

2012  
California Cultural  
Summit  
**PROCEEDINGS**

RANCHO LOS ALAMITOS - LONG BEACH, CA  
OCTOBER 18TH, 2012



CALIFORNIA  
*Cultural & Historical*  
ENDOWMENT

S I N C E 2 0 0 3

# **California Cultural & Historical Endowment**

at the California State Library  
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Cultural Property – Protection – California

Historic Preservation – California.

Historic Buildings – Conservation and restoration – California.

Historic Sites – Conservation and restoration – California.

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## FOREWORD

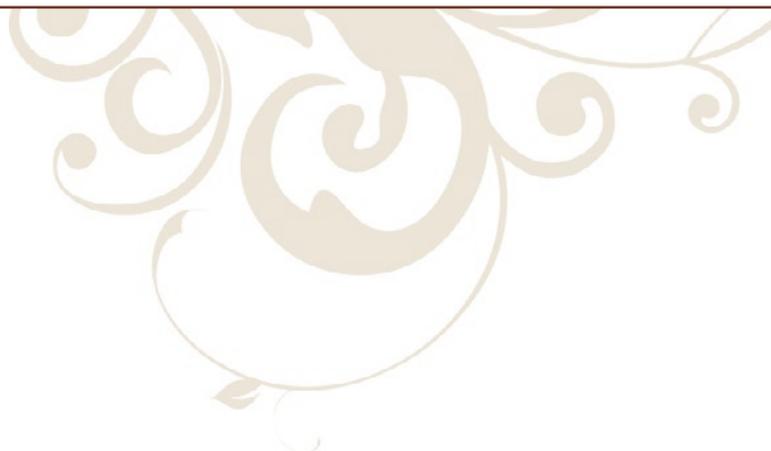
The 2012 California Cultural Summit was a day devoted to California's cultural heritage. The panels were crafted to spark conversations about specific aspects of California's cultural heritage preservation efforts. The summit was also the culminating event of the comprehensive cultural survey which CCHE completed in 2012. The survey, listed at the end of this document, along with an overview of our results, was part of CCHE's enabling legislation and we hope that it can help us all develop a shared vision for preservation in California.

The summit provided an opportunity to consider the ways in which California has been perceived by writers, artists and poets. It revealed the challenges facing the private and public organizations which work to preserve our state's cultural heritage and demonstrated how historic preservation can help develop a new vision for our state that builds on the best parts of the past in order to create a bright future for all Californians.

These proceedings capture those conversations, enabling more inclusive thinking about how we proceed in this regard.

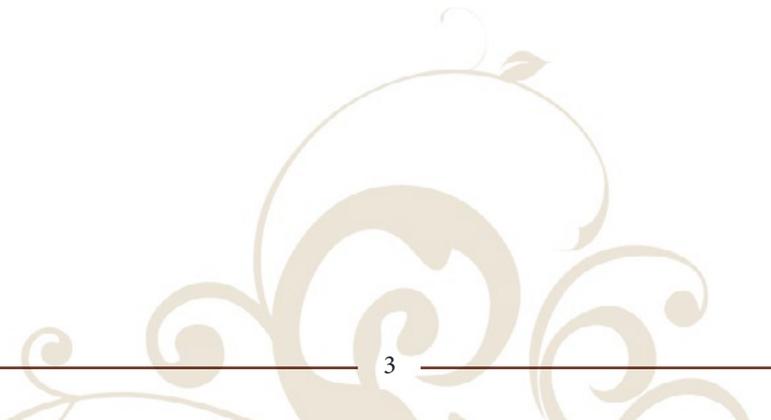
Mimi Morris  
*Executive Officer, CCHE*  
June 2013

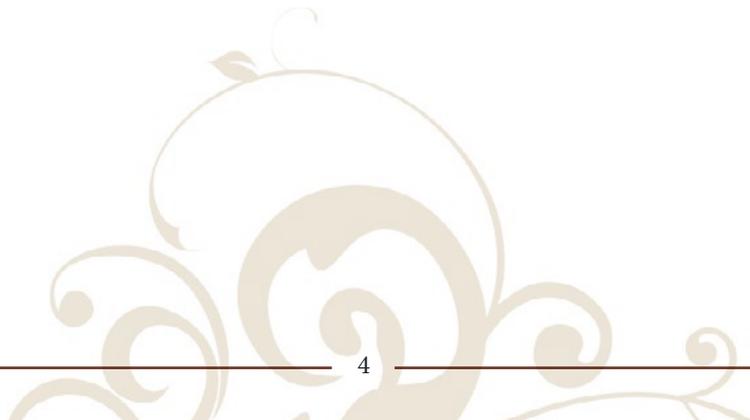




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# *The History of*

## THE CALIFORNIA CULTURAL & HISTORICAL ENDOWMENT

The California Cultural and Historical Endowment (CCHE) was established in 2002 when then-Governor Gray Davis signed Assembly Bill 716, introduced by the late Assemblyman Marco Firebaugh. The CCHE was created to raise the profile and scope of California's historic and cultural preservation program in an era of dwindling historic structures and cultural homogeneity.

Since 2005, the CCHE has funded over 180 capital projects and planning grants. These projects span 48 different counties in California. The structures which have been preserved with CCHE funding help tell the stories and document the contributions of the many groups of people that together comprise California's history. The CCHE is devoted to telling California's history as experienced by the many diverse peoples of California and is intended to help strengthen and deepen Californians' understanding of the state's history, its present society, and themselves.

The Legislature intended the CCHE to enhance California's cultural heritage preservation program and perhaps eventually to become a stand-alone entity in state government without ties to any existing agency or department, yet subject to the authority of the Governor. The California State Library currently houses the CCHE.

Funding for the projects comes from voter-approved bonds from the California Clean Water, Clean Air, Safe Neighborhood Parks, and Coastal Protection Act of 2002, more commonly known as Proposition 40. Proposition 40 authorized the sale of \$2.6 billion in General Obligation bonds. Of that dollar amount, \$267.5 million – 10% – was dedicated to Historical and Cultural Resources Preservation (Proposition 40, Article 5, Section 5096.652 (a)). Of the \$267.5 million, approximately \$122 million was appropriated to the CCHE to distribute competitively to government entities, non-profit organizations, and Indian tribes for the acquisition, restoration, preservation, and interpretation of historical and cultural resources.

In 2011, the CCHE published *Preserving California's Treasures*, to help share the stories of CCHE's projects. Visit [www.endowment.library.ca.gov](http://www.endowment.library.ca.gov) for more details on the book and CCHE-funded projects.



# WELCOME & INTRODUCTIONS

**Mimi Morris**, *Executive Officer,*  
*California Cultural and Historical Endowment*

**Pamela Seager**, *Executive Director,*  
*Rancho Los Alamitos Foundation*

**Claudia Jurmain**, *Director of Special Projects and*  
*Publications, Rancho Los Alamitos Foundation*

**MIMI MORRIS:** Welcome to the 2012 California Cultural Summit. My name is Mimi Morris, and I'm the Executive Officer of the California Cultural and Historical Endowment. I've had the pleasure of running this organization for the last four years.

We are very pleased to have all of you with us here today at the Rancho Los Alamitos. I want to thank our hosts, Pamela Seager and Claudia Jurmain, for their gracious and tireless assistance in putting together this event. They've worked very hard to help us with the event, since the CCHE is located up in Sacramento.

I am going to ask them to come and give us some background on the Rancho before we actually get started, so that we can get a bit of an introduction to the Rancho. They are really the experts on the Rancho Los Alamitos, and I hope you've all had a chance to explore these beautiful grounds this morning. And during some of the breaks today, you will have more opportunities to wander around and explore it some more.

So now, I'd like to have our hosts describe the Rancho in their own words. Please welcome Pamela Seager, the Executive Director of the Rancho Los Alamitos Foundation.

**PAMELA SEAGER:** Thank you. Welcome. I wanted to look at the Rancho in some ways relative to Mimi's survey and the cultural resource survey: How an agency should work, the mechanics and fiscal responsibility of preservation, who should administer the agency, who should select the head, and how do they get allocations, which I think is an important factor. But the survey also wanted to address diverse audiences who are under-represented. And we have addressed that here, as you'll see when Claudia makes her presentation, that not only are we showing the owners, but we're showing the people who worked the land and we're still connected with a lot of those people. So you'll hear more about that.



Mimi asked me to talk about the mechanics of master planning too. So let me give you some background on the Rancho. We've got 1,500 years of continuous occupation - very rare. So we can cover almost any aspect of the evolution of southern California and relate it to today. We also have a magnificent site that is ninety percent original, which is rare, even down to the silver, tea clothes, anything in the ranch house, so we don't have to guess.

We have an enormous archive that has been collected over the years, starting with the Bixby family. So we don't have to guess on that either. So when we undertake a project, we can do a lot of research. It's a publicly-owned site. It was deeded to the City in 1968 by the Bixby family, and opened in 1970.



The Bixby family did what was appropriate for museums at that time. The stalls and the stallion barn are full of exhibits, there are a lot of things placed on the wall (that were not original) to try and explain somebody's home to the public. So that's how we inherited the site. The site was run by the city until 1986. And in the early 1980s, it had become very rundown. The volunteers came back to the family and said that's not how people wanted to see it. They took a look at it and said we'll form a committee, which is always the first action. And they formed a committee, and the committee came back and said, "It is so potentially significant, every effort should be made to make it into a first class institution".

How to do that was part of one of the questions of the survey. And the idea was a public-private partnership. So that's what we have, and it's worked really wonderfully. We've got a city partner. And I was hoping George would be here today, the head of the Parks Department. And the City pays a portion of our general operating budget. We raise the rest, and we've raised all of the money for the improvements. When we began, we inherited a very dilapidated site. We said, well, what can we do about this? The City had said, "Tell us what you need for five years for capital improvements budget." And we looked at them and said, "Oh, we don't really know what we need at this point, so we don't want to do that. What we'll do is fix the emergency stuff right away, and we will do a master plan."

*But we said the first people out of the gate have to be the interpretive planners, because they are looking at the messages, they're looking at what can this site can say.*

So thinking about the master plan, I decided to do a lot of research on other master plans. I called up an agency in Washington and asked, what are the ten best master plans you've seen for cultural institutions? They said these. I contacted the agencies, they kindly gave me their plans. I went away for a week and I read them all.



I came back to those agencies and asked, how much have you implemented? Only one agency had implemented any significant portion of its master plan and that was Fairmount Park in Philadelphia. So then I began to ask questions as to why didn't you implement your master plan? Nobody realized how long it would take between the master plan being completed and actually being able to implement

it. They had changes including constantly changing leadership, so that the new leaders were not committed to the plan that had not been done during their time.

The other thing that we found out was that most of these master plans were dominated by architecture. We said, "Ah, that's not a good idea." So we put out our RFP, and we said you can bid on all aspects of the master plan or we reserve the right, if you do bid on it, to take any piece of your team and match it up with somebody else. And that's precisely what we did.



So what we got was a very balanced team that was led on the interpretive side by Claudia. People fought for their own piece of the turf in a very good way and we got a very balanced situation. Then we had the historians come in and write their historical narratives for architecture, for landscape architecture, for general history while everybody else did field work. But we said the first people out of the gate have to be the interpretive planners, because they are looking at the messages, they're looking at what can this site can say. We looked simultaneously at audience demographics forecasting out 15 years.

And so we eventually had a master plan. It took us more than a year. We had 14 consultants, I think, on that team. It was a long and rigorous process, but also the Foundation was heavily involved every step of the way, because we hadn't handed our project off to the consultants. By the time we got to implement, we found we didn't know enough about why decisions were made.

So we required, before we paid the consultant, that they give us all work between the last payment and the next payment. And that worked. If anybody left the team, we hadn't paid for a lot of stuff for which we had nothing to show. So it was a very interesting process.

I think we had 167 recommendations in that master plan. Everything from raising our profile, to repairing this or that, or doing seismic strengthening or whatever. We implemented 165, and this is the 165th one, the master plan restoration and the building at this Rancho Center. We've got two more to go for which we have to raise more money.

That's seismic Phase Three, the Ranch House, and the restoration of the old garden. Both of those have schematic plans done and structural calcs already approved. Because we're doing the seismic strengthening in such an avant-garde way, we waited till one city engineer retired, because he wouldn't approve the new design. Once he retired, we redesigned it, came back with a very avant-garde design for the structural calcs. And the new city engineer said fine. So now we're going into construction drawings and moving ahead with that one. We're looking at the future of the institution, new institutional planning, new direction - what can we do with these spaces, new audiences. And Claudia has begun that process. You'll find some literature over here. One of the pieces I urge you to look at is called *Conversations In Place*. And they take place in this room, difficult subjects, with wonderful scholars involved. And we're planning for next year.

So that is what we're about. We're a small agency, regional, not local. We knew most of our money would not come from Long Beach. So for this project, it was about \$14.5 million. And I think we've received under \$2 million from Long Beach. So it's quite something. And, of course, CCHE gave money. Theirs went toward the preservation side of the historic structures. All of the structures out here were moved. The city had moved them in 1968. It looked like a city park. We picked them all up, parked them, demo-ed the foundations, created the site plan based on historic photos, popped them back on their new site plan and did a complete restoration.



The other thing that's kind of forward-looking for us--and I guarantee it's the only one in southern California at the moment--is that the heating and air conditioning that we're using today is supported by geothermal power. We're the only project to do that. Southern California Edison is going to monitor us as a primary project. So we'll see how that goes. We went down 350 feet thirty times. And all of that piping is underneath the barnyard area. You can't see it. I've got no cooling towers, no fans, nothing like that on a historic site.

So explore our site. Ask us questions. And I want to introduce Claudia, my colleague. She was on the master plan team and developed the messages and ideas of where we're going and what we could support. So, Claudia, join us.

**CLAUDIA JURMAIN:** It takes such tenacious spirit to do what Pamela has just described in 10 minutes. You are talking about a woman who has spent her life, her soul, and her spirit at Rancho Los Alamitos, a fair part of it. So please I always ask people to give her another round of applause. You have no idea....

In my entry remarks today, I'd like to take a different tack. Just a few weeks ago we finished our last *Conversation In Place 2012*. Now, that's a series of four conversations which we inaugurated with the opening of the new Rancho Center and the Barns Area Restoration last May. The conversations really had two purposes.



One was to talk about how the stories, the sensibilities, the values, the events at Rancho Los Alamitos connected to the larger story of the region, where we stood in relation to the state, where we stood apart from the state and moreover with the national experience.

The second purpose was perhaps even more important, because we wanted to take history out of the past and bring it into the present. We wanted to look at how the events, again the sensibilities, the values here at the Rancho connected to what we think about today and how it's going to influence the future.

So we looked at topics relative to immigration and migration. We looked at the great irony of the shadow landscape that resides under the Los Angeles basin. The reality is that in an area that has the largest urban native, yet non-native, population, meaning indigenous people, from all over the country, that the very people who are indigenous to the L.A. basin, the very people who emerged in traditional belief here at Rancho Los Alamitos, here at the Povuu'ngna (the Tongva village name) - so little is known about them and their identities are still hidden.

Those conversations took a different tone, and they were possible, as Pamela said - in this room. Yet, they also suggest something else. Conversations can be either significant, they can be trivial, and they can be something else. They can be creative. I'm here to advocate for creative conversations.

Creative conversations are at the heart of what Pamela just described. Creative, because as cultural institutions, each of us has to find out who we are. It is the process of identity. And I think -- this is a personal opinion, I have lots of them -- that too often what happens is we use those buzz words like cultural resources, museums, history, and we typecast ourselves. And people perceive us in those ways which we are not. It is the very premise of looking at the nature of your place that allows you to understand who you really are. It's idea, it's space, it's forum in a way that no one else can tell your story. You don't want to give your identity away.

I know historians write about Rancho Los Alamitos all the time. I read it. And you know, by God, I rarely recognize Rancho Los Alamitos from what they have to say. They don't understand the intrinsic nature of idea, space, and forum. This very place now is a cultural resource. You must understand who you are in a way that no one else can replicate. And moreover, you have to explore that through every possible media in a way that no one else can. You can never do this exhibition experience somewhere else, because it reflects the identity that we have here at Rancho Los Alamitos.



