through the continued support of our friends and partners, the Council intends to do its part to provide all Californians with the essential human sustenance that the humanities offer. Because we know that even in times of dire need, humans need more than bread to lead a full and meaningful life.

New Board Member: Marsha Hirano-Nakanishi



The Council is pleased to welcome Marsha Hirano-Nakanishi to the Board of Directors. Hirano-Nakanishi has worked to strengthen education and educational opportunity for more than 30 years.

She is currently assistant vice chancellor of Academic Research and Resources at the California State University Office of the Chancellor. In this position, which she has held since 1989, she oversees the CSU accountability program, works with CSU campuses on the national Voluntary System of Accountability and provides support to the Access to Success initiative of the National Association of System Heads, a membership organization of chief executive officers of the public higher education systems. She also serves as CSU’s representative to the boards of WestEd, Far West Regional Laboratory and Southwest Regional Laboratory.

Prior to her work in higher education administration, Hirano-Nakanishi was co-editor-in-chief of the Harvard Educational Review and a policy consultant and analyst on issues regarding educational finance reform, desegregation, language policy and K-12 attrition.

Hirano-Nakanishi has been active in many civic organizations and is currently a member of the WestEd Board of Directors, the Los Angeles City Library Commission and the Harvard Club of Southern California.

She holds a bachelor of science degree in mathematics from Stanford University and a doctorate in social policy analysis from Harvard University.

CCH seeks nominations for its Board of Directors

The California Council for the Humanities will select new members for its Board of Directors later this year and invites nominations from the public.

Council board members come from both academic and public arenas and are committed to advancing the Council’s mission. Members serve three-year terms, renewable once.

The Council seeks outstanding board members of all ethnic backgrounds and from all parts of the state.

To nominate an individual, please visit our website and download and fill out the board nomination form. You’ll find a link to the form on our homepage. A description of board member responsibilities is located at the end of the document. Please send the form and supporting documents to us — by mail or e-mail (info@calhum.org) — by August 31, 2009.



Some of the teens' photographs are featured on the postcard created to publicize the exhibit. Go to www.calhum.org/myplace to see more of the teens' work.

TEENS PUT THE LITTLE NOTICED INTO SHARP FOCUS IN NEW ONLINE EXHIBIT

Free handbook makes it easy for others to replicate the project

In 2008 over 300 young Californians participated in a collective effort at 21 libraries to capture the elusive character of place, photographing and writing about the everyday landscapes they inhabit but seldom really see. The project *How I See It: My Place* was an eye-opening experience for the young people as they clicked and captured what the rest of us often overlook. And we think it may inspire you to do your own

exploration of place. So take a look at www.calhum.org/myplace.

The exhibit features "galleries" of the youths' work organized by library locations, essays by scholars affiliated with each project and a "back story" about the project experience by librarians in charge of each effort. A tool kit section contains a free, downloadable step-by-step handbook in PDF format to make it easy for others to replicate the program. Although developed specifically for use in libraries, *How I See It: My Place* can easily

be adapted for use by schools, after-school programs or other youth-serving institutions, or even extended to adult or intergenerational groups.

Council Senior Programs Manager Felicia Kelley developed the program, with the support of individual and organizational partners. Project funding was provided in part by the U.S. Institute of Museum and Library Services, under the provisions of the Library Services and Technology Act, administered in California by the State Librarian.

Remembering Writer James Houston By Jim Quay

California lost one of its most eloquent voices with the recent death of James D. Houston. A writer inspired by John Steinbeck and mentored by Wallace Stegner, Jim was deeply rooted in place and sought to illuminate the experience of "ordinary" people. His nine novels include historical works like *Snow Mountain Passage* and *Bird of Another Heaven* and recreations of contemporary life like *Continental Drift*. In his fiction and nonfiction, he preferred to celebrate rather than criticize and seemed never to feel the need for that modern staple, irony.

Jim's courage and curiosity led him to break a lot of literary ground. *Farewell to Manzanar*, co-written with his wife, Jeanne Wakatsuki Houston, is a memoir based on Jeanne's memory of her family's experience in the Manzanar internment camp. The book drew back the veil from a shameful national episode and is now an American classic. He edited *West Coast Fiction*, which was the first cross-cultural literary anthology of fiction from the West Coast. *Love Life* is an attempt by a male

author to imagine the inner life of a woman. Jim took risks and crossed boundaries without fanfare.

