



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PUBLIC PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Public Programs application guidelines at <http://www.neh.gov/grants/public/americas-historical-and-cultural-organizations-implementation-grants> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Public Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Coming to California: Gallery of California History

Institution: Oakland Museum/Museum of California Foundation

Project Director: Louise Pubols

Grant Program: America's Historical and Cultural Organizations: Implementation Grants

NARRATIVE

The Request

The Oakland Museum of California (OMCA) seeks support in the amount of \$400,000 to complete the reinstallation of its 25,800 square-foot permanent *Gallery of California History* and to develop and implement accompanying educational programs. (The total budget for the gallery, including capital improvements, is \$10.7 million). For nearly 40 years, the *Gallery of California History* has enabled students and public visitors to explore California history, from the pre-European-contact world of Native peoples to the complex, technological world of the 20th century. OMCA's history collections contain 1.7 million items—the largest, finest, and most comprehensive collection of California material culture anywhere. The *Gallery of California History* was originally created in the 1960s and 70s, and it has been more than 20 years since it has been updated. The new installation of the gallery will include approximately 2,200 historical artifacts, works of art, ethnographic materials, and original photographs. This reinstallation is part of a major transformation of the entire museum that will realize the institution's deep and continuing commitment to telling the full story of California and its people. The opening of the new *Gallery of California History* is planned for early 2010.

Since its founding in 1969, OMCA has been distinguished by the breadth of its collections, leadership in educational programming, vital community connections, and outstanding exhibitions. When it was founded, it was a model for community engagement, innovative gallery design, far-reaching education programs and a comprehensive collection. At this critical juncture, the museum, like many cultural organizations, must address the challenges of operating in the 21st century. Challenges include California's changing demographics, the proliferation of technology and media, the desire of audiences for personal and customized experiences, and the competition among leisure-time attractions. As we take on the renovation, we are inspired by our history to continue to be a model museum with the reinstallation of the permanent collection galleries, of which the 26,000 square foot *Gallery of California History* is a centerpiece.

The current project builds upon innovations begun when the gallery was last installed in the 1980s. The former gallery, "California: A Place, A People, A Dream," reflected the commitment of historians to multiple perspectives, including those of women, ethnic and racial minorities, and the working class. The gallery reflected the lives of ordinary people, demonstrating that the "California Dream" eluded some communities. The former gallery also maintained the aesthetic of the original designer, Gordon Ashby, which was revolutionary at its time in the late 1960s for its beautiful and dense installation of objects, with much material displayed outside of vitrines or cases, and with minimal textual or media interpretation. Today, we have the opportunity to bring our interpretation to a new level, building on that "bottom-up" history while we explore new approaches to the California experience. The reinstallation project will bring to the general public new scholarship in California history, while using innovative interpretive approaches and updating the galleries to represent events of the last twenty years.

The reinstallation project goals for the new history gallery are to: 1) Present stories and artifacts from peoples and cultures that have traditionally been excluded from the historical narrative and particularly to ensure that the museum's pluralistic audience has a sense that they "see themselves" reflected in California history; 2) Provide multiple levels of interpretation and an inquiry-based approach that will encourage museum visitors to go deeper and more broadly into California history and look at time periods, events, and issues from many points of view; 3) Reveal the vital contemporary relevance of history and demonstrate how the impact of historic events, forces, and developments are shaping life in California today; 4) Maximize the museum's multidisciplinary mission, linking to adjacent galleries of California Art and Natural Sciences, to encourage an understanding of how the state's environmental, cultural, and political histories intertwine to create the distinctive California experience; and 5) Make the

core narratives of history, but also opening up the possibility of competing narratives within California history.

The current design process for the gallery began in earnest in 2006 with the commencement of OMCA's \$53 million capital project that includes the transformation of all of the museum's collection galleries. In addition to receiving funding for the project through a City of Oakland bond measure, the museum received a grant of \$2.88 million from the California Cultural and Historical Endowment specifically for the history gallery. The exhibition is currently in the final phases of design development, with formative evaluation, prototyping, and visitor evaluation continuing into 2009. Because many of the exhibition elements rely on contextual environments for their full visitor impact, some elements will be presented in prototype form in early 2010 that will allow visitor response and exhibit refinement through remedial and summative evaluation. The development of new educational efforts will continue into 2011.

The Significance of California

California is defined by the interplay of its people, cultures, and diverse environments. The natural environment of California, with its wide variety of habitats, climatic regions, and physical and geological characteristics, has played a major role in shaping the life of its residents, including the people who have inhabited the place for thousands of years. Native tribes have always lived here, while other people came due to major historic events or social movements, and still others have just passed through. The resulting convergence of peoples, cultures, and the natural environment has created unique ways of living and working, and a changing sense of personal and collective identity. It is this convergence that makes California a heightened reflection of the rest of the country and has helped fuel the state's dynamic relationship with the rest of the world.