That process began way back with the master plan in 1985, the year we began that. Now, conventional wisdom is on the other end of the spectrum. You heard Pamela say it. We represent whatever that figure is, 1,500 years of continuous occupation and history. Do you see that out there? It's difficult. That's a linear perspective of a spatial environment. That is not who Rancho Los Alamitos is. That's conventional wisdom.

When we came here and began that process, two pieces of information were put on the table. One, the popular view was this is the Fred Bixby Ranch. That's what it represents, that what you see out there. Second, we're a local history

site. That's our significance, we're local history. The other part of conventional wisdom really was on the National Register. Point One, we are on the National Register, because we're part of what they called the Povuu'ngna District, meaning the ancestral village of Povuu'ngna. But that's back then. That doesn't speak to the reality that this place is still sacred ground. This place is still Povuu'ngna, we just call it by another name, most of it.



So that wasn't quite right -- didn't feel quite right. Sensibility Number Two, we're on it. Because our landscape shows the cultural evolution from the time of Alta California through the twentieth century working ranch. Well, I say nonsense. What about Povuu'ngna? What about the reality that this place has our twenty first century sensibilities out there? And so we began to see this landscape not in a linear way, not in a way you might look at it in history, but in a way that actually represented the idea, space, and forum coming out of the nature of this very place. Point One, it's a place of discovery. When you walk around here, you will not see a place that says you begin here, and you end here, because where do you begin in time? It's all happening now.

*It is the very premise of looking at the nature of your place that allows you to understand who you really are. It's idea, it's space, it's forum in a way that no one else can tell your story. You don't want to give your identity away.*

Our logo says Rancho Los Alamitos, A Place For All Time. That means when you walk over in the Jacaranda Walk, you're going to see kitchen midden and the

Povuu'ngna. You're also going to see trees that were planted in 1922. When you walk into the house and the barns and the Billiard Room, you're going to see - if you open the door, the old adobe that dates from the early 1800s. It's one of the few existing adobes in Southern California. But you're also going to see the core around it that represents the early twentieth century. And if you look out here, you're really going to see a twenty-first century sensibility. That barnyard smells good.

You know, I don't know how many feed lots, which is what that barnyard used to be, really smelled good. Rancho Los Alamitos is a place for all time. We had to look for other ways to describe it. The fact of the matter is that over time Rancho Los Alamitos - from the time of sacred ground, from the time of its emergence has always been a creative place. Life is creative. This is about birth. And moreover, it's about our very name, as there was water below the hill. Rancho Los Alamitos means Ranch in the Little Cottonwoods. Nourishing water through life, through a sense of creativity over time - we had to respect that at Rancho Los Alamitos.

I like metaphors. You're going to hear a lot of them from your panel discussions. And the one that I came up with, as we went back to the essences of cultural ecology, was a very overused word today--resilience. If you look at fields at Arizona State, they're studying resilience as a concept. Meaning that what you're looking at is a place that has attributes that represent culture, attributes that represent nature and they work together. And if you're resilient, in the hard times, you will not go down. Because when one disappears, you have enough diversity to have something else come forth. That is the story of Rancho Los Alamitos.



This place is a resilient landscape that has survived from its origins in Povuu'ngna to 300,000 acres -- the largest land grant ever awarded in California. It's actually part of the Spanish land concession -- to 7.5 acres today. Why did that happen? Because over time, you had that intertwined resilient combination. You had sacred ground combined with water. You had land for ranching, for farming, for

real estate development in the 1880s. Moreover, you had people and perspectives from around the world, just like throughout all of California when the native population left and the labor services appeared, what did they do?

Like California, they came from China in the 1880s - and Japan. They came from northern Europe. People with real names, not abstract names, but real names. We found those real names: Ah Fan Chinaman, Black Frenchman, John Italian, Mary Phillips, Old Irishman, Old Charlie Swede. From the north, the south, the east, and the west, they came to Rancho Los Alamitos. It was resilient, all because we live in a Mediterranean climate with water.

When all of that seemed to fail, what appeared in the early twentieth century? By God, oil. And the people knew what to do with it. Not just the owners, who are, in fact, movers and shakers, but all the people, all the perspectives. That's the resilient landscape.

In the year 2008, the Natural History Museum in New York had a symposium - a big deal, big deal. It drew scholars, academics, professionalies from around the globe. Their topic was Sustaining Cultural and Natural Diversity: Lessons for Global Policy. Do you know that in their roster of people, there was not one historian. To me, it begs the question - is history behind the times?

*They're studying resilience as a concept. Meaning that what you're looking at is a place that has attributes that represent culture, attributes that represent nature and they work together. And if you're resilient, in the hard times, you will not go down. Because when one disappears, you have enough diversity to have something else come forth. That is the story of Rancho Los Alamitos.*

And I think, in many ways, history is behind the times, because we're not having creative conversations. In the process of defining this exhibit environment, we went back to the core characteristics of our landscape. It's random access. There's no beginning and end in these five spaces. It's a sense of discovery. Each of the five spaces from the video, to the history room, to the orientation wall, to this room, treats the

subject in a non-didactic way, but from a different layer of interpretation, from complicated to basic, and it's personal.



People come in here and they see their faces. They see themselves. We didn't buy into the rhetoric that we have to have iPads. We will do iPads, but we'll do it on our terms. Every medium that we use here is because we know who we are. It reflects the nature of the place. It invites you to come in, and I dare say it will invite you to come back, because you can't possibly see it all in one experience. That's both a strategy and a reality that reflects the landscape.

We used wood, metal, glass, natural art. Exhibition is art because it's a creative environment. It has to stand the test of time. And out of that process came products. Wonderful products that allowed us to leverage ourselves in a thousand different ways, in terms of cultural ecology, branded programs with the Smithsonian Institution. Their name was as valuable as the program.

*People come in here and they see their faces. They see themselves.*

We could have done this on-line, but I wouldn't have gotten that branding on-line. Programs that looked at the personal reality and the professional reality that we're part of an environment here, but I didn't want to do a program that looked like what the schools could do. We want to do a program that is our medium, that reflects life and creativity, so it's an explorer's map, that allows kids to look at the landscape in terms of where are we in the world, and what are we doing with our place in the world.

Last, but not least, Pamela mentioned that we talked about the personal voices of the landscape. They're hidden out there. We wanted to bring them forth, and so we created all the primary sources that you see. But how do you let kids see that? We created a program called the *Primary*

*Investigator*. This is a small version of a 15-foot poster, where kids do a history game in which they say, you know, when you're cruising up and down California, what's changing and what stays the same? All to the point of same stuff, different day. We are still dealing with the same issues and conversations and place.

*You had people and perspectives from around the world...*

This year, we have finished our conversations, and next year we're going to be looking at the re-emerging value of ordinary places - ordinary places in a region, in the state, whose very identity has always been shaped by the notion of extraordinary iconic imagery. Talk about a hot topic for Los Angeles and that's where it is today. We're talking about creative conversation in all its ways - as a means of saying this is our cultural identity. This is who we are as a cultural resource. We stand together in this room and we stand apart. And I think you're going to be hearing subject matter which speaks to the same. You do have to know who you are, and you do have to move that way - in a way that is uniquely you. We're part of a larger tableau. And my mantra is, if it's been done before, by gosh, don't do it again.

I leave you with one more thought - make sure you're working with the best and the brightest. And he's sitting in the front audience. We had the luxury of doing two books with Heyday, one *Rancho Los Alamitos, Ever Changing, Always the Same*, and the other working with the native community and Heyday, *All My Ancestors*. Both have won the national award from the American Association for State and Local History, in part because it was a collaboration. And that collaboration was predicated on the notion that we brought the best of both of us. We knew who we were, and we coupled that with how could we move through a medium that is also uniquely there, but had to reflect our own values. That's the name of the game, too. And I think it's a challenging opportunity, and the only mitigation, as far as I'm concerned, is what Pamela illustrates. You have to be tenacious. And with that, I leave you. Thank you.



**MORRIS:** Thank you very much, Claudia and Pamela. I also want to point out that you're all sitting on top of a fascinating map that is a replica of the original land grant of the whole southern California region. It's really a layering of past to present of the Povuu'ngna from 1,500 years ago all the way up to today and the 405 and all the various other freeways, the 110, the 105, the 22, etc.

**JURMAIN:** And all the way to a little tiny red dot underneath that gentleman over there, that shows our 7.5 acres today.

**MORRIS:** You can see the 7.5 acres that represents the portion of the land grant that became the Rancho. So we might be able to see a little bit more of that tonight during the reception when there aren't as many chairs on top of it, but you have to see that and get a sense of the land grants and how the landscape has changed in Southern California. It really provides an amazing picture of how the land has been changed. So thank you for that overview, Pamela and Claudia, which gives us a sense of where we are meeting today. I am not as good at speaking off the top of my head as Claudia. That was very impressive.

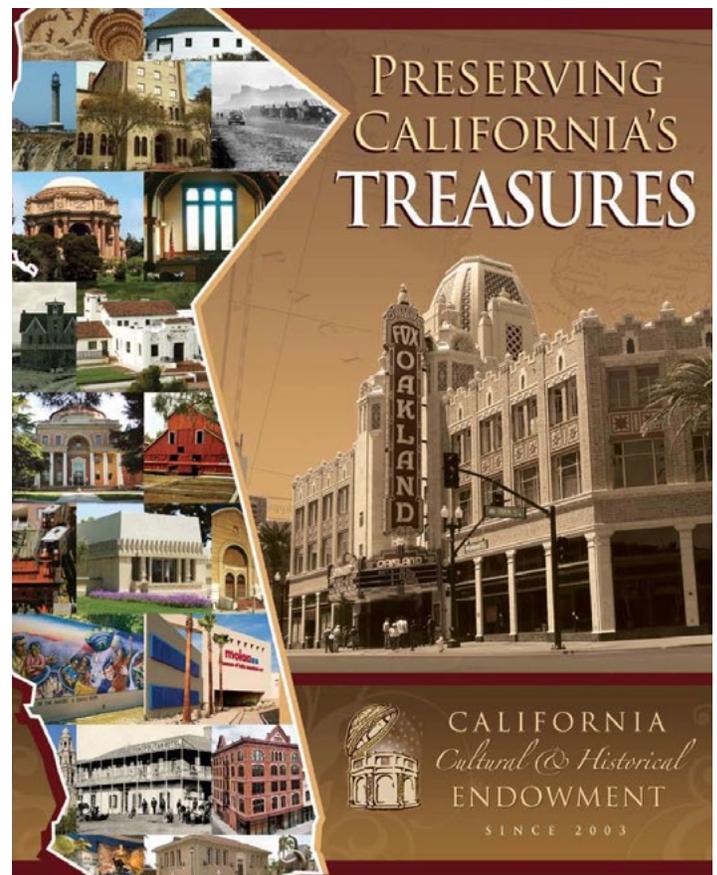
We at the CCHE are big fans of the Rancho because of the breadth of California history that this site represents and the rare opportunity it gives us to find undeveloped land here in Southern California, and from there to really be able to envision how the land might have looked thousands of years ago, 150 years ago, or even just 80 years ago before oil was discovered and the second Gold Rush occurred here.

I thought I would start with a little background on the California Cultural and Historical Endowment--which we generally shorten to CCHE for speaking ease--because there are many of you here who may not be too familiar with us. The CCHE was created by legislation back in 2002. That legislation, AB 716, was pulled together in the summer of 2002 following the spring passage of a voter initiative for a \$2.6 billion bond measure to fund clean water, clean air, safe neighborhood parks, and coastal protection.

The initiative, Proposition 40, included the first ever set-aside of 10 percent of the total bond amount for historic and cultural resource preservation. This historic action made over \$267 million available for cultural heritage preservation grants. Much of this funding was provided to State Parks or directly to large county projects in San Francisco and Los Angeles, but about 48 percent of that funding, or \$128 million, came to the CCHE. And we have spent the last decade, roughly, awarding that funding to over 150 grantees throughout the state.



We've captured the projects that we've funded in this publication, *Preserving California's Treasures*, which we feel is an apt title, because all the projects are beautiful gems from our collective past that help tell the story of our state. We organized the book by geographic region and then gave a page to each project, including for each project its particular historic and cultural relevance, and the specific restoration or rehabilitation that CCHE funding paid for. And actually these posters that are located throughout the Rancho today were the inspiration for this book, because every page is a poster that's included in the book.



We are working on a second printing as the book is currently out of print, but there are a few dozen copies that are available at San Diego County Parks and Recreation and the Pasadena Museum of History. Their contact information is available on our website. We also have an on-line database

at CaliforniasTreasures.org, where you can search projects that we've funded by a variety of criteria: city, county, historic era, type of history, agriculture, Gold Rush, military, specific groups of people and type of structure.

CCHE was also tasked with two other responsibilities, in addition to giving away all that money. One was to help museums, and the other was to produce a comprehensive cultural survey. We are working to launch a new museum grant program in the near future. There is some residual funding in the Proposition 40 subfund for historic and cultural resource preservation which we hope to use initially, and then we are working to launch a new special interest license plate featuring a very beloved cartoon character who many of you may recall from your childhood, Snoopy. The Snoopy image has been made available to the CCHE by the widow of Snoopy's creator, Charles Schulz,. Jean Schulz generously provided the Snoopy image so that he could assist museums in California, which are facing tough challenges these days, with operational and capital improvement needs.

We are grateful to Jean Schulz and the California Association of Museums, for this opportunity to work with them to help our State's museums and strengthen these resources for the people of California through this new funding source. We will be hearing a bit more about this later today from Celeste DeWald in the second panel.

The final responsibility of the CCHE is the reason that we are here today, the obligation to produce a comprehensive cultural survey. The survey is listed in your programs pretty much as it is listed in the enabling legislation. There are eight components to the survey, and we've been working for the last few years on reports to address those eight components, and we will post all the reports on our website after this event. In putting together today's event, we have worked to link each of the panels to those survey components. Accordingly, we'll talk more about the survey reports as we get into each of the panels.



## Panel One

### PERCEIVING CALIFORNIA: California Writers, Poets and Artist Revealing California's Hidden Histories

*Discussion encompassed the breadth and valuation of our state's cultural and historical resource inventory and whether some important threads of the California story are still missing or inadequately represented. Panelists also considered the progress that has been made over the last decade in this regard and what steps can be taken to improve the cultural legacy for future generations - to ensure that the many groups of people that comprise California are well represented in our facilities, materials and services.*

**Ken Gonzales-Day**, artist, professor and chair of the Art Department at Scripps College

**Donna Graves**, historian and cultural planner

**Gerald Haslam**, author and professor emeritus, Sonoma State University

**Glenna Luschei**, poet and avocado rancher with a PhD in Hispanic languages and literature

**Malcolm Margolin**, founding publisher, Heyday Books

**MORRIS:** Our first panel is Perceiving California: Views of California Writers, Poets, and Artists. We have a very distinguished panel today featuring Donna Graves, Malcolm Margolin, Gerald Haslam, Glenna Luschei, and Ken Gonzales-Day.

I'm going to start off with a brief commentary about our survey and introduce the survey component that relates to each panel. Then I'll indicate which panelist is going to answer a specific question and introduce that speaker before they respond to that question. After all the speakers have spoken, members of the audience will have the opportunity to ask questions.

This particular panel on our perception of California is an offshoot of the first two components of the cultural survey. Those components directed the CCHE to both conduct a survey of the elements in California that are missing, or underrepresented, or which inadequately present some part of the story of California and the many people that together comprise historic and modern California and to make

recommendations for how to fill in the missing elements that were identified--a daunting task, to figure out what's missing! Our formal response to this component is in your packets as a CD and as a partial printout (it's a long report). And that's all I'm going to say on this, because I don't want to steal Donna Graves' thunder on this. She has written a beautiful report and she will be speaking on this topic shortly.

We're going to start this conversation with Glenna Luschei. Glenna has been a publisher of books and magazines for over 45 years, and has created over 20 editions of her own poetry. She was the poet laureate of San Luis Obispo City and County in 2000. She has some other very interesting avocations. She is actually an avocado rancher, has a Ph.D. in hispanic languages, has taught at Cal Poly San Luis Obispo, and is a very interesting individual.

