

## NEH Application Cover Sheet

### America's Historical and Cultural Organizations

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**Field of Expertise:** Humanities

#### INSTITUTION

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University Corporation at Monterey Bay  
Seaside, CA UNITED STATES

#### APPLICATION INFORMATION

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**Title:** *Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning*

**Grant Period:** From 9/2013 to 8/2014

**Field of Project:** Museum Studies/Historic Preservation

**Description of Project:** Salinas Chinatown is an historical "gold mountain," a multi-ethnic story of agricultural development, labor movements, collaboration & tension, discrimination & solidarity. Imagining Salinas Chinatown brings to focus interrelated meanings of space, place & memory through oral and visual narratives & scholarly/community conversations. Proposed programs include: 1) a core gallery exhibit; 2) a digital walking tour from 100 oral histories with Chinese, Japanese, Filipinos, and Mexicans; 3) 4 intercultural dialogues around community life, immigration & displacement, agricultural labor & struggle, & integrating cultures. Planning phase includes 1) a conceptual retreat; 2) exhibit & walking tour prototypes; 3) focus groups to test concept and models. The project creates a venue for learning & community building & the continuous reimagining of America.

#### BUDGET

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<b>Outright Request</b>	\$74,901.00	<b>Cost Sharing</b>	\$50,592.00
<b>Matching Request</b>		<b>Total Budget</b>	\$125,493.00
<b>Total NEH</b>	\$74,901.00		

#### GRANT ADMINISTRATOR

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# **Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning**

**Submitted to NEH by the University Corporation at Monterey Bay on behalf of**

**California State University, Monterey Bay (CSUMB)**

Division of Humanities & Communication

Department of Visual and Public Art

Service Learning Institute

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## 2. Project Narrative

### ***Nature of the Request***

Salinas Chinatown is an historical "gold mountain." If walls could speak, this tiny rundown neighborhood on the other side of the railroad tracks from Main Street would tell a rich multi-ethnic story of agricultural development, labor movements, daily life and low life, collaboration and tension, discrimination and solidarity. California State University Monterey Bay (CSUMB), in partnership with the Salinas Downtown Community Board (SDCB) and the Asian Cultural Experience (ACE), seeks a 1-year, **\$74,901 Bridging Cultures Planning Grant** to support planning and design of the first public programs of the new *Salinas Chinatown Cultural Center and Museum* (SCCCM). The overall project budget of **\$125,493 includes a 40.6% cost-sharing contribution** from CSUMB. The project is co-directed by CSUMB faculty, Drs. Rina Benmayor, Amalia Mesa-Bains, and Seth Pollack.

***Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning*** proposes three public program components for which we seek planning support: 1) a core gallery exhibition for the new SCCC, drawing on already-gathered images, artifacts, oral histories, and multimedia footage; 2) an augmented reality oral history walking tour drawn from 100 oral histories with Chinese, Japanese, Filipino, and Mexican narrators; and, 3) four intercultural dialogues around themes such as community life, immigration and displacement, agricultural labor and struggle, and integrating cultures. All the public programs will take place in the future *Salinas Chinatown Community Center and Museum*, a designated historic landmark and planned 1,293 sq. ft. exhibition space. We seek planning support to 1) hold a 4-day concept and design retreat with our humanities advisors, consultants, and designers; 2) produce design prototypes for the gallery exhibition and oral history walking tour; and 3) hold a series of focus groups to test and evaluate the dialogue concept and themes, as well as the program prototypes with diverse community audiences.

The proposed programs are part of a 6-year ongoing community-university partnership and intercultural collaboration known as the Chinatown Renewal Project, carried out by five "action teams" (see *Project History* below). In 2010, this partnership led to the creation of the Chinatown Rebound Plan, an integrated community development plan for revitalizing the Salinas Chinatown district. Along with the establishment of a community garden, a Community Learning Center, and a proposed mixed-use housing complex to provide more integrated services for the homeless, the project has successfully completed renovation of the Republic Cafe, now listed in the *National Register of Historic Places*. This will become the site of the future SCCC. The historical and cultural recovery "action team" is led by the Asian Cultural Experience (ACE), an association of community leaders and CSUMB faculty. Since 2008, CSUMB and ACE have facilitated the recording and archiving of 100 oral histories of life in Chinatown and the realization of four historical exhibitions at the National Steinbeck Center. The proposed *Imagining Salinas Chinatown* programs will mark the beginning of the SCCC as an intercultural space representing the cross-ethnic intersections that have characterized Salinas Chinatown for the past one hundred and fifty years. The project provides a deep link between the university and the Chinatown communities, creating a venue for discussion, learning, community-building, and continuous reimagining of America. Even more importantly, the SCCC and its public programs comprise the next "catalyst project," helping to fuel the continuing process of neighborhood revitalization and transformation.

### ***Humanities Content***

Salinas Chinatown has a rich history, memorialized by John Steinbeck who was born and lived up the street and "across the tracks" from this very distinctive neighborhood. It is the largest extant Chinatown between San Francisco and Los Angeles, and became an important crossroads in California immigrant history. It contains a 'root' California story that is little known within and outside the local community. It has served as home to successive waves of immigrant labor who formed the backbone of California's agricultural economy: Chinese in the 1860s; Japanese in the 1880s; Filipino in the 1920s; and Mexicans in the 1940s (Lydon 1985; 1997). These ethnic communities had to cope with marginalization and discrimination as they sought to establish homes and livelihoods as immigrant laborers, co-existing in what is generically called "Chinatown." As these historical communities dispersed with economic, political, and geographic shifts, new marginalized groups have come into the neighborhood, fueled by the city's urban renewal efforts in the 1970s. In the process of revitalizing Main Street, homeless services were relocated across the railroad tracks to Chinatown. As a result, Chinatown has suffered from urban neglect and deterioration, as businesses closed and buildings were boarded up. To the current residents of Salinas, Chinatown is off-limits, known more for its homeless shelters, soup kitchens and illicit drug traffic than for its rich history.

In the process of historical recovery and revitalization, what lessons can be learned from the past that can help build a more inclusive future for Salinas Chinatown? How can Chinatown's history inform our current struggles around issues of immigration and socio-cultural marginalization?

Through its core commitment to community engagement and service learning, CSUMB has led a coalitional effort to build a set of new community institutions to address these questions and help renew and reconnect Chinatown as a vital element of Salinas' past, present, and future. The SCCCM is envisioned as a place where the rich histories of the various groups and their interrelationships can be understood and acknowledged. In order to build the humanistic core of this new institution and to situate it within the present, all the communities, past and present, must be brought into dialogue. The proposed gallery exhibit, oral history walking tour, and intercultural dialogues aim to build this foundation. We conceive these programs as a cultural catalyst and framework for a new imagining of Chinatown in conversation with its imagined past, and to enrich and strengthen the neighborhood, the city and the region. The exhibition, walking tour, and intercultural dialogue series will constitute SCCCM's first public programs.

*Imagining Salinas Chinatown* brings into focus interrelated concepts of space, place, memory, and belonging -- concepts that are fundamental to understanding the layered multiethnic history and complex meanings of Chinatown. Critical approaches in history and cultural studies, human geography, oral history, and the interpretation of memory offer frameworks for understanding the Chinatown experience as a process of "imagining" the past and the future. These critical approaches help formulate our guiding questions:

1. How do narrators construct a sense of place in narrating their pasts? What meanings do they construct for themselves and for the public?
2. In what ways is the Chinatown of the past an imagined community? How did each successive group adapt to the groups that had lived there before? Was interaction productive? Do shared memories provide a foundation for future integration?
3. How has each group transformed the space, socially and physically?

4. What are the tensions within shared histories of exclusion, marginalization and integration? How do we reflect the shared and disparate community concerns?
5. What informs "outsider" impressions and understandings of Chinatown? How do these "outsider" impressions serve to construct meaning and guide interaction between these communities?
6. What is the meaning of this history to current and future populations in Salinas and how does Chinatown shed light on new meanings of American identity?

Surprisingly little has been written and published about Salinas Chinatown, even though it was central to California's agricultural development. Lydon's groundbreaking books, *Chinese Gold* and *The Japanese of the Monterey Bay* offer the first examined treatment of Salinas as part of a wider study of the Chinese and Japanese presence in the region. Even less has been written about the Filipino presence and its impact on labor organizing. Today many are unaware of the historic role of Filipinos in the unionization of farmworkers. Obscured is the story of the repatriation of Mexicans in the United States which "changed the racial face of farm labor in the 1930s, replacing them with white laborers from the Dust Bowl states" (Mesa-Bains, "Calafia"). The history of the Bracero movement (1940s-60s) has received some scholarly and popular attention (Cohen, Galarza, McWilliams, Mullins, Smithsonian), yet this story is largely unknown to the current Latino population of the city. The Chinese and Japanese communities have begun to publish from the inside (Farkas, Sakasegawa, Lee [ms. in progress]). These works offer a starting point for deeper primary exploration and recovery of Salinas' unique story.

In some ways, Salinas Chinatown could be a ghost town, where the significance of its existence is contained in the physical space. Human geographers, philosophers, and cultural theorists (Nora, Lefebvre, Soja, Tuan) have problematized vernacular concepts of space, place, and memory. Tuan writes, "What begins as undifferentiated space becomes place as we get to know it better and endow it with value" (1977:6). Working with residents of Cape Town's District Six who were forcibly removed by Apartheid, oral historian Sean Field refers to physical spaces as emotional sites of memory ("Imagining Communities"), building on Nora's concept of *lieux de mémoire*. For Field, sense of place is "an imaginative act that combines ongoing sensory inputs from the surrounding social and physical landscape with a person's internal world of selected and constructed memories" (111). Thus, we recognize Chinatown as a place of felt value, a site of memory and an "imagined community."

Concepts of social and public space and histories of the disenfranchised (Soja) are critical to a dynamic understanding of Chinatown. Mesa-Bains notes that, "The construction of space is ongoing as a social, spiritual, political and economic practice.... No space is empty when we reach it. The memories of those who walked before us are there" ("Art Across the Landscape"). Building on Lefebvre's three modes of spatial construction -- perceived physical space, conceived mental space, and lived space --, Soja elaborates the concept of "thirdspace" as a place of simultaneity and transformation, in which marginalized communities construct the possibility for socio-political change. Salinas Chinatown is a beautiful example of thirdspace, as it reflects the concern with spatial justice and the degree to which different ethnic and other groups (homeless) have found respite there. It is in Salinas Chinatown's shifting histories of marginalized groups excluded from approved space and its wealth of remembered stories that the simultaneous and transformative nature of lived space becomes the space of the imagined. In this spatial spontaneity, intercultural life was and continues to be possible.

Our gallery exhibit, walking tour, and intercultural dialogues are conceived as thirdspace practices that explore Chinatown's places as sites of memory, places "where [cultural] memory crystallizes and secretes itself" (Nora 1989: 7). Dolores Hayden describes the power of place as "the power of ordinary urban landscapes to nurture citizens' public memory, to encompass shared time in the form of shared territory," noting that this power "remains untapped for most working people's neighborhoods in American cities, and for most ethnic history and most women's history" (9). This power of place to nurture a shared sense of community is evident in Chinatown (Benmayor). At the same time, we ask whether the meanings assigned by each community are similar or different, congruent or competing? Field urges us "to think through how both shared and unshared memories influence the framing of dominant community stories" (117).

Oral histories provide a wealth of stories and details about the life of Chinatown's people, but their value lies less in the *events* recounted than in their *meaning* (Portelli 1998:67). In interpreting the memories of our Chinatown narrators, we consider generational standpoint, the fact that the narratives are often shaped by happy childhood memories, or the nostalgia for innocence and safety in contrast with the present sense of vulnerability, deep poverty and despair. Our public retellings of Chinatown are less about what happened in the past and more about the subjective meanings of that past held in memory. How do these meanings affect the "imagining" of Chinatown's past and the construction of its future?

Our proposed program formats allow for the range of meanings to emerge, while at the same time constructing Chinatown as a 'place' for those who don't hold its history in their memory. Students who have lived in Salinas their entire lives are always surprised by the historic significance of Chinatown. The homeless who now live on Soledad Street have only a vague idea of its past, suggested by bits of surviving architecture and the Chop Suey sign atop the Republic Cafe. Our project is one piece of the Salinas Downtown Community Board's effort to revitalize Chinatown and turn it from a forgotten and isolated space, to a vibrant and integrated community, deeply connected to the economic and cultural life of the city and the region. Our proposed public programs seek to capture the multiple meanings of Chinatown as a site of memory, as imagined place, as lived "thirdspace." Through images, voices, and reflection, we hope to foster broader public appreciation of the intercultural significance of what is now a forgotten corner of the city. *Imagining Salinas Chinatown* seeks to build what Hayden calls a deeper "understanding of the intricate relationship between cultural landscape, history and place-specific memory..." (13), and provide an opportunity for Salinas Chinatown to tell in full dimension its own unique story, thereby transforming itself while reconstructing its estranged relationship to the surrounding city.

### ***Program Formats, Design, and Participant Experience***

*Imagining Salinas Chinatown* involves three interconnected public formats: 1) A core gallery exhibit, 2) an augmented reality oral history walking tour, and 3) a series of four intercultural dialogues. All will take place in and around the Salinas Chinatown Cultural Center and Museum (SCCCM). Together, these three formats provide an understanding of the complexity, uniqueness, and fragility of Salinas Chinatown's multicultural and class-based history, and serve as a vehicle for imagining the future of the neighborhood. We seek planning support to 1) hold a 4-day concept and design retreat with our humanities advisors, designers, and project team; 2) produce design prototypes for the gallery exhibition and oral history walking tour; and 3) hold a series of focus groups to test our

dialogue concept and themes, and to evaluate program prototypes with diverse community audiences.

### **Format 1: The Core Gallery Exhibit**

Much in the way the "thirdspace" of simultaneity and transformation is described in the Humanities section, the objects, images, print, and multimedia materials that will comprise the core Gallery Exhibition represent an overlapping, contentious and sometimes integrated history of place and spatial justice. One of the challenges of presenting a comprehensive exhibition is to address the somewhat contradictory realities of the Chinatown space from diachronic and synchronic historical perspectives.

Accounting for the chronological structure and still maintaining common thematic threads will require careful planning and negotiation with communities that often see their histories as discreet. Over the past four years, each community (at its request) has organized its own exhibition at the National Steinbeck Center. The order of installation followed the chronological order of the groups' arrival to Chinatown (see Humanities section above). The SCCCM's core gallery exhibition, however, will be conceived to represent the integrated reality of Chinatown, extending from the mid-1880s to the present.

Planning Phase: Our planning goal is to integrate the discreet ethnic histories as well as the multicultural layering of Chinatown's immigrants. Our design challenge will be to find a visual manner for intersecting these chronological histories with overlapping spaces, conceptualized and represented as thematic common threads through all four exhibits. We envision these thematic threads to include: community life, immigration and displacement, agricultural and labor struggles and intercultural integration. By using this thematic structure, echoed in the intercultural dialogues (see Format 3 below), the gallery exhibit pays respect to the unique contribution of each group without losing the accruing nature of the lived experience. With the help of cultural advisors, design consultants and media experts we will be able to establish the final exhibit structure and criteria for selection of images and objects that will allow visitors to understand moments of stability and shift in the geography of community life. The visual story will be presented through a combination of flat images, memorabilia and especially designed dynamic media

We will be working with an experienced local designer, Bob Bacigal whose company has had a long history in developing regional projects, including installations at the Monterey Bay Aquarium. To help us generate a fresh and innovative approach to incorporating multimedia in the SCCCM's core gallery exhibition, we are fortunate to include on our team two consultants from the prestigious New York-based multimedia design company, batwin + robin. Defining themselves as "multimedia storytellers" batwin + robin designs "create transformative environmental experiences that engage the imagination, the intellect and the senses" (<http://www.batwinandrobin.com>).

The planning effort of the exhibition will help develop an understanding of how and why this local community changed in relation to international, national, and local political and economic shifts, social intolerances and marginalizing policies. With innovative planning of visual and multimedia design we will address the ways in which communities responded to these shifts. Our planning goal is to produce a design that uses the geography of the exhibition and its components to shape an understanding and recognition of how a small neighborhood of poor, working class, and ethnically marginalized peoples connect the City of Salinas to a larger American story of difference, tension, and integration.

The Salinas Chinatown gallery space, at 1293 square feet, has the potential for module (movable) walls to create cultural exhibits, along with cases to secure historical artifacts and multimedia screens for documentary video and interactivity. The planning process will help us develop the gallery's visual aspects with selections from the collections of Chinese, Japanese, Filipino and Mexicano photos and artifacts. The oral histories we have collected and other video and audio material can be used to produce documentary vignettes and films. Most of the primary materials have already been procured from the local community by the National Steinbeck Center and California State University Monterey Bay for the *SCCCM's* permanent collection. Working with the design team, we will plan the storyboards through thematic and intercultural perspectives. Grant support will enable development of a virtual prototype design and the process of selecting material for the integrated themes.

Along with more than 800 photographic images, some 200 cultural objects have been acquired from the previous Steinbeck exhibitions through donations or loans to the museum's collection. For example, a pair of handcrafted Chinese slippers for bound feet worn by the mail order bride of tong leader Shorty Lee, who appears briefly in Steinbeck's, *Travels with Charlie*; hats, clothing, gambling materials used by the rivaling tongs; furniture, kitchenware and signage from various businesses and most famously from the old Republic Café, the site of the future *SCCCM*.



Shorty Lee and family



Republic Cafe furniture, photos and objects

Deborah Silguero-Stahl, Curator of the National Steinbeck Center and Adjunct Professor in the Museum Studies program at CSUMB, will curate the gallery exhibition and will work with the design and multimedia consultants to develop a virtual prototype of the exhibition.

### **Format 2: The Oral History Walking Tour**

The Oral History Walking Tour of Chinatown is intended to complement the gallery exhibit as one of *SCCCM's* ongoing public programs. The tour aims at bringing the voices, images and memories of community members into the street space, through augmented reality tools.

One hundred videotaped oral histories have been gathered, logged, and indexed by trained students under the direction of Dr. Rina Benmayor, past president of the Oral History Association. These narratives offer myriad windows into the community space. Anchored in the buildings and empty lots, Chinese, Japanese, Filipinos and Mexicanos describe bars, ethnic grocery stores, tofu shops, interiors of homes, labor camps, boarding houses, barbershops, herbalists, pool halls, gambling parlors, tongs, places of worship, dance halls,

and brothels. As one points a mobile device at an empty lot or clicks on a web-map node, the image of a narrow, two-story wooden home could pop up, and we'd encounter Wellington Lee, grandson of Shorty Lee, the unofficial "mayor of Chinatown," describing his childhood home as "a mansion." At the site of the old Republic Hotel, Ray Villanueva tells how as a child he spit-shined shoes for the "johns" and sold ears of boiled corn from his little red wagon to the "ladies of the night." Stops along the tour also convey the transformative history and energy of place, as narrators from different ethnic groups variously remember how locales morphed from a Chinese general store into a Filipino pool hall, or a boarding house into a tofu and barber shop, or a labor camp into a hotel.

The narratives we have collected also speak to the human relationships forged in the lived space: memories of the war and the Japanese internment, encounters with soldiers from Fort Ord, stories of mothers' generosity toward all in the community, and stories of ethnic separation as well as intermingling. A tour stop might describe an incident that took place at that site, or bring in family history, ancestry, and larger world events such as the Bataan Death March in WWII that had a profound impact on Salinas and on this tiny neighborhood. These very personal and shared memories recreate the lived "thirdspace," a sense of place, of home, of marginalization and generosity, of forbidden pursuits and community solidarity.