The only thing more pleasurable than reading Jim Houston was being with him.

I met Jim in 1982, when I interviewed him for California Public Radio just after *Californians: Searching for the Golden State* was published. Jim was the first person I met who shared my fascination with California, the whole unwieldy mass of it, and I appreciated his quest to get beyond the usual polar platitudes of California as paradise and cultural and social wasteland.

It almost never happened. A San Francisco native, Jim married Jeanne in Hawaii in 1957. The couple moved to England, where Jim spent several years as a press officer for the U.S. Air Force, and traveled throughout Europe. The experience so disillusioned Jim about his country, he thought he'd never return. He was stunned, therefore, when in Edinburgh he burst into tears as a Marine Corps band played the Marine Corps Hymn, contacting some deep bedrock patriotism he'd forgotten.

He instantly knew he'd be returning to the United States and then saw in his mind's eye the view of the Santa Cruz Mountains he used to see when bodysurfing in Santa Cruz. He and Jeanne came to Santa Cruz in 1962 and moved into an old Victorian on East Cliff Drive where Jim soon wrote "The View from Santa Cruz." He once wrote from his Santa Cruz home, "I call myself a Californian, and I am fascinated by everything about this state. But when it becomes an image in my mind, it is most often this town, this coast, this view."

I was delighted to find that Jim was a new member of the Council when I became its executive director in 1983. His equilibrium, his good humor, and the positive presence he brought wherever he went were qualities I and many others came to value and admire. When Jim retired from the board, he was given a poem in calligraphy by Jelaluddin Rumi. I know he liked the poem, especially its final line, and he gracefully embodied its admonitions:

Today like every other day we wake up empty and frightened.

Don't open the door to the study and begin reading.

Take down a musical instrument and play.

Let the beauty we love be what we do.

There are hundreds of ways to kneel and kiss the ground.

Jim did a lot of reading in the study, but he took great pleasure in singing and making music too. And most importantly, what he did and who he was reflected so wonderfully the beauty of the people and the places he loved.

Jim Houston died in his Santa Cruz home on April 16, 2009, of complications from non-Hodgkin's lymphoma. He was 75. His wife, Jeanne, said he died strewn with flowers, dressed by his three children in his favorite Hawaiian garb. His death cruelly deprives us of his presence, but thankfully it cannot silence his voice.

Jim Quay served as executive director of the Council for 25 years before retiring in 2008.

stories from Baghdad U.S.A. (continued from page 1)

born in Iraq who came here 40 or 50 years ago to the American-born children of more recent arrivals struggling to fit into American society to those who came here just this year. The Council-supported film will be broadcast on the San Diego County Television Network this fall.

The 45-minute documentary was made with help of Ghada Osman, an expert on Islamic history and culture at San Diego State University; Father Michael Bazzi, the head of the local El Cajon Chaldean Church; and two Chaldean Iraqi women, Zina Asmar-Salem and Besma Coda, who co-founded Chaldean-Middle Eastern Social Services, an El Cajon organization that helps members of the El Cajon Chaldean community adjust to American life and was the project's fiscal sponsor. Asmar-Salem and Coda provided

the two filmmakers with contacts in the Chaldean community.

"We got involved because we wanted the rest of America to know about the desperation that drove Chaldeans to become refugees and what their life has been like in this country" said Coda, who arrived here as a refugee herself in 1981 and has worked as an refugee advocate for more than 20 years. Coda's own story is one of the 12 that make up the film.

"There was a lot of oppression toward Christian people when we were growing up in Iraq in the 1960s and 1970s," she said. "We were called sinners, pro-West sympathizers and a lot more, but we were used to the name calling. But things deteriorated in the late 1970s under Saddam Hussein when I was at the university in Baghdad. If you were part of the

Ba'ath party, everything was okay, but if not, you could lose your job or your university degree or your business."

Coda and her family decided to leave Iraq when her 11-year-old brother came home with a rifle that the authorities were suddenly requiring him to carry. "That wasn't acceptable to my father, so the eight of us sat down together and asked ourselves, is this the kind of life we want to lead?"

"It wasn't that we wanted to leave. Iraq was where our lives were, where our friends and relatives were. We had to leave out of desperation."