We can find the foundation of many contemporary issues in the deep history of a complex state. Unlike many regions of the nation, California has been a multicultural society throughout its existence. For thousands of years, this region contained the most diverse Native populations in what is now the United States. Over generations, it has been a place where dreams of a new life have motivated the migration of peoples from around the globe. California is known for people who "rushed in" from around the world in quest of gold, the migration from southern states during the Depression and World War II, the founding of communes in the 1960s and before, and for its leadership in the national gay and lesbian movement. These are just a few of the quintessential examples of uniquely Californian social experimentation.

California has often taken a leading role in the national story. Industries based here, such as the film industry, agribusiness, the defense industry, aviation, and computer technology have set the pace for much of the country, if not the world. Political movements such as Progressivism's stance against railroad monopolies, John Muir's environmental advocacy, the Counter Culture and Anti-war movements, the ascendancy of the New Right bringing Ronald Reagan to power, and the L.A. riots of 1992, have all had an impact beyond the borders of the state.

Coming to California Description

Within the overarching theme of *Coming to California*, four main themes have generated both new scholarly exploration and popular interest, and form a basis for interpretation: the diverse and contingent identities of the state's people; the relationship of people to the environment; the contrast between the "California Dream" of innovation, freedom and self-fulfillment and often conflicting realities; and California's global connections and impact. These themes are embedded throughout the 15 chronologically arranged sections of the gallery: Before the Other People Came; Spanish Take This Land; Coming for Gold; Coming for Land and Green Gold; The Railroad Brings People; They Come Despite the Shaky Ground; Seeking the Good Life; The Lure of Hollywoodland; Coming for Work—the Depression; War; Building Modern California; Forces of Change; and State of Change. The intention is that these messages will be evident to visitors whether they are exploring the entire gallery or just parts of

some exhibits. For the sake of the grant request, the following highlights a thematic relationship to two specific sections of the gallery.

Theme I: The Diverse Peoples of California

California has one of the most diverse populations in the world, and is also one of the most mixed. The new installation will embrace the dynamic demography of California as one of its strengths, addressing the lives people whose experiences and contributions to California have been marginalized in past histories. The gallery will look at the ways we all construct our identities from multiple sources, and the many ways different peoples clashed and came together. California's citizens will be represented in all their diversity and with multiple identities, incorporating racial mixture, a story that is only now being actively recovered and incorporated into our national story. Though we are often given the impression that mixed-race families are a new phenomenon (The 2000 U.S. census was the first time people could officially declare that their heritage might be a mixture of many backgrounds), America has a long history of racial mixture. The gallery will incorporate new scholarship on the creation of the first "Californio" identity, multi-ethnic and multi-racial communities of the Gold Rush, and second-generation American identities of immigrants. (Voss, 2008; Johnson, 2000; and Sanchez, 1993)

As a whole, Californians have celebrated the ability of immigrants to bring new ideas, energy, and skills to the cultural and social mix, but the state also continues to be challenged to absorb and contain both a wealth of traditional cultures, and a spirit of innovation and tolerance. For example, in the section "Spaniards Take this Land," an immersive audio environment called "Cultures Meet" will encourage visitors to enter the imaginations of early explorers encountering Native People and Native People encountering the explorers. The contrasting world views of the Spaniards and Native Americans come across in stark relief, as Natives and newcomers try to make sense of the encounters in their own terms, and any outcome still seems possible. In another section—"Forces of Change"—which explores the 1960s and 70s, wall cases containing displays designed by community members throughout California who lived through this will reveal a range of political, regional, cultural, and ethnic experiences. This section is being informed by our NEH-funded temporary exhibition, *What's Going On?—California and the Vietnam Era*, where we witnessed visitors' strong desires to exchange stories about their experiences during this time. The dialogue will be expanded further as visitors add their own personal stories in a visitor response station that will display their comments.

Theme II: People and the Environment

The people who came to California have shaped, and been shaped by, its diverse environments. California's great natural resources, physical challenges, and natural beauty have set the course of human history, at the same time that human habitation, industry, agriculture, and other interventions have dramatically transformed the environment. Since the last installation of the history gallery, environmental historians have significantly expanded the body of knowledge on the relationship between people and the land. California is often touted as one of the most geographically varied and productive regional economies in the world, and in large part its identity is grounded in its natural beauty and abundance. Yet it also struggles with resource and energy exhaustion, the changes caused by global warming, and the loss of its biodiversity. The history of the state offers a particularly intense example of a region challenged to maintain its level of prosperity within the increasingly constrained limits of its natural world. (Merchant, 1998; Hackel, 2005; Sackman, 2005; Nicolaidis, 2002).