Planning Phase: The oral history walking tour poses several conceptual and design challenges. Mobile device and website formats require interrelated yet discreet design and interface treatments. Image visibility on mobile phones can be problematic, and a website allows for other components, such as historical timelines, additional readings, additional stories, and visitor blogs. Over the past year, we developed two very rudimentary examples of an app-enabled on-site tour (using a Layar smart app) and a web-based experience, which can be viewed at <http://media.csumb.edu/www/tour/?id=3#>. The roughly-edited stories pinned to the map offer a glimpse into the potential experience of the walking tour.



Mobile device view



Web view

With our project advisors and media developers, we will review these initial designs as well as other existing walking tours (the Cleveland Historical site is an example), to gain alternative ideas, weigh the pros and cons of each format, and settle on a preferred interconnected design. Based on these decisions, the digital designer and multimedia producer will create the mobile and web-based prototypes.

A second challenge pertains to the conceptual structure of a semi-self-guided tour. Actual walking tours and their virtual equivalents are generally structured around a master narrator, usually an "expert" historian or docent delivering a master narrative about the site. We would like our tour to be different. We envision foregrounding the community

narrators as the tour guides, thus enacting a "shared authority" (Frisch). While background historical information must be provided, the absence of a singular interpretive voice would invite the tour-taker to experience and construct his/her own meanings and interpretations. Much like some published oral histories (Portelli, 2010), diverse voices tell the story and perform a collective memory. This design concept would allow the narratives and images to recreate -- through strategies of clustering, juxtaposing, overlapping, and intersecting stories, -- a sense of the shared experience of Chinatown across ethnic groups, as well as particularities, tensions, and differences among them.

An example of intentional juxtaposition is the Republic Café. Everyone has a memory of it. An elderly Filipino woman remembers how mothers gathered there with the children, while fathers tried their luck at Pai Gow nearby; another remembers the gum stuck to the underside of the tables; a Mexican cop on his first beat describes the restaurant as an "elegant" place with white tablecloths and great food; a Chinese doctor who celebrated his wedding reception there describes it as "dark and dank;" a Filipino/Mexicano boy remembers the exotic pictures of China on the walls; everyone remembers the private booths, with buzzers to call the waitress. Through the juxtaposition of multiple memories, the tour-taker comes to understand the iconic significance of the RC as a site of memory (Nora), a place that united (Hayden), a thirdspace (Soja), where people of all nationalities and ethnicities gathered. At the same time, juxtaposition highlights contrasts. Some thought it elegant and exotic, while the Chinese patron calls it "dark and dank," suggesting the impact of social class and retrospective standpoint in the construction of memory.

The third design challenge involves the treatment of voice and image. In most virtual tours, users have to click to hear each narrative or see each image. This leads to a somewhat plodding experience for the user. While some of the stops on the tour might follow this model, we also propose a more dynamic treatment in which one click produces a mini documentary "mash-up" of video, audio, and archival image material that together tell the layered story of the site. We believe this approach will offer the tour-taker a more engaging experience, enable a richer use of the raw material, and produce a more vivid representation of the complexity of Chinatown life. Along with the oral histories, the photographs and artifacts from the Steinbeck community exhibitions offer additional primary resources for the walking tour.

In dialogue with our advisors and design consultants, we will review the refine the design concept and create a small prototype of 6-8 stops on the tour, including 4 mini-docs. We have a detailed accounting of the primary material, as the oral histories have all been catalogued and thematically indexed by the CSUMB Oral History and Community Memory Archive. Dr. Rina Benmayor, past president of the Oral History Association, directs the oral history component of this project. Grant support will enable her to select the audio and video material for the tour and give editorial direction to the digital designer and multimedia producer. Jeff McCall will design the web and app-based sites, and Silvia Turchin will produce the media content. During the development phase, the site will be hosted on a CSUMB server. The digital designer will handle technical support and management during the development phase. The long-term expectation is that, once opened, the SCCC will take on the regular support and management of the sites.

### **Format 3: Intercultural Dialogues:**

*Imagining Salinas Chinatown* seeks to produce four intercultural dialogues aimed at capturing the history, significance, and feel of multicultural Salinas Chinatown through the

memories of the Chinese, Japanese, Filipino, and Mexican communities. Dialogue themes will be pre-tested in several Focus Groups (described in the Evaluation section below). We envision the four dialogues to bring together local community hi/storytellers, national experts in the humanities, and scholars from CSUMB to create a conversation around four potential themes:

1. Community Life: Roles and Relations
2. Immigration and Displacement
3. Agriculture and Labor Struggles
4. Integrating Cultures

The development of these dialogues must address the context of the rich history of ethnic complexity and vibrancy of intercultural life in this community since the early 1900s. The Chinatown of the past brought together Chinese, Japanese, Filipino and Mexican communities displaced from other locations. The mix of ethnic, linguistic and cultural practices provided a unique experience for those who lived there, and the intercultural dialogues will seek to illuminate the local stories and their national implications and resonances. The broader regional and deeper historical background of diverse communities like Salinas Chinatown is filled with Chinese and Asian exclusion including, the burning of the Chinese fishing village on the Monterey Coast near Pacific Grove, the displacement of San Francisco's Chinatown following the earthquake of 1906, the World War II relocation and Internment of the Japanese and their loss of agricultural land, the later Filipino and Mexican labor struggles and movements, as well as the importation of Mexican temporary agricultural workers in the 1940s. These events have marked this region with sites of displacement and painful memories.

With this layered context Salinas Chinatown carries the echoes of overlapping and sometimes conflicted memories. It is often in histories of conflict, change and competing needs that the intercultural conversation is most necessary. The Asian Cultural Experience (ACE), has been one of the rare examples of intercultural collaboration that has led to this effort of cultural renewal. Chinese, Japanese and Filipino community leaders have, over many years, reflected on their shared geography of place. The oral histories collected provide a thick landscape of grocery stores, brothels, pool halls, gambling hall backrooms, labor camps, soldiers' bases, boarding houses and interiors of homes as sites of memory and meaning.

In this combination of races and ethnicities, these stories present a compelling human geography of a Salinas Chinatown that gives insight into larger issues of race and conflict, work and collective life for our region and our nation. We imagine the proposed dialogues as intentional conversations about ethnic displacement, separation, and intersection through the themes of agriculture and labor struggles, immigration and loss, community life, and integration of ethnic neighborhoods. In planning and designing these conversations we will examine the deeper more embedded meanings the stories may hold for the communities. The dialogues offer a potential structure in which participants may imagine a collective memory of Chinatown through, juxtaposing, overlapping, and intersecting narratives. We believe well designed dialogues can contribute to a consciousness of the shared experience of Chinatown across ethnic groups, as well as of particularities, tensions, and differences.

In planning the *Imagining Salinas Chinatown* project a central aspect will be the power of the story, shared as both personal memory and collective history. The value of stories has

been a way of sharing one's past or identity in communities where established institutions either ignored or did not understand the racial and ethnic histories. Thus, the need to pass on cultural knowledge is a powerful reality. Stories give us an ethos of inquiry that encourages participants to examine their own practices in a thoughtful and reflective manner. Narrative forms can provide opportunities to examine principles, concepts and theories as well as precedents for practice, morals and ethics, strategies, and dispositions, or what Shulman calls "habits of mind" and, what is truly significant for our work, visions of what may be possible (Shulman 1987).

**Planning Phase:** In anticipating the dialogues there are several organizing and design challenges to be considered. The historical location, the Republic Café, offers a potential setting for the dialogues amidst exhibit displays highlighting the ethnic and community life of Salinas old Chinatown. Like the other proposed formats, the dialogues can be linked to the stories and memories of community members whose families were inhabitants or frequenters of Chinatown. With the help of our cultural consultants we must address the following areas:

**Storytellers:** What is the role of the storyteller and how should local narrators guide the discussions? The dialogues are connected to the oral history narrators and provide a thematic potential in narrators' memories of the community. In keeping with the oral history-based nature of the storyteller, we envision the dialogues to include an age-old practice of witnessing, or Latino *testimonio*. Our planning will address how audience members could share their personal memories, insights, tales, and values as witnesses to the history and to the dialogues.

**Dialogues:** In designing dynamic and vital dialogues we envision engaging a national humanities scholar, a local CSUMB scholar and a community storyteller. With input from our advisors we hope to design dialogues to address:

- In what ways do the historic populations construct and convey a deep sense of place in narrating their pasts?
- Is the Chinatown of the past an imagined community, given its present circumstance? What is the interplay between historical record and memory of place? What meanings do the communities construct for themselves and for the public?
- Does the memory of the past acknowledge difference and tensions as well as shared identity and solidarity across groups?
- Do shared memories of marginalization provide a foundation for imagining a future Chinatown that integrates newer groups (e.g., the homeless person and the museum visitor), and if so, how?
- How does the Chinatown experience address ways to understand ourselves as Americans?

It is our belief that the dialogues will help illuminate local histories, reflecting on their implications for California, but also will recognize how the lived "thirdspace" of Chinatown has helped shape the City of Salinas as part of the larger, transformative American story.

Moreover, by setting the Dialogues within the context of the gallery exhibition it may be possible to provide an introduction to the *Salinas Chinatown Cultural Center*, its mission,

resources and content. These program events can also support outreach to learning institutions including the participation of CSUMB students as well as students from surrounding community colleges and public schools. These events help connect us to other partner institutions such as the Monterey and Salinas school districts focused on related cultural and historical processes. The Dialogues, like the other programs, support a community building process within both the geographic and cultural communities of Salinas.

Ultimately, we see the intercultural dialogues as having a potential value for community renewal and as an artistic and cultural model for cultural integration. The Republic Café has the opportunity to function as a new cultural center and the dialogues can begin to seam together Chinatown's uprooted history, leading to a stronger role for *SCCCM* as a new Salinas cultural institution. The dialogues can provide the community a new understanding of itself. The dialogues place the Salinas Chinatown's multiethnic history within a larger national conversation and in this sense help the community rebuild itself with pride and recognition. McArthur Fellow, Dr. Amalia Mesa-Bains will direct the Dialogues.

**Concept Discussion and Focus Groups:** The first step in designing the dialogues will be a thematic framework discussion with our project advisors and consultants during the project retreat. Based on this input, we will design a series of community focus groups based on the dialogue themes to take place in Spring 2014. The purpose of the focus groups is to test and evaluate the resonance of the dialogue structure and themes among different audiences and stakeholders in this project.. The focus groups will be one of the first opportunities for the community to meet in cross-ethnic discussions to further explore the exhibit, walking tour, and dialogue emergent themes -- immigration, assimilation, marginalization, and belonging. The focus groups will result in a further refinement of the project's themes and will bring the different ethnic communities into an even more intimate relationship with the *SCCCM*. (See Evaluation below for more detail on the Focus Groups).

### ***Project Resources***

As detailed in each of the Format sections above, the previous six years of intensive research and archiving comprise the bricks and mortar for designing, constructing and animating the project components. We have already amassed a significant portion of the materials of memory. There are currently over 800 photographic images and approximately 200 cultural objects that have been collected, formally accessioned, and archived at the National Steinbeck Center. A number of the collected photographs and cultural objects from the Chinese, Japanese and Filipino immigrant communities were featured in three temporary exhibits mounted by the National Steinbeck Center (2010, 2011, and 2012), and similar materials are now being curated for the May 2013 Mexican/Latino exhibit. In addition, 15-minute video documentaries drawn from the oral history collection have been produced as part of the NSC exhibits

The CSUMB Oral History and Community Memory Archive holds 100 video oral history interviews, @150 hours, with Chinese, Japanese, Filipino, and Mexican narrators. Detailed release forms following Oral History Association guidelines exist for all interviews. All interviews have been logged, and thematically indexed to facilitate selection of material for research and production purposes.

We are now poised to bring these discreet community materials into conversation with each other, to create a more complex, integrated interpretive framework. A planning grant

will enable us to intentionally apply these resources in creative, coherent, and conceptually interconnected program and product designs, reanimating a historical space in American culture.

Additionally, the recorded proceedings of our 2010 Symposium, *Chinatown: Once and Again* include provocative presentations by local and national scholars and artists, and community leaders. The idea of a thematic structure to tell the inter-ethnic story of Chinatown emerged from this encounter. We will use portions of these proceedings to help launch our retreat discussions.

The renovated *Republic Café*, the cultural heart and soul of historic Chinatown, is another significant project resource. Previous work has resulted in the *Republic Café* being listed on the *National Registry of Historic Places*. A previous grant enabled the seismic retro-fitting, the asbestos abatement, and the construction of a new roof. The building is now ready to be transformed into the *Salinas Chinatown Cultural Center and Museum*, with preliminary blueprints developed by the renowned Asian cultural architect, Richard Fe Tom. Mr. Tom's previous involvement with the project puts us in the enviable position of having an initial conception for the museum's interior design and layout.

### ***Project History***

CSUMB is recognized as a national leader in civic engagement (National Task Force on Civic Learning and Democratic Engagement), and one of the only universities in the nation to have integrated service learning into every undergraduate degree program. All CSUMB students complete two semesters of course-work in the community, directly addressing questions of service, social responsibility, and social justice (Pollack). Since 1995, CSUMB students have been serving in the homeless shelters, soup kitchens, and drug/alcohol rehabilitation programs in Chinatown. In 2005, the Salinas Redevelopment Agency, Buddhist Temple, Confucius Church and homeless service providers invited CSUMB to head a new initiative -- the Chinatown Renewal Project. As a result, CSUMB helped to create the *Salinas Downtown Community Board (SDCB)* to guide the multi-faceted community revitalization effort, whose goal is to help Chinatown become a neighborhood that honors cultural history and diversity, and offers housing, economic opportunities and community services to all.

The SDCB identified preserving Chinatown's cultural heritage as a top priority. It formed the Asian Cultural Experience (ACE), as one of its five "action teams" to guide the cultural preservation work. The other "action teams" address homeless services, reconnection and communication, business and economic development, and safety, security and sanitation. ACE is a pan-Asian and multi-ethnic association of community members and university scholars charged to lead the effort to preserve, record, document, and exhibit the history and culture of the Chinatown area. In 2007, a community workshop drew 115 persons from the Chinese, Filipino, Japanese, and university communities. In 2008, the community asked university faculty in oral history and museum studies to help develop the historical recovery. Trained oral history students have been recording and archiving narratives every year. Similarly, Museum Studies students have collaborated with the National Steinbeck Center in preparing its Chinatown historical exhibits. In October, 2010, CSUMB and ACE organized a national symposium: "Chinatown: Once and Again," featuring noted developers and directors from the Museum of Chinese in America, the Japanese American Historical Museum in Los Angeles; the Chinese Historical Society in San Francisco, and others. The symposium attracted a diverse audience of more than three hundred.

At the heart of the cultural preservation effort is the renovation of a legendary restaurant in Chinatown: *The Republic Café*. This 4600 sq. ft. building will become the Salinas Chinatown Cultural Center and Museum (SCCCM). In 2008, the restaurant's decaying Chop Suey sign was restored. In 2011, the Republic Cafe received federal landmark status. With a HUD grant, the exterior and the interior shell of the building have been renovated, and the building is ready for its transformation as a community center and museum.

The concept of the SCCC is inspired by such notable museums as the Museum of Chinese in America, the Lower East Side Tenement Museum in New York City, and the District VI Museum in Cape Town, South Africa. While on a much smaller scale, the SCCC will examine the rich history of immigrants, and through their stories shed light on the process of cultural integration and tensions inherent in "Americanization." The SCCC will continue to be a collaborative effort between CSUMB and ACE, as a place of learning, community building, and engagement with contemporary issues of marginalization and alienation, particularly as related to the homeless in the community. Building on the successes of the Community Unity Garden and the Community Learning Center, the Salinas Chinatown Cultural Center and Museum will be the next "catalyst project" in the renewal of Salinas Chinatown district, creating new opportunities for the larger Salinas community to reconnect with its historic Chinatown.

#### ***Audience, Marketing, and Promotion***

Our planning will help us meet the challenge of attracting an inclusive and ethnically diverse audience, composed of community members, local scholars, students and faculty. Audience participation will be key to the practice of witnessing that also builds respect, trust and acknowledgement of the wisdom of the community.

The intended audiences for our programs are several. In geographical terms, they include the entire population of the City of Salinas, the greater Monterey Bay/Salinas Valley, and the tri-county region (Monterey, Santa Cruz, and San Benito counties). While Santa Cruz, San Luis Obispo and other nearby towns had their own Chinatowns, these are now physically extinct. Hence, the SCCC will attract visitors from the larger region. Our most immediate audiences are, of course, the many communities that comprise our region, and for whom Salinas Chinatown has been seen as a forgotten and abandoned neighborhood.

As part of the larger Chinatown Renewal Project, the initial programming focuses on inviting the entire community to re-visit and re-imagine Salinas Chinatown, and re-discover its relationship to our contemporary world. In the future, the SCCC will be able to develop more intentional grade-appropriate programs for elementary schools, and will then do targeted outreach to the regional school districts to become a regular field trip destination. Our goal is to invite the population of the region to rediscover and re-imagine Chinatown. Located two blocks and across the railroad tracks from the National Steinbeck Center, our longstanding collaboration with NSC provides a pool of visitors and participants, as well as a stable partnership for promotion and marketing. Outreach will also build on the Chinatown Renewal Project's past work with local high schools, libraries, community colleges and other regional universities, as well as on the long-established community networks of the Confucius Church, the Buddhist Temple, and the Filipino Community Center. We will build directly on the past experience of ACE in organizing the annual Asian Cultural Festival (now in its 5<sup>th</sup> year), which draws hundreds of visitors to Chinatown each Spring.

### ***Project Evaluation***

There will be two evaluation components to the project. First, there will be a series of focus group conversations with the Chinatown community to ensure that the emerging cross-cutting focal themes of the exhibits and dialogues resonate with the four cultural communities' experiences and perspectives. Secondly, the prototype designs and models of the core exhibit, walking tour and dialogues will be shared with our team of advisors and consultants for feedback.

Focus Groups: We envision the Focus groups with mixed representatives of the Chinese, Japanese, Filipino, and Mexican communities. They will be held in Spring 2014. The focus groups will result in a further refinement of the project's themes and will bring the different ethnic communities into an even more intimate relationship with the SCCCM. This formative evaluation will also enable the communities to develop a more unified understanding of and commitment to the SCCCM. Taking advantage of the gathering of diverse community participants in the Focus Groups, we will be able to gain constructive feedback on the exhibit design and walking tour. Focus group participants will see the virtual design of the exhibit and be able to take an abbreviated walking tour. An evaluation instrument will help us gain a better understanding of how diverse audiences will experience these formats.

Consulting Team Feedback: Before the prototype models are finalized, they will be shared with the consulting team for feedback and critique. This will enable the Humanities advisors and multimedia consultants to have one last opportunity to fine-tune the design, this time benefitting from the community input and feedback. This iterative approach to evaluation will help ensure that our final products are faithful to the vision of the Humanities advisors and consultants, effective from a media and communications standpoint, and in tune with the spirit of the local community.

### ***Organizational Profile***

CSUMB was founded in 1995 on the decommissioned Fort Ord. With a student body of approximately 5,600 students, the campus is located in the heart of significant diversity and inequality: the privileged communities of Pebble Beach, Carmel to the west; impoverished farm worker families, under-performing schools and gang violence to the east. Though Monterey County is home to a \$5 billion agricultural industry and is known as the "Salad Bowl of the World," 20% of the county's population (95,000 individuals) must go to the food bank each month to supplement their family's basic needs.

CSUMB is the only public university in California, and one of only a five nationwide, to have made service learning a required component of every undergraduate major. Each year 50% of CSUMB students are enrolled in service learning courses, and contribute over 60,000 hours of service to over 250 community partners. Service Learning is also an academic department, linking issues of service, diversity, social justice and social responsibility to the core curriculum in every major. CSUMB is recognized as a national leader in service learning and civic engagement:

- CSUMB is **the only TWO-TIME RECIPIENT** of the coveted *White House President's Award for Community Service in Higher Education* (2006 and 2010).