So, Glenna, I would like you, as a poet and an artist, to describe how California currently values its cultural and historic resources?

**GLENNALUSCHEI:** Thank you, Mimi, and thanks to all of you for having me here. This is such a beautiful botanical room. And not only am I an avocado rancher, but also I have a developing agave plantation for making tequila. And I'm so honored to sit right in front of this enormous agave plant. I think it's just ripe for harvesting. So maybe we can all have a tasting after the party. We poets call ourselves the canaries in the coal mine. We always feel like we know what's happening before it really happens, and we are just on the edge of euphoria or disaster. Because we all write in isolation, we resist colonization. So we are all quite solitary, but vociferous at the same time.

I feel that poets are on the verge of an awakening in California. And I feel so fortunate that I got to drive here to see the gorgeous California coastline from the very high viewpoint of the (CCHE-funded Port San Luis) lighthouse in San Luis Obispo. It rivals anything on the French Riviera and I hope you get to see it.

We also stopped at the Dana Adobe, where we learned many legends and stories of before. For instance, when Captain Fremont came for hospitality at the Dana Adobe, he asked for horses. He said, "My horses are all worn out. On the trip to the next mission, can we take yours?" And Captain Dana says, "Don't take my best mares." But, of course, Captain Fremont took the best ones, but luckily the mares had been trained to respond to the mare bells. Here are some of our hosts. They can tell the story better than I, but I was just enraptured by what I learned. So the vaqueros went out with their mare bells and brought the mares right back in.



## ***I**'s a poet's delight to visit the California sites...*

So that was a story of hospitality. I think that it's a poet's delight to visit the California sites, such as this gorgeous botanical room. I do think that California poets are developing in another direction, as well as responding to the lore and the spectacular beauty of California. Maybe my colleagues Malcolm and Gerry will have comments about this, but I think there's an awakening of the political values in California.

Forty-five years ago I founded Solo Press on coming back from several years in Colombia. I wanted to create an exchange between the Spanish-speaking world and ours. Even back then, before we spoke of diversity, I wanted to create a merging of cultures. The first magazine was Café Solo. It has changed its name through the decades. This is the latest version, Solo Novo, honoring the Portuguese farms in California.

In those days we published special Chicano issues, special women's issues to showcase marginalized populations. We are more cohesive now. That's what I mean by an awakening of political values. There are African-American and Asian-American voices all in the same magazine in dialogue with each other. Now it's much more cohesive. And, to me, that is an achievement -- my own small achievement of a lifetime, that there could be a real commingling of the cultures. I think that is something that we are coming to value in California, that it's just more of an integrated dialogue among all of us.

Since I mentioned agave, I'd like to read a poem about another product that I grow on the ranch. You hardly ever see it in the stores, but how many of you have ever tried nopalitos? Oh, well, good - and do you like them? I think it's a developed taste. I have to tell you, that it's a real art to prepare them, because they're spiny. How about you, Marina, have you ever scraped off a nopal? The nopales also bear fruit, the tuna. Do you like them? They're delicious, aren't they?

This is a poem by Belen Lopez.

### **On Saturday Afternoons**

*Our Abuelo sat on the porch  
while the four of us in descending order  
stood round him and watched as he  
sliced away the orange peel in one  
unending spiral, as he scraped each  
nopal clean of thorns, the green skin  
pockmarked, before taking a bite.  
We ate all that he gave us: the popsicle  
green nopal, the curved smile orange slice  
that we held between our lips before crushing  
into pulp. Even the thick white still clinging  
to the peel. Our chins were sticky, our tongues bitter,  
and our eyes followed the smooth turns  
of the silver blade and gold handle  
already at work on a new spiral  
that could have been a  
doll's hair curl,  
a stretched out slinky, no longer able  
to contain itself reaching for the concrete.  
Abuelo sang as he worked, his voice thick,  
scratching the air, urging us to sing  
with him. El estribillo was the easiest part  
to remember, etched on our tongues  
after only the second listen. If we  
forgot a word, all we had to do was wait,  
watch as the skin slipped away, the verse  
repeated, giving us sweet and tender gems  
that eased the sting of freshly cut nopales.*

Did you sing while you scraped nopales? I think that's what I intended to do with Café Solo when I started it forty-five years ago. Café Solo means coffee without any cream and sugar. Straight black coffee was my editorial policy. In those days poetry was still adorned, and I wanted to just get to the straight black poetry. I think that's what poets are doing now. They're talking honestly; they're talking courageously, and they're talking with compassion for their fellows now that times are not so easy.

## ***I**t is up to us to support the work that artists do.*

I wish I could say that times would get easier for artists. When I was a single mother, I was very grateful for the residencies that Francelle and I remember from the California Arts Council. With them I went into the schools,

the California Men's Colony and Atascadero State Hospital to teach poetry. The National Endowment for the Arts helped many of us as well.

Those fellowships are much harder for artists to secure now. I think their funding must come from us. It is up to us to support the young people on their way, to pass on the help and inspiration we have received. I know that Gerry has established endowments at Sonoma State. And I've offered prizes for poets too. I think we must continue the mandate of the arts in our younger artists. They will always come up with new ways of envisioning California. It is up to us to support the work that they do. Thank you.



**MORRIS:** Thank you very much, Glenna. We'll move from Glenna to Gerald Haslam. Professor Gerald Haslam taught for 30 years at Sonoma State University. He is the author of nine collections of short stories or novels, three essay collections, and several works of nonfiction. The question that we have for Gerry relates to the cultural summit that was actually held ten years ago in 2002 at the Getty Institute and which he attended. The question is, what progress has been made with regard to valuation of cultural and historical resources since that cultural summit? Gerry.

**GERALD HASLAM:** I think the main thing that I have noticed has been an acknowledgment of the richness of the society and the culture. We no longer find it extraordinary to find folks who are from this ethnic group or that ethnic group, this sex or that sex, this orientation, that orientation who are speaking out.



When I started writing and publishing in the late fifties and sixties, it was stunning if a gay writer proclaimed himself or herself to be gay. It was stunning if an African-American writer talked about something other than African-American culture. I don't think that's stunning anymore. We expect the genius to go where it goes. And so, for me, that has been perhaps the most important thing, especially since California is defined by diversity of all kinds, of geomorphological diversity, social diversity, ethnic diversity. This is a place where you don't have easy handles. You have to reach out and grasp in the largest sense.

And, you know, I was lucky enough to be part of the small press emergence of the sixties and early seventies that followed the development of photo offset printing - where a physical development actually opened up possibilities for people trying to be writers and artists.

One of the characteristics of that movement was that it sought subjects that had not been much treated by acknowledged authors. It sought areas that had not been much celebrated by acknowledged authors. And so it was possible for me, for example, to write about the Central Valley. It was possible for Jim Dodge to write about the north coast and expect to be published and maybe even read, if we were lucky.

That was a real sense of the possible. And that sense of possible, in the largest sense, is what I think one hoped -- what I at least walked away from the last symposium looking for was that -- not to close down. You have to be able to imagine something in order to do it. You have to be able to free your own mind about what's actually possible before the possibilities can be realized.

And I think among the writers and the artists, the performers whom we met a decade ago, that was really happening. You were beginning to see doors open where people didn't feel as though they were constrained by other people's expectations. I think it has a long, long, long way to go, by the way. I don't think we're there. I don't think we've begun to see anything like an apogee of cultural achievement that will come from this state. I've always been troubled by the way in which, in our education system, we simply don't teach California. And it's little wonder Californians know less about California than most tourists do.



I've never understood why we couldn't teach geology, and we couldn't teach geography, and we couldn't teach history, and we couldn't teach even math, as well as things like literature using California topics. Starting from the first grade, starting from kindergarten, make ourselves proud of these people who are our cultural ancestors, and that will solve all sorts of other problems, because first of all, our cultural ancestors are not all brown. They're not all white. They're not all red. They're not all this. They're not all that. We are walking with this huge cadre, like a parade - and we're on their shoulders, and they don't all look like us.

*You have to be able to free your own mind about what's actually possible before the possibilities can be realized.*

I think it's extremely important. And I think that we left with a challenge ten years ago, a challenge, among other things, just to be proud of the real California, not the tourist California. And I think we're seeing it. You know, I recently reviewed a series of books that have come from the San Joaquin Valley and I was so impressed with them. Writers like Tim Z. Hernandez, and Manual Munoz, and Melinda Moustakis, and Frank Bergon, and so on, who are writing in different ways. They're not trying to sugar coat anything. They're not trying to make it as palatable as *My Name is*

*Aram* was. Although, that's a wonderful book, but they're moving in another direction. They're showing the darker side of that same society. And when they do that, then a sense of the whole society will begin to emerge, not just sort of a fantasy society that's previously been acknowledged.

So I think we're moving in the right direction, but we have a long, long, long way to go. And I think the most important thing is to acknowledge both the richness of every aspect of the California experience, physical, and intellectual, spiritual, but also to ask the questions that haven't yet been asked.

And I think when we do that, then we'll get the answers we haven't yet prepared for, and they'll shake us out of whatever it is -- whatever malaise that keeps us looking perhaps too narrowly at -- just for example, people dividing California into southern California and northern California. How dopey is that? I mean, you don't know California if you think that's California - you're not even close.

I think we need to employ our school system, we need to get the teacher training programs involved in seeing California as it actually is. There are going to be some arguments about what it actually is. There should be. That's healthy. We're not going to agree on everything. But even the dispute itself can be generative, so I hope we'll be able to do that. I think we're walking apace from our last meeting, a decade ago, I think we have several more paces to go.

**MORRIS:** Thank you very much, Gerry. Next, we have Ken Gonzales. Ken is an internationally-known artist, and his interdisciplinary projects consider the history of photography, the construction of race, and the limits of representational systems, ranging from the lynching photograph to museum displays. He's the author of several books, and his photographic work is in the collections of several major institutions in the U.S. and abroad, including the Smithsonian, the Getty Research Institute, and the L.A. County Museum of Art. Professor Gonzales-Day is also the chair of the Art Department at Scripps College. The question for you, Professor Gonzales-Day, is, as a photographer of current day California, how do you see a way to address the overlooked histories in our state?

**KEN GONZALES-DAY:** Funny you should ask because my project is precisely that. When I was first approached I didn't really know what the context of this meeting was. And so it's been really interesting to find out about it and to sort of skim through the material. And as I was reading through it this morning, I'm thinking, "Wow, I actually fit in here".

So I'm primarily a photographer, fine artist, and I teach at a liberal arts college - Scripps College is a very small women's college. And because it's so small, we have to teach

a lot of different things. And we are invited to expand our disciplinary boundaries as much as we can, because it just helps everybody do a little bit better.

So as a photographer, I teach black and white photography with old fashioned cameras, or new cameras, or even with digital technology. I was given an opportunity to do some research, and got my first sabbatical, which you get after you get tenure. So I've been in school forever, like many people. I've been teaching and working, and finally somebody said, here, you have a year to do something that you'd like to do. And I didn't even know what to do with that, right?

So I thought well, what I wanted to do was to talk about photography. It's something I teach and am passionate about. And I thought, very simply, it's something I could do. What if I could find, let's say, 100 photographs of Latinos in California from 1850 (or Statehood) to 1950. There are no books on the history of photography published in the United States with any Latinos in them, none, zero.

And I thought that doesn't seem to make sense. Maybe I can do the research, go to the State Archives, find images that are beautiful, that should be in museums that people should know about, and write a short story on each one. And that was sort of my initial idea. And one of the very first images I found was beautiful. It was this young man in a 3-piece corduroy suit, leaning on a bearskin rug - and a carved wooden thing. It said it was taken in Los Angeles at Schumacher Studio. And I thought this is a beautiful example of just exactly what I'm looking for. And when I flipped it over, somebody had written on the back in handwriting, "Last man hanged in Los Angeles."

And at that point, I realized I didn't know what I was looking at. I didn't understand what that meant. We all think we know California history, particularly if we teach parts of it, but I realized I didn't know what that phrase really meant. Did that mean it was a lynching? Did that mean it was frontier justice? Was that the Wild West? Isn't that something that only happens in the south?

Right, I had all of these questions that I didn't know the answer to. So I had to go back and do the research. And I ended up writing a book called *Lynching in the West: 1850-1935*, published by Duke University Press. You can find it on Amazon. And there are lots of reviews and excerpts of it online as well.

So I decided that what I needed to do is keep writing on these photographs. I kept researching them. And, at some point, realizing that there was a history of lynching in California and then realizing that, in fact, it was mostly Mexicans that were lynched. And this is something that no one had ever told me about. I'd never read about. And I would go to historians and ask them, and they often would deny it or would resist what I would say - resist the truth of this history.

So, as an individual, as an artist, I decided I could do a

couple things. One was to put the history somewhere that it would live beyond me, so that I'm not responsible for trying to spread the information, which is very hard to do. It's hard to get people to care about this history.

I'd be by myself in a basement in some library in the State Archives, in the dark, all day long, drive all the way up to Sacramento. And, you know, you're reading microfilm. I don't know if you've ever done it, but you're sort of sitting there and the hours are going by, and you suddenly ask yourself- when was the last time you actually remember being conscious?



Or I went, "Oh, no," and then rewind the tape and -- oh, the hours are just disappearing. So I went back and I read in the archives. I read microfilm -- basically, because there were no books on this history. There are no books. I had to go and read the newspaper for every day from 1850 to 1870 in Los Angeles, *The Los Angeles Star* every day, *The Sacramento Bee* every day, in *The San Francisco Alta California*, as well as the Steamer Editions, and anything I could find.

There are no complete sets. And even the old newspapers were often printed four times a day. So there would be the morning edition, the afternoon edition, and the evening edition, the Steamer Edition. And because they had so few authors, they would often borrow things, so you'd find an article describing an event that happened, "Today, a Mexican was hanged outside of blah, blah, blah."

Well, it turned out that "day" was the next day, and then you look a week later, and it's "today." Okay, now what day did it actually happen? So you're going back -- because they're not authored for the most part, they're just pieced together. So, in fact, even with the cases that had been recorded I was able to correct some of the dates.

So I'll just read one little piece from the Introduction to the book. It's only a page, two minutes, but just to give you a sense of the challenge of trying to find these sites and spending what has been ten years of my life doing that, and then wishing that somebody would record these sites at the state level, but no one has - so far.

Excerpt from *Lynching in the West: 1850-1935*

## Searching for California's Hang Trees

*I exited Union Station in downtown Los Angeles and began walking south. I was traveling to the intersection of Alameda and Aliso Streets, barely a block away. To get there, I would have to take one of several streets that exited over the freeway. This particular stretch of freeway had been carved out of one of the oldest parts of the city when urban planners decided that running a multi-lane highway through a few blocks of crumbling adobe buildings could serve two purposes, lead visitors through town and shield them from an unsightly past.*

*But like an old wound, it still scars the landscape forming an artificial barrier between Los Angeles' raucous past and its sprawling present. Eighteen wheelers hummed and hissed their way through the traffic below me, modern-day Woolly Mammoths trapped in rush-hour tar pits.*

*Once across the freeway, I realized I was standing at the very intersection I had been searching for. I walked in slow circles and squinted helplessly at the bleached gray asphalt, vaguely aware of how random my actions might appear to those passing by, but I could see no one.*

*I knew he wouldn't be there. I'd gone to see, to witness his absence, as I had done for a hundred others in a hundred places. What did I expect to see, the broken circle of blood-soaked dirt that would have formed beneath his feet as the wind pushed his body in slow circles?*

*No, there was nothing to see, no clues to what had happened here. Perhaps it was the saccharine smell of hot tar, smoldering brake pads and diesel fumes that was making me nauseous, but I had to leave.*

So that's the way I began this story, as a person. I realized as an artist, I couldn't change history. I didn't have that much authority. I had to sort of figure out a way to create some authority. And one of the ways to do that, of course, is to write a book, published by Duke University Press, and all that sort of thing. The other thing I could do, as an artist, was to travel to the sites, take photographs of what are, in some cases, the exact sites, and in some cases, just the approximate sites, because there are no real precise records. And particularly

from the 1850s and sixties - we know the state was a long stretch of dirt. We might know a site was near the old sheriff's office. We can find the sheriff's office today, that kind of thing. But some of the sites were pretty loosely identified.



