

network

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How the humanities help us respond to hate: A conversation with Patrice O'Neill of Not In Our Town

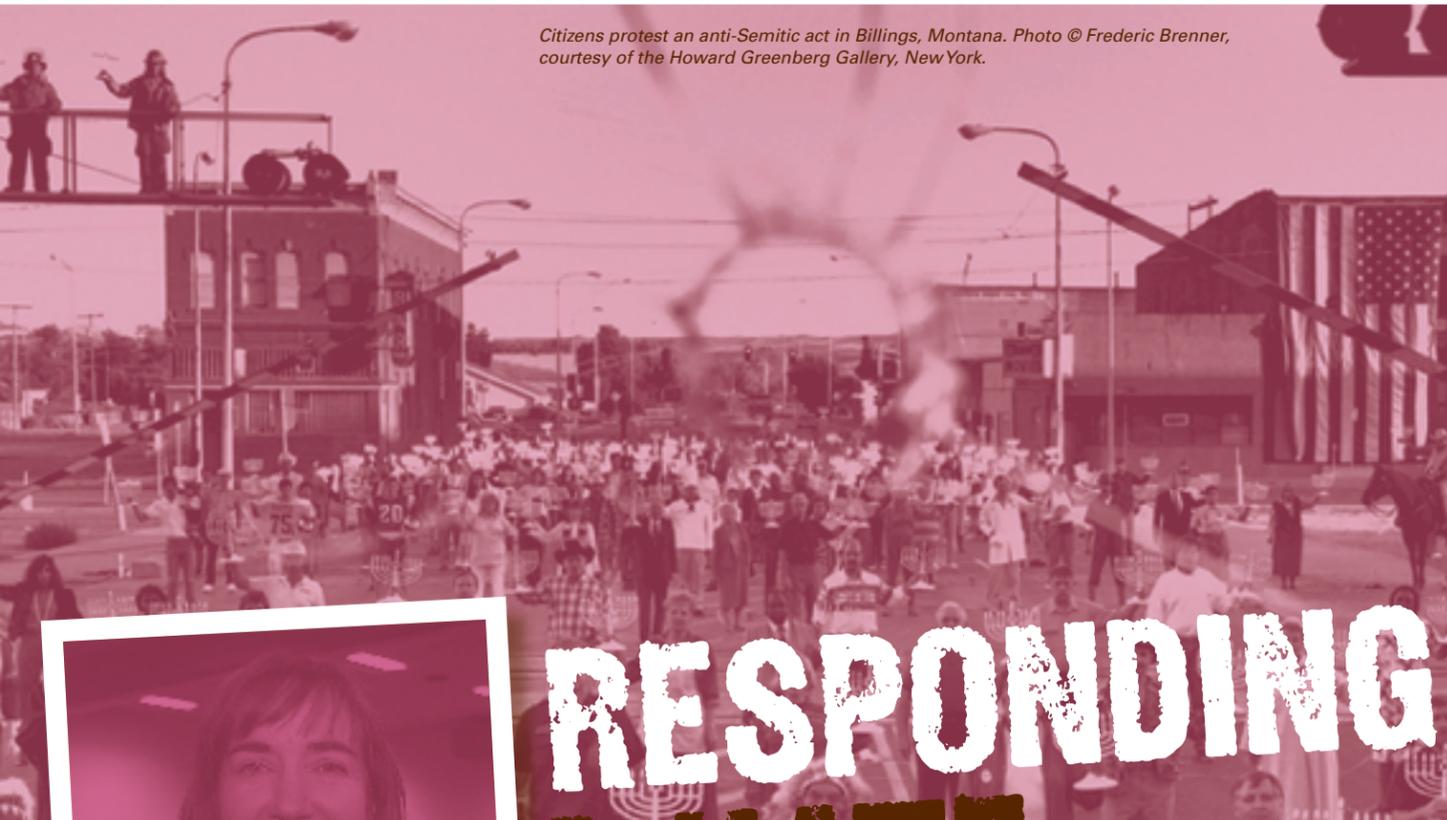
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CSF projects tell California stories through writing, radio, film, and oral history



Citizens protest an anti-Semitic act in Billings, Montana. Photo © Frederic Brenner, courtesy of the Howard Greenberg Gallery, New York.



RESPONDING TO HATE!

A Conversation with Patrice O'Neill of Not In Our Town

PATRICE O'NEILL is Co-founder and Executive Producer of The Working Group, whose 1995 film, *Not In Our Town*, sparked a still-growing national movement against hate and intolerance. The Council funded NIOT.org, an interactive website where people can share their stories and contribute to a map that tracks hate incidents and anti-hate actions. The following is excerpted from a conversation between O'Neill and CCH President and CEO Ralph Lewin.