- CSUMB is **one of only twelve** universities featured in *Educating Citizens: Preparing America's Undergraduates for lives of Moral and Civic Responsibility* (Colby and Ehrlich et. al., 2003).
- CSUMB is **one of only twenty-four** colleges and universities listed by *U.S. News and World Report* as hosting outstanding service learning programs.

CSUMB has been a partner in the Chinatown Renewal Project since its beginning, having received a \$1.8 million grant from the HUD Office of University Partnerships to support the revitalization process. In 2006, the university opened the *Soledad Street Community Learning Center*, a computer-training and job-training center for the homeless, and created the Chinatown Community Unity Garden on 30,000 sq. ft. of abandoned land. Since Spring 2005, over 1,200 CSUMB service learning students and twenty CSUMB faculty have worked in Chinatown. For the past five years, Dr. Rina Benmayor (Humanities and Communication-Oral History), Dr. Lila Staples and Professor Deborah Silguero (Visual and Public Art-Museum Studies) have brought their classes to Chinatown to work alongside community residents, resulting in the collection and archiving of oral histories, photographs and cultural objects that form the basis of the project. Equally as important, CSUMB faculty have built relationships of trust and respect with the local community, and have become active members of the Salinas Downtown Community Board and ACE.

The *Chinatown Renewal Project* has been recognized as a model of university-community partnership, and has received awards at the state, national and international levels: *2011 Sustainability Best Practice Award*, California Commission for Higher Education; 2010 finalist, *C. Peter Magrath University Community Engagement Award*, Association of Public and Land Grant Universities; and 2011 finalist, *MacJannett Prize for Global Citizenship*, Talloires Network for Social Responsibility in Higher Education. In addition, the *Chinatown Renewal Project* has been featured in national and international conferences as a model of university-community collaboration: HUD, Washington DC, 2011 (*Evidence of Success: Institutions of Higher Education Engaging Communities*); and, Portland State University, 2011 (*International Institute on Community University Partnerships: Keynote Presentation*).

***Partner Agency: Salinas Downtown Community Board (SDCB).***

The SDCB was created in 2005 as the collaborative organization to guide the Chinatown Renewal Project. It brings together the neighborhood's diverse, and historically conflictive, constituencies. The composition was designed to be inclusive, creating one public space where different perspectives and interests could come together to discuss the future of Chinatown. SDCB is composed of twenty-four members: 6 Public Agencies; 6 Property Owners; 6 Local Businesses; and, 6 Social Service Agencies. In 2009, the SDCB became a 501(c) 3. Its mission is "To create a safe, welcoming, revitalized and accessible neighborhood that embraces its cultural history, richness and diversity, offering housing, economic opportunities and community services to all."

The SDCB has sponsored two community-based planning events (funds from two California Transportation Department Environmental Justice Planning Grants of \$160,000—'05-'07 and \$230,000—'08-'10), creating a vision and guiding framework for the development of Chinatown. The initial process involved over 300 community members over a five day span in March 2007, and focused on ways to unite the neighborhood, preserve its cultural heritage, improve community services and eliminate the blight caused by years of neglect. During this process, "cultural preservation" was identified as a key neighborhood priority.

The Asian Cultural Experience (ACE) was formed and began its cultural preservation work. Since that time, ACE has co-sponsored three exhibitions at the National Steinbeck Center, and has participated in the collection and archiving of objects and valuable oral histories. With support from CSUMB and the SDCB, ACE is now taking responsibility for the development of the new *SCCCM*. In 2009, it sponsored the first *Chinatown Asian Cultural Festival*, which is now an annual event. With support from CSUMB and the SDCB, ACE is now in the process of becoming an independent 501(c)3 non-profit organization. Its members will be intimately involved in developing and managing the new *SCCCM*.

### ***Project Team***

#### ***CSUMB Faculty & Staff***

Dr. Rina Benmayor, Project Co-Director, is founding faculty and Professor of Oral History, Literature, and Latina/o Studies in the Division of Humanities and Communication. She teaches oral history every fall semester, directs the CSUMB Oral History Archive, and has published widely in oral history and Latina/o studies. She is Past President of the Oral History Association and the International Oral History Association. She is in charge of the oral history component, and is team leader for the walking tour. She will select tour content and work with digital designer McCall and multimedia producer Turchin in developing the walking tour prototype. As co-Principal Investigator with Pollack, she will co-supervise the Project Coordinator and oversee all aspects of the project.

Dr. Amalia Mesa-Bains, Project Co-Director, is Professor Emerita, a distinguished McArthur Fellow, and founder of the Visual and Public Art Department. She has pioneered the documentation and interpretation of Chicano traditions in Mexican-American art, both through her cultural activism, her own altar-installations, and her critical writings. Mesa-Bains has had national impact on the development and documentation of diverse community arts, working with community based organizations across the country. As project co-director, she will oversee the development of the exhibition prototype and share responsibility with Benmayor and Pollack in retreat and focus group organization and reportage.

Dr. Seth Pollack, Project Co-Director, is Professor of Service Learning, and Director of the Service Learning Institute. He has published widely on civic engagement, social change, and the role of educational institutions as facilitators of societal transformation. In 2006, he received the distinguished Thomas Ehrlich Faculty Award for Service Learning. In 2013, he received the Richard E. Cone Award for Excellence & Leadership in Cultivating Community Partnerships in Higher Education for his work on the Salinas Chinatown Renewal Project. The Project Coordinator will be under his direction. As co-Principal Investigator with Benmayor, he will oversee all aspects of the project and take principal responsibility for the retreat and focus groups.

Deborah Silguero, Adjunct Professor of Visual and Public Art and Curator at National Steinbeck Center (NSC), has been involved with ACE and the Chinatown Renewal Project since its inception. She curated the four community exhibitions at the NSC and has detailed knowledge of the images and artifacts that have been collected. Silguero will curate the core gallery exhibit and will work with the multimedia consultants and exhibit designer, providing content and design input in the exhibit prototype development.

Jeff McCall, Digital Media Producer, is a Digital Media Producer and Teaching Associate in the Center for Academic Technology. His expertise includes video production, web application

programming and management, and development of augmented reality walking tours. McCall will design and create the digital framework for the oral history walking tour.

Project Coordinator, TBD, will coordinate the retreat, any virtual meetings that may be scheduled, and the community focus groups. S/he will support Project Co-Directors in various planning tasks and handle communications between advisors, consultants, and project team.

### ***External Staff & Humanities Advisors***

Dr. John Kuo Wei Tchen is Associate Professor in the Department of Social and Cultural Analysis at the Gallatin School of New York University. He is Curator and Co-Founder of the Museum of Chinese in America, in New York Chinatown. He has published widely on the Chinese immigrant experience, and will serve as Humanities Advisor and consultant on all components of the project.

Karin Higa is a former Adjunct Senior Curator of Art, Japanese American National Museum, Los Angeles. She has extensive experience as a museum curator focusing on the art and history of the Japanese in America. As an expert on the representation of the Japanese American experience, she will serve as a Humanities Advisor and consultant on all components of the project.

Dr. Tomás Ybarra-Frausto is the former Associate Director for Creativity & Culture at the Rockefeller Foundation. He directed the Humanities Residency Fellowship Program and the Recovering and Reinventing Cultures Through Museums Program. He was a tenured professor at Stanford University, served on the Smithsonian Council and was Chair of the Mexican Museum in San Francisco. As an expert on the Chicano/Latino experience and its cultural and artistic representations, Ybarra-Frausto will serve as a Humanities Advisor and consultant on all components of the project.

Dr. Dorothy Fujita-Rony is Associate Professor of Asian American Studies at UC Irvine. She has ample public programming experience as Program Director at the Chinatown History Museum in New York City. She has published books and articles on Filipino labor history in Seattle and California. As an expert on Filipino American history and west coast communities, Rony will serve as a Humanities Advisor and consultant on all components of the project.

Wellington Lee is co-chair of the Asian Cultural Experience (ACE). He was born and raised in Salinas Chinatown, and is currently authoring *My Chinatown*, a family history of Chinatown. As co-chair of ACE, he will be liaison with other community leaders. Lee will bring Chinatown history expertise to all planning components, and will play a key role in community outreach and focus group planning and evaluation.

Cathy Chavez-Miller is co-chair of the Asian Cultural Experience. She is an alumna of CSUMB in Humanities and Communication and has training in Museum Studies. She has Latino family roots in Chinatown and has long been involved in the cultural renewal efforts. As co-chair of ACE, he will be liaison with other community leaders. She will bring local community expertise to all planning components, and will play a key role in community outreach and focus group planning and evaluation.

Linda Batwin is a Principal and Creative Director in batwin + robin productions. As a "multimedia storyteller," she has produced extensive and award winning work. Her most

recent projects include the Harley-Davidson Museum in Milwaukee, the Rock 'n' Roll Hall of Fame Annex in New York, the Radio City Christmas Spectacular and the 2009 CFDA show. She will consult on ideas for creative multimedia design integration in the exhibition space.

Chris Muller is an exhibit designer with batwin + robin productions and an Adjunct Art Professor at NYU's Tisch School of the Arts. He has extensive exhibit design experience with the Whitney Museum, the Jewish Museum, the Museum for African Art, the New York Historical Society, and numerous children's museums. He will consult on ideas for creative multimedia design integration in the exhibition space.

Bob Bacigal is a local exhibit designer with Sleeping Dog Design, which specializes in healthy-design for museums, zoos, parks, and aquariums, including the Monterey Bay Aquarium. He has worked on local multi-ethnic projects that foster educational and social experiences. He will attend the retreat and produce a virtual design for the core gallery exhibition.

Silvia Turchin, Multimedia Producer, is a San Francisco-based documentary filmmaker who has directed, shot, and edited award-winning short documentaries and web-based mini documentaries. She has produced a series of U-Stories documenting pedagogical practices of CSUMB humanities and arts faculty. She is finishing her MFA in Cinema at San Francisco State University. Turchin will attend the retreat and edit and produce the multimedia content of the oral history walking tour.

### **Work Plan**

<b>Phase 1 – September 2013 through November 2013</b>		
<b>Steps/Actions</b>	<b>Resources</b>	<b>Responsible</b>
<b>Retreat planning and preparation</b> (Sept to Nov): communication with all participants; set November Retreat date; hold conference calls if needed; make all meeting arrangements; organize and circulate all discussion materials, including multimedia components	Service Learning Institute (SLI) administrative support resources	Project Coordinator, supervised by Project Directors Benmayor, Mesa-Bains, Pollack
<b>Walking tour:</b> explore models for retreat review; select oral histories and images for 8 stops on walking tour	Archived oral histories; archived images; digital designer McCall	Benmayor
<b>Retreat</b> (long weekend in November): establish agenda; lead retreat; synthesize concept and finalize project themes for formats and focus groups.	Campus/Chinatown meeting sites; advisors & consultants; project coordinator	Project Directors
<b>Phase 2 – December 2013 through February 2014</b>		
<b>Steps/Actions</b>	<b>Resources</b>	<b>Responsible</b>
<b>Retreat Output production:</b> Write up & distribute plan & instructions to designers & focus group planners (by Dec. 20).	SLI admin. resources; advisors & consultants; Coordinator	Project Directors
<b>Exhibit Prototype Design:</b> select images, artifacts, and multimedia pieces; discussions with consultants where needed; begin production of virtual design model and	Archived visual and multimedia material; curator Silguero, exhibit designer Bacigal, ACE, and design	Mesa-Bains

storyboard	consultants Batwin and Muller	
<b>Walking Tour Prototype Design:</b> develop mobile device & web-based site designs; produce media for 8 stops on tour	Oral histories; designer McCall; multimedia producer Turchin	Benmayor
<b>Focus Group Design:</b> based on agreed-upon themes, develop discussion and evaluation instruments.	Retreat output; SLI admin. resources; ACE consultants Lee & Chavez-Miller; coordinator	Pollack
<b>Phase 3: March -2014 through May 2014</b>		
<b>Steps/Actions</b>	<b>Resources</b>	<b>Responsible</b>
<b>Finalize/Produce Exhibit Prototype:</b> populate model with visual content; deliver finished prototype by March 30.	Bacigal, Silguero.	Mesa-Bains
<b>Produce /Install Walking Tour Prototype:</b> populate tour with media and test	Turchin; McCall	Benmayor
<b>Intercultural Community Focus Groups:</b> hold 3-5 focus groups (April and May) to evaluate core concepts and prototypes	Republic Cafe; SLI admin. resources; ACE co-chairs Lee and Chavez-Miller; Benmayor and Mesa-Bains.	Pollack
<b>Phase 4 June-2014 through August 2014</b>		
<b>Steps/Actions</b>	<b>Resources</b>	<b>Responsible</b>
<b>Focus group report:</b> synthesize evaluations of dialogue themes, exhibit and walking tour prototypes; write up and distribute report (by June 15) to advisors and consultants.	Focus group notes/recordings; SLI admin resources; Project Coordinator	Project Directors
<b>Advisors/Consultants Feedback on Prototypes:</b> send focus group evaluation reports to advisors and consultants; get feedback and finalize prototypes.	Project Coordinator; feedback from advisors and consultants	Project Directors
<b>Finalize prototypes, concepts and framework for dialogues;</b> final tweaking of designs.	Focus group evaluations report & advisors/consultants feedback; exhibit and walking tour designers; multimedia producer	Project Directors and Coordinator

### ***Fundraising Plans***

CSU Monterey Bay has agreed to make a significant contribution to the project. It will contribute \$50,592, or 40.6% of the overall planning phase costs. Additional fundraising plans include (b) (4)

When the next cycle opens, we also plan to pursue a (b) (4) Locally, the Chinese, Japanese and Filipino communities have begun outreach efforts to their home constituencies to build a base of financial support. An initial fund-raising effort was held in Fall 2012, and there are plans to continue these efforts on a semi-annual basis. We are also talking to local community foundations (b) (4) and will be submitting formal proposals in 2013 for support of the build-out. Finally, we have begun discussions with (b) (4) to design a partnership approach to fundraising that would provide some support for the realization of the SCCCM as the (b) (4) engages its current capital campaign.

### **Section 3: Work Samples for Digital Media Components**

A rudimentary sample of the web-based oral history walking tour can be viewed at <http://media.csumb.edu/www/tour/?id=3#>

This sample is intended to give a general sense of the raw material and its potential application in a professionally designed product.

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**ABBREVIATED CURRICULUM VITAE  
RINA BENMAYOR - 2011**

**Education**

1974 Ph.D., Romance Languages and Literatures-Spanish, UC Berkeley

**Appointments**

1995-present Division of Humanities & Communication, CSU Monterey Bay  
Professor of Oral History, Literature, and Latina/o Studies  
Director, CSUMB Oral History and Community Memory Archive

1982-95 Research Director, Center for Puerto Rican Studies, Hunter College, CUNY

**Elected Offices**

President, Oral History Association 2010-2011  
President, International Oral History Association, 2006-2008

**Books**

2005 Rina Benmayor and Andor Skotnes, eds. *Migration and Identity*. 2<sup>nd</sup> ed.,  
*Transactions* Rutgers University Press; 1<sup>st</sup> ed. International Yearbook of Oral  
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2001 Latina Feminist Group, *Telling to Live: Latina Feminist Testimonios*. Duke  
University Press [Co-author and co-editor]

1997 William V. Flores and Rina Benmayor, eds. *Latino Cultural  
Citizenship: Claiming Identity, Space, and Rights*, Boston: Beacon Press. [Co-  
author and co-editor]

1979 Rina Benmayor, *Romances judeo-españoles de Oriente, recogidos en  
la costa occidental de los Estados Unidos*. Madrid: Gredos

**Recent Journal Articles and Essays in Collected Volumes**

2011 “Engaging Interpretation through Digital Technologies.” *The Oxford  
Handbook of Oral History*, Donald Ritchie, Ed. Oxford University Press

2010 “Contested Memories of Place: Representations of Salinas’ Chinatown.” *Oral  
History Review*, 37:2, Summer/Fall , pp. 225-234.

2009 “Gender, College, and Cultural Citizenship: A Case Study of Mexican Heritage  
Students in Higher Education.” In *Gendered Citizenships: Transnational  
Perspectives on Knowledge Production, Political Activism, and Culture*. K.  
Caldwell, et. al. Eds. Palgrave.

“Theorizing through Digital Stories: The Art of ‘Writing Back’ and ‘Writing  
For,’” *Academic Commons*, January.  
[http://www.academiccommons.org/commons/essay/theorizing-through-digital-  
stories](http://www.academiccommons.org/commons/essay/theorizing-through-digital-stories)

2008 “Relatos de Anhelos y Anhelos por el Pasado: Exploraciones de la Memoria en  
una Historia Familiar,” *Encuentros Latinoamericanos*, III: 6/7, marzo/junio, 13-  
18.

“Digital Storytelling as a Signature Pedagogy in the New Humanities.” *Arts and  
Humanities in Higher Education*, Vol. 7: 188-205. [refereed] Online at  
<http://ahh.sagepub.com/cgi/reprint/7/2/188>

### **Selected Recent Papers, Invited Presentations**

- 2011 "Exploraciones de la memoria y la historia oral: El relato de una superviviente del Holocausto." Universidad de las Palmas, Gran Canaria. April.
- 2010 "Contested Memories of Place: Representations of Salinas' Chinatown." International Oral History Association, Prague, July.
- 2008 "Stories of Yearning and Yearnings for the Past: Explorations of Memory in Family History," International Oral History Assn, Guadalajara, Mex., Sept.
- 2007 "Digital Storytelling in Theorizing Identity and Difference." American Studies Association, Philadelphia, October.
- "Narrating Cultural Citizenship: Oral Histories of Empowerment and Belonging." Invited lecture. School of Education, University of Utah. March.
- 2006 "Digital Storytelling and New Humanities Work: Engaged, Collaborative, and Meaningful." Panelist, International Society for the Scholarship of Teaching and Learning, Washington, D.C., November.
- "Memory, Oral History, and Claims for Cultural Citizenship on a California College Campus", Memory and Narrative Symposium, UC Berkeley, October.
- 2005 "Theorizing From the Flesh." Visible Knowledge Project Summer Institute, Washington DC, September.
- "La memoria entre jóvenes y la formación de conceptos de ciudadanía." Mexican Oral History Association Conference. Campeche, Mexico, June.
- "Multicultural Identities and Digital Storytelling," University of Technology, Sydney, Australia, March.

### **Awards**

- 2006 Fulbright Senior Specialist in Oral History (2006-2011)
- 2000 Outstanding Book Award for *Telling to Live: Latina Feminist Testimonios*, from the Gustavus Myers Center for the Study of Bigotry and Human Rights.