Photo courtesy of Ken Gonzales-Day and Luis De Jesus Gallery, Los Angeles

I photographed these beautiful trees at the sites and that's what's going to be shown at the Smithsonian. They bought one of the trees and some of the Erased Lynching series. And the artwork creates a different kind of visibility for this history in a way that the book can't, right? So when it's on view at the museum, people will be using their "aesthetics" to look at these beautiful trees.

The lynch mob loved the California native oak as their preferred tree, because, of course, they're here and they're native. They also have very low-hanging branches, with lots of curvy branches. And as you may know, the native oaks are dying off in California because of Sudden Oak Death. And so there's also a sense that these trees would have been witnesses to this history. I have been photographing the trees before they're gone. And I see the trees disappearing all over the state, as I travel about.

I created a list of all the 350 cases of lynching in the state of California - actually there are over 350, that I documented from at least two sources. The previous known record, published by the NAACP and the Tuskegee Institute was between 25 and 50. So I multiplied the number of total recorded lynchings by seven. In doing that, and by finding all these cases, I was able to identify the Latinos in this history, which came out to about 44%. And Native Americans were around 12%. So there are all these (stats)-- I'm sorry. I don't have it all memorized, but I can summarize it or you can find it online. But it was basically 45% Latino, 2% African-American, Native American, Chinese, and even two Swiss, one German. It was a wide range of people, from all kinds of countries, but, for me, it was the presence of racial difference in the caselist. This was something I didn't know about. And, of course, most of the books that people look up on California history will argue over and over again that race wasn't a factor in these cases.

And so my point was just to say, in fact, it is a factor.

*So to be 45% of a lynching case history tells us that race matters. And when they hung a woman after raping her, and the various other sorts of things that happened, you know, they all point to race.*

I also had to do a comparative study with legal executions for the first century of statehood as well. It shows roughly that Latinos were about 15% of those executed, but were only 5% of the population at that time. So to be 45% of a lynching case history tells us that race matters. And when they hung a woman after raping her, and the various other sorts of things that happened, you know, they all point to race.

The last thing I want to say is that I did create a walking tour for downtown Los Angeles, which is free. It's on my website. Many students take the tour.

I approached the (City of Los Angeles) Department of Cultural Affairs to put up some markers, but there was no interest, so I just did it on my own. That is, I created a walking tour, which takes you to the roughly 30 sites where people were hanged in Los Angeles. The victims were mostly Mexican in downtown Los Angeles. There are no markers.

Throughout all of L.A. county there were about 80 cases. Which location do you suppose would have had more lynchings -- a city in Mississippi - or Los Angeles? Which would have more?

So for me, it's all about the invisibility of Latino history in the National Register. There's only one lynching site that has a State Historical marker, and that's up in Placerville in El Dorado County. And other than that, there's a private one in Orange County and another two to four private markers. So I'll end with that. Thank you so much.

**MORRIS:** I just want to confirm that I heard you correctly, there were more lynchings in California than in Mississippi?

**GONZALES-DAY:** Than in a given city. The state of Mississippi has over five hundred cases, but L.A. has fifty, just in the city itself. So it would be very hard to find a city, even in Mississippi, that has that many - which puts California's history in a new perspective. So where this idea of lynching African-Americans comes from is from

lynching Mexicans first. It begins here. It begins first in California. The Civil War ended in 1865 and we became a State in 1850.

**MORRIS:** Thank you, Ken.

Next up, we have Malcolm Margolin, the founder and executive director of Heyday, a nonprofit press and cultural institution devoted to deepening our understanding of California's history, literature, arts, and natural resources. He is himself the author of several books, and the recipient of numerous prestigious awards, including the 2012 Chairman's Commendation for the National Endowment for the Humanities. He is only the second person in the United States to be so honored.

The question we have for him may seem a bit odd, given that he's done so much already himself to fix this problem, but the question is: What steps should be taken to fill-in the missing or underrepresented elements? And I say it seems an odd question, because if you've looked at the table outside, it is filled with, I think, 40 books that Malcolm has brought, that are published by Heyday, and that are for sale during the break, that are beautiful books about California from a variety of different perspectives that really do address the missing or underrepresented elements of California. With that said, Malcolm, what steps do you think should be taken to fill-in the missing or under-represented elements beyond publishing more books like that?

**MALCOLM MARGOLIN:** I don't know. Let's see. You know I started publishing about 40 years ago. And this whole idea of what Gerry was talking about, this new California, this multiculturalism. This -- Ishmael Reed was doing stuff back then, and he was just such a dynamic force. And I got into just -- I came in a VW bus in the late sixties. I was a stranger here and perhaps still am. I loved hearing voices. I loved hearing people tell stories. I loved hearing their authentic way of speaking. I'm not much into institutions, and I loved hanging around.



For 40 years, I've been doing deep hanging out. And I hang out in a number of communities and pick up a lot of things and have a lot of friends and deal with networks of friendships. I was doing a lot of stuff around Californian

Indian publishing. And Rancho Los Alamitos has just been spectacularly useful and conscious and open to dealing with its Indian history and inviting people in. And I was off at -- there was a California Indian conference down in San Marcos a couple of weeks ago. And I was down there, and I was with my old friend Preston Arrow-Weed, and Preston is Quechan and a Kumeyaay man. He's my age and he's in his early seventies. And he's the only person I know of my age that grew up in an old style house, a mud wattle house along the banks of the Colorado River. And he spoke only Quechan and Kumeyaay until he was about five years old. And Preston sings the bird song cycles, which are these cycles of song. They're linked songs that go on for four straight nights. They're sung during the wintertime when the nights are the longest. And they're the wanderings of divinities when the world was first being created. They went here and they did this. They went there and they did this. They went there and they did this. And there's verse after verse that sanctifies the land and records the memory of what these divinities did.

*And I was so surprised that I found myself the witness to a cultural revival, to people relearning the language, to people reading ceremonies, to people coming out.*

And one of my favorite stories about Preston is - he was always wondering, did you trace the route of the singers? If you trace the routes of the divinities as they're coming down the Colorado River, and they're coming along the west bank of the Colorado River, and they reach a certain point, and they now head west toward the ocean for a mile or two. Then they head south again, and then they rejoin the river. And he always wondered why -- it was such a pain in the neck, why did they do that? Why didn't they just follow the river? And he was out with some archaeologists once, and they pointed out that this was the old bed of the river. The river had changed its bed. And the songs retain the memory of that old water course. And in later years, in the late 19th century, there was somebody that was -- a man was called The Dreamer. And he had a dream, and he dreamt that the World Maker came to him in the dream - and World Maker said, "Why did you summon me?" And Dreamer said, "I don't know." And World Maker said, "I think you summoned me because you want to revisit the creation of the world." And Dreamer said, "Yes." And they then go off and they revisit

the creation of the world for a one night song cycle called Lightning Song. And they revisit that creation.

And for the last month or so, I've been going around revisiting these old institutions that were created in the sixties, these Indian institutions, and noticing the changes that have taken place, and noticing changes that have taken place in the society as a whole. And when I got into this Indian stuff in the early seventies, there were people - the Spanish moved in in the late 18th century. There were places where Europeans didn't come until after the Gold Rush. And there were still Indians around when I got into this, that had been brought up by people that remembered that old pre-contact world.

There were people like Vivien Hailstone and David Risling, and -- what was her name? -- Georgiana Trull and Wallace Burroughs, he died at the age of 102. And they picked up from that older world the sense of nobility, a sense of kindness, of violence. I don't know how that violence and kindness exists in the same people, but it was there, and also a sense of humor that can only come from years of defeat, and a sense of what this world is all about.

I watched this wonderful generation -- and I started a magazine 25 years ago, *News from Native California*, to record the memories of that generation. I felt they were dying, they were fading. I wanted to get that done. I wanted to get the tone of it, the nuance of it, the posture that people took to it, the land around them, their way of expression when it was -- it was a cast of amazing characters and it was so damn beautiful. I started this magazine to record the passing of a culture and a generation. And I was so surprised that I found myself the witness to a cultural revival, to people relearning the language, to people reading ceremonies, to people coming out.

*There's a kind of merging of traditions. And I think that in terms of filling in the gaps, it's not a matter of our doing something. It's a matter of our listening.*

And in answer to this question that Mimi asked, we had up in the office, we had a bunch of people coming up a couple weeks ago talking about California Indian culture - what's its future? And there was a young guy there, Vincent Medina, who's 25 years old. He's an Ohlone. And what he said was this younger generation is different. "We don't have the same pain that the older generation has. We've shed a whole lot of those attitudes. We no longer have that sense of misery and defeat. We have something that we've gained. It

is something beautiful that we're doing, that we're going out in the world and we're going to change the world."



And it's partly some of that -- not all Indians are rich, but there's a certain amount of casino wealth that has come in. There's a certain amount of pride that has come in. There's a certain generation that no longer has been victim -- there's still racism, but there no longer is that sharp, fierce sense of diminishment that that older generation felt. They're going around.

In this area here, the Tongva, the Acjachemem people. When I first got into this, this was the most shattered nation. They were just -- there was a feeling of language loss. There was a feeling of cultural loss. Other Indians said they were Mexicans. I remember there was this meeting down in UC Irvine and everybody was wondering about the parking regulations with -- all the Indians were afraid of being towed. And one person got up and said, "Extinct people can park any way!" And there was this laughter of extinct people.

And I've watched here at Rancho Los Alamitos. I've watched other places. I've watched people come into their own. I've watched the younger generation arise. I was up in -- there's a Center, Haramokngna up near Mount Wilson. And I was up there for a gathering of people on Sunday. And here's the menu: marinated yucca petals, quail eggs, venison meatballs, fall green salad, nettle sunflower soup, prickly pear glazed quail, rabbit stew, grasshopper tacos, Do people want white meat or dark meat? There were cactus pad tepary beans, casserole, succotash, pine nuts, currants, mesquite tortillas, cactus tortillas, chia pitas, black walnut cake, prickly pear peach tartlets, chia candy, mesquite cookies.

I mean, this was a goddamn celebration. I mean, this was something that -- and there was song and there were people coming into their own. And I've seen it among other cultures that I've worked around. I've seen it in Japanese culture - that weight of the internment camps. I mean, this is fading into the past. There's a hapa generation, a mixed blood generation, that's coming out with a vibrancy, with a sense of poetry. I think in terms of picking up the lost

pieces, it's there in Chicano culture. I've seen it in African-American culture. I've seen it in various places.

There's a new generation coming up. There's a new way of seeing things. There's a new shedding of an old -- it's still racist. There are economic inequities. I mean, there are all kinds of lousy things going on. But there's a generation that is coming out of this with a sense of buoyancy, with a sense of pride, with a sense of themselves. And it's not the same old traditions.

There's a kind of merging of traditions. And I think that in terms of filling in the gaps, it's not a matter of our doing something. It's a matter of our listening. It's a matter of our supporting things that are out there. It's out there. I mean, I think we should do more listening than talking and thinking -- talking and doing stuff. There's a sense that we are an institution and that the world depends upon your wisdom and your capacities. When you're a funder, you think that your funding -- and funding and institutions are all good. They're all doing great things. But the stuff that's out there is so damn remarkable, and it's a matter of people getting out there and looking at it and listening to it and changing their attitudes.

This is what we used to sit around with Ishmael Reed and others, and the remains of the Royal Chicano Air Force. Do people know about the Royal Chicano Air Force? I mean, there's such -- Jose Montoya and Malaquias Montoya and those characters. I would sit around with various people and we'd talk about this world we envision. I thought we were lying. It turned out to be true. I mean, this world is here now, and I think it's up to people to enjoy it. That's it.

**MORRIS:** Thank you, Malcolm.

That's a great segue way to Donna Graves. Donna Graves is a historian and cultural planner with over 20 years of experience developing projects throughout California that document many of our unrecognized histories. She's a project director for *Preserving California's Japantowns* and has also been instrumental in developing the *Rosie the Riveter World War II Home Front National Historic Park* in Richmond. Malcolm's remarks are a great segue to Donna, because she has been helping the CCHE with our survey process.

One of the ways that she's done that is to conduct six cultural community meetings throughout the state. So we're going to hear about those. And she's also going to answer the question for us today on whether or not California's landmarks continue to leave out, misrepresent or inadequately present some important thread of the story of California, and the many groups of people that together comprise historic and modern California. Donna.



**DONNA GRAVES:** I'm really honored to be at this table with artists, with people who use words and images, poems and books, and photographs to try to tell a fuller story of California. And my area is buildings and sites. One of my friends, as I was walking down the street with them in Richmond - and pointed out a building and said, "I love that building". It was just an everyday structure that had all this history for me. And he goes, "You're not a tree hugger. You're a building hugger".

And so this report that I did with and for the Endowment was really for the building huggers, and the people who could become more attached to place. And it was to think about the gaps between our state's formal landmark programs, what those convey about California's history and the incredibly dynamic and diverse past that this state holds, that all of these wonderful people on the table have touched on.

The authorizing legislation for the Endowment stated, "California has one of the most diverse populations on earth, and its cultural and historic preservation program should reflect that fact". As we know from listening to these wonderful people, California has always been diverse. Native peoples have lived here for over 13,000 years. And there are people from across the continent and the globe who have settled here over the last three centuries, but our landmarks don't reflect those facts. So remedying that, I think, is important, not just for getting a more accurate account of the past, but also for supporting a more engaged relationship with the people who live here and the people who visit here today.

*I looked up the definition of the word LANDMARK, and one of its meanings is a point of orientation. The point of orientation for these sites should be not just as a threshold to our past, but even more critically to our future, which should be built, as I think we all agree, on a richer and more inclusive public memory for all of us who live in California.*

The report that I wrote over the last year, called the *Legacy of California's Landmarks*, tries to assess this gap between the places that we call important and that have been designated at the state or local or national level, and what stories have been left out. Part of what I did was go back and look at a really important study that the Office of Historic Preservation did in 1988 called *Five Views: An Ethnic Historic Site Survey for California*. Are any of you familiar with that document? Well, probably, like me, you found that a really inspiring piece of work where five teams went out and found 100 sites each that reflected the histories of Native American, Chinese-American, African-American, Japanese-American and Mexican-Americans throughout California.

And what I did was try to look at what happened to those places that had been so lovingly unearthed by these research teams. And what I found was that this landmark piece of work, had yielded very little in terms of designating and protecting those sites or bringing them to broader awareness.

For this report for the Endowment, I also looked at all of the sites in the state that have been listed on the California Register of Historic Places and the National Register of Historic Places. And I looked at the landmarks that had been designated by our ten largest cities. So as I went through all of that data, some of the things that struck me are things that you probably would have guessed. For example, nearly all, or the great majority of our state landmarks were designated for their architecture, not for their history or cultural significance.

More than three-quarters of the 2,500 listings on the National Register that are here in California were designated for their architectural engineering.

Most estimates of the California National Register, including my analysis, put the sites associated with so-called ethnic minorities at under 3% of our landmarks. Sites associated with women's history are even more scarce. They are less than one-half of 1%. And, actually, as I looked at these long lists of landmarks throughout California, you can see that European American history is not well represented either, in terms of what's been designated.

Of course, there are doubtless many, many landmark sites that hold that history, but the way that they were nominated and the story that was documented is really about their architecture. Most local programs echo that pattern, and while some cities are really trying to diversify their landmark process, and you'll hear about Survey L.A. and the work it's done in that regard later, most local landmarks are about a grand building, an important piece of architecture.

Yet, what that belies is that over the last few decades, there has been a wealth of detailed and creative scholarship that has documented the many, many stories that make up California's cities and rural areas. And what we need to do is connect those scholarly advances and community-based knowledge with the field of historic preservation, or we're going to continue to have landmarks that undervalue the contributions of so many Californians, particularly those of working class people, immigrants, women, people of color, and the LGBT community.