RL: COULD YOU DESCRIBE THE NOT IN OUR TOWN PROJECT?

PO: Not In Our Town started with a PBS film we did in 1995 about events in Billings, MT. When a Native American

woman's house was tagged with racist graffiti, 30 members of the painters' union showed up to paint over it and 100 neighbors came out to watch. After a 6-year-old boy displayed a menorah in his window, a brick was thrown through the glass. That was the culminating event. As a sign of solidarity, 10,000 people put paper menorahs in their windows. Those actions essentially put a stop to the hate incidents in Billings. It shows the power that people have when they act together.

RL: HOW DOES YOUR WORK MAKE YOU FEEL ABOUT THE HUMAN CONDITION THESE DAYS?

PO: People think "This is about hate crimes." It's really not. It's about people responding to hate crimes, trying to prevent them, and building inclusive

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COUNCIL ANNOUNCES 15 NEW FILM, RADIO, AND NEW MEDIA DOCUMENTARY PROJECTS



Band members from Fishbone, subject of the film *Everyday Sunshine*. Photo by John Scarpati

IN OCTOBER 2009, THE COUNCIL RECEIVED AN UNPRECEDENTED 155 APPLICATIONS REQUESTING CALIFORNIA DOCUMENTARY PROJECT SUPPORT IN RESEARCH & DEVELOPMENT AND PRODUCTION. Fifteen film, radio, and new media projects from across the state were awarded grant funds totaling \$305,000. The AIDS crisis in San Francisco, LA's Historic Filipinotown, the American Indian movement, and the history of environmentalism in the United States are just four of the subjects of this year's projects.

In addition to providing funding, the Council supports its media grant awardees by convening them to share their knowledge with each other and learn about new practices in the field. This year, grant awardees discussed how CDP projects are strengthened by humanities methods, insights, and scholarship, and talked about new ways that documentarians are making their work accessible to a broader public.

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FEAR & COURAGE

By Ralph Lewin, President and CEO



Stories open windows into the human soul.

For however brief a time, stories help us understand what it's like to be someone else—to live, love, and dream like someone else; in this way, stories help us understand ourselves.

The story that came out of Billings, Montana on December 2, 1993, while deeply disturbing, bolstered my faith in the human spirit. That cold evening, someone threw a cinder block at a menorah displayed in a bedroom window. Glass shattered across the bed of a five-year-old boy. In response, *The Billings Gazette* published a full page image of a menorah and asked residents "to display the menorah as a symbol of something else: our determination to live together in harmony, and our dedication to the principle of religious liberty embodied in the First Amendment." Menorahs appeared in thousands of windows across the city.

That story became the subject of a Council-supported project, Not In Our Town. Closer to home, a similar story unfolds. In Temecula Valley, a group of protesters recently decried the building of a mosque because they fear the "terrorists" and their structure threaten the "Christian country" they believe America to be. Again, the response from local community members was swift and supporters quickly outnumbered the demonstrators. One person involved in the response said that the protesters were motivated by fear and ignorance. These represent the greatest threats to democracies the world over.

Fear and courage are part of the human experience. Of the two, fear is often easier to embrace. Fear acts upon us, while courage calls for us to step forward and embrace others, and to act. The humanities illuminate this difference, enable us to battle ignorance, help us imagine how to act with courage—and remind us of the consequences if we don't.

RESPONDING TO HATE:

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communities. In many ways, my work—our work—is positive and uplifting.

RL: THE PROJECT HAS EVOLVED FROM FILM TO THE WEB. HOW DID THE IDEA OF DEVELOPING NIOT.ORG COME ABOUT, AND HOW IS THE SITE BEING USED?

PO: We learned that groups had formed all over the country after finding our resources online, and we raised money to bring them together. In 2007, we prototyped NIOT.org at the Bay Area Video Coalition's first Producers Institute. People can watch other communities' stories, contribute their own, and learn from one another's experiences.

The website has also contributed greatly to the longevity and expansion of the project. There are screenings of *Not In Our Town* in Nebraska now, where one town is facing new ordinances against immigrants similar to those being put forward in Arizona. People there are coming up with innovative ways to meet new challenges.

RL: HOW CAN PEOPLE GET INVOLVED WITH NIOT.ORG?

PO: If you're a filmmaker, you can contribute a piece. If you're a donor, you can contribute money so we can continue to make films. Introduce it to your library.