### **Previous Review Panels and Consultancies**

The Rockefeller Foundation, Humanities Residency Fellowship Program; and Partnerships Affirming Community Transformation  
National Endowment for the Humanities, Peer reviewer  
Place Matters, City Lore  
Steinbeck Center, Salinas

### **Previous Grants awarded:**

- CSU Opportunity Grants
- Inter-University Program for Latino Research
- The Rockefeller Foundation Humanities Residency Program, Centro de Estudios Puertorriqueños, Hunter College.
- The Ford Foundation, "Puerto Ricans in New York: Voices of the Migration."
- National Endowment for the Humanities, Division of Special Programs
- The New York Council for the Humanities, Public programs

**Education**

Ph.D. Clinical Psychology, University of California Berkeley, 1983  
MA Clinical Psychology, University of California Berkeley, 1980  
MA Interdisciplinary Education, San Francisco State University, 1971  
BA Painting, San Jose State University, 1966

**Selected Positions:**

Professor Emerita, California State University, Monterey Bay, Jan. 2010 -Present  
Director, Visual & Public Art Department, California State University Monterey Bay, 1996-2009  
University of California Regents Professorship, University of California Irvine, 1993-1996

**Selected Curatorial Activities:**

*Ceremony of Spirit: Nature and Memory in Contemporary Latin Art*, Mexican Museum, San Francisco (1992-1995)

*Art of the Other Mexico: Sources and Meanings*, Mexican Fine Arts Center, Chicago (1992-1995)

**Selected Residencies:**

*Divine Perversities: Religion & Contemporary Art in the Public Sphere*, University of Minnesota, Minneapolis (2001)

*Distant Relations: A Dialogue Between Chicano, Irish and Mexican Artists*, Irish Museum of Modern Art Artists Work Programme, Dublin, (1996)

Artworks Series, The Williams College Museum of Art (1994)

**Selected Group Exhibitions:**

Neo Hoodoo: Art of a Forgotten Faith,(2009)

*Arte Latino: Treasures from the Smithsonian American Art Museum* Oakland Museum of California, Oakland, CA (2002)

*Mixed Feelings* USC Fisher Gallery, Los Angeles (2002)

*Parallels and Intersections: Art/Women/California, 1950-2000* San Jose Museum of Art, CA (2002)

*Arte Latino* Terra Museum of Art, Chicago (2001)

*The Road to Aztlan: Art from a Mythical Homeland*, Los Angeles County Museum of Art, CA (2001)

*Mi Alma, Mi Tierra, Mi Gente: Contemporary Chicana Art*, Moreau Galleries, St. Mary's College, Notre Dame, Indiana (2000)

*Venus Envy Chapter I: The First Holy Communion Moments Before the End*, The Whitney Museum of American Art at Philip Morris, New York (1993)

*La Reconquista: A Post-Columbian New World Exhibition*, 3<sup>rd</sup> Annual Biennial, Istanbul (1992)

*CARA: Chicano Art Resistance and Affirmation*, travelling exhibition (1990)

*The Decade Show*, Studio Museum of Harlem, New York (1990)

**Selected Solo Exhibitions:**

*Venus Envy Chapter III: Cihuatlampa, the Place of the Giant Women*, Steinbaum Krauss Gallery, New York (1997)

*Venus Envy Chapter II: The Harem and Other Enclosures*, Williams College Museum of Art (1994).

**Selected Publications/Articles:**

*Homegrown: Engaged Cultural Criticism, bell hooks and Amalia Mesa-Bains*, South End Press ( 2006)

*The Real multiculturalism: A Struggle for Authority and Power*, Reinventing the Museum: Historical and Contemporary Perspectives the Paradigms shift, Gail Anderson, Altamira Press, ( 2004)

*Domesticana Chicana Rasquachismo*, in *Distant Relations: Chicano, Irish, and Mexican Art and Critical Writing* (1996)

*The Real Multiculturalism in Different Voices: A Social, Cultural, and Historical Framework for Change in the American Art Museum* (1992)

*El Mundo Feminino: Chicana Artists of the Movement* (CARA Catalogue 1991).

Cahan, S. and Kocur, Z. (1996). Teaching Students the Way They Learn, in *Contemporary Art and Multi-Cultural Education*, The New Museum of Contemporary Art. New Museum of Contemporary Art and Routledge, New York, London.

Mesa-Bains, A. and Shulman J.H. (1993). *Diversity in the Classroom: A Casebook for Teachers and Teacher Educators*, Far West Laboratory for Educational Research and Development. Research for Better Schools and Lawrence Erlbaum Associates, Inc.

**Selected Presentations:**

*A Conversation on Public Culture* with bell hooks (2001)

*Worlds In Collision* symposium speaker, San Francisco (2001)

Lecture, "Graven Images: The Intersection of Art and Religion", pARTicipate Conference, Americans for the Arts, New York, NY.(2001)

Symposium, "Spiritual Geographies" University of Minnesota, Minneapolis, MN (2001)

Lecture, "Sacred Images", Getty Research Institute, Los Angeles, CA.(2001)

Participant, National Discussion Series for the development of the Museum of World Religions, Harvard University Center for the Study of World Religions, San Francisco, CA (1999)

11<sup>th</sup> Annual Americo Paredes Distinguished Lecture, University of Texas Austin (1997)

Keynote Speaker, "Reciprocity: Community in the 21st Century Museum," Inclusion: Embracing our Communities Building our Future, A Trustee Workshop, The Museum Trustee Association, San Francisco, CA (1995)

Keynote, *Reciprocity: Community for the 21<sup>st</sup> Century Museum*, Museum Trustee Association, San Francisco (1995)

Panelist, "Responding to Museum Audiences: Meeting Expectations and Creating New Exposures," Second General Session, Western Museum Association 1995 Annual Conference, Western Museum Association, Oakland CA

Panelist, *Contemporary Conversations Series: Latin American Artists of the 20<sup>th</sup> Century*, MOMA, New York (1993);

Speaker, Association of Art Museum Directors Annual Conference, Chicago Art Institute, Chicago, IL (1990)

**Selected Awards:**

Zeigfeld Lectureship, National Arts education Association 2010

College Art Association Women in the Arts Award (2008)

Gloria Anzaldua Milagro Award (2007)

Visionary Woman Award, Moore College (2007)

Mexican Legacy Award recipient, Mexican Heritage Foundation, San José (2001)

Americo Paredes Award, University of Texas Austin (1997)

The Ernesto Galarza Award, Stanford University (1997)

Distinguished Achievement in Visual Arts Profession, Women's Caucus for Art, Philadelphia (1995)

MacArthur Fellow (1992)

## SETH S. POLLACK, PhD

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Professor of Service Learning, Director and Department Chair  
Service Learning Institute, California State University Monterey Bay  
100 Campus Center, Seaside, CA 93955-8001  
Tel: (831) 582-3914 E-mail: [spollack@csumb.edu](mailto:spollack@csumb.edu) Home: [REDACTED]

### EDUCATION

1997 Ph.D. in International Development Education, Stanford University.  
1997 M.A. in Organizational Sociology, Stanford University.  
1982 B.A. in International Affairs, with Honors, University of Colorado, Boulder.  
1980 Institute for European Studies, Vienna, Austria

### AWARDS

- 2008-09 Fulbright Scholar, University of Cape Town/University of the Western Cape, South Africa. "Higher Education, Civic Engagement and Social Transformation: Developing more robust service learning curricula in South African Higher Education Institutions."
- 2008 CSU Monterey Bay President's Award Finalist.
- 2005 Thomas Ehrlich Faculty Award for Service Learning, national recipient. National award presented by Campus Compact.
- 2004 Thomas Ehrlich Faculty Award for Service Learning. CSUMB nominee.
- 2004 Wang Family Excellence Award for Social and Behavioral Sciences and Public Service. CSUMB nominee.
- 2003 Richard E. Cone Award for Excellence and Leadership in Cultivating Community/Higher Education Partnerships. Finalist.
- 1998 Bautzer Award Recipient, California State University Monterey Bay
- 1994, 1993 Gold Prizes, WorldWatch Environmental Film Festival. *The Quiet Revolution, Bangladesh*, 1993); *The Quiet Revolution, Kerala, India*, 1994)
- 1994-1997 Full Doctoral Fellowship, Stanford University School of Education
- 1977-1979 President's Leadership Class Scholarship, University of Colorado, Boulder

### PUBLICATIONS (Select)

Pollack, Seth (2011). "Civic Literacy Across the Curriculum" *Diversity & Democracy*, Association of American Colleges & Universities, Fall 2011.

Pollack, Seth and Janice McMillan (2010). "In Search Service Learning's Role in Social Responsiveness at the University of Cape Town," *2010 Social Responsiveness Report*, UCT, Cape Town, South Africa.

Pollack, Seth and Peter Shaw (2008). *Breakthrough Men's Community: Lessons Learned and Future Directions*. Blue Shield of California Foundation Grant #: 1499687

Cordero De Noriega, Dianne and Seth Pollack (2006). "Service Learning at CSUMB: Civic Learning Across the Curriculum," *Special 20<sup>th</sup> Anniversary Publication*, Campus Compact, Providence, RI [http://www.compact.org/20th/read/civic\\_learning\\_across\\_the\\_curriculum](http://www.compact.org/20th/read/civic_learning_across_the_curriculum).

Pollack, Seth and Pamela Motoike (2006). "Civic Engagement through Service-Learning at CSU Monterey Bay: Educating Multicultural Community Builders." *Metropolitan Universities, Indicators of Engagement*, Volume 17, No. 1, April.

Pollack, Seth and Pamela Motoike (2005). "A Campus-Wide Commitment to Fostering Multicultural Community Builders: Diverse Student Journeys." *Metropolitan Universities*. Special Issue on Campus Compact's Indicators of Engagement at Comprehensive Universities.

Pollack, Seth (2005). "Educating Multicultural Community Builders: Service Learning at California State University Monterey Bay," *Diversity Digest*, American Association of Colleges and Universities, Volume 9, No. 1, Fall.

Pollack, Seth, Kevin Kecskes and Suzanne Lacy (2002). "Differing Perspectives on Service, Learning and Service-Learning: The Conference as Artists' and Educators' Palette," *Conference Proceedings: Converging Perspectives on Service and Learning*, Western Region Campus Compact Consortium.

Pollack, Seth (2000). "The Role of Research and Policy in Constituting the Service Learning Field," *Michigan Journal of Community Service Learning*, Fall, Volume I, 105-112.

Pollack, Seth and Kathleen Rice (2000). "Developing a Critical Pedagogy of Service Learning: Preparing Self-Reflective, Culturally Aware and Responsive Community Participants," in O'Grady, Carolyn (ed), *The Integration of Service Learning and Multicultural Education in Higher Education*, Mahway, NJ: Lawrence Erlbaum Associates.

Pollack, Seth and Helen Rucker (2000). "Building Reciprocal Partnerships Between Campus and Community," in Harwood, Angela (ed.). *Conference Proceedings, Relationships, Responsibility and Rigor: Service-Learning in the New Century*, Western Region Campus Compact Consortium.

Pollack, Seth (1999). "Service-Learning: Infrastructure for Transforming the Learning Process," *California Campus Compact Pulse Point*, on-line journal, [www.sfsu.edu/~cacc/pulse/](http://www.sfsu.edu/~cacc/pulse/)

Pollack, Seth (1999). "Early Connections Between Service and Education," in Stanton, Timothy K, Nadinne Cruz and Dwight Giles *Service Learning: A Movement's Pioneers Reflect on its Origins, Practice and Future*, San Francisco, CA: Jossey Bass.

Pollack, Seth (1996). "Higher Education's Contested Service Role: A Framework for Analysis and Historical Survey," in Stanton, Timothy K. *To Strengthen Service-Learning Policy and Practice: Stories from the Field, Interim Report from a Service-Learning History Project*, Stanford, CA: Haas Center for Public Service.

Pollack, Seth and Jack Robertson (1993). *The Quiet Revolution*. Award-winning six-part documentary film series for PBS and international television on sustainable grassroots rural community development projects.

## EMPLOYMENT

### **The National Steinbeck Center & Museum, Curator of Exhibitions and Collections 2007 – Present**

- Exhibition planning, design development, research and interpretation for exhibitions & collections.
- Oversee gallery design of graphics & all fabrication and gallery installations.
- Assist with Educational program development, marketing and membership.
- Manage partnership with California State University at Monterey Bay museum studies internship program.

### **California State University Monterey Bay, Adjunct Professor/Lecturer: Visual Public Art Department– Museum Studies 2000 - Present**

- Working with students to understand the museum field through behind the scenes museum visits, hands-on gallery training through design and development, including entry-level installation and conservation methods.

### **Monterey History & Art Association / Monterey Maritime & History Museum, Director of Exhibitions & Collections 1999 - 2007**

- Exhibition research, design and development. Manage staff of registrars, preparators & volunteers with regards to the museums collections and five facilities.
- Oversee the museum data system & cataloging procedures.
- Train curatorial staff in preventive and conservation care of artifacts. Manage partnership with California State University at Monterey Bay museum studies internship program

### **San Diego Museum of Art, Conservation Technician (Part time Independent Contractor) 1993 – 1998**

- Design & installation of Asian and Indian art collections. Designed and fabricated various mechanical mounts for fragile artifacts focusing on conservation treatments.
- Trained museum preparatory staff in seismic mitigation and conservation technical installations.

### **Henry E. Huntington Botanical Garden and Art Gallery, Conservation Technician (Independent Contractor for JPG museum) 1985 - 1993**

- After the fire of 1985, the vast collections were conservationally treated, reinstalled, and documented. In collaboration with the **J. Paul Getty Museum's** Decorative & Antiquity conservators, we focused on conservation treatments and seismic preparation for reinstallation of approximately 10,000 objects.
- With the Getty, we created and published data on conservation documentation and technical de-installation instructions for conference lectures.

### **Los Angeles County Museum of Art, Senior Art Preparator to Acting Department Head 1978 - 1985**

- As Senior Preparator, supervised staff of 15 to 20 museum preparators focusing on 30 exhibitions per year. Duties included overseeing exhibition development, installations and budgeting, coordinating with various departments: conservators, visiting artists, registrars, electricians and carpenters.
- As acting department head, duties involved specific exhibition development (object content), design elements and coordinating five-year museums projects/exhibitions with Assistant Director, curators, architects and exhibition designers.
- Collaborated on annual museum lectures and workshops for museum professionals in exhibition installation and exhibition care.
- Coordinator for special traveling exhibitions, permitting me to work on various installations at: **The Hirshhorn Museum of Art:** Bruce Nauman's Neon works in 1983, 84, and 85, **The Whitney Museum of American Art:** 1984, Biennial Exhibition. **The Josef-Haubrich Kunsthalle Koin (museum):** German Expressionist Exhibition, **Brooklyn Museum of Art:** Shiva Exhibition and **The Shaanxi History Museum,** P.R. China: Oin Shi Huang Exhibition (terracotta soldiers)

## EDUCATION

### **Masters in Education, California State University at Monterey Bay**

Museums Studies courses, **JFK University in Berkley, CA**

B.A. in Visual and Public Art, **California State University at Monterey Bay**

A.A. in Art History, **Monterey Peninsula College &**

**East Los Angeles College,** Study of Chicano Murals

**Consultant Projects:**

**Kit Parker Films/New Latin Pictures** – Sand City, CA 1998

Assisted with Spanish language films processing new scripts, translate and coordinate with international clients. Design and develop media logos, assist in developing Spanish language marketing strategies with television and radio.

**Conservator Glen Wharton and Associates** - Santa Barbara, CA 1997

Collaborated on private and museum collections concerning art installations and conservation projects.

**Ahmanson Collection**, Beverly Wilshire Hotel – Preparing & cataloging private art collections for major museum donations in Los Angeles

**Pacific Asian Museum**, Pasadena 1993 - Consultant on installation of permanent collections.

**Hancock Museum - USC**, Los Angeles, CA 1987 - Consultant on installation and conservation of fine arts collections.

**Wilshire Boulevard Temple** Los Angeles, CA 1985 - Assist in exhibition design, developing permanent exhibits.

**Watts Towers** Los Angeles, CA 1983. With Cecil Fegerson - Assisted curator in various art installations in-house and surrounding community.

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Volunteer projects:

**Fort Ord Museum & Archives** – Since 1998, currently on the Board—developing a museum site at California State University Monterey Bay campus for a student run museum.

**City of Marina** Arts Council 2004/06– member – to develop a (art) tax support for public art.

**City of Seaside** Cultural Arts Group (SCAG) 1996 – 1999 Creating theater workshops for community youth.

**City of Seaside Art Commissioner**, Vice President 1993 – Creating policy for art in the community, advisory to city council.

**Digital Media Producer: Jeff McCall, IT, CSUMB [in kind]**

Jeff McCall is a Digital Media Producer and Teaching Associate in the Center for Academic Technologies at Cal State Monterey Bay. His focus is to help faculty integrate technology in their teaching. This technology can range from automated lecture capture systems to online video to online interactive experiences. He has initiated and implemented such projects as campus-wide digital signage, augmented reality tours, an online media management and podcasting tool as well as broadcast and streamed live events in support of the campus. His expertise includes video production, web application programming and management. Prior to working at the university, Jeff owned two businesses in Silicon Valley supporting the marketing efforts of companies such as Apple, Intel and Hewlett Packard with interactive media. He holds a Master of Science in Instructional Science and Technology from CSUMB.

## Abbreviated Curriculum Vitae

### John Kuo Wei Tchen

A/P/A Studies & Institute  
New York University  
Jack.Tchen@nyu.edu

#### Professional Positions

- 1999- Associate Professor, Department of Social and Cultural Analysis (2005), and History Department, Faculty of Arts & Sciences and The Gallatin School of Individualized Study, New York University, N.Y.
- 1979- Historian, curator & co-founder of New York Chinatown History Project. Renamed Museum of Chinese in America. Reopened 2009 in Maya Lin designed space.
- 2008-09 Associate Chair, Department of Social and Cultural Analysis, NYU, NY.
- 1996- Director, Asian/Pacific/American Institute, New York University, N.Y.
- 1996-2008 Founding Director, Asian/Pacific/American Studies Program and Institute, NYU.
- 2000, spring Visiting Associate Professor, History Department & American Studies, Yale University.
- 1995-97 Associate Professor, Department of Urban Studies, Queens College, City University of New York.
- 1994-97 Ph.D. Faculty, Sociology Program, Graduate Center, City University of New York.
- 1992-97 Director of Asian/American Center, Queens College, City University of New York.

#### Publications

##### Books

- In progress *Chinatown Noir: New York in the Shadow of Chinese Exclusion, 1870-1968.*
- Fall 2012 *Yellow Peril ! A critical archive of images, documents, essays* (NY: The New Press).
- 1999 *New York Before Chinatown: Orientalism & the Shaping of American Culture, 1776-1882* (Baltimore: The Johns Hopkins University Press).
- 1984 *Gentle's Photographs of San Francisco's Old Chinatown, 1895-1906* (New York: Dover Publications). American Book Award, Before Columbus Foundation.

##### Edited Books & Journals

- 2011- Editorial board, *Imagining America* online journal.
- 2001-04 Editorial Board, *Journal of American History*, Organization of American Historians.
- 1987 *The Chinese Laundryman: A Study of Social Isolation* by Paul C. P. Siu (NY: New York University Press).

##### Book Chapters, Essays, Reports, Prefaces & Forewords

- Forthcoming "Below the Grid: Reclaiming the Abjected, Rejected, and Subjected – Manhattan's Port Cultural Commons" in *Blackwell Companion to American Urban History*, David Quigley, editor (NY: Blackwell)
- 2011 Foreword, *Him Mark Lai: Autobiography of a Chinese American Historian*, Judy Yung, with Ruthanne Lum McCunn and Russell C. Leong, eds. (SF & LA: Chinese Historical Society of America & UCLA Asian American Studies Center Press)
- 2011 "The 'Dialogic Museum' Revisited: A Conversation Between John Kuo Wei Tchen and Liz Sevchenko," for *Letting Go? Historical Authority in a User-Generated World*, co-edited by Bill Adair, Benjamin Filene, Laura Koloski, and Paula Marincola (Philadelphia: Pew Center for Arts & Heritage)
- 2011 "Ground Zero and (Re-)Counting: Violent Rebirthing & Fast Forgetting," Special Issue on 9/11: Ten Years After, *Asian American Literary Review*.
- 2011 "The Yellow Claw: The Optical Unconscious in Anglo-American Political Culture," *Oxford History of Popular Print Culture, 1860-1920*, ed. Christine Bold. Oxford: Oxford University Press.
- 2011 "New York After Chinatown: Canal Street and the 'New World Order,'" *Chinatowns in a Transnational World. Myths and Realities of an Urban Phenomenon*. Ed. Ruth Mayer & Vanessa Kunnemann. New York: Routledge.