In the section "Coming for Gold," an area called "The Environmental Toll" about the environmental impact of the Gold Rush, will explore how as early as the 1850s, companies began buying up mining rights, and miners began working for pay as laborers, without the possibility of "striking it rich." The gold was increasingly difficult to extract and new practices such as hydraulic mining took hold. As hillsides were washed away, rivers were fouled with sediments and chemicals like mercury. Visitors will be able to watch a video of the effects of hydraulic mining juxtaposed with an ore cart and a giant hose nozzle,

and an adjacent contemporary map of the Sacramento River Delta and the San Francisco Bay will locate the mercury deposits that still exist from that era. At another location in the gallery, in a section on the state's industrial development and overlooking the museum's Natural Sciences Gallery, an Environmental Resource Center will offer updated information on topical environmental issues such as water rights, renewable energy, organic farming, and climate change so that visitors can make a direct connection from what they learn in the history gallery to what is happening in our environment today.

Theme III: The "California Dream"

Motivating many who have come to the state is the "California dream" of innovation, freedom, and self-fulfillment. For some, though, this dream has always been tempered by a reality of brutal conquest, racism, and environmental degradation. The dream has been advanced—and its darker side revealed—by purveyors in both high art and popular culture, from artists to boosters, travel writers to advertisers. In the past twenty years, scholars have looked at the ways Californians have promoted positive images of their state to encourage immigration and tourism, to attract investment and labor, to create community identity and regional pride, and to sell the products of the state across the nation and the world. For some, California seems a land of opportunity. For others, it represents leisure, beauty, and health. And some imagine increased mobility, wealth and status. And yet, not every image has been a positive one. Photographers and artists, social critics and community activists have described the state in dark and dystopian ways, aiming to create outrage and urge reform. (Beebe and Senkewicz, 2001; Kropp, 2006; Sackman, 2005; and Davis, 1990).

In the section "Coming for Land and Green Gold," one area called "California Cornucopia" with a state-fair style of display gives visitors a taste of California's agricultural boosterism of the early 20th century. But when visitors encounter the display "How do you Fix a Broken System?" in the "Coming for Work—Depression" section of the gallery, they will find the work of artists, such as Dorothea Lange and John Steinbeck, who held up very different images of human suffering and the dignity of farm workers in order to agitate for reforms after an unexpected economic and social catastrophe. Later, in the "Seeking the Good Life" section, near an appealing wall of consumer products from suburbia, visitors can play an interactive "Get a Job/Pick a Home" game where they learn that many people of color were blocked from attaining this dream. Maps will reflect where communities of color were concentrated in California as banks restricted home loans to certain neighborhoods. By comparing powerful images of the California promise to reality, we can learn how dreams and nightmares bend the truth, emphasize some stories and leave others out, and how we all create our own memories and histories of California.

Theme IV: Global Connections

California has been one of the most outward-looking of the world's regions, benefiting and being challenged by its shared border with Mexico and its openness to the world of the Pacific. Commodities, people, capital, and ideas have a long history of flowing back and forth across its borders. Historians since the 1980s have become increasingly interested in defining regions and nations within global contexts, and exploring themes that cross and transcend political boundaries. Globalization is an important topic today; with street protests against the WTO in Seattle and French farmers blocking roads with their tractors. As the nation struggles with such issues as free trade and undocumented immigrants, visitors will be surprised to learn that in California, similar issues have been around for a long time. (See bibliography for scholar sources including Crosby, Johnson, Takaki, and Balderrama).

Even in the Mexican era, for example, California was linked to the world in a long chain of trade. In "Spanish Take This Land," visitors will learn how, in the early 19th century, California's cattle hides became the belts that turned the machines in New England's textile factories, beef tallow became candles for Peru's mines, and sea otter pelts made fashionable cloaks in China. California's ranching elites in turn bought silks and satin, silver, spices, china, and musical instruments from all over the world. This global trade transformed the people who participated in it. Through archival audio accounts taken down

from the Californios who lived through this era, visitors will discover that they struggled with many of the same issues we discuss today: Should we import cheap goods from foreign countries, or protect local industries? And, is it dangerous to allow too many foreign citizens to settle here? Shifting perspective, in the last section of the gallery—"A State of Change"—visitors will encounter an actual section of a jetliner, used in the 1970s. Here, they can sit in airplane seats and listen to oral histories of recent immigrants who have come to California in the last twenty years, learning about the very present experience that "Coming to California" is for new immigrants from Southeast Asia, the Middle East, Africa, and South America.