In leaving Iraq, Coda's family became people without a country. "We traveled from country to country, embassy to embassy seeking help. But we were always told to go back where we came from even when we said that we

were refugees and would be killed if we went back."

Through the auspices of the United Nations, the family was finally granted refugee status and resettled in El Cajon.

"A lot of Americans think people from the Middle East are extremists and will bomb their city. This film is important because it shows people we're not like that. I think it will also be an important resource for people seeking more information about our culture," said Coda.

Farnsley and King, the two filmmakers, were amazed by the stories they heard. Said Farnsley, "We hope that the film will make people more tolerant of this and other refugee populations and bring greater understanding of the dire circumstances that have made so many refugees give up everything to come here."

COUNCIL AWARDS NEARLY \$200,000 TO 21 STORY PROJECTS (continued from page 1)

diverse set of story projects will find resonance throughout California and add depth to our understanding of the richness and complexity of the state.”

The California Story Fund grant program, which is part of the Council’s California Stories initiative, has supported 286 projects since its inception in January 2003. The Council is currently redesigning some of its grant programs based on newly developed strategic goals. Prospective applicants should check the Council’s website for the latest information.

The following is a list of the newly funded projects. For more details, see the Council’s website.

Banteay Srei — HOLGA (Hopes, Obstacles, Love, Gratitude and ...) Asian Health Services, Oakland
\$10,000

Project Director: Nhuanh Ly

This is an intergenerational story collection and photography project for young Southeast Asian women in Oakland involved in or at risk for sexual exploitation.

Berkeley Fellowship Oral History Project Berkeley Fellowship of Unitarian Universalists, Berkeley
\$7,000

Project Director: Lena Richardson

This project will document the stories of a church that forms a progressive spiritual community in the heart of Berkeley.

The Creeks of Salinas: The Gabilan Watershed Experience Monterey Bay Women’s Caucus for Art, Aromas
\$10,000

Project Director: Jennifer Colby

This project tells the story of the Gabilan Watershed in the Central Coast of California through photographs, prints and poetry.

Ecology Emerges Counterpulse, San Francisco
\$9,000

Project Directors: Chris Carlsson and LisaRuth Elliott

This oral history project will document the ecological activist movement in the San Francisco Bay Area.

Exploring Community, Worth and Life on the Slabs Center For Religion and Civic Culture/USC, Los Angeles
\$9,999

Project Director: Matt Gainer

Using documentary photography and oral histories, this project will look at how community is maintained in Slab City, near the Salton Sea.

The Farmers’ Table: Asian Americans and Agriculture in the Golden State Asian Culinary Forum, San Francisco
\$10,000

Project Director: Thy Tran

The stories of three Asian-American farming families will be captured and aired on public radio and featured on a companion website.

From the Quarters to Lincoln Heights Weed Revitalization Coalition, Weed
\$10,000

Project Director and Filmmaker: Mark Oliver

This project will use oral history and historical documents to tell the story of the long-standing African-American community in Weed, Siskiyou County.

Gone Through Fire: Modjeska and Silverado Canyons and the 2007 Santiago Fire Center For Oral And Public History/CSU Fullerton
\$10,000

Project Director: Diane Ambruso

This project will collect the stories of residents who showed resourcefulness and independence in response to the Santiago Fire that in 2007 burned almost 30,000 acres and destroyed 14 homes in two small communities in the Santa Ana Mountains 10 miles east of Irvine.

Hyampom Oral History Project Hyampom Community Council, Hyampom
\$5,482

Project Director: Lisa Brey Randolph

This project will record the stories of several elders of diverse backgrounds in the Siskiyou County community of Hyampom.

Karuk Voices Karuk Tribe, Happy Camp
\$10,000

Project Director: Ruth Rouvier

This project will provide an opportunity for Karuk teens and young adults to work with tribal elders and produce short oral history videos of the elders’ lives and experiences.

Kaweah Land and Arts Festival: Celebrating the Stories of the Kaweah Watershed Sequoia Riverlands Trust, Visalia
\$10,000

Project Director: Niki Woodard

This project will celebrate the region of the Kaweah Watershed by telling stories of the land through local art, literature, poetry, storytelling, history and natural science.

Lao Oral History Archive Center For Lao Studies, San Francisco
\$10,000

Project Director: Vinya Sysamouth

This project will use audio and video digital media to record interviews with a variety of Lao émigrés about their immigration experiences.