- 2010 "Notes for a History of Paranoia: 'Yellow Peril' and the Long Twentieth Century," *The Psychoanalytic Review*, Vol. 97, No. 2. 2010.
- 2009 "George Washington: Porcelain, Tea, and Revolution," *Racially Writing the Republic: Racists, Rebels, and the Transformations of American Identities*, Bruce Baum and Dutchess Harris, eds. (Durham: Duke University)
- 2008 Foreword, *Through Windows* by Susana Lei'ataua (Wellington, NZ: Steele Roberts Publishers Ltd).
- 2008 Asian/Pacific Americans in Higher Education: *Facts, Not Fiction: Setting the Record Straight*, Principle Investigator w/Robert Teranishi (NY: The College Board).
- 2007 30 Years and Counting: A Context for Building a Shared Cross-Cultural Commons, Community Arts Network  
[http://www.communityarts.net/readingroom/archivefiles/2007/11/30\\_years\\_and\\_co.php](http://www.communityarts.net/readingroom/archivefiles/2007/11/30_years_and_co.php)
- 2007 "Asian," *Keywords for American Cultural Studies*, Glen Hedler & Bruce Burgett, eds. (NY: NYU Press)
- 2007 "Homeland Insecurities: Crisis & Fighting for the American Dream," *Foreseeable Futures* #5, Positions Paper, Artists and Scholars in Public Life, (Ann Arbor: Imagining America, University of Michigan)
- 2006 "On Forming Dialogic-Analytic Collaborations: Curating Spaces within/between Universities and Communities," *Redefining Identity Politics*, Michael Hames Garcia and Paula Moya, eds. (Hampshire GB: Palgrave MacMillan)
- 2005 "Freedom's Perch: The Slave Galleries and the Importance of Historical Dialogue," *Critical Perspectives in Animating Democracy* (Wash. D.C.: Americans for the Arts)
- 2003 "Vigilante Americanism," *Anti-Americanism*, Andrew Ross and Kristin Ross, eds. (NY: NYU Press)
- 2002 "The Secret Archives," in *Vestiges of War* (NY: NYU Press & A/P/A Studies).
- 2002 "Whose downtown?!" *After the World Trade Center*, Michael Sorkin and Sharon Zukin, eds (NY: Routledge).
- 1998 "Pluralism & Hierarchy: 'Whiz Kids,' 'The Chinese Question,' and Relations of Power in New York City," in *Beyond Pluralism: Essays on the Definition of Groups and Group Identities in American History*, edited by Wendy Katkin and Ned Landsman (Urbana: University of Illinois Press).

## Awards and Honors

- 2000 History and Social Science Book Award for *New York before Chinatown*, Association of Asian American Studies.
- 2000 John Hope Franklin Prize, Honorable Mention for *New York before Chinatown*, American Studies Association.
- 2000 Brendan Gill Award, Honorable Mention for *New York before Chinatown*, Municipal Art Society, New York.
- 1994 Inaugural Clarence Ching Foundation Lecture, "Magic, Madness and Resistance: New York City in the Making of a Chinese American Consciousness," East/West Center, Honolulu.
- 1993 City of New York Mayor's Award of Honor for Arts & Culture
- 1991 Charles Frankel Prize, National Endowment for the Humanities (renamed The National Medal of Humanities)
- 1990 New York State Governor's Art Award to New York Chinatown History Project
- 1989 Keynote speaker, "'Race' and Cultural Democracy," Martin Luther King, Jr. Celebration Smithsonian Institution, Washington, D.C.
- 1985 American Book Award for *Genthe's Photographs of San Francisco's Old Chinatown*, Before Columbus Foundation, San Francisco.
- 1984 Recognition Award to the New York Chinatown History Project, Municipal Arts Society, New York.

## Education

- 1992 Ph.D., United States History, New York University.
- 1987 M.A., United States History, New York University.
- 1973 B.A., University of Wisconsin-Madison.

KARIN HIGA

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### Professional Experience

**Japanese American National Museum**, Los Angeles, CA

Adjunct Senior Curator of Art, present; Senior Curator of Art, November 2004 – 2006; Director, Curatorial and Exhibitions Department and Senior Curator of Art, 1999 –2004; Curator of Art, 1991 - 1999

**New York Foundation for the Arts**, New York, NY

Associate Director, Artists in Residence, 1990; Assistant Director, 1988 – 1990

### Selected Exhibitions Organized

*Living Flowers: Ikebana and Contemporary Art*. Japanese American National Museum, June – September 2008.

*One Way or Another: Asian American Art Now*. Asia Society, New York. Co-curator with Melissa Chiu and Susette Min. Asia Society Museum, New York, Fall 2006. Subsequent tour to Blaffer Gallery, Houston; Berkeley Art Museum; Japanese American National Museum, Los Angeles; and the Honolulu Academy of Art.

*George Nakashima: Nature, Form & Spirit*. Japanese American National Museum, September 2004 – January 2005.

*Sights Unseen: The Photographic Constructions of Masumi Hayashi*. Japanese American National Museum, May – September 2003.

*Living in Color: The Art of Hideo Date*. Japanese American National Museum, October 2001 – April 2002.

*Japanese and Japanese American Painters in the United States: A Half-Century of Hope and Suffering, 1896 - 1945*. Co-Curator. Tokyo Metropolitan Teien Art Museum, August - October 1995; traveled to Oita Prefectural Art Hall and the Hiroshima Museum of Art, Japan.

*The View From Within: Japanese American Art from the Internment Camps, 1942 - 1945*. UCLA Wight Art Gallery, October - December 1992; traveled to San Jose Museum of Art, Salt Lake Art Center, Honolulu Academy of Art, and the Queens Museum of Art (NY).

### Selected Publications

“The Search for Roots, or Finding a Precursor,” in *Asian/American/Modern Art: Shifting Currents, 1900-1970*. Daniell Cornell and Mark Dean Johnson, eds. Berkeley: University of California Press, 2008: 15-20.

“Hidden in Plain Sight,” in *Asian American Art: A History, 1850-1970*. Gordon H. Chang, Mark Dean Johnson, and Paul Karlstrom, eds. Stanford: Stanford University Press, 2008: 31-53.

“Inside and Outside at the Same Time,” in *The Sculpture of Ruth Asawa: Contours in the Art*. Daniell Cornell, ed. Berkeley: University of California Press, 2006: 30-41.

"Origin Myths: A Short and Incomplete History of Godzilla," in *One Way or Another: Asian American Art Now*. New York and New Haven: Asia Society Museum and Yale University Press, 2006: 21-25.

"Our World" in *Only Skin Deep*. Coco Fusco and Brian Wallis, eds. New York: Abrams and International Center for Photography, 2003: 335-343.

"What is an Asian American Woman Artist?" in *Art/Women/California: Parallels and Intersections, 1950-2000*. Diana Fuller and Daniela Salvioni, eds. Berkeley: University of California Press, 2002: 81-94.

*Living in Color: The Art of Hideo Date*. Los Angeles and Berkeley: Japanese American National Museum and Heyday Books, 2001.

"Manzanar Inside and Out: Photographic Documents of the Japanese American Incarceration" with Tim B. Wride in *Reading California: Art, Image, and Identity, 1900 – 2000*. Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort, eds. Los Angeles and Berkeley: Los Angeles County Museum of Art and University of California Press, 2000: 315-337.

"From Enemy Alien to Zen Master: Japanese American Artists in California" in *Asian Traditions/Modern Expression: Asian American Artists and Abstraction, 1945-1971*. New York: Abrams, 1997: 190-193.

"Japanese American Art from the Internment Camps" in *Japanese and Japanese American Painters in the United States: A Half-Century of Hope and Suffering, 1896 – 1945*. Tokyo: Nippon Television Corporation, 1995: 133-137.

*The View From Within: Japanese American Art from the Internment Camps, 1942 - 1945*. Los Angeles: Japanese American National Museum, UCLA Wight Art Gallery and UCLA Asian American Studies Center, 1992.

## **Education**

University of Southern California, Los Angeles  
Doctoral Candidate, Department of Art History

University of California, Los Angeles  
Master of Arts, Department of Art History, 1997

Columbia College, Columbia University  
Bachelor of Arts, Major: History of Art, 1994

## **Selected Fellowships and Awards**

Georgia O'Keeffe Museum Research Center, Scholar-in-residence, 2010  
Henry Luce Foundation/ACLS Dissertation Fellowships in American Art, 2009-2010  
John Randolph Haynes and Dora Haynes Foundation Fellow, The Huntington Library, 2009  
College Doctoral Fellow, University of Southern California, 2006-2009  
Curator's Grant, Peter Norton Family Foundation, 2000  
National Fellow, Civil Liberties Public Education Fund, 1997

## **Selected Professional Activities**

Chairperson, Editorial Board of *Art Journal*, 2010-2012; member of Editorial Board, 2008-2010  
Visiting Committee, Harvard Art Museum, 2009 to present  
Board of Directors, Craft in America, 2007 - present

**Dr. Tomás Ybarra-Frausto**  
Independent Scholar

Dr. Tomás Ybarra-Frausto is the former Associate Director for Creativity & Culture at the Rockefeller Foundation. His work with the foundation includes the Humanities Residency Fellowship Program, The Recovering and Reinventing Cultures Through Museums Program, The U.S. Mexico Fund For Culture, and Partnerships Affirming Community Transformation (PACT). Prior to joining the Rockefeller Foundation, Dr. Ybarra-Frausto was a tenured professor at Stanford University in the Department of Spanish and Portuguese. He has served as the Chair of the Mexican Museum in San Francisco and the Smithsonian Council, and has written and published extensively, focusing—for the most part—on Latin American and U.S./Latino cultural issues. In 1998, Dr. Ybarra-Frausto was awarded the Henry Medal by the Smithsonian Institution. In 2007 the Mexican Government bestowed “the Order of the Aztec Eagle” on Dr. Ybarra\_Frausto for his lifetime achievement in building mutual understanding between Mexico and the United States through the art and humanities.

*Curriculum Vitae*

**DOROTHY B. FUJITA-RONY**

Department of Asian American Studies  
3000 Humanities Gateway  
University Of California, Irvine  
Irvine, California 92697-6900  
dfr@uci.edu

***EDUCATION:***

YALE UNIVERSITY, Department of American Studies, New Haven, Connecticut, Ph.D. 1996,  
M.Phil. 1992, M.A. 1991, B.A. 1985

***EMPLOYMENT:***

ASSOCIATE PROFESSOR (2002-Present), ASSISTANT PROFESSOR (1995-2002),  
Department of Asian American Studies, and Affiliate to Department of History, University of  
California, Irvine, 2002-Present

CONSULTANT, Chinatown History Museum, New York, New York, 1989-1992

PROGRAM DIRECTOR, Chinatown History Museum, New York, New York, New York, New  
York, 1986-1989

***PUBLICATIONS:***

***BOOKS:***

American Workers, Colonial Power: Philippine Seattle and the Transpacific West, 1919-1941,  
(Berkeley: University of California Press, 2003), 1-302.

Book ms in progress, Lung Chin's Memories of New York's Old Chinatown

Book ms in progress, Common Labor: Filipina/o Americans and California Agriculture.

CO-EDITOR with Gary Y. Okihiro, Marilyn Alquizola, and K. Scott Wong, Privileging  
Positions: The Sites of Asian American Studies (Pullman: Washington State University Press,  
1995), pp. 1-448; selected and edited pieces for "Sexuality and Queer Studies" section, and wrote  
introduction for "Sexuality and Queer Studies" section, 245-250

***ARTICLES:***

"A Shared Pacific Arena: Three Asian American Women and California Agriculture: Mary Paik  
Lee, Angeles Monroyo, Mary Tomita," Frontiers: A Journal of Women Studies , forthcoming  
2013

"Asking the Right Questions: Remembering David Montgomery," International Labor and  
Working Class History 82:1, (Fall 2012), 1-4 pp.

"History through a Postcolonial Lens: Reframing Philippine Seattle," Pacific Northwest  
Quarterly 102:1 (Winter 2010-2011), 3-13.

"Forgetting and Remembering: Workers, the U.S. Empire, and the Post 9/11 Era," in Daniel Katz  
and Richard Greenberg, Labor Rising: The Past and Future of Working People In America (New  
York: New Press, forthcoming 2012), 278-288.

"1898, U.S. Militarism, and the Formation of Asian America," Vol. 19, Harvard Journal of Asian American Policy Review 19 (2010), 67-71.

"Water and Land: Asian Americans and the U.S. West," Pacific Historical Quarterly, 76: 4 (2007), 563-574,

"Archiving Histories: The Southeast Asian Archive at the UCI Libraries," co-author with Anne Frank, for special issue of Amerasia Journal 29:1 (2003), 153-164.

"Coalitions, Race, and Labor: Rereading Philip Vera Cruz," Journal of Asian American Studies 3:2 (June 2000), 139-162.

***PROFESSIONAL ACTIVITIES:***

MEMBER, Board, Labor and Working Class History Association, 2007-2009, and Co-Chair, Program Committee, 2007-2009

MEMBER, Program Committee, Labor and Working Class History Association, 2004-2006.

MEMBER, Board of Trustees, Filipino American National Historical Society, 2001-2006.

MEMBER, Liaison Committee to the Smithsonian, Filipino American National Historical Society, 2001-2004.

MEMBER, Association of Asian American Studies Liaison Committee to the Smithsonian Institution, 1998-1999

***EXHIBITIONS:***

CONSULTANT, "Memories of New York Chinatown," Chinatown History Museum, New York, New York, 1990-1991

CO-CURATOR with Adrienne Cooper, "'What Did You Learn in School Today?': P.S. 23, 1893-1976," Chinatown History Museum, New York, New York, 1991

CO-CURATOR with Anne Ho, "Both Sides of the Cloth: Chinese American Women in the New York City Garment Industry," Chinatown History Museum, New York, New York, 1989-1990

CO-CURATOR with Tomie Arai, "Memory-in-Progress: A Mother/ Daughter Project, Silkscreen Prints by Tomie Arai," Chinatown History Museum, New York, New York, 1989-1990

CURATOR, "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco," Chinatown History Museum, New York, New York, 1988

CURATOR, "Salvaging New York Chinatown: Preserving a Heritage," Chinatown History Museum, New York, New York, 1987-1988

## **Wellington Lee**

Retired Assistant Vice President / Communications Specialist (Writer) — Bank of America, San Francisco, 1980-2000

Creative Work Fund Recipient — National Steinbeck Center, writing memoirs for book, *Salinas Chinatown, My Chinatown* (tentative title), work in progress

Co-Chair — Asian Cultural Experience (ACE), Salinas Chinatown Renewal Project, 2010-present

Member — Chinese Association of Salinas Executive Board, Board of Directors, Property and Chinese Cemetery Committee, 2010-present

Committee Chair — Chinese Community Picnic, 2010-2012; Chinese Association Parade Floats, 2008-2012; Asian Festival, 2009-2010

Vice-Chair — Salinas Historic Resources Board, 2010-2012

Member — Salinas Downtown Community Board, Chinese American Citizens Alliance, National Steinbeck Center, Monterey County Historical Society, Salinas Chinese Seniors Club

Co-Guest Curator — Salinas Chinatown Exhibition, National Steinbeck Center, 2010

Instructor — "142 Years of the Chinese in Salinas," CSUMB Osher Lifelong Learning Institute (OLLI), 2010

Speaker — "Salinas Chinatown: Once and Again" Symposium, CSUMB, 2010

Tour Leader — Salinas Chinatown Walking Tours, 2008-present

Lecturer — Salinas Chinatown History, 2008-present

(at such organizations as Salinas Valley Lions' Club, Daughters of the American Revolution, Friendship Club of First Presbyterian Church, Monterey County MENSA, Salinas Woman's Club, HSBC Asian & Pacific Islander Committee (APIC), Oriental Art Society of the Monterey Peninsula)

Class Reunion Committee Chair and Member — Salinas High School Class of 1963 (for Reunions in 1983-2013)

Graduate — California State University, Sacramento, BA in journalism, 1972; Sacramento City College, AA, 1969

Specialist Fourth Class Company Clerk — U.S. Army Alaska, 33rd Signal Battalion, Fort Richardson, 1965-1967

Cathy Chavez Miller

[REDACTED]

[REDACTED]

[REDACTED]

**Academic Background**

California State University Monterey Bay, Seaside CA Fall 2009  
Bachelor of Arts in Human Communication

CSUMB 2010 Outstanding Senior Award Fall 2009  
For Social Justice Nomination

Cabrillo Community College, Aptos CA Spring 2004  
Associates of Liberal Arts Degree

Children’s Center Administrative Certificate Spring 1985

**Work Experience**

Del Llano Farms 1994  
Family strawberry farm in Monterey County

Pajaro Valley Children’s Center, Watsonville CA 1984-1990  
Children’s daycare center director and teacher responsible for curriculum development, running operation, directing staff, parent development and fundraising for non-profit organization.

Head Start Migrant Education Pre-School, Watsonville CA	1983-1984
Pre-school teacher and Site Director responsible for implementing Head Start curriculum and completing all state mandates for migrant farm workers children's day care program.	
Heart Laughs: A consultant with my sister , Kathleen Fitzgerald,	1985-1989
leading community groups, parent groups and teachers in cooperative games with an emphasis on play and humor to solve problems, reduce stress, build closeness within groups or families.	
<b>Volunteer Experience</b>	
Co-Chair of Salinas Asian Cultural Experience (ACE);	2012-13-
Member of ACE and collaboration as a CSUMB Service Learning Alumna.	2009-Present
Aromas Citizens for Planned Growth:	1999-Present
Lead organizer in neighborhood for opposing urban sprawl in the Aromas community.	
Volunteer with women and girls in recovery from addiction and alcoholism in Santa Cruz County.	1981-Present
Volunteer with the Interfaith Homeless Dinner Team at Salvation Army in Watsonville.	1995-Present
National Association of College Women, Watsonville, CA, Chapter.	2009-Presen

# Linda Batwin

Creative Director / Producer

A principal in **batwin + robin productions**, Linda received her degree in film from the University of Michigan. Her extensive, award-winning work in media production and technical design amply prepare her for the unique challenges of any project.

Her knowledge of video presentation and installation techniques has been honored in numerous projects demanding original technical design and integration.

Linda was the executive in charge of media design and production for the Centers for Disease Control Visitor Center, The Tom Ridge Visitor's Center at Presque Isle, Museum of Jewish Heritage in NYC, the GE Exhibit at Epcot, Broadway's *How to Succeed in Business Without Really Trying!*, in addition to a variety of other exhibitions and installation projects.

Linda designed and produced the Rock 'n Roll Hall of Fame NYC Annex, the Harley-Davidson Museum in Milwaukee, the Pfizer Visitor's Center 150' multimedia installation, the domed Lelawi Orientation Theater for the National Museum of the American Indian in Washington, D.C. and the multiscreen orientation video for the Library of Congress.

For Radio City Music Hall's *Sinatra: His Voice. His World. His Way.*, she produced a multimedia spectacle by using original 35mm film of Sinatra in his prime — restoring and rotoscoping each frame of the selected 24 songs and then placing Sinatra in new backgrounds. All material was transferred to HD video that played on choreographed moving screens using 18 projectors along with a 40-piece live orchestra and the Radio City Rockettes.

In 2011, Linda completed production on the new *Radio City Christmas Spectacular*, which introduced 3D animations mapped around 180 feet of the interior of Radio City Music Hall. She recently completed the three-story-high orientation A/V experience for the Nature Research Center at the North Carolina Museum of Natural Sciences, while also overseeing the production of 100 media and interactive programs. Most recently, Linda oversaw the design and production of media created for projection-mapping on to the proscenium, organ wells, and dome of the beautifully restored Capitol Theatre in Port Chester, NY.