Two New Members Join Council Board

CALIFORNIA COUNCIL FOR THE HUMANITIES WELCOMES BROOKE KANTER AND RODNEY WILLIAMS



Brooke Kanter currently serves on the board of LA><ART, Los Angeles' leading independent non-profit contemporary art space. Formerly, as Chair of the Beverly

Hills Fine Art Commission, Kanter spearheaded efforts to build and maintain the city's public art collection. Kanter has been on the board of the Modern and Contemporary Art Council at LACMA since 1998 and has served as the Chair of Art Here and Now for the past six years. She was also a founding member of LACMA Muse, a membership group for young professionals. Kanter previously served as a Vice President at Christie's auction house. She is a member of ArtTable and has served on the board for the Associates of the American Friends of the Israel Museum. A graduate of Tulane University, Ms. Kanter is married to Adam Kanter, an agent with Creative Artists Agency.



Rodney Williams is Senior VP of Classics Marketing at Jackson Family Wines. Previously, he led the strategy team at Addis Creson, a Berkeley-based

marketing consulting firm committed to positive change. Williams has served as a Senior VP at Robert Mondavi, led the marketing team behind the award-winning launch of OnStar, and held positions with Johnson & Johnson and Procter & Gamble. Before entering the for-profit sector, Williams worked for an association of 65 community-based organizations. A board member of the Insight Center for Community Economic Development (previously NEDLC) since 2004 and a director of the Museum of the African Diaspora, he was also a charter board member of the United Movement to End Child Soldiering in Washington, DC. Mr. Williams received his BA in Political Science from Amherst College and his MBA from Kellogg School of Management at Northwestern University.

Opposite page: Dawn Fast Horses, whose house was covered with racist graffiti. Her story was featured in *Not In Our Town*. This page: Image from *Not In Our Town II*, a film that highlights communities inspired by the original *Not In Our Town* story to act against intolerance.



“I don’t think there’s a more urgent challenge to humanity than hate. At the same time, what better weapons could we have than the humanities to take it on?”

Hold a community screening. Hate will not stop unless we take action. I hope people think about that when they go to NIOT.org. Each of us can change how that map looks, how we get along.

RL: OUR COUNTRY HAS EXPERIENCED QUITE A FEW CHANGES SINCE YOU BEGAN THIS PROJECT. HOW HAVE YOU SEEN ATTITUDES SHIFT SINCE THEN?

PO: In 1995, many states didn’t have hate crime laws in place. An attack based on bigotry is not just an attack on one person, but an attack on an entire community, meant to instill fear in that community. Over the years, more states have enacted hate crime laws and more police departments have put better mechanisms in place for reporting and monitoring hate. The biggest positive change I’ve seen is the recognition that hate is not just something to deal with

at the criminal level—it’s a community challenge for all of us.

RL: WHY DO YOU THINK THERE’S BEEN AN INCREASE IN HATE CRIMES IN THE U.S.?

PO: I don’t think it’s as simple as saying, “Gee, the economy’s in collapse and things are hard.” It’s become much more difficult for us to talk to each other. The fractured media landscape allows us to remain divided, fixed positions that move us away from disagreement and closer to hate. Now, you can get your point of view by turning to a different channel or website.

RL: MANY SAY THAT THE INCREASING INTOLERANCE AND SOCIO-POLITICAL DIVISIVENESS IN OUR SOCIETY ARE SIGNS OF A DEMOCRACY IN CRISIS. DO THE HUMANITIES HAVE SOMETHING TO OFFER AT SUCH A TIME?

PO: I don’t think there’s a more urgent challenge to humanity than hate. At the same time, what better weapons could we have than the humanities to take it on? Drama, history, religion, art—and all of the areas that make up the humanities—are what enable us to raise this issue, examine it, and address it.

RL: CAN YOU THINK OF A MOMENT WHEN THE HUMANITIES CHANGED YOUR LIFE?

PO: I remember seeing *Night and Fog* in high school—the Alain Resnais film about US soldiers liberating prisoners from Nazi concentration camps. That was a devastating but important moment for me. I also saw a troubling film on hunger during a college politics class. I remember walking out, thinking, “I don’t want to be in politics. I want to make films.”

RL: WHAT DO YOU SEE AS THE ROLE OF FILM IN HELPING TO STRENGTHEN SOCIETY?

PO: The best kinds of films make you not only understand, but *feel* something. That’s what we’re trying to do: make people understand the feelings of the victims harmed by hate, and also help them feel the sense of power they can experience if they take action.

RL: WE AT CCH ARE VERY HAPPY TO HAVE BEEN ONE OF THE PROJECT’S SUPPORTERS.