Lifestages: Recollections and Reflections Playwrights Project, San Diego
\$10,000

Project Director: Cecelia Kouma

This multigenerational program aims to transform seniors’ life experiences into theater, with professional actors performing staged readings for schools and the community.

Marin Mind/Scapes: Stories of Art, Nature and Wellness Anne T. Kent California Room/ Marin County Free Library, San Rafael
\$10,000

Project Director: Marilyn L. Geary

This project will collect and present the stories of Marin County artists, some of whom have been diagnosed with mental illness.

Memories of the Grove: An Oral History of Folk Music and Cultural Activism in 1960s Los Angeles

Ash Grove Music
\$8,450

Project Director: Victor Cohen

This project will document the community that frequented the Ash Grove Club in Los Angeles, recording for current generations the significance of the folk music venue to the culture of Los Angeles in the 1960s.

Oral History and Micro Documentary: Bridging Generations of Filipinos in the San Francisco Bay Area Center For Filipino Studies/ CSU East Bay, Hayward
\$10,000

Project Directors: Soledad Rica Llorente and Efren Padilla

This oral history project will involve several generations of San Francisco Bay Area Filipinos in an effort to foster understanding and renew connections for people in the Filipino community.

Re-Alisal: The Histories Beneath the Headlines Alisal Center for the Fine Arts, Salinas
\$10,000

Project Director: Luis “Xago” Juárez

A small team of researchers/performers from the group Baktun 12 will gather stories for a theatrical people’s history of East Salinas.

Sister Aimee: The Musical Echo Park Film Center, Los Angeles
\$10,000

Project Director: Lisa Marr

For this project, youths in a series of after-school workshops and weekend classes will create an experimental narrative film on the life and times of the radio evangelist Sister Aimee Semple McPherson.

Two Spirits: Queer Native American Women Queer Women of Color Media Arts Project, San Francisco
\$10,000

Project Director: Madeleine Lim

This project will collect and present stories by and about Native American two-spirit lesbian, bisexual and transgender women in California.

Untold Stories of Japanese-American Dissent Tule Lake Committee, Tule Lake
\$10,000

Project Director: Barbara Takei

This project will gather the stories of Japanese Americans imprisoned at Tule Lake who protested their unjust incarceration and were stigmatized for their dissent.

Women, Faith and Action: Asian Pacific Islander Women and their Faith-Based Activism in the 1960s-70s Pana Institute, Berkeley
\$10,000

Project Director: Kathleen S. Yep

This project will uncover and document the stories of Asian-American and Pacific-Islander activists who, informed by their spirituality and religious traditions, were engaged in the U.S. movement for civil and human rights in the 1960s and ’70s.

PETER JONES

Director of a new California Documentary Project film about the L.A. Times Family that transformed Los Angeles

For more than a century the powerful Chandler family wielded unique influence in Los Angeles through the newspaper it owned, the *Los Angeles Times*. Now a fascinating documentary from Emmy Award-winning filmmaker Peter Jones tells the rich, complex and often dark story of the Chandlers and how they used the newspaper to transform a sleepy agricultural town into a world-class city and in the process grew extremely wealthy. The California Documentary Project-supported film, "Inventing L.A.: The Chandlers and Their Times," was screened at the Santa Barbara Film Festival earlier this year and will air nationally on PBS on October 5 at 9 p.m.



Left to right: Harry Chandler, second publisher of the Chandler dynasty, was Los Angeles' largest landowner, and an inspiration for the villain of the 1974 film "Chinatown." Courtesy of the Huntington Library. Otis Chandler, fourth publisher of the Chandler dynasty, with wife, Missy, and their five children. The family personified the California Dream. Courtesy of the Chandler Family Archives. Dorothy Buffum Chandler, wife of Norman Chandler, built one of the world's great performing arts centers by reaching out to all elements of Los Angeles society. Courtesy of the Chandler Family Archives.

Recently Humanities Network interviewed veteran filmmaker Jones about his new film.

What makes the Chandlers' story so remarkable?