Visitor-Centered Design and Interpretive Approach

Coming to California will employ museum exhibition development best practices based on the most current and emerging scholarship in design and interpretation. The gallery is being designed using a variety of types of visitor experience, from didactic explanatory labels and simple participatory elements to immersive spaces, interactive media, and visitor-contributed content. The interpretation will foster inquiry and encourage visitors to explore their own questions. Resource centers and "loaded lounges" (places where visitors can sit down, relax, and engage with a variety of interpretive materials) will allow for more in-depth exploration and contemplation.

Opportunities for visitor-generated content will include the guest book at the entry to the gallery, an immigrations map that allows visitors to enter the homeland of their grandparents and parents, and visitor feedback stations where visitors can direct questions to each other and to curators. Co-curated sections, such as "Before the Other People Came" and "Forces of Change," are being developed with advisory and community groups as described in the attached Collaborators List. Other community collaborations include an in-gallery version of the California Council for the Humanities' new Web site on California immigration called "We Are California," and a "fusion wall" of objects that represents the many ways California's diverse cultures blend, borrow and clash, curated in partnership with a public history class from California State University, East Bay.

As in the other two OMCA permanent galleries, in *Coming to California* the gallery orientation area will allow visitors to immediately "see themselves" in the space and to understand that they are part of the California experience, incorporate opportunities for flexibility and change within the gallery, be interpreted in three languages—English, Spanish, and Chinese—represented graphically as well as made available through printed and audio materials.

Visitor-Centered Education Programs

An extensive array of education programs will be offered to further engage visitors in exploring the gallery's humanities themes and their relevancy to contemporary life. Programs will be designed to cultivate stewardship of the region's cultural heritage as well as to build greater understanding between people of different backgrounds. Visitors' diverse learning styles and needs as well as the motivations for their visits will be incorporated into the educational design.

Community engagement practices will be at the core of our efforts continually explore the California experience with OMCA's three Cultural Advisory Councils, representatives from collaborating organizations, scholars, and other community members in planning and implementing programs. Two specific categories of programming are central to our efforts: visitor-centered tours where docents are trained to provide customized gallery experiences by focusing on visitors' inquiries and learning needs, and new gallery curriculum for grades 3, 4, 5, 8 and 11, developed in collaboration with educators and three advisory committees to ensure materials and teacher training support the State and National Content Standards in History/Social Science and Language Arts. The museum's Teacher Advisory Council, Educator's Advisory Committee, and Middle/High School Committee will counsel staff in the development and testing of history gallery curriculum and teacher training programs that will include

professional development institutes and gallery orientation sessions. Curriculum materials and programs will support the State and National Content Standards in Social Studies, History, and Language Arts. Other K-12 activities include day-long school programs as well as student exhibit programs. Please see attached Appendix on Educational Components.

The gallery will provide program opportunities for visitors to create their own interpretive threads. Notably, two sections of the gallery will offer opportunities for visitor-oriented programming and flexible interpretation. The “Hand-On History Center” provides a space for in-depth experiences, an area for quiet reflection especially for children and families, and flexible programming spaces that can be used for demonstrations and activities led by educators and docents. Among these activities are “History Mysteries” and “Make Your Own Exhibit.” Other programs include forums and civic dialogues as well as film and performing arts presentations that explore new historical research, contemporary issues, and cultural practices. Monthly family programs will foster intergenerational learning. Partnership programs include experimenting with new types of community-based exhibits that promote public discourse and cultural exchange among diverse audiences. Please see attached appendix on Programming Components.

Audience

The Oakland Museum of California, located in the country’s most ethnically and culturally diverse city, serves a range of constituents through a multi-faceted program designed to extend the museum’s resources to all segments of the population. Average annual attendance is 150,000 to 200,000 people (and is projected to grow to 300,000 post-renovation), including over 37,000 children from Bay Area schools who participate in the museum’s education programs. Approximately 80% of the museum’s visitors are residents of the San Francisco Bay Area, which covers nine counties and has a population of nearly seven million. The area’s population is characterized by wide ethnic, racial, and economic diversity. Oakland, with a population of 400,000 people, is home to the Bay Area’s largest African American community (35%), as well as sizable Latino (22%) and Asian (16%) populations. Over 800 community volunteers participate as docents, community guides, and serve on museum boards, guilds, and councils.