There are only four designated sites in California that reflect lesbian, gay, bisexual, or transgender peoples--two in San Francisco, two in Los Angeles. They're designated at the local level. As a state that has really been at the forefront of civil rights in LGBT communities it's kind of amazing to me that we don't have anything listed on the National Register that shows what an important dimension of our history California represents in that regard.

So we need better ways to translate scholarly research and community-based knowledge into fuller awareness and protection of historic sites. And we also need to support more equitable partnerships with communities in heritage conversation. And that gets to what Malcolm was saying about really listening to people. It should not be an institutionally driven process, but in order to be listed on these state and local and national registers, it's become a really highly professionalized process, and it can take several years to carry out and complete a landmark nomination.

Many communities don't have the expertise or capacity to take that road. And I think that one of the ways that we can remedy that is by creating more substantive and creative partnerships with the people who have the professional expertise and the communities that have local knowledge.



But one of the barriers I see to a more robust representation of all Californians is that many of the buildings that hold the stories of these communities that have been traditionally underrepresented are really modest. They don't shout at you as you go down a street, "I'm important." They also don't tell their story through their physical presence. And if the meaning and the historic significance of these sites isn't evident in the architecture, just preserving the shell isn't going to accomplish what we're talking about. Connecting the stories to those places is really key.

So one of the recommendations of this report is that historic preservation always be linked with interpretation and education, because even our best efforts to steward a historic site is incomplete, if we're not conveying the stories that it holds. One of my favorite instances of the ways that powerful interpretation can not only tell the story of the past, but connect to current residents and the dreams they have for the future of their communities, is the Castroville Japanese School, the restoration of which the Endowment helped fund. Have any of you visited this place? It's a modest building that was the center of the Japanese-American community in that agricultural city before World War II. It was a place where people went for community gatherings, but even more centrally, so that the children of Japanese immigrants could learn their cultural traditions. It fell into disrepair after World War II, when the Japanese-American community wasn't able to reconstitute. And after decades of hard work by Japanese-Americans in the region, local residents of Castroville and the county, it was transformed into a youth center that serves the primarily Latino neighborhood. And the name of that building is now *Para el Bien de los Niños, For the Good of the Children*. And I think what that taps into is the power of places like that language school to connect to this heart-driven purpose of immigrant families to better the situation for their children. It was the same for the Japanese-American families that used that space in the early twentieth century, and it's the same now for Latino families that use it.

And what's powerful about preserving that building and interpreting it is that it shows us shared and common ground in our heritage.

And actually I found in the conversations and meetings that were organized for this report that people are eager to find those links through place to shared historical experience, and that there are a lot of themes that could be tapped to do that- migration, agricultural works, civil rights - that will make historic sites relevant to a broader array of Californians by connecting them to experiences that we can all see ourselves in.

I'll just close by saying that it was clear in being in conversation with people over the last year, that a common thread was that historic preservation wasn't seen as an end in itself, but a means to realize larger goals. In the context of today's summit, that big goal is simply to see your own community on the map of California's landmarks. I looked up the definition of the word landmark, and one of its meanings is a point of orientation. The point of orientation for these sites should be not just as a threshold to our past, but even more critically to our future, which should be built, as I think we all agree, on a richer and more inclusive public memory for all of us who live in California.

Thank you.

**MORRIS:** Thank you very much Donna. We'll open the discussion up to questions from the audience.

**MARINA WASHBURN:** Marina Washburn, Executive Director of the Dana Adobe Nipomo Amigos. I was just floored by what I heard today. I think growing up my disconnect in academics was the history - of myself, my own culture, and trying to find that connection. And I was very saddened and also very shocked. Our job is to interpret California History at our very rich site of multiculturalism dating back to the 1830s and 1850s. I'm really curious how can we connect your research to our site and also bring that to our community. I'm wondering - how far north did you identify sites - outside of just Los Angeles County?

**GONZALES-DAY:** Quite a few, a number of them are identified. You'd find the Sheriff's office, where it was back then, and it would be near there. So you could put a marker somewhere near the old sheriff's office or something. And most of these -- it kind of moves out from the city. So the earliest in San Francisco and then it moves out, and then L.A. and then out -- so a lot of the smaller rural areas are still -- you can find the old sheriff's office is where the new one is, or something like that. In terms of L.A., I took all the Sanborn maps that go back to 1840. And using a computer I was able to make a kind of lasagna, if

you will, of the city using all the different layers of the map. That would help me, for example, I know one of the cases was from a corral gate. I know where the property was. I can therefore locate the site within, I'd say, 100 yards. We know the intersection. So the question is always how close do we need to be? And also, I always tell people, it's not my fault. They didn't record exactly where they killed the Mexican, right? So it's not my fault. All I can try to do is raise awareness to the history and to create opportunities for people to engage with the history. And so I'd say there are probably lots of opportunities of sites that could be linked up to existing sites or added to existing sites.

**BILL STERN:** Thank you. I'm Bill Stern, the Director of the Museum of California Design. And rather than a question, just make an observation about a way of honoring California's history that has not come up yet here. Our museum currently has an exhibition called California's Designing Women: 1896-1986. And it tracks the development, not only of products and technology designed by women, but really the history of California in this, almost century, of time. And the unique influences, cultural influences, that were found here -- that came together here from Native American, Spanish, Mexican, Moorish, Chinese, Japanese, and, of course, northern European. And, in this way, various aspects of, I think what we all have been talking about here, can be seen in one place. Thank you.

**MORRIS:** That gives me a little entree to talk about another project of the CCHE that I didn't mention earlier, which is called Julia Morgan 2012, which I don't know if you've heard about. It's the pilot project of a broader CCHE project called *Landmarks California: The Places of our Diverse Cultures and Histories*. It is a six-week statewide celebration of the life and work of Julia Morgan. It launched on October 1st and runs through mid-November. Visit [JuliaMorgan2012.org](http://JuliaMorgan2012.org), to learn about all the projects throughout the state that are helping to celebrate Julia Morgan's work. Many sites are celebrating with exhibits and different activities. For example, we have Roxann Jacobus with us at the back of the room. She'll be speaking later today. Roxann is a retired Park Ranger from Asilomar. And Asilomar is offering a two-night stay at Asilomar Conference Center and Grounds and then a tour of Hearst Castle as part of their celebration of the life and work of Julia Morgan. Miss Morgan was California's first licensed female architect, practicing from roughly 1902 to the 1950s, and designing over 700 structures in California. So she was definitely in that same window that you're talking about, Mr. Stern. She designed 19 YWCAs and multiple women's clubs among those 700 structures.

So we've tried to give her some much-deserved

recognition for her monumental accomplishments in the state. And it's been a lot of fun to see that project take off - all those different organizations that are running their operations in Julia Morgan-designed facilities jumped on board. We have a Facebook page-the Julia Morgan 2012 Festival. I encourage you to explore that. We're trying to make everyone aware of what she did for California's built environment.

Other questions for the panel?

**LAURA MEYERS:** Laura Meyers from West Adams Heritage. And Donna and I had this conversation before as part of a larger conversation of how do you designate these overlooked cultural heritage sites, what we think of as, landmarks, but which are not designated? The issue is for those of us who prepare nominations whether it's local, state, or federal, is we actually have to prepare nominations and then somebody looks at them and reads them. So we need the guidelines prepared at the state level, I think, for those people who are reviewing the nominations, because we prepare them, but we have to take the photos of the building. And they're only equipped to look at the photos of the building and not necessarily evaluate the cultural history in the way we have presented it. So I'm not arguing against good scholarship, but, for example, with just being generic, a bank associated with a Japanese-American experience, where it was built specifically to make loans to Japanese-Americans after the war, as announced in press releases by its president, et cetera, et cetera, submitted to the state, not by me, and the submitter was asked to go back and interview people who had been turned down for loans after World War II, and they were Japanese-American. And it's like they're dead, right? How would you do that? How would you find them? How would you do that? Why are you making the extra hoop jump?

Recently, someone submitted a nomination in Los Angeles on a building associated in the mid-century as a gathering place for African-Americans, and was again told to go back and interview people, interview people, do more oral history. And there's nothing really wrong with that, but where in the guidelines -- I mean, is that required, then let's have a guideline.

You know, so we have in West Adams, again Donna knows this, we've identified something like 170 and counting different buildings and sites associated with that African-American history from Vermont Avenue west to Crenshaw. I mean, it's not a very large area. It's a small area. And how we gathered much of this was by essentially saying we're doing this. People came out of the neighborhoods and gave us long lists of places, and then we fact-checked. So this is a small area. But most of those buildings have no integrity, if you're just evaluating the buildings. It's who lived there. It's a George Washington

slept here. So how do we change the evaluation guidelines is, I guess, what I'm asking?

**GRAVES:** So one of the wonderful things that came out of this year of research was a gathering organized by the National Parks Service, the California Historical Society, and the Office of Historic Preservation, because we all were inspired by *Five Views* and thought now is the time to think about how we would take that kind of loving attention to California's multiplicity into the twenty-first century. And one of the things we kept circling back around was that one of the original ideas of the National Register was that it was to be a people's register. And Wayne Donaldson, who was our State Historic Preservation Officer until just recently, led really lively dialogue at that gathering about the idea of creating a more community-based nomination process that would have different requirements and different evaluation. And we did not flesh it out at that meeting, but there's interest in thinking through that really detrimental hurdle of integrity and the kind of documentation that has come to be seen as required for a landmark nomination. And the National Parks Service and the State Office and the California Historical Society and I are continuing to push forward the idea of a pilot project, where we would meet with communities to talk about this new approach to landmark designation.

**MORRIS:** The CCHE also has the opportunity to weigh-in on that in our final survey report to make recommendations for a better designation process. So we can add that to our final report, because what I found -- I came into the process as the Executive Officer of the CCHE after the bulk of the money had been awarded, but it was clear that a lot of the projects didn't have National Historic designation, largely because they did not know how to initiate and complete the process.

So I think it is clear that there needs to be either an easier process or more education about how to go about doing it. So that's a really good suggestion for us to incorporate into the final report.

Any other comments, suggestions or are we all ready to break to lunch? Okay. There's a beautiful lunch out on the lawn.

Thank you all and thank you, panelists.



## Keynote Address

**Jeff Knorr**, Sacramento City and County Poet Laureate, discussed the importance of poetry as part of a quest for the truly beautiful things in life. Appreciation of the arts - including historic architecture - and recognition of the intrinsic value of California's cultural and geographic diversity, all have positive, humanizing effects on people's lives.

**MORRIS:** We are very fortunate to now have a speaker who has worked very hard to help people appreciate a literary art form that is often underappreciated and yet one which is very important to the human spirit. Though the CCHE's funding has been primarily for more solidly-built things than poems - that is unfortunately a requirement of bond-funded programs -- we've always believed that the historical and cultural projects we've funded have an innate beauty and therein lies their common ground with poetry. If that connection is not too much of a stretch for you, I'd like you to welcome Jeff Knorr, a Sacramentan, who has recently been installed as the Sacramento Poet Laureate. Mr. Knorr has written three books of poetry and multiple books about poetry and fiction and is a professor of literature and creative writing at Sacramento City College. Please welcome Mr. Jeff Knorr.



**JEFF KNORR:** Thank you very much, Mimi. I'm very honored to be here today and humbled by everyone that's here and that amazing panel this morning. That was really quite something else.

I thought I'd start with two poems. And we might channel the inner-poet, so as you're listening just -- you know, you might think about pulling out some paper later. Mimi and Francelle actually wanted me to have you write some poems. So we'll see if we get there.

I'm going to start with reading two poems and then they asked me if I would say a bit about beauty and what a poet thinks about beauty and the notion of chasing beautiful things. I heard a lot of talk about beauty in that panel this morning, some of it veiled, some it not so veiled. I'm not only going to talk about beauty, but I'm going to talk about fishing today, because it's what I do a lot of. It's what I'm going to do tomorrow afternoon.

But because I do a lot of fishing and have done a lot of fishing since I was a small boy, the outdoors and rivers and lakes and streams tend to show up in my work quite a bit. This first poem I'm going to read is called *Tracing the Banks of Rivers*. And it's a love poem really that took me back to the river.

### Tracing the Banks of Rivers

*In the dark we lie against each other, still.  
This moment of morning holds deep quiet when rivers  
calm against their banks.  
I trace the outlines of your body the way I might trace  
the bark of a tree to find the way it grows, its directions,  
the way it has bent through years of certain sunlight.  
Running a finger over shoulder blades, back, hips,  
the slow tight curve of your chin,  
the tender inside of elbows and knees, scars,  
there is not a lonely spot of you I do not love.  
I track us into a third body.  
We know it the way a hawk knows wind.  
I have given you a part of my heart for good.  
There is no finding it again, except in your eyes,  
the way grass beneath an orchard tastes of apples.  
We have so much at our backs: a son, a dog, three  
countries,  
card games, some reasonable and unreasonable death.  
But ahead of us is the kind of clarity deer wish for,  
a gentle day grazing without being spooked.  
The days spread before us under unbroken sky.  
We have come this far tracing the banks of rivers.  
and in this kind of love, the river might simply be the  
river.*

I'll read one more before I start talking a bit about beauty. *Walking Before Breakfast*. My grandfather shows up in this poem briefly and I'm going to talk about him momentarily.

### Walking Before Breakfast

*To wake me, the dog has nosed my right foot three times.  
The toes point like a fir tree under the wool blanket,  
and I'm ready to kick her at the next pass.  
Instead I rise, to the cold, a few bright embers  
banked in the fire still wheezing out heat.  
The night has pulled its black cheek*

*from the windows and is leaving.  
 The outline of birch trees will set the sky burning  
 yellow in one hour. They might take me  
 walking sooner than I have the past week  
 but the panting at my side needs one biscuit,  
 and the woman who has trapped my heart  
 with her eyes for the last fourteen years  
 needs a fire snapping by seven.  
 The dog chutes like a bull by the back door.  
 Two doves startle from beneath the myrtle.  
 Later, walking, I will just crest the ridge  
 find my dead grandfather whittling under an oak,  
 then a young boy in the rustle  
 of crisp manzanita leaves just off the trail.  
 I will bring my son home a piece of quartz  
 white like snow that has decided to remain all year.  
 At the end of the path is Spicer Lake  
 and the wood duck. We have seen each other before.  
 But on this morning we are closer than usual and still.  
 She must think I look foolish with this rock, my pink  
 skin, worms of veins on the backs of my hands.  
 We watch until I spook her with an uncontrollable  
 twitch of my left fingers. Slapping the water,  
 wings dip the surface, she rises  
 and is gone, a spot cresting the far trees.  
 She has taken a piece of me  
 I will never find again. If I'm lucky  
 she'll set me in the reeds in an Oregon lake  
 so I might wash ashore at the feet of a fisherman.  
 Coming home, the fire blazes, the house creaks  
 its old timbers. Breakfast steams on the table.  
 If there is any finding ourselves again  
 let it be in the throats of birds, the cup of light  
 reflected in a pool, the eyes of a different man,  
 the moment each day cracks open like a stone.*

When I was four and five I fished extensively with my grandfather. And fishing has become a lifelong skill. It's really a passion and a practice for me. I fly fish California rivers and lakes often, very often. And when I can, I fish in other states. Fishing, over the years has afforded me the time and the settings to witness beauty, much beauty, and in particular California's scenic natural beauty.

Out of the countless hours we spent together along the banks of Lake Chabot in Castro Valley -- and let me just add that there was a lot of beauty there. And that was a man-made reservoir made by the East Bay Municipal Utility District. And I just mention that because I think so oftentimes we worry that things like that can't hold the beauty that we wished they would. In those countless hours have come many moments that I've carried in my pockets like marbles or a pocket knife. They're the memories that stay with me as a tool to living well.