What's unique about this story is that nowhere else in American history has a newspaper been the instrument of a city's economic and physical development the way the *Times* was. When Harrison Grey Otis, the family's pioneer empire builder, bought the paper in 1886, Los Angeles was a sleepy agricultural town of 12,000 people. In the 1920s, a million people, mainly from the Midwest, moved to Los Angeles, the biggest migration in the country's history, in part because of the way the *Times*, then under its second publisher, Harry Chandler, used the paper for civic boosterism, extolling the virtues of the city as a subtropical paradise where opportunity abounded, the sun always shone and there were no unions to stand in the way of so-called progress.

What are some examples of how they made the city grow?

One big thing they did was to create a harbor in Los Angeles. At the time, Southern Pacific Railroad had plans for a harbor in Santa Monica Bay, where the railroad terminated, where the company owned property and where they could monopolize all shipping. Colonel Otis believed that the harbor should be available to everyone and that the city should build it in

San Pedro. With the paper as his mouthpiece, Colonel Otis's plan won the day and he defeated the most powerful corporation in the state. As historian William Deverell says in the film, it was a real David and Goliath story. The harbor took seven years to build and soon became a major port, with a huge amount of cargo volume coming from ships using the newly built Panama Canal. Today it's the busiest port in the country.

The other thing the Chandlers did was to bring water from the Owens Valley to semi-arid Southern California. And this was the shady part of how they operated. These guys had a vision of the future that included massive growth for Los Angeles, but to realize that vision they knew that a larger population needed water to sustain it. So at a time when the U.S. government was planning to build an irrigation system to help Owens Valley farmers, they arranged for their representatives to go up to Owens Valley posing as cattle ranchers and buy up water rights from the farmers there. This enabled the 233-mile-long Los Angeles Aqueduct to be built.

In another demonstration of the family's dealings, prior to the Owens Valley episode, Harry Chandler had purchased large swaths of land in San Fernando Valley. And it was there, not in Los Angeles proper, where the aqueduct terminated, fueling demand for Chandler's property.

What surprised you about the Chandlers?

I was really surprised by how strong the divide in the family was. It began in 1922, when Norman, the third publisher of the paper, married Dorothy Buffum, who later became an important force in the growth and development of the city. The non-publishing side of the family thought Dorothy Chandler was too liberal, among other things, and many didn't show up at her wedding or later for the mid-'60s opening of the Music Center, which she was instrumental in creating.

This antipathy intensified when Otis Chandler, Norman and Dorothy's son, became editor. Otis sought legitimacy for the family's paper and gradually catapulted it into the top ranks of American journalism. One of the first things he did was to run an exposé of the anticommunist John Birch Society, which several members of the Chandler family belonged to, and later published articles critical of Nixon during his failed 1962 run for governor. The end came when the board of the paper ousted Otis despite the paper's journalistic and financial success and later, in 2000, agreed to sell the paper to the Tribune Company.

Some would say that the Chandler family got out of the newspaper business at the right time given the newspaper industry's current crisis. But other people contend that the

family had no sense of civic duty or loyalty to the community the way family owners of *The New York Times*, *The Washington Post* and other papers do. Those owners view owning their papers as a public trust whereas the Chandlers didn't seem think they owed anything to the community.

What were the biggest challenges of making the film?

The real challenge was getting the Chandler family to let me have access to the family and the *Los Angeles Times* archives at the Huntington Library, and then to go through the vast amount of material there, most of which hadn't been accessed before. We originally thought that Otis Chandler might provide us with the entrée we needed, but he died just as we were getting started, and we thought that was the end of things. We were able to make the film because of Harry Chandler, Otis's son, who gave us unrestricted access to everything.

What is the resonance of the film for a national audience?

I think it will explain how and why Southern California became such a magnet for the rest of the country and why people still flock here today. There is still that idea that things could be better in California, even despite the current economic situation, and that's exactly what the Chandlers felt for all those years they ran the paper.

Wanted: New Ideas, Fresh Perspectives

This year the Council received record numbers of requests for support from inspired and inspiring thinkers and storytellers. We could only help a handful.

Now more than ever, California needs new ideas and fresh perspectives. That's where you come in. Your contribution will help us nurture and promote thoughtful, creative individuals — filmmakers, web producers, radio documentarians and others — whose projects offer insights and ideas that will make our state a better place to live.