Teachers and students have historically been major audiences for the museum and will remain a significant percentage following the capital project and gallery reinstallations. Students (K-12) currently represent the museum’s largest single constituency. About 40% of participating students are from the Oakland Unified School District (OUSD), which includes a student population of 54,863 children. The ethnic breakdown for OUSD is 46.7% African American, 28.7% Latino, 18% Asian/Pacific Islander, 5.6% Anglo/European American, and 1% American Indian/Alaskan Native. Nearly 68% of these children come from low-income families and qualify for free or reduced price lunches. More than 35% are recent immigrants who speak English as a second language. The museum ensures accessibility for these students through low-cost school programs. In addition, subsidized field trips and free bus transportation are offered to partner schools from targeted underserved areas. In 2007-08, 668 classes participated in history programs and tours, from as far away as Bakersfield 300 miles south, and Eureka 300 miles north. On-line curriculum resources are utilized by schools from throughout the country.

Publicity Plans

Beyond school groups, the museum’s strategic plan and goals for the gallery reinstallation call for efforts to attract an audience that more closely matches the current and future demographic complexity of California and the Bay Area. Audience development efforts range from special events targeted to visitors that have been historically under-represented at the museum, to broad-based advertising and public relations campaigns. The opening of new galleries represents an ideal time to re-position the Oakland Museum of California and to build awareness of the institution locally and statewide. A major communications and marketing effort is planned, working in partnership with the Board of Trustees, Multicultural Advisory Councils, and a national public relations firm. Publicity activities also include the

launch of the museum's new brand, featuring a new graphic identity and the brand tag line "California. Many Voices. Many Stories." The museum is planning a series of free opening events for the new galleries targeted to a range of audiences, from families and students to members and major donors.

Visitor Research and Evaluation

Development of the new *Gallery of California History* is being informed by visitor research, evaluation, and prototyping activities. These include museum-wide activities as well as those designed for specific elements within the history gallery. For example, in designing the main multilingual text and labels for the art gallery, the museum's four community advisory groups (Latino Advisory Council, African American Advisory Council, Asia/Pacific Advisory Council, and Teacher Advisory Council) reviewed several different types of main labels, and discussed and rated these labels for readability and comprehensibility. In another session, they reviewed multiple label translations to recommend criteria for creating accessible translations in Spanish and Chinese.

Coming to California will draw on lessons learned in other prior exhibitions, such as *Aftershock: The 1906 San Francisco Earthquake and Fire* (2006) and *What's Going On? California and the Vietnam Era* (2005). In the latter exhibition, evaluation determined that 88% of visitors stayed between one and three hours, an unusually long duration compared to the average of 20 minutes usually spent at museum exhibitions. Exit interviews performed in consultation with Randi Korn & Associates showed that using many voices and personal narratives strongly contributed to making the history compelling and memorable. Visitors ranked the use of personal stories an average of 6.26 on a 1 to 7 rating scale, with 50% ranking it a 7. Formative evaluation is an integral part of the development process for the *Coming to California* project. Feedback regarding usability of interactives and clarity and comprehensibility of interpretative elements is being solicited from visitors during development and design to iteratively improve the experiences in the new gallery and will continue well into 2009, with prototyping of the major interactive elements as well as graphics and text labels. As noted earlier, some elements of the gallery will be presented in prototype form in early 2010 to allow for their testing with the full range of museum audiences before final fabrication. The museum plans remedial evaluation for these components in 2010 and final summative evaluation by 2011.

Organizational Profile

The Oakland Museum of California (OMCA) is a major cultural institution in the San Francisco Bay Area and the largest museum in the state devoted to the people, history, art, and natural environment of California. Established in 1969, OMCA has distinguished itself as a community resource for 39 years. The museum's mission is to connect communities to the cultural and environmental heritage of California. Through collections, exhibitions, education programs, and public dialogue, we inspire people of all ages and backgrounds to think creatively and critically about the natural, artistic and social forces that characterize our state and influence its relationship to the world.

As an outgrowth of strategic planning in 1999, trustees and staff of the Oakland Museum of California began looking at the institution's 30-year-old building in the light of current and future space requirements and audience needs. Working with architectural consultants over a nine-month period in 1999-2000, we developed a *Ten Year Master Facility Plan*. The goals of the facility plan have been incorporated into OMCA's *Strategic Plan*, which has three overarching goals in the areas of: Audience Development, Enhanced Collections, and Financial Strength. Over the next decade, our vision is to become the leading place for inspiration and learning about the art, history, and natural environment of California and its relationship to the nation and world.