One early morning while fishing for trout at the lake, I sat next to my grandfather toeing the damp earth of the bank, watching our bobbers, and waiting for the mystery of what was under water to strike. Then I looked up. I heard them. I heard them coming, the nasal quack of ducks coming toward us. I watched them fly in. I don't know how many there were. They got lower and lower until the air just beneath them held them. Just beyond where our lines dipped beneath the surface, they cupped their wings, stuck their breasts into the air, pulled their webbed feet up and skidded to a stop across the glassy surface of the lake. As quick as they had come, they had settled. This was magic. The green-headed mallard drakes and dun-flecked hen with purple beneath their wings bobbed just forty feet from us. Their grace in flight and the way they landed on top of the water was a moment of mesmerizing beauty for me, and I had one of my first lasting moments, a very last moment, of feeling what was beautiful.

What I realize now all these years later is that I was taken by a poetic moment. In poetry, we call this feeling I had with the ducks the lyric moment. It's the moment we strive for. It's the moment we try and find in a poem. It's the moment we try to capture and strive to deliver in all art. I believe that painters and musicians and fiction writers, architects, museum curators - we all strive to capture a moment in the work that lifts the heart of the human, that causes the suck of breath, the drop of the jaw, the jump of the heart. This is, aside from trying to craft elegant language along the way in a poem, the beautiful moment of the poem.

***So beauty then, I would say, is  
 connected to what we believe is  
 good about the world, compassion  
 and kindness, respect and love,  
 how we react, how we conduct  
 ourselves, maybe even the choices  
 we make in our daily lives.***

So all of that caused me to kind of consider what beauty is. And I'd like to suggest that we actually all know this moment. We all know what beauty is because we know what it feels like. We've all witnessed something beautiful, maybe a sunset at Stinson Beach, a pod of dolphins off Catalina, Half Dome at Yosemite, the architecture of Mission Dolores or Mission Carmel, our wife or husband, our children asleep at night, faces angelic against the pillow. We know what it feels like to see something and be astounded by its qualities.

Plato. If you've read *The Symposium* by Plato, he suggests

that in that we are glimpsing, what he called, The Form, which is the highest sense of perfection of a given thing. And he suggests that in so glimpsing the form of beauty, it humanizes us. It humanizes us by causing a sense of humility and appreciation for knowing what is both part of us and what is far beyond us. Beauty seems to be the qualities of something that gives pleasure to the senses, which provides us a kind of sacred experience of delight. And I'd like to suggest that the experience of feeling this delight, of feeling the lift from witnessing something beautiful is nothing short of spiritual.

I think that for readers and viewers of art, of the natural world, we know that feeling when we feel it. It feels deeply moving. And I know that for myself in trying to create a poem, when I've created a poem and worked through it and finished it - whatever that means really, finished it, right, because it's never really finished, I guess - but I know I can walk away from the table sometimes feeling like I could walk through walls, which is really an amazing feeling that comes from simply trying to create something beautiful. I think this is important to us, not just to recognize what is inherent in the world, but that we are humanized at a profoundly deep level, causing us to see value and worth in ourselves and value and worth in the world around us.

So beauty then, I would say, is connected to what we believe is good about the world, compassion and kindness, respect and love, how we react, how we conduct ourselves, maybe even the choices we make in our daily lives.

On that morning with my grandfather, he didn't have to point out to me that the ducks were beautiful. Quite possibly, he had witnessed them landing so many times, it was nothing more than ordinary for him, but I was touched. And I believe that moment was important in my continuing to love fishing, to love being in the wilderness, to want at one time to become a forest ranger for the National Parks Service, and finally to become a poet.

I'll say there, just as an aside, that I think those ducks caused me to want to go into something that has stayed with me. I wanted to be a forest ranger, and I started out in college as a biology major. And in doing that, it took about three semesters for me to wash out of that program. I couldn't handle it. The math killed me. The chemistry killed me. And there wasn't such a thing as a soft science BA, a sort of soft science environmental degree then. It was only a hard science BS degree.

And I had an advisor who saw something in me that I don't think I saw in myself. He said, I think you should take a semester and go take classes in the humanities. I think you should read, because you seem to like to read. I think you should take some history classes. I think you should - you know, you play guitar - take a music class. Go do that for a semester. If you're not happy, come back and we'll make it work.

Well, I left the Biology Department that semester and I went off, and I did, I took all those courses. History and philosophy, jazz, Renaissance History, Mexican-American Heritage History, modern drama. I hit that modern drama class and it felt like I had come home. And I never went back to biology. I let that professional aspiration go by. I sent it on its way, but it wasn't without retaining a certain sense of what beauty held for me in the wild. I kept that with me.

What I've come to see is that that beauty that I kept with me is all around us. As a poet, I like to write about my domestic life, not only because I can access it and feel like others can access domestic situations, but because I believe that in our domestic lives, we all live beautiful lives. And yet, so often, I hear my students say, "I don't have anything to write about. My life is boring."

I think I thought that at 21, too. But it's not. It's our job as writers to chase what is beautiful, to ride after and rope it, to herd it up and drive that beauty straight into the pen, into the pen that writes the poem and into the pen that moves our hearts.



In the past six months, I've traveled a lot in California. I've fished the east side of the Sierras. I've been in San Francisco. I've visited Mission San Diego. I've been in downtown Modesto, which if you haven't been in downtown Modesto lately, by the way, it's really turning over. Old Town Sacramento, where I go frequently. And on a nearly daily basis, I get to drive by the beautiful Capitol building of our State of California.

I've witnessed beautiful things from cloud formations over the Sierras to modern architectural wonders, such as the Transamerica building to the Spanish and Mexican architecture in our state to the old downtown cities in our Central Valley.

And more recently I was lucky enough, to tour the Crocker Museum. As part of my new poet laureate duties, I'm going to teach a class at the Crocker Museum in Sacramento on creative writing. They said, why don't you come and meet with our educational director? She gave me

a four-hour private tour of the Crocker Museum, which was just wonderful. And the beauty in that place was absolutely remarkable.

This beauty is present in our architecture and our art, our diverse and colorful stories as Californians and as artists and curators of art, history, and culture. All of us right now strive to create and preserve the beauty of our heritage and place in order to pass it along. I'd like to say that this passing along of the beauty of our state of California is actually the very nature of creating culture possibly, of helping to create a collective sigh of wonder at the beauty we witness. We are all preservationists of beauty. I suppose one of our tasks is to instill in our young Californians the desire to engage in beauty, to feel the delight of it, to have the opportunity to see and feel the abundant beauty in our state and beyond.

If we do this, we carry on the legacy of the beauty in our state, and we plant the seeds so more beauty can grow. So the art and voices and humanity continue throughout our cities and regions and beyond and into our state.

Thank you very much.

Now, I'll say this just before I step down, Francelle and Mimi really wanted to do a poetry exercise. So, I'll give you an exercise which you can do later or now. If you've read any of the old Chinese poets, especially from the Tang Dynasty, they wrote these lovely, lovely short poems that were maybe six lines.

The poems all went something like this:

*Line one, observation.*

*Line two, observation.*

*Line three, observation.*

*Line four, observation.*

*Line five, feeling.*

It might be something like:

*The stag is alone in the winter on Mount Yunku.*

*The snow heaps on the shoulders of the fir.*

*It is quiet at night.*

*The darkness comes quickly.*

*I am so lonely without you.*

All right. That's how the poems went. They're lovely poems. And so what I would urge you to do is just take a moment to write five lines of something you've observed that's beautiful and then a feeling for how it feels at the end and you'll have yourself a poem. Thank you very much.

**MORRIS:** Thanks very much, Jeff. That was really wonderful.



## Panel Two

### **PRESERVING CALIFORNIA: Representatives from Government Agencies, Education and Non-Profits Consider Revitalizing Our Systems of Cultural and Historic Preservation**

*Participants on this panel considered the major challenges to historic and cultural resource preservation related to their work as cultural resource stewards for California. Topics included the effects of rapidly changing technologies on traditional preservation facilities and methods, ways of engaging youth to help revitalize and improve our preservation efforts, as well as creative methods of funding cultural and historic preservation for future Californians.*

**Keith Atwater**, humanities professor, American River College, Sacramento

**Celeste DeWald**, Executive Director, California Association of Museums

**Roxann Jacobus**, retired state park ranger, Asilomar State Park

**Paula Juelke Carr**, architectural historian, California Dept. of Transportation

**Michelle Magalong**, Project Director, My HiFi, (My Historic Filipinotown), Los Angeles

**MORRIS:** This panel relates to three components of the Survey: Components four, five and six. Component four directed the CCHE to recommend changes to more effectively administer cultural heritage resources in California state government. We are going to have our report available at the end of November. We have five recommendations so far which are included in your Executive Summary.

The first recommendation is that State Parks, as the largest State entity with responsibility for preserving cultural heritage resources, should be designated as the lead agency in state government for cultural heritage administration. But State Parks needs some revamping of its approach in order to be more effective. State Parks has had some major issues in the last few months which prevent them from being here today despite being a partner in this summit.

Despite their challenges, we still think that they are the entity that has and should retain the largest responsibility for cultural heritage preservation. One of the changes

that our report will propose is that they approach management of their cultural heritage resources as a true museum collection, and follow the lead of many other states by creating a separate museum system within their organization. The museum system should have a museum management system, complete with professional level training and development, so that Parks' extensive collections are appropriately curated, catalogued, safeguarded and shared with museum visitors. Right now, Parks has the very difficult challenge of maintaining both natural resources, such as parks, and then also having a wide variety of collections. And they don't really have the capacity to effectively manage all the collections.



The third suggestion is that we collaborate more. We have three entities within a three-city block area: State Parks, State Archives and the State Library. And all of them have extensive collections which need to be digitized in order to be shared through current technology. All the organizations are suffering from a lack of resources to adequately staff and equip digital laboratories to convert traditional collection items to digital formats. Collaborating to combine the existing resources to fund better equipment and more staff to attend to the monumental tasks at hand to digitize those resources would make a great deal of sense.

The fourth suggestion also deals with collaboration. There's an entity in the state called the California Travel and Tourism Commission or CTTC. It was created through the California Tourism Marketing Act of 1995. It has an annual budget of about \$50 million per year. This is created through a self-imposed travel assessment. And their activities seem to be quite a success, because we have had travel revenues from visitors to California of about \$102 billion. That exceeds every other state in the nation. I think the largest other state that comes close, in terms of travel revenues, is New York at about \$55 billion. But little of that CTTC travel marketing seems to reach the cultural heritage markets. So closer collaboration between State Parks and the CTTC to showcase the cultural heritage travel opportunities that other states seem to leverage so well

should be explored.

Then our last suggestion is for the California Register of Historical Resources, which now exists as a resource maintained by twelve regional entities. It is not online, and Californians cannot easily access information about sites that are historically significant. Information is maintained locally by these twelve regional partners. To get detailed information, individuals need to pay these twelve regional leads. Concerns about the safety of archaeological sites are cited as reasons for not posting the information online. A better approach should be developed in conjunction with one of California's leading technology companies to make this information available to citizens while preserving the funding stream that it represents to local stewards and protecting sensitive archaeological sites.

And then I think what we will add to this list is the suggestion made earlier today to increase awareness and understanding regarding the local, state and national historic registration process.

The other two components of the survey that this panel addresses are components five and six. The fifth component directed the CCHE to conduct a survey of the capacities of entities that provide cultural heritage services in California, and then the sixth component tasked CCHE with making recommendations for future financing of these entities.

So in your packets, you actually have a copy of our capacity survey report. Last summer we put together a SurveyMonkey survey. It's an online survey. We made the survey available to about 1,400 cultural heritage institutions in the state, and we had a response rate of about almost 20 percent-- about 270 organizations responded to the survey. From those responses, we culled data about the need for capital improvements. Then we made two recommendations for future financing of these types of organizations. The first is to add a check box on the state income tax form, because in addition to doing the SurveyMonkey, we had a telephone poll conducted to assess public support for both a state income tax check box – allow taxpayers to add a dollar to income tax payments which would support museums, cultural centers and historical sites, and also to assess general support for another bond issue.

The results were very interesting, and you can read this in the survey report. There was huge support for the check box on the state tax form,. Enormous support across all demographic criteria, whether it was Republican, Democrat, liberal, conservative, all spectrums. Everybody was very willing to give a dollar to preserve cultural heritage organizations. And there was a similar level of support for a general obligation bond issuance. Not quite as enthusiastic as the dollar contribution, but a similar level of support. That was pretty interesting. You can see

the results in your packets.

This panel grew out of those survey components and is called *Preserving California: Revitalizing our Systems of Cultural and Historic Preservation*.

We're going to start with Michelle Magalong, who is the Project Director for *My Historic Filipinotown*, which goes by the shortened name *My HiFi*. Michelle didn't have to travel very far today. She's just up in Los Angeles and she's been working on historic and cultural preservation projects in California's Asian and Pacific Islander communities in California for the past decade. She's also a Ph.D. Candidate in urban planning at UCLA and her research focuses on the underrepresented racial and ethnic groups in historic preservation. She currently serves on preservation committees in L.A. and My HiFi is a community organization that works to preserve L.A.'s historic Filipinotown. So Michelle is going to start us off by describing her work with cultural resource preservation and talking about how today's youth can be encouraged to continue the work of cultural resource preservation for future generations. Michelle.

**MICHELLE MAGALONG:** Thank you. Hello, everyone. Good afternoon. For those who are not familiar, Historic Filipinotown is located in the Echo Park-Silver Lake neighborhood within the City of Los Angeles. Just in August we celebrated our ten-year anniversary of our actual designation. It's a city designation. And there are two big questions that come up when anyone, Filipino or non-Filipino hears the name Historic Filipinotown.

*For many immigrant groups, it's about trying to blend in and not be noticed. For Filipinos, prior to the 1970s and 60s, it was about trying to remain as invisible as possible, due to longstanding practices and policies of discrimination.*

These two questions actually drive the work I do, which is, one, what is historic about Historic Filipinotown? And, two, what is Filipino about Historic Filipinotown? If you actually drive through the area, which is on Temple Street, running along the 101, it actually is the shortcut for folks going into downtown into Bunker Hill and Little Tokyo. When you drive through it, it doesn't look – I don't know

what images are evoked when you think of a Historic Filipinotown, because we don't have Kanji, like in Japanese. You know you're in Japantown or Chinatown when you see the signage.

For us, being products of Spanish and American roles in the Philippines, we don't have things that are distinctly Asian or Oriental, especially in Los Angeles, which is a city that goes through constant change. There are communities that are displaced and evolving all the time. People who go through the area just think it's a large street that's a shortcut to get to Chavez Ravine to go to a Dodgers' game.

So, for us, that's the challenge - how do we visually explain ourselves as Historic Filipinotown? The name came up ten years ago because of our history of displacement and movement within the Filipino-American community in Los Angeles. The first Filipino enclave, during the 1920s and 30s, was in downtown, which is now -- in the area known as Little Tokyo. That area was not only known as Little Tokyo, but Little Manila and Bronzeville up until World War II. And because of the war, many of these ethnic groups were displaced and moved out of the neighborhood. Filipinos then moved to Bunker Hill. And as folks who are familiar with the Bunker Hill area know, there's nowhere to live over there now. Everything is Disney Hall, the Cathedral.

And so, once again, Filipinos were displaced and moved towards what was known as the Temple-Beaudry neighborhood. But with the building of the four freeways across that area, once again Filipinos were displaced and moved into what's known as the Westlake-Echo Park neighborhood. And, so, since the 1960s that's become the point of entry for Filipino immigrants into Los Angeles. For many Filipinos who come through Los Angeles, that's kind of the meeting point. That's the place, at some point in time, that's their reference of being Filipino. It may be through several Filipino churches that are located there, community centers, nonprofit agencies, or even residences.

And so ten years ago a committee formed of Filipino-American preservationists, historians, urban planners, and local stakeholders who were interested in having the place designated. There was already in the city, Little Tokyo, Chinatown, Koreatown, Thai Town, Little Ethiopia -- I'm forgetting some more. So there was the question of why not a Filipino neighborhood? Ten years ago, through Councilmember Eric Garcetti, we went through the assurance and master plan process, and were given the designation. It was unique for the city, because despite all the other towns that came before us, there was no set of guidelines within the city. We didn't even have a department to submit our nomination to. We just went directly through the city council.