PO: I’m struck by how similar CCH’s mission statement is to our own. Clearly, we’re on the same path to bolster the democratic process and encourage participation. We keep coming back to this idea of democracy, of everyday people having a voice. That’s what *Not In Our Town* is about—finding ways to create inclusive communities. We are grateful for the Council’s support.

RL: WHY DO YOU THINK PEOPLE SHOULD SUPPORT CCH?

PO: We’re lucky to live in this diverse, rich, and open state. I think there’s an *idea* of California that’s almost larger than the place itself. It’s an idea of possibility, of a place where we can create change—a new or better way to do things. The humanities are essential to that vision. CCH provides a unique, powerful, unflinching, and beautiful view of our state and the challenges of our communities. What could be done with a significant boost in support for this vital organization? The possibilities are endless.

COUNCIL’S LOS ANGELES OFFICE MOVES TO NEW LOCATION



California Council for the Humanities is excited to announce the move of its Los Angeles office! The Council has recently entered into a strategic partnership with Community Partners—an incubator for and adviser to emerging philanthropies and civic and social entrepreneurs. CCH and Community Partners are now sharing offices in the Center for Healthy Communities—part of the California Endowment building.

The Center for Healthy Communities, which opened in 2006, is a program of The California Endowment that assists non-profits and facilitates coalition building through cross-sector, -discipline, and -cultural collaboration.

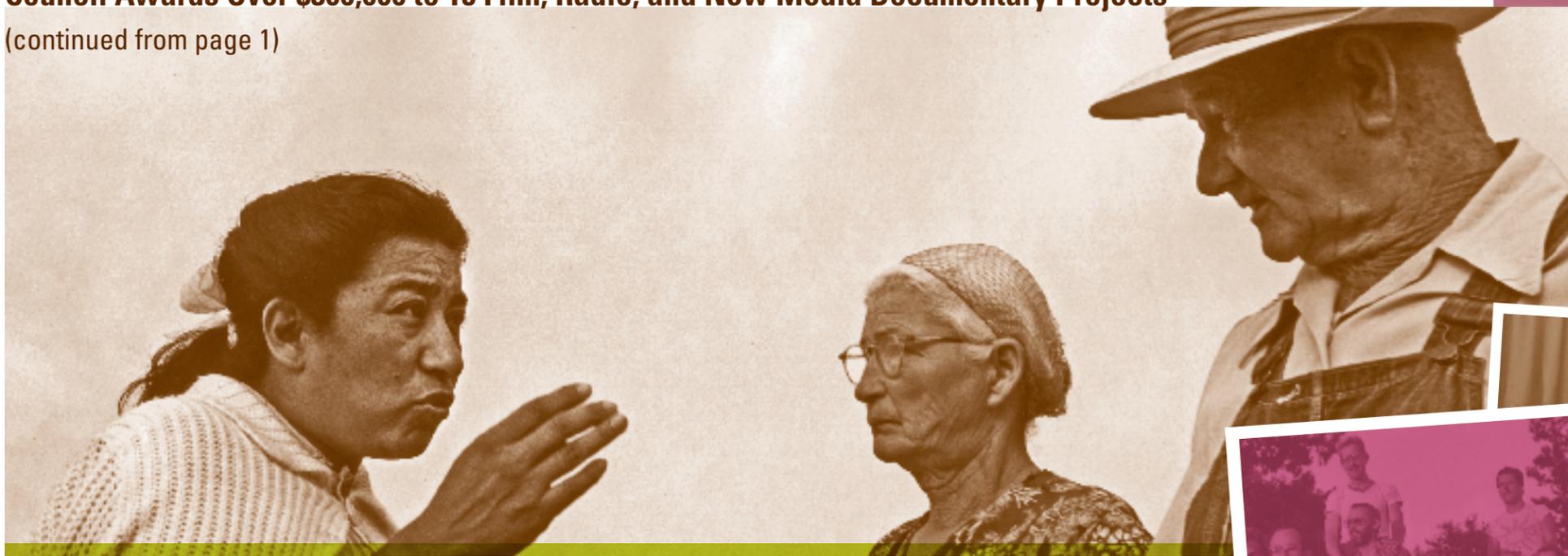
CCH is thrilled to be sharing space with vibrant organizations that are equally committed to our growing, changing communities.

Our new contact information in Los Angeles is as follows:

**California Council for the Humanities
1000 North Alameda Street
Suite 240
Los Angeles, CA 90012
Phone: (213) 346-3234**

Council Awards Over \$300,000 to 15 Film, Radio, and New Media Documentary Projects

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Labor organizer Maria Moreno, subject of the film *Adios Amor: The Search for Maria Moreno*, talks to Okie migrants in 1960. Photo © George Ballis/Take Stock.