Here's what you can do to make California a better place:

- **Complete our survey on page 7 and win an iPod.**
- **Donate online.** Make a secure donation through CCH's website at www.calhum.org. For donations of \$50 or more, we will be happy to send you a special thank you gift.
- **Join us on Facebook.** Become a fan and invite your friends to do the same. Stay abreast of CCH- sponsored events and programming.
- **Subscribe to our E-Newsletter.** Register at www.calhum.org to receive e-News updates on exciting CCH events and programs.

Whatever way you choose to support the Council, your contribution helps us bring you programs that make you think in new ways about the issues we face. For check and credit card donations, please complete and submit the form below.

If you have questions regarding gifts of stock, planned giving or other ways to give, please contact our development officer, Ann Yoshinaga, at (415) 391-1474, ext. 313.

(Please return the form below to the Council to process your gift. California Council for the Humanities, 312 Sutter, Suite 601, San Francisco, CA 94108.)

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I want new ideas and fresh perspectives for California!

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(Please enclose your company's matching gift form.)

THANK YOU GIFTS

For a gift of \$50 or more, receive our *California Stories Uncovered* anthology.

For a gift of \$75 or more, receive a California Stories print designed for the Council by California artist Michael Schwab. The eight-color 15½" x 36" print is silk-screened on fine French archival paper.

For a gift of \$250 or more, receive a signed limited-edition California Stories print, which can be viewed online at www.calhum.org/join/join_main.htm.

- No, thank you. I do not wish to accept the gift item.

Please note that if you choose to be sent a gift, only the portion of your donation that exceeds the fair market value of your thank you gift will be considered tax-deductible.

CCH Around the State



THIS PAST MAY this year's recipients of California Documentary Project awards met with Council staff at the San Francisco office of **Orrick, Herrington & Sutcliffe LLP** to talk about their media projects and how the Council could better serve their needs. Following the meeting, the Council hosted a reception to honor the group. Thanks to Board member **Bob Feyer** for his generosity in providing the beautiful space. Enjoying the Orrick event are from left to right Board Chairwoman **Nancy Hatamiya**, CCH supporter **Neill Soo Hoo**, Council Executive Director **Ralph Lewin**, San Francisco City and County Treasurer **José Cisneros**, Rockefeller Philanthropy Advisors Director **Rae Richman** and Black Rock Arts Executive Director **Tomas McCabe**.



THREE SHORT FILMS PRODUCED BY YOUTHS in our Youth Digital Filmmakers program — from Siskiyou County, San Francisco and Oakland — were screened at the 2009 Los Angeles Film Festival in June. This is the second year in a row that films from the youth program have been selected to be part of the festival. Seen here from left to right are **Marissa Adler**, **Bettina Dabrowski**, **Mark Oliver**, **Kevin Oliver**, all of the Siskiyou Arts Council-sponsored film project, and Council Programs Manager **Raeshma Razvi**.



AS PART OF A DAYLONG EVENT this past June in celebration of the 2009 Los Angeles Film Festival, the Council screened the California Documentary Project film "Hollywood Chinese" to an enthusiastic audience of invited guests. The film's award-winning director, **Arthur Dong**, discussed the making of his film with the Council's Executive Director **Ralph Lewin** after the screening. A wine and cheese reception rounded out the day. Filmmaker Dong is pictured here with five of the young filmmakers from the Youth Digital Filmmakers program, whose films were part of the morning program. Left to right: **Halley Washington**, **Yen Nguyen**, **Dong**, **Ruben Palomares**, **Jessica Gonzales**, **Mercedes Hill** and **Daniella Rodriguez**.

Complete our five-minute survey and win an IPOD SHUFFLE

We want to bring you humanities information you want to read in the form you want to read it in. But we can't do that without your help. Please complete our five-minute survey and tell us about yourself, what you think of our newsletter and what topics you'd like to see us cover. **Better yet, go to www.tinyurl.com/knojc and take the survey online.** Whatever way you do it, it shouldn't take more than five minutes. We are counting on your input to help us determine the best way to meet your needs and engage you in our work.

Complete our survey by Friday, September 4, 2009, and you'll be entered into a raffle to win an iPod Shuffle.* The iPod winner will be notified by September 14. Current and past council employees and board members are not eligible for the drawing.