We had to develop a series of guidelines for seeing what makes a neighborhood culturally significant. After our nomination process, everyone else had to follow our

approach, in declaring what we considered were cultural and historical elements for a designation. So subsequent designations like Little Bangladesh, Little Armenia, and some other little towns all had to follow suit from what we had created, but that also engaged our community for Filipino-Americans into thinking about what is historic preservation. It's not a known concept for a lot of immigrant groups. As recent immigrants to America, we don't have a lot of historic buildings that we're able to purchase nor is there obvious signage that declares our space.

For many immigrant groups, it's about trying to blend in and not be noticed. For Filipinos, prior to the 1970s and 60s, it was about trying to remain as invisible as possible, due to longstanding practices and policies of discrimination.

*For us, being products of Spanish and American roles in the Philippines, we don't have things that are distinctly Asian or Oriental, especially in Los Angeles, which is a city that goes through constant change.*

So from the 1990s until the current times, it's been a struggle to find places for Filipino-Americans to identify as historic places and even nominate on the national, state, and local levels, not only because we don't have these spaces, because they've been displaced or destroyed, but also because of the general lack of awareness of what historic preservation is. For Filipino-American small businesses and some residents, they think that historic preservation will hinder progress in their own work or their own business, because they're afraid they're not allowed to modify or change anything in their buildings.

And so it's a struggle to work with historic preservation in the Filipino-American community, just because it's a very new concept. It's also a struggle because the history, the longstanding history, of Filipino-Americans in California from the 1910s and 20s isn't well known. The bulk of Filipino-Americans in California immigrated here after 1965.

Public awareness of what is historical and significant isn't well known even within the community. And so that's something that I've been working on with Historic Filipinotown. Trying to answer those questions. Not only to outsiders, but actually to Filipino-Americans living in Los Angeles and increasing understanding about what is culturally relevant and significant to the community.

Some of the approaches we use are public education and social media. October is Filipino-American History Month. For My HiFi, one of the things we do is a social media campaign. It's called 31 Days of Filipino-American History. Every single day, on Facebook and on Twitter and Tumblr, you get to learn a little snippet of Filipino-American history. Since Filipino-Americans have been in the United States for 425 years - people think, 425 years- that's a really long time. But we haven't been here that long.

We actually have a living timeline of the different historical moments in Filipino-American history. And then in that snippet, we connect it to a historic place. For instance, yesterday, we highlighted an Olympic diver named Victoria Manalo Draves. She was the first Asian-American diver to win two Gold Medals in the 1948 London Olympics. We highlighted her contribution to Filipino-American history, but we also noted for folks who want to learn more -- or to see a place, that there's - in the City of San Francisco in the south of Market area - a park actually named after her. So that's kind of the campaign we do.

We're hitting at different levels. For folks who don't know anything about Filipino-American history, or even if they do, there's a tidbit that you can learn every day, and it's not time consuming. It's two paragraphs and it has lots of pictures. We draw them in with the visual, and then they learn in one or two paragraphs the history. At the end of it, we connect it to a place that they can visit. If it's a place, or a video, some kind of medium that people can explore further. We also have instructions on how to do your own oral history, how to do research on a property or parcel you're interested in nominating.

Those are the kind of works we do. We break it down, so it's small chunks that everyone can swallow. We keep doing that throughout the year, not only in October, and about once a month we have community workshops. We partner with local groups like *SurveyLA*, and *LA as Subject*, which is an archives collective. We actually invite them in. This upcoming Saturday they're going to have a community workshop in the neighborhood teaching people how to create an archive and sustain that, how to take oral histories, how to collect historic photographs, and things of that nature.

Our approach comes from a youth perspective, because it has that Facebook, Twitter, social media approach, but we also send it by email and have posters for folks who are not so tech-savvy. We try to create an approach that, though it might be seen as youth-inspired, is really intended to be accessible to different types of folks. This includes folks who are not necessarily "in the know" technologically, but are interested, because we don't only have youth who are really interested in knowing about how to do the work, we actually have seniors coming in who are like, "Why don't you ask me?" or "Why don't the youth interview me?"

It's really interesting, because the question that was posed is how do you engage the youth? And I think the youth are there, and they're there on social media, but I think the missing element in our group is engaging them with the elders. And I think that's a cultural element that we're really focusing our next efforts on.

**MORRIS:** Okay. Great. Thank you, Michelle. And I just wonder if I'm no longer considered youthful if I prefer email over Facebook?

Next up we have Keith Atwater, who is a Professor of Humanities at American River College in Sacramento. In addition to teaching college and high school courses in multi-cultural American Studies, history, and English, Professor Atwater has been active in the American Studies Association, the American River Conservancy, and the Robinson Jeffers Tor House Foundation. He is a member of the Sacramento Master Singers and director of a church choir. He also remains active in diversity and tolerance training programs and in organizations such as the Human Rights Roundtable in El Dorado County, where he has lived since 1991.

And the question we have for him is also related a little bit to young people, since he's teaching in a college. And that is - technology has changed rapidly since the last cultural summit, which was ten years ago; how can we keep cultural resource stewards, such as government agencies, libraries, museums and educational programs relevant and engaging, especially to young people?

**KEITH ATWATER:** That's a great question. And my first response is only half facetious. My daughter said if you want to reach all the kids in California just text us. I was just looking at the question and reread the question again. And it sort of has two implications that I think are very interesting.

*How can we keep cultural resources engaging and relevant? It sort of implies that back before technology, we were relevant and engaging to young people. And we've lost that because technology is some negative force.*

Technology has changed rapidly since the last cultural summit, which I just found out was ten years ago. That's

pre-iPad, pre-iPod, pre-Facebook, pre-Tumblr, pre-smartphone. How can we keep cultural resources engaging and relevant? It sort of implies that back before technology, we were relevant and engaging to young people. And we've lost that because technology is some negative force.

That's how I kind of first read the question. Then I turned the question upside down and said, "No, it's the opposite. Technology is our friend, our ally, and our best resource." I was telling Gerald Haslam that in the mid-nineties I was teaching at Sacramento State and said, "Let's get Gerry Haslam to come speak at an American Studies Association conference." I had to go to the department office, dig up the Sonoma State catalogue, find their address, snail mail him, and wait for a response. And then Gerry came and read for us and spoke to us in Sacramento. Now, I can Google him and in 1.8 seconds I can find all the reviews of all of his books on Amazon, his webpage, and everything I would ever want to know about Gerald Haslam without talking to Jan, his wife, at lunch.

So we have tremendous resources if we just know how to tap them. I made kind of a list of some virtual ways of engaging junior high, senior high, college students, and some real-time ways of engaging this population. I used to teach junior high and high school, as well as at Sac State and at community colleges, so I've had all these age groups. I can, at the high school, teach in a smart classroom, which means I can do anything that's possible, I can do it. I can click and Google. I can YouTube. That's a verb, by the way, to YouTube.

If I'm teaching the State Standards, I could pull up Huell Howser's episode of California's Gold touring Weed Patch, and teach the Great Depression as fast as you can turn on the projector and drop the screen and dim the lights. But my students laugh because my Huell Howser is a VHS tape that's on PBS, and they snicker while I teach with it. But today we have that at our finger tips. We have those possibilities. All we have to do is Google.

The Master Singers just sang a soundtrack for a program on Japanese-American internment during World War II that's going to be distributed to all the middle schools in California, so we were told. I haven't heard the recording yet. But the key word was used by the person who got us to sing for the program, it's free. And they allegedly have George Takei to do the voice-over for free. And so I think if we can bring something into the public domain free via YouTube and various other social media sources, any teacher can access those materials.

The new Crocker Museum is really a great example of this. Did you know the Crocker just remodeled and expanded by 80 percent from the old Crocker Museum? Just last Tuesday, they had a program, an Asian dance, with a tour of the Asian art in the museum. I called, tried to get in. They wouldn't let me in without a child. It was for school

groups, home-schoolers and anyone with children could get in for free and see the entire program. So I was trying to figure out where can I get a kid by Tuesday?

So the possibilities are endless. I teach online. I use all the sources at my command. For example, such things, as Google Image and YouTube. My students can virtually travel almost anywhere. I do an architecture unit. In fact, I noticed Hollyhock House. One of my students just turned in a report on Hollyhock House without ever leaving his laptop. He simply toured the house inside and out and studied Frank Lloyd Wright. So the possibilities in the virtual world are endless. Any free link would be ideal. Any kind of a multi-media or an interactive program would be absolutely essential. The problem, I think, is if we at our end -- link like Mr. VHS, if we low-tech, if California schools who have to teach to the State Standards Google Luther Burbank, all they get is the hours of operation and the admission prices, and don't get an interactive tour and an in-depth study of his place and his role in America, then we have nothing to teach with. And, as you know, the price of gas is what \$3.59 a gallon. So getting buses to take kids anywhere on a field trip is rather remote. Hence, the virtual possibilities.

But there are some other possibilities as well. I noticed on page eight of the Rancho guide that you have the Regional Occupation Program. You have students -- that's called ROP for those of us who teach high school. So they're having students from Long Beach coming here to work at the Rancho. I think that's a tremendous possibility. There are many such opportunities. Where I live, five miles from the Gold Rush State Park, we have 8th grade docents. My daughter was recruited to work in the Gold Rush Park. It cost the schools nothing, it cost the park nothing, and it gave a large number of 8th graders passing through their local school district an opportunity to interpret Gold Rush history.

I work in Los Rios, which is a four-college district, a very large community college district. And this just came to our emails. This is 100,000 students and 3,000 faculty staff and employees, and this came two days ago via email. "I encourage our Los Rios family to participate and pass the word to all their students about the events of the first Central Valley Region Architecture Festival from October 12th to October 28th. This festival, championed by the American Institute of Architects and Sactown Magazine will, with community support, become a growing biannual event to enhance the character, vitality, and sustainability of the Central Valley." And this came by email, old-school communication, to over a couple thousand employees to pass the word about this festival in the Central Valley.

De Young Museum, when the King Tut exhibit was there, invested a small amount of money in these very cool gold King Tut Pharaoh hats. And the kids were wearing them going back to their cars in Golden Gate Park. I really wanted one, but I thought it might be a bit awkward for a

guy alone in a car to pull over and say, “Hey, kid, come here. I want your hat”.

*I know principals who would, in a heartbeat, accept any guest speaker, a Native American elder to come to their school and have an all-school assembly. So I challenge us to reach out to those schools that are just down the street.*

But for these ways of marketing ourselves, for lack of a better word, high school and college interns could be making interpretive films. You’d be surprised what you can do if you tap into your local schools and have such things as short films made. Near where I live in northern California, I’m close to the John Muir House, the Eugene O’Neill House which is preserved in Danville, close to Sutter’s Fort. All of these sites could interpret their historic buildings through videos that could be made available to anyone with access to the web.

I want to close by suggesting a couple of possibilities here. All of us live within 15 miles of a junior high, a senior high, a community college or a university. But I don’t think it’s up to teachers – to expect some history teacher, whose passion happens to be historic buildings – to come to us. I think we have to go to them. I was thinking, for example, of just down in Big Sur, they just closed Limekiln State Park, which is twenty miles from Carmel High School. Now, imagine if they sent one Twitter, one text, one tweet, one email to Carmel High saying we need student volunteers to help us at Limekiln, because we lost our staff. Think of the possibilities. I know principals who would, in a heartbeat, accept any guest speaker, a Native American elder to come to their school and have an all-school assembly.

So I challenge us to reach out to those schools that are just down the street. Orange Coast College, for example, is about ten miles from Crystal Cove. CCHE’s Grant Manager, Francelle Phillips told me I needed to visit Crystal Cove, and it was incredible. Think of the possibilities if we had that site available and interpreted by students – students majoring in history or all kinds of majors, who could perhaps participate in a very real way – being in touch with our historic programs. I think we can have success if we just ask. I think the students are interested, the youth are interested, the elders are interested in having their stories told, and we have the technology at our fingertips to make that happen.

**MORRIS:** Thank you very much, Keith. I feel better all of a sudden. Technology is our friend. Next up, we’re going to go to government agencies. We’re going to start with Paula Juelke Carr. Paula began her long museum career in 1972 after receiving a degree in Cultural Anthropology. In addition to working in several major southern California museums, as well as the California Academy of Sciences in San Francisco, she completed her advanced multi-disciplinary studies degree and settled in San Luis Obispo, where she has worked for the past ten years as an architectural historian for the California Department of Transportation. With a penchant for California history, she spends much of her time investigating the built environment from Santa Cruz County to Santa Barbara County. And I am particularly interested in knowing what role the California Department of Transportation plays in cultural heritage. I know a little bit, but I want you to tell us a little bit more. And then I also want you to answer our question for you, which is: Within your work entity, what are some of the major challenges to historic and cultural resource preservation in California?

**PAULA CARR:** Thank you very much. Yes, I know it does surprise a lot of people to think that architectural historians could have anything to do with the Department of Transportation, but, in fact, archaeologists and historians are both environmental planners. And, under the regulation, as you know, when an entity, such as the State of California, uses federal money for a project or an undertaking, as it’s called in the regulations, it’s incumbent on that agency to go out and find out if there’s anything that might be harmed by the project.

Now, very broadly, that’s biological issues, that’s water, it’s traffic, it’s everything. But for the unit that I belong to, it’s buildings, the built environment, and then it’s also archaeology. And that can be both prehistoric and historic archaeology. So I have had a peripatetic path to get to architectural history in CalTrans, but I’m awfully glad to be there. And it’s another little known fact that actually the Department of Transportation in California does the lion’s share of cultural resource studies in archaeology, in particular, and also, to a great measure, in architectural studies, local history things.

So remember that we’re there. I work in San Luis Obispo, which is the capital of our district. And that district includes Santa Cruz, Monterey, San Benito, Santa Barbara, and San Luis Obispo Counties. I’m the only architectural historian for five counties, which means I’m not really doing most of the work. I relish the chance to get out of my little gray cubicle and use little gray cells – to get out there and do work in the real world. But most of the time, I’m reviewing the work done by consultants. And that ties in, very neatly,

with one of the things that I can worry about. If we have a consultant who hasn't quite got it -- you know, has a very firm grasp on the wrong end of the stick. So that's one of the things I'm going to talk about in a minute.

***Try putting a collection of forty-five wedding dresses on display inside out and talk about the seamstresses who made them, talk about the milliners, talk about their finances. Most counties will have a ledger called married women's separate property. These are the early women-owned businesses.***

I know a lot of people who are working historic preservation traditionally have trouble with funding. Funding is a huge issue. That's not so much our problem. What I worry about, what wakes me up in the middle of the night, is worrying about attempts to erode the regulatory framework that makes what I do necessary. Attempts to say, well, for the next twenty projects, we won't follow CEQA (California Environmental Quality Act). I mean, a scenario like that - it does not make my day to think that somehow we're going to become more lax in our vigilance about taking care of the resources over which we are stewards. That is in the language, we are stewards of this resource. And I'm very happy to say that in addition to the regulatory responsibilities, the people I work with are devoted to the resources that they have a measure of care over. And it's extremely gratifying to talk to our other historians and to talk to our archaeologists and just see the measure of the devotion to those resources.

So I want you to take away the message that people who work for CalTrans, in the Environmental Planning Unit, are very serious about their work. And, you know, we are out there, often by the side of the road, and out there in the heat of the day. It's like being a postman. You know, the snow -- well not much snow, but the heat of the day and whatever -- like barking dogs. I've gotten to know quite a few pit bulls personally. I've been bitten on the back of leg, not by a pit bull fortunately. And a lot of people have some hair-raising stories about the perils of working in the field, but that's another issue.

Okay. So funding is not really a problem with us. One of the things that we're told is that funding challenges are

always opportunities. That's what we're always told, because I also used to work in museums a lot. One of the things I really like to do is take a limited opportunity -- like say your museum has a collection of forty-five wedding dresses, which for historical museums is often the case - try putting them on display inside out and talk about the seamstresses who made them, talk about the milliners, talk about their finances. Most counties will have a ledger called married women's separate property. I don't know how many of you have come across this in your historical research but it's fascinating reading. These are the early women-owned businesses. And how wonderful to take something that everybody thinks they know everything about and stand it on its head, upside down and backwards. That's the motto.