Said Walter Dominguez, producer of CDP-funded *Whitewashed Adobe: The Rise of Los Angeles*, "I am so impressed with [CCH's] dedication to support us filmmakers in our effort to bring American society together through stories and dialogue about diversity—and it was reinvigorating to be in the presence of other filmmakers who, despite all the obstacles and difficulties they face, passionately continue to tackle issues of social significance."

Vanessa Whang, CCH Director of Programs, commented that "at

a time when public discourse is polarized and opportunities to reflect deeply on critical issues are few, having access to subject matter that is well-researched and thought-provoking is more important than ever."

Launched in 2002, CDP supports producers and directors as they explore and document issues of significance to Californians and share their work with statewide and national audiences. In partnership with the Skirball Foundation, the Council has disbursed \$2,273,268 through 80 CDP media grants.

This year, because of a desire to extend the life of CDP-funded work—and in order to be responsive to grantees' needs—the Council has launched a pilot Public Engagement grant program designed to assist previous CDP grant awardees in broadening the reach and deepening the impact of their projects beyond broadcast.

The application deadline for Research & Development and Production grants is November 1st. Visit www.calhum.org for more information.

CDP GRANT AWARDEES FOR 2010 INCLUDE:

PRODUCTION GRANTS

Everyday Sunshine: The Story of Fishbone (film)
Producers: Christopher Metzler & Lev Anderson

Narrated by Laurence Fishburne, *Everyday Sunshine* follows the Black punk/funk band Fishbone from their roots in South Central LA to almost "making it," and, in the process, debunks myths about young Black men from urban America. The film explores the cultural forces that gave rise to the band's hybridized musical style.

A Fierce Green Fire (film)
Producer: Mark Kitchell

A Fierce Green Fire is a feature-length documentary that provides an historical overview of environmentalism in the US. The film synthesizes the major issues, events, and eras of the environmental movement, including conservation's defining battle over Hetch Hetchy Valley in Yosemite and the founding of the Sierra Club.

Forty Winters (film)
Director: Valarie Blue Bird Jernigan

Forty years after American Indians occupied Alcatraz Island, one of the original activists seeks to re-ignite the American Indian movement by putting the political symbol of the occupation—the tipi—back on the island. *Forty Winters* is a story about the idealism and the aftermath of the

movement as understood through one family's struggle for cultural identity and survival.

The History of the Universe as Told by Wonder Woman (film)
Director: Kristy Guevara-Flanagan
Producer: Kelcey Edwards

The History of the Universe as Told by Wonder Woman documents the 67-year career of Wonder Woman and her transformation from comic book character to feminist icon. The film examines the mainstream media industry that creates and perpetuates images of women and also takes a critical look at our evolving values about women as agents of strength, authority, and leadership.

Mobile Hi Fi (new media)
Directors: Mike Blockstein & Reanne Estrada

Mobile Hi Fi engages four generations of Los Angeles' Historic Filipinotown (Hi Fi) community in an exploration of the neighborhood's history and contemporary character. Digital media elements include locative media GPS guides and web-based, participatory, community-generated story content.

Seeking Asian Female (film)
Director: Debbie Lum
Producer: Cianna Stewart

Seeking Asian Female explores the dynamic of Asian female-White male outmarriage,



cross-cultural relationships, and cultural stereotyping in the US. This self-reflexive tale, told through the filmmaker's eyes, follows a complicated relationship between a Bay Area man and his young bride from China.

The Waiting Room (new media)
Producer: Peter Nicks

The Waiting Room is a multi-faceted social media/documentary hybrid that tells the story of Oakland's Highland Hospital and the community that it serves. Incorporating web-based interactivity and a participatory story booth placed in the hospital's waiting room, the project is a timely exploration into issues of access to quality health care.

WE WERE HERE: Voices from the AIDS Years in San Francisco (film)
Director: David Weissman

WE WERE HERE: Voices from the AIDS Years in San Francisco is the first film to take a deep and reflective look back at the impact of the AIDS epidemic in San Francisco. Based on interviews with people who were there at the outset, the film explores the first reaction to the crisis, the response by activists, and how the epidemic played a role in shaping the socio-political landscape of San Francisco.

RESEARCH AND DEVELOPMENT GRANTS

Adios Amor: The Search for Maria Moreno (film)
Producer: Laurie Coyle

The discovery of forgotten photographs prompts a search for an unsung heroine—a tenacious woman who sacrificed everything

Images from *Forty Winters* (below middle), and *A Fierce Green Fire* (top right). Smaller inset images, clockwise from bottom left, are from: *A Fierce Green Fire*, *We Were Here*, *The History of the Universe as Told by Wonder Woman*, and *Seeking Asian Female*.