The heart of the museum is its permanent collection of more than 1.7 million items pertaining to California, including works of art, historical artifacts, ethnographic objects, natural specimens, photographs, and archives. No other California institution has assembled such a distinguished collection,

and few statewide collections anywhere rival those of the Oakland Museum. Each of the museum's three collecting departments – Art, History, and Natural Sciences – has a large permanent gallery (each 25,000-30,000 sq. ft.) where portions of the collections are always on view for visitors and researchers to enjoy and study. In addition, OMCA presents an active program of changing exhibitions focusing on California as a region and its ties to the nation and the world. Whether originated by the museum or borrowed from other institutions, exhibitions are accompanied by a wide range of interpretive materials, education programs, and outreach activities that enrich the visitors' experience and to reach out to new audiences.

The Oakland Museum of California was created by the City of Oakland in 1969, with the merger of the Oakland Public Museum (founded 1910), Oakland Art Gallery (founded 1916), and Snow Museum of Natural History (founded 1922). It is a public museum, jointly operated by the City of Oakland and the private, non-profit Oakland Museum of California Foundation. The museum has a permanent staff of 78 full-time and 24 part-time employees and an annual operating budget of approximately \$13 million. About half of the operating costs are funded by the City, including a portion of staff salaries, facilities expense, and basic operations. Collections, exhibitions, and all other program costs are funded by a combination of earned and contributed income from outside sources, including federal and state agencies, foundations, corporations, individuals, and more than 8,000 museum members. The Oakland Museum of California Foundation is a non-profit 501(c)(3) public corporation that has fiduciary responsibility for grants, donations, and other funds received on behalf of and for the benefit of the Oakland Museum of California.

Project Team

Key Museum Staff

Louise Pubols, Ph.D., chief curator of history. Ms. Pubols joined OMCA as Chief Curator of History in January of 2008. Previously, she served for eight years as an historian and curator at the Museum of the American West/Autry National Center where she managed and was one of the curators for their 22,000 square foot collection reinstallation project and served as the project manager and curator for a number of exhibitions, including projects that served as prototypes for the reinstallation. Her book on the patriarchal system and political economy of Mexican California is currently under contract with University of California Press. She is lead curator for this project.

Barbara Henry, chief curator of education. Ms. Henry has over 28 years experience in developing museum education programs for children and adults from culturally diverse communities. She directs the museum's Education Department and has extensive experience in conducting community-based projects and collaborations. Major projects include the Days of the Dead exhibitions, the Latino History Project, and the statewide *GOLD FEVER!* curriculum and teacher training. She will oversee the educational initiatives for this project.

Carolee Smith, history interpretive specialist. Ms. Smith has 15 years experience as a museum educator, organizing and managing public programs, training docents, collaborating with educators and community leaders, and creating interpretive goals for history exhibitions. For this project she will oversee adult and community programs and collaborations as well as a new docent and volunteer recruitment initiative to diversify our volunteer guides. She will also be involved with developing hands on activities.

Joan Collignon, docent programs director. Ms. Collignon has been the Docent Programs Coordinator for three years. She supervises 250 touring docents as well as short-term gallery volunteers and manages the scheduling for all gallery tours. For this project she will facilitate the transformation from the prior docent model to the new techniques.

Scott Thiele, education programs coordinator. Mr. Thiele is History Programs Coordinator and assistant to the History Gallery Renovation at OMCA. He has five years experience in the planning and implementation of interpretive materials and educational programs for family, student, and adult audiences in Bay Area history museums. He will contribute to the development of the project's interpretive strategies to engage broad and diverse audiences and will lead the Docent Training program

as well as the development of new curriculum materials and on line resources. He will also be involved with creating new school and family programs.

Susana Macarron, exhibition registrar. Ms. Macarron has 11 years of experience and has been the registrar for multiple exhibitions. She is responsible for the registration and reinstallation details of the permanent collection for this project.

Steve Briscoe, exhibition lead preparator. Mr. Briscoe has participated and supervised the production of multiple exhibitions and museum displays. Mr. Briscoe's responsibilities for this project include coordinating the installation of artifacts, supporting curatorial staff in the maintenance of collections, supervising the activities of museum technicians, and assisting in conservation and restoration of artifacts.