1 ABOUT YOU

A. Personal Information

Name _____

Address _____

City/ State/ Zip _____

E-mail _____

Phone _____

day

evening

cell

What is your gender? Female Male

What is your age? _____

What is your race/ethnicity? (Mark all that apply)

African American American Indian

Asian/Pacific Islander Hispanic/Latino

White/Caucasian Other (specify)

What is the highest degree or level of school you have COMPLETED

Some high school, no degree Bachelor's degree

High school graduate/GED Master's degree

Some college, no degree Doctorate

Associate degree Professional degree

Vocational certificate or degree

What were your fields of study? _____

What is your profession or occupation? _____

What is your approximate total gross annual household income (before taxes)?

Under \$10,000 \$10,000– \$30,000

\$30,001– \$60,000 \$60,001– \$90,000

Over \$90,000

In what country were you born? _____

What is the primary language spoken in your home? _____

B. What is your connection to the Council? (Check all that apply)

Attended event(s) funded by the Council

Received a grant from or worked in an organization that received a grant from the Council

Partnered with the Council

Know a board or staff member

Serve(d) on the current or past board or staff

Made a donation to the Council

Learned about the Council through television, radio or newspaper

Learned about the Council through word of mouth

Learned about the Council on the Internet

Learned about the Council through Facebook, YouTube or Flickr

Other connection(s) to the Council _____

C. What could the Council do to make the humanities more relevant to your life?

FOLD AND TEAR ALONG DOTTED LINE



2 HUMANITIES NETWORK CONTENT

A. How valuable or interesting do you find the following sections of the newsletter:

Please rank in order of interest, with 1 the most interesting and 5 the least interesting.

_____ In-depth stories about Council projects

_____ Interviews with humanities scholars, filmmakers, etc.

_____ Descriptions of new Council grant awards

_____ Council and humanities field news

_____ Executive director's opinion piece

B. How interested are you in humanities perspectives on the following issues:

Please rank in order of interest, with 1 the most interesting and 10 the least interesting.

_____ Changing demographics/immigration

_____ Economy

_____ Environment/climate change

_____ Food (foodways, systems, sustainability, local/slow food)

_____ Global conflicts/war/veterans

_____ Law, politics and criminal justice

_____ Health

_____ Public education

_____ Role of the public sector in our lives

_____ Technology

Are there any other topics you would like covered in Humanities Network?

C. How many times a year would you like to receive a printed newsletter from the Council?

0 1 2 3 4

D. How much of each issue do you read? (please select one)

Very little or none of each issue Most of each issue

Some of each issue All of each issue

E. Other suggestions for improving humanities network?

3 HUMANITIES NETWORK FORMAT AND DESIGN

A. How satisfied are you with the overall design and appearance of Humanities Network?

Not at all satisfied Somewhat satisfied Very satisfied

Other comments or suggestions about the design and appearance of Humanities Network?

B. How satisfied are you with the length (8 pages) of Humanities Network?

Too long Too short The length is just right

Other comments about the length of Humanities Network?

C. How satisfied are you with the current tabloid-size format of Humanities Network? (select one)

The size is just right I would prefer a larger format

I would prefer a smaller format, perhaps with more pages

Other comments or suggestions about the format size of Humanities Network?

D. If given the option, would you prefer to receive Humanities Network electronically rather than through the mail?

Yes No, I prefer a hard copy newsletter

E. Do you currently subscribe to the Council's monthly eNews?

Yes No

NOTE: If you do not subscribe and would like to, go to www.calhum.org and click on eNews, or provide your e-mail address here:

F. How often do you visit the Council website (www.calhum.org)?

Daily Weekly A few times a month

A few times a year Never

G. Have you visited the Council at any of the following social networking sites? (check all that apply)

Facebook Flickr YouTube

Thank you for taking the time to participate in our survey. Mail the survey by September 4, 2009, to:

**Newsletter Survey | California Council for the Humanities
312 Sutter Street, Suite 601, San Francisco, CA 94108**

* To enter the iPod drawing without completing the survey, mail a postcard with your name, address, phone number and e-mail to the above address by September 4, 2009.

Who We Are

The 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. The Council envisions a California where people know that the humanities are essential to leading a meaningful life, understanding the world and enriching the future. For more information, visit www.calhum.org.

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California Council for the Humanities

network

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Summer 2009

www.calhum.org

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INSIDE
A new film about the
L.A. Times' powerful
Chandler Family to air
on PBS in October

HUMANITIES

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