The Bakersfield Sound (film)
Producer: Andrew Chambers

This documentary film about the nationally influential Bakersfield, CA country music scene from 1951 to 1976 will explore the lasting influence of the musicians and their music, as well as the broader social context of the Depression-era migration into the San Joaquin Valley that produced this distinct cultural moment.

Big Jay (film)
Producer: Adam Hyman

Big Jay will tell the story of 82-year-old Cecil “Big Jay” McNeely, legendary LA R&B saxophone “honker.” The film will place McNeely’s career in the context of post-war Los Angeles, tracing the social, cultural, and economic changes within the city’s African American community.

Ruben Salazar: Man in the Middle (film)
Producer: Phillip Rodriguez

In 1970, prominent Mexican American journalist Ruben Salazar was killed by an LA County Sheriff while covering a protest for the LA Times. This film will seek to uncover the mystery of Salazar’s death while telling the story of his

eventful life. Salazar embodied many of the enormous shifts that occurred during the 20th century—in politics, journalism, and Mexican American identity.

Siqueiros: Walls of Passion
Producer: Lorena Manríquez

Siqueiros: Walls of Passion is a documentary film about Mexican muralist David Alvaro Siqueiros and the interplay of art, society, and politics that led to the restoration of his controversial mural, *América Tropical*, in Los Angeles. Destroyed soon after its unveiling in 1932, the restored mural has symbolic, cultural, and historical importance.

Zydeco in Northern California: Ethnic Identity in a Migrant Community (radio)
Producer: Richard Ziglar

A character-driven radio documentary on the zydeco community of Northern California, this project explores issues surrounding the assertion and maintenance of ethnic identity through the re-creation of homeland musical culture. Interviewees will include zydeco artists such as Queen Ida, Ray Stevens, Andrew Carriere, and Betty LeBlanc.

but her twelve kids to organize California’s migrant farm workers 50 years ago. The film will trace Maria Moreno’s story through materials found outside the bounds of the sanctioned historical record and, in the process, raise questions about the inclusiveness of “official” histories.

Asian American Art Film (film)
Director: Steven Okazaki
Producer: Stephen Ujlaki

Asian American Art Film will be a four-part series created for public television that documents the history and significance of Asian American artists. Based on a recent exhibit at the De Young Museum, the film will include interviews with surviving artists, descendants, contemporary APA artists, art historians, curators, and collectors.

BY THE PEOPLE, FOR THE PEOPLE: THE PROMISE OF NEW MEDIA

Standing over a hospital bed, equipment beeping in the background and his tearful sister at his side, Ricky Carter repeats his name and phone number and asks anyone who has information about the hit-and-run driver who struck his mother to come forward.

Most people contributing their experiences, via text message or video, to the website of The Waiting Room—an interactive social media/documentary hybrid project focused on a “safety net” hospital—are not putting forth public appeals in the hopes of finding an attacker. Many are expressing their pain, sorrow, loneliness, and hope. Most are

commenting on our health care system, frustrated that they, like many others, are uninsured in a country where so many have so much.

Hundreds, maybe thousands of people will view Ricky’s video clip. Perhaps the driver who badly injured his mother will be caught. Perhaps justice will be served. Perhaps more than that will change. Perhaps one day Ricky’s mother will have health insurance.

THE POTENTIAL OF NEW MEDIA

As the Internet and various digital technologies pervade and shape our lives, the traditional “one-to-many” model of mass communication is rapidly shifting towards a “many-

to-many” web of communication, expanding the concept of who can be an authority—of whose stories and whose voices matter. New media blends traditional, static media content with new technology, making dynamic, interactive communication possible through web-, mobile-, and computer-based means.

“The innovation and rapid adoption of social media in the United States reflects a deep and burdening demand from everyday citizens to connect and communicate across multiple communities of identity and interest,” says Joaquin Alvarado of American Public Media. As Douglas Kellner

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By the People, for the People: The Promise of New Media (continued from page 5)



A nurse, the morgue director, and a patient from Oakland's Highland Hospital—participants in the new media project *The Waiting Room*. Courtesy of Open'hood Media.

of UCLA and other scholars have noted, new media may create a new public sphere “in which citizens can participate in well informed, non-hierarchical debate.”

New media means a number of things for documentary film. For one, enormous budgets and the attention of giant gatekeeper media companies are no longer necessary. New media also holds the potential to locate and amplify the individual experience, the first-person story. This requires the documentarian to give up a certain amount of control, invite participants to tell their own stories, and permit an online community to alter and revise content even as it forms. Ultimately, through new media, authorship and authority are transferred from the few to the many, potentially changing forever the way we “write” our individual and collective histories.