Design and Exhibition Consultant Team

Due to the innovative nature of this exhibition, the OMCA has put together a team of consultants to guide this exhibition installation and integration with the entire museum transformation. **Kathleen McLean**, former director of the Center for Public Exhibition and Programs at the Exploratorium, is the project creative director. McLean will provide extensive knowledge and practical experience as our primary project and museum reinstallation consultant. A nationally-acclaimed exhibit developer and museum consultant, she has worked closely with staff in developing interpretive materials and programs for this project. She will provide guidance throughout all stages of program and exhibit development, design, implementation, and evaluation. **Gordon Chun** and **Dirk Dieter** make up **Gordon Chun Design**, a design firm established in 1979 and specializing in the creation of environments and graphics for museum exhibitions. The firm acts as the principal design firm for this exhibition and the reinstallation of the OMCA *Gallery of California Art*. **Mary Jo Sutton** was previously the Director of Exhibitions at the Bay Area Discovery Museum for eight years and is currently the principal project manager for this project as well as the reinstallation of the OMCA natural sciences gallery.

Outside Scholars

William Deverell, a historian of the 19th and 20th century American West, is Professor of History at USC and the director of the newly-established Huntington-USC Institute on California and the West. Recent books include *Whitewashed Adobe: The Rise of Los Angeles and the Remaking of its Mexican Past*. Prof. Deverell will serve as a general content advisor, with particular focus on the environment, the railroad, labor, racial and ethnic conflict, myth-making, and Southern California of the late 19th and early 20th centuries.

Douglas Sackman is Assistant Professor of History at the University of Puget Sound. In his teaching and research, Douglas Sackman explores environmental, Native American, and Western and Pacific Northwestern history. His research traces an intricate web of relations among society, politics, culture and nature by following the orange's journey from the groves to the consumer. Prof. Sackman will advise on the environment, labor, agriculture, California's Pacific connections, and the representation of Native Californians.

Rose Marie Beebe and **Robert M. Senkewicz** are Co-Directors of the California Studies Initiative (CASI) at Santa Clara University. Prof. Beebe is Professor of Spanish, with expertise in Colonial and Mexican California. Prof. Senkewicz is Professor of History, and together they will serve as advisors for the Spanish, Mexican, and Gold Rush eras, as well as issues of history and memory, and of gender.

Shirley Moore is a Professor at California State University, Sacramento with expertise in African American history, early 20th century history, community history, Richmond, and the Central Valley. She has authored numerous studies of African-American women in the West from the gold rush to the present. A past advisor, Prof. Moore will continue to add her expertise in issues of gender, race, politics, and the law in California.

Charles Wollenberg is Professor Chair of the Social Science Department at Berkeley City College. Charles Wollenberg specializes in California social history of the 20th century and has published extensively on the topic. He has served as advisor on this project and will continue to advise on many sections of the exhibition.

Judy Yung is Emerita Professor at UC Santa Cruz with expertise in Asian American history and culture, comparative ethnic studies, oral history, and women's studies. She is the author of numerous studies of the Chinese in California. She has served as advisor to the reinstallation team and will continue to be involved.

Carlos Navarro is a Professor in the Liberal Studies Department at the National Hispanic University. He currently sits on the Latino Advisory committee. Prof. Navarro has brought his expertise in Chicano studies, the law, and education to the history gallery reinstallation.

Fundraising plans

The Museum for California Campaign has raised \$48.5 million towards the goal of \$53 million, including \$4,200,996 restricted to the renovation of the history gallery. Major funders include the California Cultural and Historical Endowment at \$2,887,500; Chevron at ^{Exempt B4} Kaiser at ^{Exempt B4} the OMCA History Guild at \$50,000; and gifts from individuals totaling \$150,000. Additional unrestricted capital gifts and grants are supporting the reinstallation. The major gifts phase of the Campaign concludes in the fall of 2008, concurrent with the beginning of the Community phase, which is projected to raise \$750,000 from many gifts of \$10,000 and below. A challenge grant from the Kresge Foundation is being pursued to help conclude the Campaign's Public Phase in 2009. The museum has a well-established track record of raising funds in support of history exhibitions and programs from government funders, including the National Endowment for Humanities and the California Council for the Humanities, as well as numerous foundations, corporations, and individuals.

Information on public accessibility and admission

The Oakland Museum of California is open to the public Wednesday through Saturday, 10 a.m. to 5 p.m. and Sunday, noon to 5 p.m. The First Friday of each month is open until 9 p.m. Regular Admission is \$8 for adults, \$5 for seniors and \$5 for students. Children under the age of six are free. The museum is free the second Sunday of each month. All websites associated with this project are free for public access. Oakland school groups are free. Non-Oakland school groups are \$1/person. Admission for all nonprofit groups is 50% off general admission. The extensive Sculpture Garden is free and accessible at all times.