# Chris Muller

*design*

(b) (6)

chrismullerdesign@gmail.com

## **Principal, Chris Muller Design**

2010 - present

“Life Flight”

Helicopter exhibition/Simulation

Discovery Gateway Children’s Museum, Salt Lake City

“The USS *Tang* Experience,”

The National World War II Museum, New Orleans

Exhibit developer

“Multi Gucci: Toccare,”

The Gucci Museum, Florence, Italy

Concept design/exhibit design

“The Griffon and the Dinosaur”

National Geographic Society

Development and creation of Illustrated children’s book

Sapphire Software Keynote Address

Orlando, Florida

Set design

## **Adjunct Arts Professor**

2007 - present

New York University - Tisch School of the Arts

Courses taught: Introduction to Figure Drawing, Advanced Figure Drawing and Painting,

Drawing for Stage and Film, Storyboarding and Narrative Art, Photoshop for Designers,

Introduction to Film Design

## **Museum Exhibit Design (selected)**

1993 – 2010

ESI Design – Art Director of Physical Design

“The Dream Cube,” Shanghai Corporate Pavilion, 2010 World Expo

Action Center to End World Hunger, MercyCorp, NYC, Portland, OR

“The Peopling of America,” Museum of Immigration at Ellis Island

Tryon Palace Visitors Center, New Bern, NC

Time Warner “Home to the Future”

Rock and Roll Hall of Fame – exhibit redesign

Decisions: The JFK Presidency – Kennedy Center, JFK Library

The College Basketball Hall of Fame, Kansas City, MO

Amaze Design, Inc – Lead Exhibit Designer

The National Children’s Museum, Washington D.C.

Lee H. Skolnick Architecture + Design Partnership – Senior Exhibit Designer

Sony Wonder Technology Lab, New York, New York

Muhammed Ali Center, Louisville, Kentucky  
National Track & Field Hall of Fame, New York, New York  
Batsto Village Visitor's Center, Pine Barrens, New Jersey  
"Monkey King: Journey to China" - traveling exhibit - Children's Museum of Manhattan  
Miami Children's Museum  
Children's Museum of the East End

Whitney Museum of American Art – Exhibit Designer  
The American Century: Art and Culture in the United States, 1900-1950

Yale University Art Gallery – Exhibit Designer  
Love and Loss: American Miniature Paintings  
Baulé: African Art, Western Eyes  
The Unmapped Body: 3 Black British Artists

The New York Historical Society – Exhibit Designer  
In Cold Blood: Five Murders that Shocked New York

The Jewish Museum - Exhibit Designer  
Facing West: Russian Jewish Clothing and Costume

The Museum for African Art – Exhibit Designer  
Memory: Luba Art and the Making of History  
Animals in African Art  
Exhibitionism: African Art in American Museums  
Face of the Gods: Art and Altars of Africa and the African Americas

### **Theater Design** (selected)

Laurie Anderson: The Nerve Bible - Multimedia Concert Tour  
The New Bozena - Directed by Rainn Wilson - Cherry Lane Theater  
Anon - Directed by Melissa Kievman - Atlantic Theater Company  
Another Part of the House Directed by David Esbjornson - Classic Stage Company  
Three Sisters - directed by Richard Schechner - East Coast Artists  
FaustGastronome - directed by Richard Schechner - East Coast Artists  
AmerKa - directed by Maria Vail - East Coast Artists  
Werther - Massenet - Directed by Frank Corsaro - Juilliard Opera Theater  
Les Indes Galantes - Rameau - Directed by Rob Press - Measured Breaths Opera Company  
Mahagonny -Weill/Brecht - Directed by Rhoda Levine - Manhattan School of Music The  
The Oresteia - Directed by Richard Schechner - Contemporary Legends Theater, Taipei, Taiwan  
Never Enough - Choreographed by Dan Shapiro and Joanie Smith , Welsh National Dance Co.  
L'Histoire du Soldat - Directed by Pat Birch - Alice Tully Hall - Lincoln Center  
Fathers & Sons - Alvin Ailey American Dance

### **Film and Television**

"Bozena" - animated short, directed by Rainn Wilson  
Production designer - Spike TV/MTVN

## SLEEPING DOG



## DESIGN

Sleeping Dog Design is a full service exhibit design-build company offering the traditions of quality and innovation to museums, zoos, parks and aquariums. Started in 1998, SDD has provided design services to national and local educational institutions.

Sleeping Dog Design is committed to conservation and educational exhibits, providing institutions with the highest quality content and product. SDD's clients have benefited from a focused design philosophy: *make content relevant to the visitor in the most engaging, direct and transparent way.*

#### Our Services

- *Exhibit Programming and Planning*
- *Project Management*
- *Exhibit and Graphic Design and Fabrication*
- *Interactive Design, Engineering and Fabrication*
- *Illustration and Print Publication*

#### Our Exhibit Approach

Sleeping Dog Design uses a team approach to exhibition design and fabrication. A select group of associates, including a lead designer/project manager, writer/developer and graphic designer, is selected based on backgrounds and expertise. For example, a natural history exhibit team's members should have a thorough understanding of natural sciences, experience with adherence to scientific accuracy and knowledge of current issues surrounding the content. This core team then works with a larger group including client agents and representatives from within different divisions or agencies. Depending on the range and diversity of content messages, visitor experience and final exhibit production, each project is mapped out creating a unique project plan. Value-engineering is used at each major milestone to maintain schedule, budget and design goals. Typically each project is broken up into phases based on product and approvals needed to reach completion.

#### Our Exhibits Are Green

We use materials, methods, and products that enable us to build as green as possible. Typical materials are replaced with sustainable, recycled or reusable ones. Instead of production methods that have a higher CO2 footprint, we utilize cleaner, more environmentally friendly ones. We choose local vendors over national or international unless no local vendor or equivalent quality of product can be found. In-case lighting or back illuminated graphics are fabricated with LED or low-power lighting to reduce overall power consumption. For printed materials we use soy inks instead of high VOC inks, as well as recycled paper.



## Bob Bacigal

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Bob Bacigal has more than 30 years of experience in the exhibition and industrial design fields.

After attending Pratt Institute in the early 80's, Bob's foundation in design was enhanced through employment with two design firms in New York City. The first was Purpura and Kisner, whose clients included Forbes, the Smithsonian and National Geographic. The second was DMCD. These two prestigious firms reinforced the classical design theory of form follows function.

But Bob felt the need to widen his expertise, explore and question these classic norms. So he went to Milan, Italy, to study with the Italian designers involved in the Memphis Movement. Bob was introduced to the internationally famous architect Gaetano Pesce. They immediately became friends and Bob ended up working for him in 1985. As exhibit coordinator and production supervisor for four years, Bob designed and fabricated all the prototype furniture and lighting, as well as managed the development of exhibit projects. Work was conducted in both the New York and Venice offices. Some of the resulting work premiered at the 1989 Milan Furniture Show.



As a freelancer Bob strived to work in as many fields as possible to gain as much knowledge of the design industry as he could. From fabrics to furniture, and from environments to packaging, Bob educated himself in a wide variety of design fields. His freelance clients included Estée Lauder for packaging and retail design, Metropolitan Museum of Art for exhibit design, and Ingersoll-Rand for product design.

In the midst of all this work, Bob found time to produce his own art and had several group shows highlighting his art. Bob's participation in group shows in New York and his work for private clients allowed him the freedom to express the traditions and experiences that were unique to him.



In 1989 Bob traveled west to work as Senior Exhibit Designer on the Outer Bay wing for the Monterey Bay Aquarium. This award-winning, 9-year-long, 60 million dollar project was his sole focus. He spent many hours developing, designing and documenting all aspects of the exhibit, building and infrastructure. He employed new technologies and cutting-edge development theories in many aspects of the design. From Howard Gardner's "multiple learning styles" to the never-before-fabricated curved concrete walls, Bob led the team into new avenues for the aquarium.



Bob couldn't keep still, so in 1998 he founded Sleeping Dog Design, LLC. His desire to lead in all aspects has pushed him to excel at understanding all phases of the design-build process. His innovative perspective of design has made it possible for his clients to have the pleasure of seeing their projects reach an excellence beyond their original vision.

## Bio for Silvia Turchin

Silvia Turchin is a San Francisco-based documentary filmmaker with over ten years of experience in the field. Silvia has directed, shot and edited award-winning short documentaries and has produced hundreds of web-based mini documentaries for a broad range of clients. Her most recent experimental documentary *131 Russ* won the John Gutman Filmmaker Award of Excellence and the Leo Diner Memorial Scholarship. It has shown at the Pacific Film Archive and was given an Honorable Mention at the Fargo Film Festival.

Silvia is currently the resident filmmaker of the Doc Film Institute. She received her B.A. in Creative Writing from USC, did post-graduate work in film editing in Barcelona, and is currently finishing her MFA in Cinema at San Francisco State University while teaching undergraduate courses in cinema appreciation and production.

### **Selected Films – Writer/Director/Cinematographer/Editor**

***Dogs of the 9th Ward***, a 60-minute documentary that strives to bring awareness to the rampant problem of abandoned and feral dogs roaming the streets of New Orleans. (In post-production)

***Faculty Profiles***, San Francisco State University, 2011 - present, mini-documentaries featuring Cinema Department faculty

***131 Russ***, experimental documentary that contemplates the lyrical beauty of an anachronistic and declining factory that is isolated from, yet surrounded by a vigorous modern-day San Francisco. 2010, 16mm, 5 minutes

***The Students of LSAMP***, National Science Foundation, 2009, Series of four promotional biography videos for Louis Stokes Alliance for Minority Participation

***U Stories***, Cal State Monterey Bay University, March 2007 - present, monthly short documentary series on faculty, staff and students

***Winter***, visual poem on the trams of Warsaw, 2006, 2min

***El pequeño pianista (The Little Pianist)***, documentary about the life of a frog marionette who plays the piano on the streets of Barcelona, 2004, 7 min

### **Selected Films – Cinematographer only**



***Kimurascape***, SFSU MFA film by Chan Yok, Super 16mm, 2012

***Yield***, SFSU MFA film by Natalie Tsui, 16mm, 2011

***Last Night***, SFSU MFA film by Charmaine Davis, 16mm, 2011

***Are you Chicken?***, MFA film by Sarah Altshuler, Super 16mm, 2010

### **Selected Films – Editor, Sound Editor and Sound Recordist only**

***Taxi Man***, documentary about wise and humorous San Francisco cab driver and his strong connection to his clients, 2005

***¿Hasta cuándo? (Until When?)***, documentary about the sinking of the Prestige oil tanker and the aftermath on the Galician coast of Spain, 2003, 25min

***Ronda de nit (Night Rounds)***, short, 2002, 15min

***2 + 2 = 5***, short, 2003, 11min

***Foto de familia (Family Portrait)***, short, 2002, 7min

### **Selected Screenings & Awards**

#### ***131 Russ***

- John Gutman Filmmaker Award of Excellence – May 2010
- Leo Diner Memorial Scholarship – May 2010
- Pacific Film Archive Student Experimental Film Series – November 2010
- Fargo Film Festival, Honorable Mention – March 2011

#### ***Winter***

- Trimming the Holidays: 2<sup>nd</sup> Annual Shorts Project, Shelton Theater, San Francisco, December 2006

#### ***El pequeño piantista***

- Foggy Eye Film Festival at the Roxy, San Francisco, October 2005
- Bernal Heights Outdoor Cinema, San Francisco, September 2005
- Solo Para Cortos Film Festival, Barcelona, February 2005
- Barcelona Televisión (BTV), Barcelona, December 2004
- DocLisboa International Documentary Film Festival, Lisbon, October 2004
- Almazén (Cultural Venue), Barcelona, October 2004



January 2, 2013

Division of Public Programs  
National Endowment for the Humanities  
1100 Pennsylvania Avenue, Room 426  
N.W. Washington, D.C. 20506

**RE: *Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning*  
America's Historical and Cultural Organizations**

Dear Professor Benmayor:

I am very pleased to partner as a humanities advisor for the planning of the *Imagining Chinatown: Intercultural Dialogues of History and Meaning* project. I recognize this Project as an important extension of your ongoing community-university collaborations preserving the historic memory of this neighborhood. This project also important national model of what can happen to many places in our great nation that used to have a place called "Chinatown" or the "Chinese Quarter."

*Imagining Salinas Chinatown* not only brings to light the histories of each of the ethnic communities that have built the agricultural wealth of the Salinas Valley; it understands the importance of integrating all the communities who have called "Chinatown" home since the turn of the century. The dialogues, exhibits, and walking tour that are being proposed are provocative, carefully considered strategies to publicly value this rich multicultural history, exploring the ties that bind the communities, while also grappling with the cultural divides between the past, present, and future of Salinas's Chinatown.

Notably, this project builds on and advances the collaborative research and planning of the past four years led by California State University Monterey Bay (CSUMB)— especially the Oral History and Museum Studies programs, the Service Learning Institute, and the Asian Cultural Experience (ACE), comprised of Chinese, Japanese, Filipinos, National Steinbeck Center and CSUMB representatives.

I have the pleasure of working with this project over the past years, in particular with the Oral History and Museums Studies programs. They are one of the best, most thoughtful, and most committed programs in the nation. This unique collaboration has been carefully nurtured and unusual. Rarely do such a combination of parties come together. Not only do they make time for each other, but they have strong working relationships and bonds of trust. This is a project that will happen and happen with a flourish.

Imagining Chinatown/John Kuo Wei Tchen/page two

Given the range and ambition of this project, it makes much sense to pull together various research specialists and stakeholders in a full round of planning, synthesizing, and strategizing for the implementation of *Imagining Salinas Chinatown*. There is immense potential in this project, namely working through how historical reclamation and the development of a poor and disenfranchised part of downtown can be worked through together. And with this potential comes many challenges. Planning and brainstorming will build in a critical, intensive moment to prepare for, ask tough questions, and come up with a phased plan. Knowing so many of the key people already, and the unusual long term commitment of key parties, I am confident this process will result in an important breakthrough model for other neighborhoods like the historic Salinas Chinatown core.

I've devoted 30+ years to experimenting with and refining dialogue-driven, community-university partnerships. At the present moment, I've founded the A/P/A (Asian/Pacific/American) Studies Program and Institute at NYU (1996). The A/P/A Institute regularly convenes gatherings in the NYC metro regional but also beyond exploring different facets of community-university collaborations. I'm also co-founder of the NEH funded Museum of Chinese in America (called the New York Chinatown History Project in 1980) where I was able to first articulate what a generation of community based organizations were doing - changing what we do by beginning with those who had the authority of having lived the experiences that had hitherto not been documented nor studied. In collaborative, shared documentation efforts, I gained sustaining insights on how we can further the nation's bedrock tradition of participatory democracy. I've also worked with the Smithsonian Institution for decades and will bring the possibilities of linkages with innovative work being done there.

Sincerely,



John Kuo Wei Tchen  
Associate Professor, NYU  
Founder, A/P/A Studies Program & Institute, NYU Co-founder, Museum of Chinese in America



We have enclosed Humanities Advisor Karin Higa's CV but due to holiday travel, we have been unable to obtain her letter of commitment in time for the proposal deadline. Ms. Higa has been a long-time supporter of our work. She participated in our 2010 Symposium, *Salinas Chinatown: Once and Again*, as a national expert on the Japanese American experience in California. We are very confident that she will commit to the proposed project as soon as we are able to contact her directly.

January 6, 2013

Division of Public Programs  
National Endowment for the Humanities  
Room 426  
1100 Pennsylvania Ave. N.W.  
Washington D.C., 20506

RE: Imagining Chinatown: Intercultural Dialogues of History and Meaning

America's Historical and Cultural Organizations Planning Grant CFDA: 45.164

Dear Drs. Benmayor, Mesa Bains, and Pollack,

I am very pleased to partner as a humanities advisor with the *Imagining Chinatown: Intercultural Dialogues of History and Meaning* project in its planning phase. This project represents an important stage of your long-term community/university collaboration to preserve the memory and project the future of this historic neighborhood. The project not only brings to light the histories of each of the ethnic communities that have built the agricultural wealth of the Salinas Valley; it understands the importance of integrating the histories of all the communities that have called Chinatown home since the turn of the century. The programs that you are proposing to develop -- intercultural dialogues, core exhibit, and oral history walking tour are powerful strategies to publicly value this rich multicultural history, exploring the ties that bind the communities, while also dealing with the cultural changes between the past, present, and future of Salinas' Chinatown.

The *Republic Cafe*, the former restaurant that is being remodeled as the Salinas Chinatown Cultural Center and Museum, will provide a central space for diverse communities to interconnect and explore the different and shared histories, cultures, and future of Chinatown. What are the histories of the groups? How have they influenced who we are? What do they bring to a person and to a community? How do they bring us together? Make us different? How do these differences create creative conflict? And, what lessons can we learn from the past to help us shape the future of this community?

I am excited to participate in the conceptual shaping and design of the Salinas Chinatown Cultural Center and Museum's core public programs -- the intercultural dialogues, core exhibition, and walking tour. Each of these programs has the potential to contribute significantly to understanding Salinas Chinatown as a "third space" of cross-cultural history, memory, and human relationships, the foundations for community revitalization. Over the past five years of collaborative research, you have amassed valuable primary oral and visual materials, which serve as the narrative foundations for the public programs. The partnership and trust you have

established with the various ethnic communities lay the groundwork for collaborative planning and future implementation.

I am pleased to be a humanities partner in this vital project. As a scholar of U.S. Latino culture, I am particularly interested in inter-cultural exchanges between working class communities. I commit to the planning retreat next fall and to being of support throughout the duration of the project. Sharing experiences, knowledge and understanding across ethnic and other divides is essential as our country becomes a multicultural society. I commend all the partners in this watershed project.

Sincerely,

A handwritten signature in cursive script that reads "Tomás Ybarra-Frausto". The signature is written in black ink and is positioned below the word "Sincerely,".

Dr. Tomás Ybarra-Frausto



Department of Asian American Studies

300 Murray Krieger Hall  
Irvine, CA 92697-6900

January 3, 2013

Rina Benmayor, Ph.D.  
Professor, Humanities and Communication  
California State University Monterey Bay  
100 Campus Center  
Seaside, CA 93955

Dear Dr. Benmayor:

I am extremely pleased to be part of the group of scholars that you would like to convene for your proposed project, "Imagining Salinas Chinatown: Intercultural Dialogues of History and Memory." I am glad to attend the November planning retreat, and am eager to be involved in all of the different activities that the project might require.

My Ph.D. is in American Studies from Yale University, and I specialize in American immigration and labor history. I have a background in public history that began in the late 1980s when I was a staff member of the then-New York Chinatown History Project, where I helped to organize exhibition and public programs. I also have worked with the Filipino American National Historical Society, and served on the Board of Trustees from 2001-2006. In addition, I am a former board member of the Labor and Working Class History Association, and co-wrote an article on the Southeast Asian Archive at the UCI Libraries. I have worked at the University of California, Irvine, since 1995.

In terms of research, I wrote a book on the Filipina/o American community in Seattle, American Workers, Colonial Power: Philippine Seattle and the Transpacific West, 1919-1941 (UC Press, 2003), and am presently researching a book on Filipina/o American workers in California agriculture. I also have published a number of articles that have addressed the role of Asian Americans and the U.S. west.

Thank you again for inviting me to be part of this proposed planning grant. I am very glad to meet with you and the other scholars you have chosen for the retreat and activities, particularly as I have known you, Karen Higa, and John Kuo Wei Tchen for several years from my public history experience in New York City.

I look forward to the project.

Sincerely,

Dorothy Fujita-Rony



Rina Benmayer &lt;rbenmayer@csumb.edu&gt;

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## Letter of Commitment

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Wellington Lee [REDACTED]

Sat, Jan 5, 2013 at 1:47 AM

To: rbenmayer@csumb.edu

Cc: Cathy Chavez-Miller &lt;meankitty132@gmail.com&gt;

Dear Dr. Rina Benmayer:

On behalf of the Asian Cultural Experience (ACE) team for which I co-chair with Cathy Chavez-Miller, I enthusiastically confirm ACE's commitment to be part of the *Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning* project. ACE's role as the community partner in this project enables us to fully participate in its planning process that will eventually produce significant programs focusing on gallery exhibitions, oral histories, walking tours, and intercultural dialogues. Also, in committing to this project, the ACE team continues to be the historical and cultural catalyst effort of the larger Chinatown Rebound Project in which the planned Community Center and Museum will help continue ACE's mission to preserve, record, document, and exhibit the history and culture of the Salinas Chinatown area.