Says Wendy Levy, Director of Bay Area Video Coalition's Producers Institute for New Media Technologies, “we are in an extraordinarily fertile time for storytellers, where narrativity is fluid, participatory, and iterative.”

Two examples of new media projects recently funded by the Council demonstrate this potential as they harness the communal power of interactive new media to gather and share stories with impact and tremendous reach.

NOT IN OUR TOWN

Born of a 1995 PBS documentary that captured the story of how Billings, Montana residents responded to a series of hate

crimes, Not In Our Town (NIOT) is now a national movement that connects people who are actively responding to hate and intolerance. Through its interactive website, www.niot.org—funded by the Council in 2009—NIOT utilizes social networking media, educational outreach, user-generated content, an interactive online map, and grassroots events to help community groups learn effective strategies from one another as they work to promote civil dialogue and build more inclusive cities and towns. (For more on the origins and evolution of the NIOT project, see the interview with Patrice O'Neill on page 1.)

THE WAITING ROOM

Funded this year by the Council, *The Waiting Room* is already bringing attention to significant issues in our health care system. Through a specially constructed, participatory waiting room booth, this project tells the stories of the many (mostly uninsured) patients and the tireless staff at Oakland's Highland Hospital. An interactive website, www.whatruwaitingfor.com, which links to a Twitter feed, features video clips of participants talking in detail about the challenges they face. Footage of patients, caregivers, and administrators will become a documentary film.

The producers' goals for the project are four-fold: to demonstrate to patients that they are not alone, initiate a conversation between Highland's waiting room and other hospital waiting rooms around the country, encourage people to

interact and create their own community-based solutions, and amplify their film's story by tying it to the larger framework of a complex social media project.

THE CONVERSATION CONTINUES

Although very different in terms of their origins, subject matter, and structure, both of these CCH-funded projects are about private people participating in public discourse, and both demonstrate the power of the first person voice in new media documentary. In both cases, participation by individuals and small groups is necessary to the construction of the whole, larger story—a mosaic of many parts.

Levy, whose organization has also supported both of these projects, embraces “a digital media future where individual voices lay open a process for communities to participate in their own healing, where stories inspire tools for change, and social movements are emboldened by a deep, communal narrative.”

Since 2009, CCH has been supporting new media projects via California Documentary Project grants. Through engaged and thoughtful storytelling and the participation of “the many,” these new media projects are helping to deepen and broaden people's understanding of themselves and the world around them, representing what the Council hopes to achieve through its grants.

Two New Staff Members Join the Council



REGAN DOUGLASS joined the Council in May as Communications Officer.

She edits the news, online, and print publications of CCH. Until 2006, she served as Production Manager and Communications Associate at PolicyLink, a non-profit think tank focused on social and economic justice; there she managed the editing and production process for dozens of national publications and contributed to *The Covenant with Black America*, a book that topped the New York Times Bestseller list in 2006. A former editor of two literary journals and the producer and host of two monthly reading series, Douglass has also worked as a freelance writer and editor for over ten years. She graduated magna cum laude, Phi Beta Kappa from Pomona College with a degree in English. Douglass holds a Master of Fine Arts in Creative Writing (Fiction) from George Mason University, where she received the Virginia Downs Poetry Award and taught undergraduate courses in composition, literature, and creative writing. Although she has lived in Georgia, Virginia, Washington, DC, and Spain, she has spent most of her life in Northern and Southern California, and is happy to call the state home.



BEKKI LEE-WENDT joined the Council in June as Program Assistant. She grew up on the west

coast, ultimately settling in the Bay Area in 2000. After earning BAs in English and economics from UC Berkeley in 2004, she worked in different fields, including library science and legal defense, before discovering that both her professional and personal interests lie in non-profit administration. Formerly, Lee-Wendt held a position with Oakland Leaf—an urban arts and social justice non-profit in the Fruitvale district of Oakland—where she worked with a team of teenage garden interns to craft and publish a handbook on sustainable gardening for the Fruitvale Community. She looks forward to helping the humanities enrich the lives of Californians.

5 NEW CALIFORNIA STORY FUND PROJECTS AWARDED CCH GRANTS

DIVERSE ARRAY OF PROGRAMS CAPTURES CALIFORNIA STORIES THROUGH WRITING, RADIO, FILM, AND ORAL HISTORY



Top and right: Images from *An American Mosque*.