Beyond the opening of the new galleries, including the *Gallery of California History*, the museum is committed to ensuring accessibility to all audiences. The museum provides many family programs on free second Sundays. A number of annual community events, such as Community Celebration for the *Days of the Dead*, are free to the public, and free guest passes are distributed to dozens of community partner organizations. As the museum prepares for the re-opening of galleries and the completion of its capital project, planning is underway to change the hours of operation to allow more working people to attend during the evenings.

PLAN OF WORK

| TASK | 2009 | | | | | | | | | | | | RESPONSIBILITY | |
|--|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|----------------|--|
| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec | | |
| * Exhibition Design, Construction and Admin. | | | | | | | | | | | | | | Louise Pubols and Team |
| * Exhibition 3-D Formative Evaluation/Prototyping | | | | | | | | | | | | | | Mary Jo Sutton Kathleen McLean |
| * Exhibition 2-D Formative Evaluation/Prototyping | | | | | | | | | | | | | | Mary Jo Sutton, Kathleen McLean |
| * Exhibition 3-D Fabrication | | | | | | | | | | | | | | Steve Briscoe |
| * Exhibition 3-D Gallery Installation | | | | | | | | | | | | | | Steve Briscoe and Susanna Macarron |
| * Exhibition Mount-making/Artifact Installation | | | | | | | | | | | | | | Steve Briscoe |
| * Post job announcement for Education Coordinator | | | | | | | | | | | | | | Barbara Henry |
| * 3 rd Draft Exhibition Labels/Testing/Translations | | | | | | | | | | | | | | Louise Pubols, Mary Jo Sutton, Kathleen McLean |
| * Docent Training: Develop and Practice new techniques | | | | | | | | | | | | | | Joan Collignon, Carolee, Smith, Scott Thiele |
| * Techniques Handbook Distribute, Test and Revise | | | | | | | | | | | | | | Joan Collignon, Scott Thiele |
| * New Curriculum: Research and Development of draft for Grades 3,4,5 | | | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| * New Curriculum: Review of draft by EAC and TAC for Grades 3, 4, 5. Revisions by Staff and Contracted Writers | | | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| * New Curriculum: Recruit Teachers for Pilot Testing Grades 3, 4, 5, 8, 11 | | | | | | | | | | | | | | Barbara Henry, Scott Thiele |

| | 2010 | | | | | | | | | | | |
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| | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
| * Exhibition Design, Construction and Admin. | █ | █ | █ | | | | | | | | | Louise Pubols and Team |
| * Exhibition Mount-making/Artifact Installation | █ | | | | | | | | | | | Steve Briscoe |
| * Fine Labels Fabrication | █ | █ | | | | | | | | | | Louise Pubols, Kathleen McLean |
| * Exhibition Remedial Evaluation and Remediation | | | █ | █ | █ | █ | █ | | | | | Mary Jo Sutton |
| GALLERY OPENS to PUBLIC | | | | █ | | | | | | | | |
| * Docent Training: Pilot Testing | | | | █ | █ | █ | █ | | | | | Carolee Smith, Scott Thiele |
| * Begin School Tours/Conduct Evaluations | | | | | | | | | █ | | | Joan Collignon, Scott Thiele |
| * New Curriculum: Pilot Test and Revise Curriculum grades 3,4,5 | █ | █ | █ | █ | █ | █ | █ | █ | █ | █ | █ | Barbara Henry, Scott Thiele |
| * New Curriculum: Research and Development of draft for Grades 8 and 11 | █ | █ | █ | █ | █ | █ | █ | █ | █ | █ | █ | Barbara Henry, Scott Thiele |
| * New Curriculum: Review by EAC and MHC for Grades 8 and 11. Revisions by Staff and Contracted Writers | | | | | █ | █ | █ | █ | █ | █ | █ | Barbara Henry, Scott Thiele |
| * New Curriculum: Pilot Test and Revise Curriculum Grades 8 and 11 | | | | | | | | | █ | █ | █ | Barbara Henry, Scott Thiele |

| | | 2011 | | | | | | | | | | | |
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| | | Jan | Feb | Mar | Apr | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec |
| * | <u>Docent Training: Revise and Print Final Training Handbook</u> | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| * | <u>Docent Training: Tours Continue with Ongoing Evaluation</u> | | | | | | | | | | | | Joan Collignon, Scott Thiele |
| * | <u>New Curriculum: Final Changes and Print Curriculum Grades 3,4,5</u> | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| * | <u>New Curriculum: Pilot Test and Revise Curriculum Grades 8 and 11</u> | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| * | <u>New Curriculum: Final Changes and Print Curriculum grades 8 and 11</u> | | | | | | | | | | | | Barbara Henry, Scott Thiele |
| | NEH Grant Period ends | | | | | | | | | | | | |