On a personal note, (b) (6) three generations of my family resided in the backrooms of my grandfather Shorty Lee's Hop Hing Lung Co. general merchandise store at (b) (6). I am truly committed in the name of my family, Chinese community, and city.

Sincerely,  
Wellington Lee  
ACE Co-Chair



Rina Benmayer <rbenmayer@csumb.edu>

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## NEH, Letter of Commitment

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Cathy Chavez-Miller <meankitty132@gmail.com>

Fri, Jan 4, 2013 at 10:33 PM

To: Rina Benmayer <rbenmayer@csumb.edu>

Cc: Wellington Lee <wellingtonlee@att.net>

Jan.4, 2013

Hello Dr. Benmayer,

I am proud to be the co-chair of the Asian Cultural Experience ACE, along with the Salinas Chinatown historian Wellington Lee. As an alumni of CSUMB I have participated for over four years in the preservation of the history and culture in the Salinas Chinatown district. My family has roots in this former bustling Chinatown area, 1950-1980, with a family owned Mexican restaurant and bar. I am excited by the collaboration between CSUMB, the Asian American community and other stakeholders to create the future Salinas Chinatown Cultural Center and Museum.

The mission of ACE is to preserve, record, document and exhibit the history and culture of the Salinas Chinatown area. As an ACE member, I am committed to a partnership on a project team that will act as a cultural catalyst to preserve the many immigrant stories of home in the Salinas Chinatown. The shared space of the these proud and hard working immigrants will inspire the future of the larger Chinatown Rebound Project.

Sincerely,  
Cathy Chavez Miller  
ACE Co-Chair

December 20, 2012

Division of Public Programs  
National Endowment for the Humanities  
Room 426  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

RE: *Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning*  
America's Historical and Cultural Organizations Planning Grant  
(CFDA 45.164)

Dear Drs. Benmayor, Mesa Bains, and Pollack,

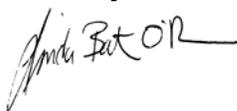
I am very pleased to sign-on as Media Advisor with the *Imagining Chinatown Intercultural Dialogues of History and Meaning* project. This project is a great next step in the collaborative work that CSU Monterey Bay and the cultural communities of Salinas' Chinatown have been engaged in over the past seven years. It will be a pleasure to bring *Batwin and Robin's* decades of experience in museum exhibit design and theatre design to this exciting community museum project.

The CSU Monterey Bay team has collected a rich array of cultural artifacts and oral history interviews which form the basis of this distinctive multicultural community museum. I look forward to working with the humanities advisors in further developing the distinctive cross-cutting themes relevant to the concept of the "third space," that will form the basis of the exhibits.

As museum exhibit developers and media designers, *Batwin and Robin* brings experience in the process of conceptual, master planning, schematic and design development along with production and interactivity to create an engaging educational experience. From single-monitor exhibit videos and multiple-monitor arrays, to immersive standalone audio experiences and large-scale environments with edge-blended projections, the key to the experience is designing media and interactive installations that will immerse visitors in the subject matter, enhancing their experience and provoking them to discuss and explore the subject further.

I look forward to my participation in this unusual university-community museum partnership, and I agree to provide my services for the honorarium of \$3,000.

Sincerely,



Linda Batwin  
President

December 20, 2012

Division of Public Programs  
National Endowment for the Humanities  
Room 426  
1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20506

RE: *Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning*  
America's Historical and Cultural Organizations Planning Grant  
(CFDA 45.164)

Dear Drs. Benmayor, Mesa Bains, and Pollack,

I am very pleased to sign-on as Exhibit Design Advisor with the *Imagining Chinatown Intercultural Dialogues of History and Meaning* project. This project is a great next step in the collaborative work that CSU Monterey Bay and the cultural communities of Salinas' Chinatown have been engaged in over the past seven years. It will be a pleasure to bring 21 of experience in museum exhibit design and theatre set design to this exciting community museum project.

The CSU Monterey Bay team has collected a rich array of cultural artifacts and oral history interviews which form the basis of this distinctive multicultural community museum. I look forward to working with the humanities advisors in further developing the distinctive cross-cutting themes relevant to the concept of the "third space," that will form the basis of the exhibits.

As an exhibit designer, Chris Muller Design brings experience with creating spaces that both express and release narratives for visitors. Using skills gleaned from working in many different museum experiences – from fine arts museums (The Whitney Museum of American Art, the Yale University Art Gallery), cultural museums (The Museum for African Art, the Jewish Museum), and children's museums (The Children's Museum of Manhattan, the National Children's Museum), Chris Muller Design works to fit the design to the theme and to the specific environment and community of the project.

I look forward to my participation in this unusual university-community museum partnership, and I agree to provide my services for the honorarium of \$3,000.

Sincerely,



Chris Muller



1.2.2013

Dr. Rina Benmayor  
California State University, Monterey Bay  
100 Campus Center  
Seaside, CA 93955

Dear Dr. Benmayor,

We are glad to submit this letter of interest for the exhibit design segment of your NEH grant proposal to develop a Chinatown Asian Cultural Center.

Working on local multi-ethnic projects that foster informal educational and social experiences is a specialty of SDD. We believe strongly in a team-based, content-driven approach to our projects.

For nearly 30 years the people behind Sleeping Dog Design have shaped content into vibrant and innovative exhibits for a variety of clients from scientific communities with their emphasis on accuracy and objectivity, to Native American peoples with their passion for the reverent and the spiritual.

As storytellers and designers it is our mission to engage audiences by inspiring an appreciation for science, art, culture and the natural world.

We look forward to the possibility of working with you on this special project.

Sincerely

Bob Bacigal

A handwritten signature in black ink, appearing to read "Bob Bacigal", with a large, sweeping flourish at the end.

Sleeping Dog Design, LLC  
Royal Oaks, CA 95076



Rina Benmayer <rbenmayer@csumb.edu>

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## NEH again!

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Silvia Turchin <silviaturchin@gmail.com>

Thu, Jan 3, 2013 at 10:59 PM

To: Rina Benmayer <rbenmayer@csumb.edu>

Hi Rina,

Thanks again for including me in *Imagining Salinas Chinatown*. I am definitely able to work on the project.

I can produce 8 multimedia entries on the walking tour, 4 of which would be mini-docs combining various video clips, and will participate in a retreat in Monterey with the humanities advisors, consultants, and project team. Compensation would be [REDACTED]

I look forward to collaborating with you and your team.

Best,

Silvia

[Quoted text hidden]

—

Silvia Turchin

415.645.3234

<http://sleepingtreetpictures.com>

<http://www.dogsofthe9thwardthefilm.com>

# Salinas Downtown Community Board

CHINATOWN  
RENEWAL  
PROJECT



"CREATING  
A THRIVING  
COMMUNITY"

City of Salinas Redevelopment Agency, California State University Monterey Bay Monterey, Housing Authority – County of Monterey, Monterey County Department of Social and Employment Services, Salinas Police Department, Hartnell College, Oldtown Salinas Association, Downtown Residents, Salinas United Business Association, Salinas Valley Chamber of Commerce, National Steinbeck Center, Buddhist Temple of Salinas, Salinas Confucius Church, Shelter Outreach Plus, Out of the Woods, Sun Street Centers, Community Human Services, Local Business Owners, Soledad Street Residents, Franciscan Workers Dorothy's Place, Victory Mission Inc., Housing Advocacy Council of Monterey County, Coalition of Homeless Services Providers

January 4, 2012

Ms. Cindy Lopez, Director  
Office of Grants and Contracts  
California State University Monterey Bay  
100 Campus Center  
Seaside, CA 93955

SUBJECT: National Endowments of Humanities Planning Grant for 2013

Dear Ms. Lopez:

This letter is to confirm the Salinas Downtown Community Board's (SDCB's) enthusiasm and commitment to working with CSUMB on the realization of the inaugural exhibit, walking tour and community dialogues for the Salinas Chinatown Cultural Center and Museum (SCCCM). The SDCB sees the new museum as one of the key "catalyst projects" in the overall revitalization of the Chinatown neighborhood. The SDCB is committed to provide access to 1293 square feet of the ground floor (ADA accessible) of the Republic Café, 37 Soledad Street, Salinas, CA 93901—the site of the *Salinas Chinatown Cultural Center and Museum*.

The SDCB is a public benefit 501 (c) (3) that was initially formed in 2005 and is comprised of stakeholder representatives from:

- Government (City & County), Public Agencies and Institutions
- Businesses & Property Owners
- Downtown Residents & Other Community Members
- Social Services Providers (i.e. nonprofit agencies)

Since 2006, we have been working with CSUMB and a variety of other community groups to facilitate a comprehensive planning process for Chinatown. The Chinatown Rebound Plan (2010) was developed by the SDCB with the participation of over 300 community members to guide the multifaceted re-development of Chinatown, focusing on the following areas: housing and homeless services; economic revitalization; reconnection and infrastructure; and, cultural renewal. Transforming the historic Republic Café into the Salinas Chinatown Cultural Center and Museum has been the focal point of our work in cultural renewal.

We are very excited to have the opportunity to take the next steps with CSUMB in developing the core exhibits, walking tour and community dialogues for the SCCC. We have already achieved much success in the creation of our neighborhood museum: we have refurbished the "Chop Suey" sign on the Republic Café; we have stabilized and upgraded the structure of the building; and we have held three exhibits at the National Steinbeck Center featuring the cultural artifacts and history of our Asian cultural communities. Now, we are ready to design the interior of the museum space and the walking tours to bring life to the project.

On behalf of the SDCB, we pledge our full support to this important effort.

Sincerely,

Gerald Cheang  
Co-Chair

Ruben Cortez  
Co-Chair

# Budget Form

Applicant Institution: *University Corporation at Monterey Bay*

Project Director: *Dr. Rina Benmayor and Dr. Seth Pollack*

Project Grant Period: *09/01/13-08/31/14*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Project Total
			09/01/2013- 8/31/2014		
<b>1. Salaries &amp; Wages</b>					
Co- Project Directo Dr. Rina Benmayor	detail in budget narrative	detail in budget narrative	(b) (6)		(b) (6)
Co-Project Director Dr. Amalia Mesa-Bains	detail in budget narrative	detail in budget narrative	(b) (6)		(b) (6)
Deborah Silguero - Adjunct Professor	detail in budget narrative	detail in budget narrative	(b) (6)		(b) (6)
Program Coordinator	detail in budget narrative	detail in budget narrative	(b) (6)		(b) (6)
<b>2. Fringe Benefits</b>					
Co- Project Directo Dr. Rina Benmayor	detail in budget narrative	detail in budget narrative	\$3,786		\$3,786
Co-Project Director Dr. Amalia Mesa-Bains	detail in budget narrative	detail in budget narrative	\$249		\$249
Deborah Silguero - Adjunct Professor	detail in budget narrative	detail in budget narrative	\$105		\$105
Project Coordinator - To Be Hired	detail in budget narrative	detail in budget narrative	\$180		\$180
<b>3. Consultant Fees</b>					
Dr. John Kuo Wei Tchen					
Karin Higa					
Dr. Tomas Ybarra-Frausto					
Dr. Dorothy Fujita-Rony					
Cathy Chavez-Miller					
Wellington Lee					
Linda Batwin					
Chris Miller	detail in budget narrative	detail in budget narrative			\$20,000
<b>4. Travel</b>					
					\$0
					\$0
<b>5. Supplies &amp; Materials</b>					
Retreat Supplies, Software for Prototypes					
Food for Retreat, Back-Up Harddrive	detail in budget narrative	detail in budget narrative			\$6,500
<b>6. Services</b>					
Bob Bacigal (Sleeping Dog Design, LLC)					
Silvia Turchin (Sleeping Tree Pictures)	detail in budget narrative	detail in budget narrative			\$7,000
<b>7. Other Costs</b>					

					\$0
<b>8. Total Direct Costs</b>	<b>Per Year</b>				<b>\$61,044</b>
<b>9. Total Indirect Costs</b>					
Federally negotiated Rate with HHS: 22.7% (off campus rate) of direct cost per year.	<b>Per Year</b>	22.7%	\$13,856.99		<b>\$13,857</b>
<b>10. Total Project Costs</b>		(Direct and Indirect costs for entire project)			<b>\$74,901</b>
<b>11. Project Funding</b>		<b>a. Requested from NEH</b>			\$74,901
					\$0
					<b>\$74,901</b>
		<b>b. Cost Sharing</b>			\$0
Jeff McCall - Information Technology	detail in budget narrative				\$4,386
Dr. Rina Benmayor	detail in budget narrative				\$31,781
Dr. Seth Pollack	detail in budget narrative				\$14,425
					<b>\$50,592</b>
<b>12. Total Project Funding</b>					<b>\$125,493</b>

## Budget Narrative

### Salaries and Wages:

Pursuant to the California State University's Additional Employment Policy, faculty members are entitled to earn additional compensation for externally sponsored activities they engage in, over and above their full-time academic responsibilities. Such additional compensation, when allowed, is considered part of the faculty members' regular academic year compensation. University Corporation understands that issuance of the award notice will constitute NEH's approval of this additional employment for purposes of budgeting and reimbursement under this grants, unless otherwise stated in the award notice. All faculty members are paid at their institutional base salary rate.

Rina Benmayor, Ph.D. Professor, Project Co-Director. Dr. Benmayor is in charge of the oral history component, and is team leader for the walking tour. She will select tour content and work with digital designer Jeff McCall and the multimedia producer Silvia Turchin in developing the walking tour prototype. With Dr. Seth Pollack, she will oversee the retreat planning process and all other planning work. Dr. Benmayor will also co-supervise the Program Coordinator with Dr. Pollack. Funds are requested for 3 unit course release time for Fall Semester 2013. ( $\$ \blacksquare \div \blacksquare \text{ units} \times \blacksquare \text{ units} = \$ \blacksquare$ )

Amalia Mesa-Bains, Ph.D., Professor Emerita, Project Co-Director. Dr. Mesa-Bains will be the team leader for the core gallery exhibition and will work with Dr. Pollack on the content design of the focus groups, and eventually the intercultural dialogues. Funds are requested for  $\$ \blacksquare / \text{hr} \times \blacksquare \text{ hours} = \$ \blacksquare$ .

Deborah Silguero, Lecturer, Museum Studies; Along with Dr. Mesa-Bains, Ms. Silguero will be a key part of the core gallery exhibit design development, and will work directly with the multimedia consultants and exhibition designer. Funds are requested for Ms. Silguero at  $\$ \blacksquare / \text{hour}$  at  $\blacksquare \text{ hours} = \$ \blacksquare$

Program Coordinator: A program coordinator will be hired to help facilitate the retreat logistics that will bring together the consultants, community members, faculty, etc., serve as recorder of the retreat. In addition the coordinator will support Dr. Pollack in the organization of the focus groups. The project coordinator will help produce all component reports. Funds are requested at  $\$18/\text{hr} \times 250 \text{ hours} = \$4,500$ .

**Total Request for Salary and Wages = \$23,224**

### Fringe Benefits:

The benefit rates for the University Corporation at Monterey Bay are negotiated annually with the University Corporation's cognizant agency (US DHHS). For the 12-13 FY, the rate of 4% is used for faculty summer and additional employment effort as well as for the students. Course release time benefits are budgeted at 38.4%. The course-release rate for the additional employment is budgeted at 38.4%. The grant will be charged at the rate in effect at the time the salary is charged.

The 4% rate is used for Mesa-Bains; (\$249); Ms. Silguero (\$105) and the Program Coordinator (\$180). The 38.4% rate for Dr. Benmayor (\$3786).

**Total Request for Fringe Benefits = \$4,320**

### **Consultant Fees:**

The Humanities and Consultant Advisors will each receive an honorarium to participate in the planning process.

John Kuo Wei Tchen, New York University will serve as Humanities Advisor and Consultant on the design of the exhibition, walking tour and focus group/dialogue components.

Karin Higa, an expert on the Japanese-American experience and museum representations, will serve as Humanities Advisor and Consultant, particularly on the design of the exhibition component.

Tomás Ybarra-Frausto, formerly head of the Humanities Grants for the Rockefeller Foundation now residing in San Antonio, Texas will serve as Humanities Advisor and Consultant, particularly on the exhibit and focus group components.

Dorothy Fujita-Rony, Associate Professor of Asian American Studies at UC Irvine will serve as Humanities Advisor and Consultant on the design of the exhibition, walking tour and focus group components with particular attention to the Filipino American experience.

Linda Batwin is a Principal and Creative Director in batwin + robin productions and will consult on ideas for creative multimedia design integration in the exhibition space.

Chris Muller is an exhibit designer with batwin + robin productions and an Adjunct Art Professor at NYU's Tisch School of the Arts will consult on the conceptualization and design of the core gallery exhibition, including multimedia design components.

We are requesting \$3000 for each of the 6 Humanities and Consultant Advisors (6 x \$3000 = \$18,000).

The community advisors will each receive an honorarium for their participation in the planning process.

Wellington Lee is co-chair of the Asian Cultural Experience (ACE). He was born and raised in Salinas Chinatown. Lee will bring his local history expertise to content design of the exhibition, walking tour, and dialogue, and will help organize community outreach and focus group evaluations.

Cathy Chavez-Miller is co-chair of the Asian Cultural Experience. She will bring her local community expertise to content design of the exhibition, walking tour, and dialogue, and will help organize community outreach and focus group evaluations.

We are requesting up to \$1,000 for each of the Community Advisors (2 x \$1,000 = \$2,000).

The total request to NEH for Consultants is \$20,000.

### **Travel Costs:**

None is requested.

**Supplies and Materials:**

Supplies for Retreat (paper, markers, poster board, name tags, duplication costs.) Museum Exhibition and Digital Project Supplies (i.e. software for walking tour and virtual exhibit, DVDs, external hard drive, duplication materials, etc.) =\$3,200

Sustenance for Retreat: Funds are requested for food and drink for the participants at the Retreat to allow for the maximum time for planning. 4 days at \$55/ day (the Corporation's daily rate) at 15 people = \$3,300.

**Total Request for Supplies and Materials= \$6,500**

**Services:**

As part of the planning process, Mr. Bob Bacigal and Ms. Silvia Turchin have agreed to work with the Humanities Advisors, Community Consultants and produce designs and content for the planning grant.

Bob Bacigal, Exhibit Designer. He will produce virtual designs for the core gallery exhibition. Silvia Turchin, Multimedia Producer will edit and produce the multimedia content for 8 stops on the Oral History Walking Tour.

Mr. Bacigal and Ms. Turchin have both agreed to a \$3,500 fee for their work. We are requesting \$7,000 in NEH funds for their work (\$3,500 x 2).

**Other Costs:** None Requested.

**Total Direct Costs: \$61,044**

**Indirect Costs:** The federally negotiated indirect cost off-campus rate for the University Corporation at Monterey Bay is 22.7% of Modified Total Direct Costs. This is a provisional rate through 6/30/14. The cognizant agency for the campus is the U.S. Department of Health & Human Services. **Total Indirect = \$13,857.**

**Requested from NEH: = \$74,901**

**Cost Share:**

1. California State University Monterey Bay (CSUMB) = \$50,592
  - a. Faculty and Staff: CSUMB will provide paid faculty and staff time for the project at a cost of \$50,592.
    - i. Seth Pollack Ph.D. will serve as Project Co-Director providing extensive community network/relationship from more than a decade and a half of involvement in Salinas Chinatown. The Project Coordinator will be under his supervision and he will serve as team leader for the focus groups and evaluation process. With Dr. Benmayor, he will oversee the retreat planning process (b) (6) ) + (b) (6) in benefits = (b) (6).
    - ii. Jeff McCall, Information Technology Department will pilot and oversee the design of the oral history walking tour, bringing his expertise in augmented reality tools to the project. Access to university production and editing equipment is essential to the success of the project. (b) (6) hours per year (b) (6) salary + (b) (6) benefits = (b) (6)

**Imagining Salinas Chinatown: Intercultural Dialogues of History and Meaning**

- iii. Rina Benmayor Ph.D will also dedicate 7 units of her time to the project as cost share. Dr. Benmayor's class 6 unit HCOM 350S class, Oral History and Community Memory. And in addition, her department will provide Dr. Benmayor with another unit of time to work on this planning grant. (b) (6) units x (b) (6) units = (b) (6) + benefits of (b) (6) = (b) (6).