From a documentary film on the Muslim farming community of Yuba City to radio documentaries on small towns across the state, from writing programs for students and incarcerated youth to an oral history project on women activists in the environmental movement, this year's California Story Fund projects are diverse in their subject matter, methods, and approaches. They are united, however, by their shared goal: to tell compelling stories—all of which are uniquely, yet universally, California stories.

With the support of the BayTree Fund, the Council awarded a special round of California Story Fund grants totaling \$50,000 to five projects this year. The program, which funds community-based story projects throughout the state, has granted \$2,027,722 to 291 projects since its inception in 2003.

The next round of California Story Fund grant applications will be due on November 15th. More information and guidelines can be found on the Council's website at www.calhum.org.

CALIFORNIA STORY FUND PROJECT AWARDS FOR 2010 INCLUDE:

An American Mosque (film)

Sponsor: San Francisco Film Society

Project Director: David Washburn

An American Mosque tells the story of Yuba City's Muslim farming community and the events surrounding the 1994 arson that destroyed the local mosque. The film presents an intimate portrait of this rural California community and inspires viewers to reconsider what is American.

Borrowed Voices: The Stories of Incarcerated Youth (writing program)

Sponsor: Center for California Cultural and Social Issues/ Pitzer College

Project Director: Deborah Lieberman

"Borrowed Voices"—a program held at a juvenile detention facility in La Verne—is a community-based writing and self-expression program designed to develop the stories of incarcerated youth and deliver them to a broader audience. Over 25 college students work together with more than

100 young, male detainees to establish an intellectually liberating environment through exploration of the creative writing process.

The Future of Small Town California (radio)

Sponsor: Center for Media Change, Inc.

Project Director: Lisa Morehouse

This series of short radio documentaries explores how shifts in industry and population impact the identity, culture, economy, and even language of small towns across the state. By reflecting small town diversity—racial, economic, linguistic, political—the documentaries challenge perceptions of rural populations and help listeners consider how small towns reflect our history and our future.

Making Waves in Inlandia: An Oral History for the Women Leaders of the Environment in the Inland Empire in the 1960s and 1970s (oral history project)

Sponsor: Riverside Arts Council
Project Director: Marion Mitchell-Wilson

This oral history and digital mapping project documents and makes publicly accessible the stories of

nine women who were environmental movement leaders in the Inland Empire during the 1960s and 1970s. (The Inland Empire, a Southern California region of over 29,000 square miles, comprises the two largest counties in the nation.) A combination of images and text articulate and attest to the astonishing variety of landscapes and habitats these women protected.

My Town, My Life, My Story: A Graphic Novel Program about Growing Up in San Leandro (writing program)

Sponsor: San Leandro Public Library, Main Branch
Project Director: Kelly Keefer

Through guest authors and San Leandro's writers-in-schools program, this ten-session project engages local teens in grades 8-12 to reflect on their experiences living in and around San Leandro. The teens write graphic novels focused on one "defining moment"—an event, occasion, or struggle—that has been pivotal to them, then share their stories with the larger community through a public event.

GIVE CALIFORNIANS THE CHANCE TO EXPERIENCE THE POWER OF IDEAS



Every year, the Council receives a greater number of requests for support than we can fund.

With your contribution of \$75, \$50, or \$25 we can help to nurture and promote thoughtful, creative projects by inspired thinkers, storytellers, filmmakers, web producers, radio documentarians, and many others. Their projects offer fresh perspectives on issues that affect California and provide insight as to how we can make our state a better place in which to live.

Help us to tell their stories—become involved today! Here's what you can do:

- **Donate online or use the enclosed envelope.** You can make a secure donation online at our website, www.calhum.org, or you can use the enclosed envelope to send your donation.
- **Join us on Facebook.** Become a fan of the Council on Facebook and invite your friends to do the same for more information about the events and programs of CCH.
- **Subscribe to our e-newsletter.** Register online to receive e-News updates on exciting Council supported programs

and events. We value your privacy, so we will never spam you or sell your information to another company.

Last year, our programs reached more than 16 million people in California and across the United States. With your help we can reach even greater numbers and extend the power of ideas to new communities. Your support does make a difference.

For additional information on matching gifts, gifts of stock, or other planned giving opportunities, please contact our development office at (415) 391-1474 extension 310.

Clockwise from bottom left: CDP project directors Lev Anderson, Debbie Lum, and Katie Galloway; Judy Belk, CCH President & CEO Ralph Lewin, and Susan Emerling; Creative Artists Agency Managing Partner Bryan Lourd and CCH Board Chair Curt Shepard.

Summer 2010

California Council for the Humanities

network

CDP grant application deadline:
November 1st

CSF grant application deadline:
November 15th

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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 published three times a year and mailed to anyone who requests it.

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