**Total Project Funding Project Funding: \$125,493**



DEPARTMENT OF HEALTH & HUMAN SERVICES

Program Support Center  
Financial Management Service  
Division of Cost Allocation

DCA Western Field Office  
80 7th Street, Suite 4-600  
San Francisco, CA 94103

Sherry Baggett, CPA  
Controller  
Calif. State Univ., Monterey Bay and The Corporation  
100 Campus Center  
Seaside, CA 93955-8001

JUN 08 2012

Dear Ms. Baggett:

A copy of an indirect cost/fringe benefits Negotiation Agreement is attached. This Agreement reflects an understanding reached between your organization and a member of my staff concerning the rate(s) that may be used to support your claim for indirect/fringe benefit costs on grants and contracts with the Federal Government. Please have the Agreement signed by a duly authorized representative of your organization and return it to me BY FAX, retaining the copy for your files. We will reproduce and distribute the Agreement to the appropriate awarding organizations of the Federal Government for their use.

An indirect cost and fringe benefits rate proposal together with supporting information are required to substantiate your claim for costs under grants and contracts awarded by the Federal Government. Thus, your next proposals based on your fiscal year ending June 30, 2012 is due in our office by December 31, 2012.

Sincerely,  
  
Arif Karim  
Director

Enclosures

PLEASE SIGN AND RETURN THE NEGOTIATION AGREEMENT BY FAX

Phone: (415) 437-7820 • Fax (415) 437-7823 • E-mail: [dkarim@oas.gov](mailto:dkarim@oas.gov)

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN:  
 ORGANIZATION:  
 Calif State Univ, Monterey Bay & The  
 Corporation  
 100 Campus Center  
 Seaside, CA 93955-8001

DATE:05/30/2012  
 FILING REF.: The preceding  
 agreement was dated  
 04/19/2011

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: INDIRECT COST RATES

RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)      PRED. (PREDETERMINED)

EFFECTIVE PERIOD

TYPE	FROM	TO	RATE (%)	LOCATION	APPLICABLE TO
PRED.	07/01/2010	06/30/2013	46.00	On-Campus	All Programs
PRED.	07/01/2010	06/30/2013	22.70	Off-Campus	All Programs
PROV.	07/01/2013	06/30/2014	46.00	On-Campus	All Programs
PROV.	07/01/2013	06/30/2014	22.70	Off-Campus	All Programs

\*BASE

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000.

ORGANIZATION: Calif State Univ, Monterey Bay &amp; The Corporation

AGREEMENT DATE: 05/30/2012

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**SECTION I: FRINGE BENEFIT RATES\*\***

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TYPE	FROM	TO	RATE (%)	LOCATION	APPLICABLE TO
FIXED	7/1/2012	6/30/2013	36.00	All	Full Benefit Employees
FIXED	7/1/2012	6/30/2013	4.00	All	Non-Full Benefit Employees

**\*\* DESCRIPTION OF FRINGE BENEFITS RATE BASE:**

Salaries and wages including vacation, holiday, sick leave pay and other paid absences.

NOTE: These rates are applicable only to the University Corporation at Monterey Bay. They do not apply to pass-through Academic Salaries and Contracted Salaries and Wages.

ORGANIZATION: Calif State Univ, Monterey Bay & The Corporation

AGREEMENT DATE: 05/30/2012

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**SECTION II: SPECIAL REMARKS**

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TREATMENT OF FRINGE BENEFITS:

California State University, Monterey Bay: This organization charges the actual cost of each fringe benefit direct to Federal projects. However, it uses a fringe benefit rate which is applied to salaries and wages in budgeting fringe benefit costs under project proposals. The following fringe benefits are treated as direct costs: FICA, SUI, WORKERS COMPENSATION, MEDICARE, LONG-TERM DISABILITY, HEALTH/DENTAL/VISION/LIFE INSURANCE, RETIREMENT AND TUITION.

University Corporation at Monterey Bay: This organization uses a fringe benefit rate which is applied to salaries and wages for both budgeting and charging purposes for Federal projects. The following fringe benefits are included in the fringe benefit rate:

Full-Benefits Employees - FICA, MEDICARE, WORKERS COMPENSATION, UNEMPLOYMENT INSURANCE, HEALTH/DENTAL/VISION/LIFE INSURANCE, LONG-TERM DISABILITY INSURANCE, AND RETIREMENT.

Non-Benefits Employees - FICA, MEDICARE, WORKERS COMPENSATION, AND UNEMPLOYMENT INSURANCE.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

DEFINITION OF OFF-CAMPUS

A project is considered off-campus if the activity is conducted at locations other than in University or Corporation owned or operated facilities and indirect costs associated with physical plant and library are not considered applicable to the project.

DEFINITION OF EQUIPMENT

Equipment is defined as tangible nonexpendable personal property having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

ORGANIZATION: Calif State Univ, Monterey Bay & The Corporation

AGREEMENT DATE: 05/30/2012

**SECTION III: GENERAL**

**A. LIMITATIONS.**

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

**B. ACCOUNTING CHANGES.**

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowance.

**C. FIXED RATES.**

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

**D. USE BY OTHER FEDERAL AGENCIES.**

The rates in this Agreement were approved in accordance with the authority in Office of Management and Budget Circular A-21 Circular, and should be applied to grants, contracts and other agreements covered by this Circular, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

**E. OTHER.**

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Calif State Univ, Monterey Bay & The Corporation

(INSTITUTION)

(SIGNATURE)

KEVIN R. SAUNDERS

(NAME)

Executive Director

(TITLE)

6/12/12

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

(SIGNATURE)

Axif Kazim

(NAME)

Director, Western Field Office

(TITLE)

5/30/2012

(DATE) 2794

HHS REPRESENTATIVE: Stanley Huynh

Telephone: (415) 437-7820

## 8. Supplementary Material

Below are examples of photos, objects, and explanatory texts from the Chinese (2009), Japanese (2010), and Filipino (2011) exhibitions at the National Steinbeck Center. The Mexican/Latino exhibit is scheduled for later this year and not included in this sample. The sample conveys some of the richness and variety of the visual resources for building an intercultural and thematically interconnected story (as described in Narrative Section 2). The images below speak particularly to themes of community life and agricultural and labor struggles.

### CHINESE EXHIBITION 2009



#### SALINAS' HISTORIC CHINATOWN

It all happened very quickly on a June night in 1893. Someone kicked over a coal oil lamp and the ensuing fire completely destroyed Salinas' very first Chinatown. A few days later, Chinese merchants from seven burned-out stores met with landowner Eugene Sherwood and got themselves 10-year leases for eight lots on the corner of Soledad and Lake streets to rebuild their businesses and begin a new Chinatown—two blocks away from the original one.

Today, over 100 years later, the Soledad Street Chinatown is still there. Although the old Chinese stores have been demolished and empty lots are the norm, at least five structures still stand as evidence to infrequent visitors and one-way drivers that this must have been a bustling, thriving place of Chinese businesses, residences, and organizations. Indeed, it was.

The first Chinese businesses on Soledad Street were general merchandise stores where immigrant merchants and their America-born families eventually lived in the backrooms.

There were boarding houses for Chinese laborers, farm workers, and cooks. There was a Joss House where children always attended a Chinese School and joined adults at an elaborate temple altar to worship various gods of war, wealth, and longevity. Tongs had their own halls to hold colorful rituals and conventions, along with sedate meetings, fraternal projects, and occasional mahjong games. Cigar stores, cafes, hotels, bars, and pool halls were also established, but many of them changed hands often or just went out of business. Non-Chinese flocked to open houses and fireworks displays during Chinese New Year celebrations on Soledad Street. Heavy rains often flooded the area, and periodic fires burned a few buildings but they were extinguished in time to prevent total destruction of the second Chinatown. There were tong war activities, including some fatal results in 1912. There were illegal gambling and opium houses and periodic raids by law enforcement to stop such activities, which occurred quite often in the 1910s through 1930s. A mini-“Japan town” of Japanese businesses and residences developed on nearby East Lake Street and Filipinos also entered the scene with their businesses and patronage of the pool halls and gambling joints.

In the 1940s and 1950s, Chinatown was less Chinese and more international or diverse. The Chinese general merchandise stores were closing down. Most of them were boarded up, empty, or still had a few elderly male tenants replacing most of the Chinese families who had lived in the backrooms. However, there were still some Chinese-operated businesses such as the Republic Café, Green Gold Inn, and Republic Hotel (the buildings that housed these businesses still stand on Soledad Street today). There were other cafes, smaller hotels, bars, pool halls, barber shops, shoeshine shops, photo studios, and clothes alteration shops, along with legitimate card rooms, that also existed but many of their operators were non-Chinese—Latinos, African Americans, Filipinos. Even the customers were mostly from those ethnic groups. Fort Ord soldiers and later, the Braceros, frequented the businesses, especially during the weekends. Beer trucks often double-parked on Soledad Street during the weekdays to deliver their loads to the various liquor-selling establishments. Love songs in Spanish and rhythm and blues/soul music playing from juke boxes were often amplified from the cafes, pool halls, and bars, giving Soledad Street a “honky tonk” atmosphere. Added to these sounds was the sight of weekend street preachers who shouted passages from the Bible and sang hymns with their followers as uniformed Fort Ord soldiers, hat-wearing Braceros, and perfumed barmaids walked by on their way to the bars, pool halls, and . . . hotels.

In 1957, spurred by local newspaper and city hall efforts to clean up decaying, slum areas of Salinas under a federal program called Urban Renewal, the deteriorating, dilapidated wooden structures that once housed mostly the Chinese general merchandise stores in the Soledad Street Chinatown were prime candidates for the bulldozer. One by one, the old stores, several with fading store signs in Chinese calligraphy, were torn down. By 1961, the last of the large Chinese families who had lived in Chinatown moved away but the existing two tongs, the Bing Kong Tong and Suey Sing Association, lavishly dedicated the completion of newly constructed halls that still stand on Soledad Street today.

The subsequent years after 1961 brought familiar, but more intense problems of prostitution, drug dealing, and homelessness to the Soledad Street Chinatown, requiring continuous law enforcement activities. The area also became known as Lower Soledad Street. Fences went up, as if to further isolate the area from nearby downtown Salinas. One-way streets were established, as if to decrease the flow of traffic and to make it harder for drivers to slow down or block traffic. Then Dorothy’s Place got established in what use to be

the Green Gold Inn on Soledad Street. It's a one-stop center offering meals and services for the homeless, abused, and drug-addicted. On the same corner at Lake and Soledad streets where the very first lots were leased to the seven merchants in 1893, a large community garden has been developed, yielding a variety of vegetables and flowers. And in 2007, the Salinas Redevelopment Agency, Salinas Downtown Community Board, and California State University, Monterey Bay— with the blessing and participation of the Chinese, Japanese, and Filipino communities—began a collaborative effort to renew the Salinas Chinatown area. Goals of the Salinas Chinatown Renewal Project include low-cost housing, commercial ventures, and a history and cultural museum in the old Republic Café building to permanently display the photographs, documents, and artifacts conveying the history of the three immigrant groups that have lived and worked in the Chinatown area since 1893.

How fitting to have the first big Chinatown history exhibit at the National Steinbeck Center, beginning April 23, 2010. "Chinatown" is mentioned throughout John Steinbeck's novel, *East of Eden*. And Salinas Chinatown is located just about a couple of blocks and over a fence and railroad crossing away from NSC.

By Wellington Lee  
Guest Curator  
December 12, 2009



Chinatown Hop Hing Lung store front (c)



Chinatown gambling paraphernalia

#### 1912 Tong War Shootings in Salinas Chinatown

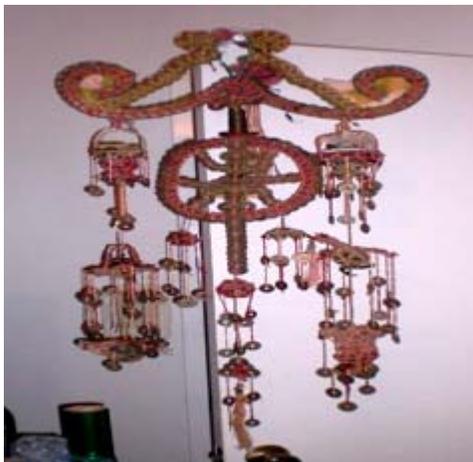
As early as 1901, Salinas Chinatown has had at least one tong in existence. The Chee Kung Tong held forth from the Joss House (temple) at 1 Soledad Street. So did the Bing Kong Tong Chinese Free Masons by 1911. But in 1912, some of the Salinas Chinese belonged to the Hop Sing Tong. And in 1922, the Suey Sing Association built a large meeting hall on East Lake Street. The combatants in the tong war activities occurring throughout California between the 1850s and 1920s also found a battlefield in Salinas Chinatown on April 27, 1912. At that time, Shorty Lee, 24, was a member of the Hop Sing Tong and he was targeted for assassination by the Suey Ying Tong, because of an undisclosed reason egregious enough to

place a \$2,000 price on his head. Appointed assassins from the Suey Ying Tong got word that Shorty was to be at a card game in the Hop Hing Lung Co. store at 20 Soledad Street. With pistols pointed and look-outs stationed outside of the store, Suey Ying Tong men burst into the store and started shooting at everyone in sight. Shorty, aptly nicknamed because of his 4-foot-8 frame, quickly hid behind a counter as the bullets flew. He survived unscathed. But four of his fellow Hop Sing Tong members were killed and four of the Suey Ying Tong members were arrested, convicted, and sent to San Quentin prison after two years of Superior Court trials. Shorty Lee ended up as the manager of the Hop Hing Lung Co. store, switched membership to the Bing Kong Tong Chinese Free Masons, and became known as the unofficial Mayor of Chinatown.



Shorty Lee, unofficial Mayor of Chinatown (c)

*Additional sample images*



Coin hanging for Chinese bride (c)



Children of Chinatown 1930s



Republic Café, a Suey Sing Tong business and site of the future Salinas Chinatown Cultural Center and Museum (c)



Bing Kong Tong opening 1959 (c)



Interior of the Republic Cafe (c)



Banquet at the Republic Cafe 1950 (c)

## EXHIBITION OF JAPANESE HISTORY IN SALINAS CHINATOWN 2010



First Wall: Ancestry (includes an interactive screen with video interviews)



Closeup of collaged display



Ending Wall: For the Sake of the Children



Oral history documentary

### **Japantown in Chinatown: Salinas California by Mae Sakasegawa**

Many Japanese and Chinese-owned stores, businesses, professions, restaurants, hotels, boarding houses, pool halls, bathhouses, barber shops, garages, tailors, optometrists, beauty shops, doctors, dentists, etc., were located on Lake Street, Soledad Street, Market Street and California Street, in Salinas Chinatown.

Many Japanese businesses were run by Issei with help from their Nisei (second-generation) children. The Nisei were establishing themselves as solid citizens of the community. Many owned their homes, attended Buddhist or Christian churches, and their children attended local schools – education was stressed by all. Nisei entered schools speaking Japanese at home with their Issei parents and learning English in school

The Japanese community was enjoying the bounty of their hard work, perseverance and determination. They contributed much to the community and to the produce industry of the fertile Salinas Valley. December 7, 1941 changed all that. On April 1, 1942, Executive Order 9066 – all Japanese citizens and legal aliens are ordered to evacuate California, Oregon and Washington. Each individual or family group must carry

with them their bedding and linen, toilet articles, extra clothing, knives, forks and spoons, plates, bowls and cups, and essential personal effects.

In a few days Japantown disappeared. All were incarcerated in the barracks at the Salinas Assembly Center (Rodeo Grounds), and then in July were moved to Poston, Arizona. To leave the mild climate of Salinas for the Arizona desert in July, temperatures exceeding 100 degrees, was unbearable. Salt pills and wet towels were passed out to some of the bewildered internees. Many fainted from the extreme heat. Tar-papered barracks with cots for beds again greeted them. Everyone wondered what would become of them in the middle of this desert. Perhaps the war would soon end?

Meanwhile, everyone did their best to make life easier. Trees from the desert were planted, flowers from seed were planted, and canals were dug to raise crops. Schools, churches, clubs, recreation, kitchen staff, police, fire chief, postmaster, and contractor-maintenance, block managers, doctors, nurses, dentists, all volunteered and were paid \$19 a month. Some worked in the camouflage plant for the Armed Forces. Soon classes were started for sewing, bird carving, etc. Many other activities – baseball, basketball, golf in the desert sand – were started, all within the confines of barbed wires and guard towers.

Poston closed in November 1945. The last camp was closed in March 1946. Many had relocated previously to other states to pursue their lives outside the camps. Of those who chose to return, very few had kept their properties. Many had help from friends who welcomed them back. Most faced discrimination and hostility. They were refused service in many stores, restaurants and businesses. Many were able to stay at the Japanese Presbyterian Church until they could get settled into whatever jobs they could get to sustain themselves and their families.

In 1952 the Japanese were the last immigrants to be allowed to become naturalized citizens. The California Supreme Court ruled the California Alien Land Law violated the 14<sup>th</sup> Amendment of the U.S. Constitution by being racially discriminatory and established the right of aliens eligible for citizenship to purchase land.



Making mochi in "Nihonmachi" Chinatown  
(c)



Japanese store in Chinatown (c)

Mae Sakasegawa with grandmother  
in front of her boarding house on Lake Street



Buddhist Temple Bell Tower 1924. During WWII, the bell had  
to be buried as authorities claimed it could be used to  
signal enemy ships!



Wooden furrow plough

## FILIPINOS IN SALINAS - 2011 EXHIBITION

Starting in the 1930's migrating Filipino males came to the Salinas Valley in search of agricultural work. They found the work to be hard and at times the circumstances lacked in human compassion. Nonetheless, this labor afforded them "place" and an outlook for what was to be the beginning of their lives and the lives of their future families.



Filipino field laborers (c Monterey County Historical Society)



Filipino, Chinese, and African American workers in Salinas Chinatown, 1927 (c WLee)

White men could not and would not do the work—stoop labor—which the Filipino would do for less money. The “living standards,” even of a white day laborer, were “more exacting than those of a Latin, Oriental, or African laborer.”

As the Filipinos gained experience working in the fields, they became specialist in "salad bowl" crops such as lettuce, asparagus, celery, and spinach. They worked in gangs of as many as 200 workers. Sometimes, several crews would team up and complete their task within a few days and then move on. Their efficiency and low labor costs encouraged farmers to expand the size of their fields and maximize the planting season by producing two crops in one year. Grapes was another field that Filipinos soon came to dominate in the Central Valley harvesting Thompson grapes for export to the east coast.



Filipinos field workers in Salinas (c)



Stoop labor in the lettuce fields (c)

"There is, indeed, a very sad reality in our grim, cool and calculating economic civilization where justice is no longer a Providential attribute, or the by-product of a high human intelligence, but rather it is the result of an organized powerful force. It follows that those who have no power can not have justice; and in order to have an equal justice, one must have equal power. On the same principle, the Filipino workers as well as the other workers must understand that the justice of their cause lies in UNITED EFFORT, equally powerful as their highly organized enemies, who, from time immortal, denied them of their daily bread. . . ." Three Stars







"Ten cent" fundraising dances were common



Bullilis family at home (c)



An outing in Chualar (c)



Filipino float for the famous Salinas Rodeo (c)



Filipino students at Hartnell College 1950s