And that can also be true for us in CalTrans. For example, one of the things we're trying to do is turn gray literature - (doesn't it just sound exciting, gray literature?) into some other form. Get it out there in more exciting forms. When we have public hearings for a project, we try to turn some of that material into more useful formats. We've already done the research. We've already got the photographs. We've got text. Why don't we do something else with it, besides putting it in a binder and sending it off to the State's Historic Preservation Officer? Yes, we need to do that. But how about if we take some of that and make it into posters, and put it out there at the public hearing? How about if the school district comes, sees the posters, and they say, "You know what, could we have a copy of that for a lesson plan?" "Yes, you certainly can."

We also have an opportunity here when we're doing a series of roadside rest renovations. Okay, while one group is over here restoring the irrigation systems and building new restrooms and doing all the plantings and things like that, we can also be working on outdoor museums. We can be writing exhibit levels, and we have been. We've got new ones at Shandon and a new one at Camp Roberts on Highways 101 and on 46 - at vista points. We're trying to find new places to tell stories. And this is the fun part. Since I am the only architectural historian in five districts, I get to pick some of the stories. And I don't like to tell the stories that are conventional. I like to tell the stories that are the upside down and backwards ones, so that when we have one -- and I'm really hoping to install at Santa Barbara Channel, instead of talking about -- I mean, I know this is important, but instead of talking always about the marine life that you see, how about mentioning the fact that the earliest kayakers in the Santa Barbara Channel with from the Aleutian Islands, and they were hunting Sea Otters. And there are some wonderful images. And when you put up the graphics, they're in Cyrillic. So right away, people are a little off kilter here, which is great.

You want to get the public a little on edge. You don't want to just lull them into, you know, here's your chair. Nice.

Can I bring you a cup of coffee. You know, you can doze here and we close at 4:30. This is not the point of history. Teaching done properly, you know, is a subversive activity, and it's a humanistic activity, and it's a Democratic activity. It's wonderful to be here. It's like the closest thing to secular humanist church. You know, I just love it... I love coming to a place where people get this message and are participating in this message and are carrying it out. This is wonderful. So, go forth and do that... Turn rocks over and turn the wedding dresses inside - whatever it takes.

My biggest fear -- to get back to the other question. My biggest fear is that we don't recognize the built environments that have significance. Because, as you say, most of the times, these buildings are eligible because of "C." You know, they're eligible because of their architecture. Well, I'm -- honestly, I hate to say this, I'm really not so interested in buildings that are eligible under C. I'm interested in buildings that are eligible under A. I want the story. I want to know why they're there. How they look and all that, not so important to me as the "what" -- how they got the materials there, who did the work, who was doing the work after the thing was there? You know, again, let's come in the back door and let's find out who was carrying -- not who was sitting at the main table being served, who was bringing the food in. Those are the stories that sometimes can tell you why a place is important. So historic context is everything.

*When we do historic preservation properly, we are honoring people who have made it through their own tough times. We are honoring that human endeavor. We are connecting with them in the deepest way that we can connect, as we connect with those voices in poetry, and as we listen to music and are moved to tears by Handel's Messiah. You're connecting with people who have also sat and wept in seats hearing that music.*

And when funds are limited and we don't have as many people on staff anymore - the SHPO staff is down, CalTrans

staff is down - we're relying so much on consultants. What we need to be concentrating on is building that historic context. We really need to know the big picture. That will help us know how to recognize important little parts of the story when we see them and not to miss them, because if you don't know that Swiss Italians were out there running the dairy industry, you might miss the fact that there's a cheese factory over here whose membership was made up almost entirely of Swiss Italians who were coming together to help themselves and each other economically. So those are important stories. They are also illuminating, because they help us when -- especially now, aren't we going through a rough time now economically and in every other way? We're going through some tough times.

When we do historic preservation properly, we are honoring people who have made it through their own tough times. We are honoring that human endeavor. We are connecting with them in the deepest way that we can connect, as we connect with those voices in poetry, and as we listen to music and are moved to tears by Handel's Messiah. You're connecting with people who have also sat and wept in seats hearing that music. And that's what we are striving for. We are striving to connect people to each other now, and to people with each other in time, and to celebrate our humanity on the planet and to help each other get through the rough times.

So it's the chicken coops, and it's these little things that seem to not matter at all that have that significance. And that's what I'm scared to death about missing when I go out in the field, because they can look very innocuous. They can look like any barn, any whatever, but it's that historic context that will help you find your way in the dark. Thank you.

**MORRIS:** I think that gives a whole new meaning to CalTrans' responsibility to build bridges.

Next up we have, from California State Parks, Ranger Roxann. Roxann Jacobus is actually a retired State Park Ranger. And in her career, she has worked in the Northern California Redwoods, the Central Valley at Tule Elk State Reserve and Fort Tejon, and along the central coast at Hearst Castle and Asilomar. Roxann has researched and documented the social history of Asilomar as well as the buildings designed by architect Julia Morgan. And I have to say that Ranger Roxann has been a real favorite for us with our Julia Morgan 2012 Project. She pioneered the creation of a new brochure on Julia Morgan in State Parks - a beautiful brochure that she helped write that shows about four or five different Julia Morgan designed facilities in California State Parks that are just wonderful. And she's the guru on all sorts of other Julia Morgan designed facilities at Asilomar. But we're not asking her to talk about Julia Morgan today, which is somewhat of a disappointment,

since she's incredibly knowledgeable about that topic! Instead, today she's going to answer our question about how it is possible to blend the traditional ways of preserving resources and disseminating information with the new technologies now available. Roxann.

**ROXANN JACOBUS:** Thank you. It's an honor to be here to represent California State Parks. I'm representing it from the field level. You've read in the paper of the administrative problems that State Park has, and we do have. But from the field, if you visit a California State Park, there are marvelous things still happening. And taking some of the ideas that are happening on the field level, I think, we can expand to many of California's cultural sites.

The question was how do we blend technology with traditional ways of preserving resources? Well, if I were out in the field protecting the sand dunes at Asilomar and I found people shortcutting through the dunes, I'd plant Poison Oak, a native plant. It keeps people out of that area and that resource is protected!

But, seriously, I think there are other ways that we can protect our resources. There are 280 California State Parks that belong to you as Californian citizens. We have 14 million people that visit those State Parks annually and we need to preserve the resources that we have. One of the best ways of preserving them is having ownership of them, starting with the schools. In some schools we have the PORTS program (Parks Online Resources for Teachers and Students) - a televised program where classrooms up and down the state can have a camera in their classrooms with the other end of the camera at a California State Park unit. Students can talk live to State Parks staff about events happening in the park. So when the elephant seals are making that grunting farting sound when they're aroused, students can actually hear and experience that in their classrooms. That's one way of protecting the resource, so we don't need to bring 14 million people out to see the elephant seals. Reducing the human numbers entering the park reduces impacts on that particular resource, and we can still reach a lot of the young people that are in the schools. Doing something similar may help protect your cultural site.

Another way to protect resources from excessive human impact is cell phone tours; using your smart phone through QR (Quick Response) codes - that little square that you see oftentimes in magazines. You can take your smart phone, click the matrix QR code in a brochure or on a park website and the phone is your personal audio tour of that particular site, highlighting its resources. It's a wonderful way of bringing in technology. By doing so, we don't have to litter our park resources with a lot of signage. But some signs are necessary and the interactive signs are the ones that technology has really allowed us to expand on.

*Another example of changing technology is sewing....(after the fire) they put out a call over the internet to the quilting community across the United States, and they encouraged people to re-sew, to re-make, those quilts using the historic patterns.*

California State Parks also has what's known as an E-Museum. You can go to the homepage of the California State Park website and, at the bottom, click on Museum Collection. Every four months there are new collections being highlighted. So if you go to the E-Museum now to celebrate the Julia Morgan Gala that is going on, you'll see the California State Parks showing some of the tiles and other collections from Hearst Castle, the historic redwood buildings at Asilomar that Julia Morgan designed, as well as the Marion Davies guest house that the Annenberg Foundation recently restored. So through an E-Museum on your websites, you may be able to reach a lot of people and get them excited about your particular site.

Other technological devices allow you to get data on traffic flow throughout your site, to control irrigation systems and make your site energy efficient. You can figure out who your customer base is, and whether or not you are operating your site in the best ways possible during these environmentally and economically challenging times.

One of the solutions to bringing technology to California State Parks is our youth, as they are one of the best sources of technological knowledge. Young people can bring extraordinary talents to your sites as well. We have a Los Niños Program at Monterey State Historic Park where the children engage in history - they cook in an outdoor Mexican kitchen, they gather the herbs and they tan hides. At the end of the program, they sit with their laptops or smart phones and find other park sites that do similar programs. These young people go home and say, "I did this at this park, and, Mom and Dad, on our next vacation this is what I would like to do..." Because of these activities, they encourage their families to visit and I think it opens the door to our cultural sites.

Another example of changing technology is sewing. When the electric sewing machine was invented during the Victorian period, it was advertised that only a man should operate this machine. It would make a Victorian woman too excitable to operate an electric machine. Heaven forbid, ladies, we learn the electric sewing machine! I learned of a museum that saved traditional quilt patterns by using the

World Wide Web. In Washington Depot, Connecticut, a museum that stored historic quilts burned. In prior years, volunteers had photographed the quilt collection - they had taken pictures of every single quilt that had hung in that museum over time. And then the quilts were lost...Some of the patterns were original, some them are ones that quilters today find commonplace. But rather than just shutting the doors to this museum of quilts in Washington Depot, they put out a call over the internet to the quilting community across the United States, and they encouraged people to re-sew, to re-make, those quilts using the historic patterns. Every quilter and seamstress that knew how to sew, brought those quilts alive. So today, none of those quilts are truly lost - the patterns are still there and the history is still alive. One of the quilt groups meets at the Asilomar State Beach and Conference Grounds. It's a big quilting organization that comes through for good causes, called Empty Spools. They approached the middle school sewing class in Pacific Grove, where Asilomar is located, to see if they would take some of these quilt patterns to make runners that go on the ends of beds. If you stay at a hotel now, you'll notice that on the beds, there's a little bed runner at the end to put your feet on. And at Asilomar, some of the bed runners are going to be quilt designs from this Washington Depot, Connecticut museum. This is a creative way to keep history alive, to ensure that a museum's relics can exist far into the future.

***Another step we can take at our sites is to be altruistic. That means if you have a building or lobby that you can allow civic clubs to use to meet in, open your doors and make those places available.***

One of the things that Mimi had talked about was bringing in the travel agencies and commerce to cultural sites. How can you make bragging rights at your cultural sites important enough to attract business? It's called creating a singular experience. One of the things that we find with park visitors is they want bragging rights about what they did on their vacation or visit. But today, with technology from Facebook to Twitter to Pinterest, where you put all your pictures up, you realize that your experience, the pose that you had in that particular location...well, hundreds of other people are posing in the same way in front of the same location. So how do you make bragging rights at your cultural sites unique and

important? Here are some of the ways we create a singular experience at Asilomar. With advance planning and pre-arrangement, park visitors interested in cooking can work with the Executive Chef at Asilomar's kitchen. They go out with him to the local farms where he collects the herbs and food for the meal that day - and then after they've done that collection, visitors are actually working in the kitchen with the chef to feed the 700 people that are on the conference grounds on that particular day.

***A legacy that California State Parks can provide to its citizens is to tell the history of California.***

The nearby Monterey Bay Aquarium allows us to help promote the aquarium to create another type of singular experience. Again, with advance notice and pre-arrangements, you can go behind the scenes at the aquarium where the fish are being fed and help with the feeding. So, you're not just looking at the kelp forest from the audience in the front, you get to prepare the fish and actually feed it to the sharks. These singular bragging right experiences at cultural sites can attract new visitors and allow returning visitors to see the site in a new way. Travel agencies and commerce will certainly be attracted to this type of site. These are the experiences that I think our State Parks and cultural sites throughout California can look at.

***We need this leadership to embrace technology and to be strong communicators.***

In closing, a legacy that California State Parks can provide to its citizens is to tell the history of California. To achieve that, we need to be ambitious and do several things. We need to have visionary leadership in California State Parks and our cultural sites. We need this leadership to embrace technology and to be strong communicators. If you improve your communication to your site, it drives participation. It fosters a trust in your organization and certainly amongst the employees.

Another step we can take at our sites is to be altruistic. That means if you have a building or lobby that you can allow civic clubs to use to meet in, open your doors and make those places available. Have the technology at our sites so that when the lights go out in the city, we're the

beacon of hope, because the lights are still on here - because your energy is coming from another source, or it's simply the fact that your generator has a longer supply level than others in the area. When you're the beacon of hope, people will be drawn to your site and then when they're there, you've got this captive audience that now has ownership of that location. Maybe they'll learn something that's extraordinary and will now participate.

*And finally I think we need people that have words to share...working with artists, writers and poets to illustrate and give words and meanings to all of the emotions that we experience when we go to our cultural sites. This is what brought about the saving of wild places and special places in America for the national parks.*

I also think we need to be diverse in our thinking. And we've heard this all day long. And as part of our diversity, we need to empower the cloud. In technology when you empower the cloud you're able to make this paradigm shift of all the information that you have in your museums and you're able to manage it in such a way that you can remotely access these files through smartphones and tablets. Share the information. As Keith Atwater mentioned - create these sites, consolidate your data and then put it out to the social network.

Be progressive with technology. Have your cultural site available twenty-four seven. YouTube can help. If you're at Hearst Castle and cleaning tapestries, polishing silver or conserving paintings - put it on YouTube. Let everyone see what's going on at your physical site. It will help get people engaged in your site.

By the year 2050 it's expected that 69 percent of California's population will live near urban centers. Make sure you have a cultural site highlighted in each of those urban centers. Your site can be the gateway to the community. I think that's what our cultural sites and State Parks are striving to do.

And finally I think we need people that have words to share, like Mr. Knorr, that we heard during lunch. We have to look at the model of the Sierra Club - working with artists, writers and poets to illustrate and give words and meanings to all of the emotions that we experience when

we go to our cultural sites. This is what brought about the saving of wild places and special places in America for the national parks. As Ken Burns stated in the film on the National Parks Service, the national parks are the best idea of America. Well, you know, we've got a lot of best ideas here in California.

When Mr. Knorr mentioned that we should write a poem, I was trying to think of a quick line, about what I had observed in my park and how I felt about it.

The sand dunes at Asilomar are extraordinary white sand dunes. And there are plants that build those sand dunes. And actually, these plants are stimulated when they're buried in sand... it stimulates the plant to grow through the sand, and it builds that dune a little bit higher over time. And so I was thinking of what I've observed.

Well, Mr. Knorr, I observed:

*The white dunes at Asilomar arise with grace.  
Oh, nature lovers, it's a wonderful place!  
When we visit our California cultural sites,  
I want us to fall back in love with California.*

Thank you.

**MORRIS:** I'm strongly feeling the poetry channeling. This is great. Okay. Anybody else inspired? We could take a little poetry writing break here.

Excellent. Thank you, Ranger Roxann.

Next up, we're going to move to Celeste De Wald, who has been the Director of the California Association of Museums since 2004. She has over 20 years of experience in the museum field, and is convinced of the vibrant role that museums can play in communities as people learn about history, science, and the arts. Among her current projects for CAM is the effort to establish a museum grant program to be funded by sales of special interest license plates carrying the lovable image of Snoopy.



Celeste is going to answer the question: What steps should be taken to revitalize and improve our preservation efforts, including more varied funding options for museums?

**CELESTE DEWALD:** Thank you very much, Mimi. I am so sorry to disappoint you, I do not have a poem. Yet. Yet...

I feel like I need to tell you a little bit about the California Association of Museums, because I feel like I come from a very different perspective than a lot of the people that we've heard earlier. Maybe there's a little cross-over with Roxann, but not much with the others. The California Association of Museums is a professional association that serves the needs of museums and people who work in museums. Our mission is to lead California museums into the future. And that mission embodies our working framework that we really do understand and believe that museums are part of the solutions to problems of this state in the long run, and that we really should think that big, because museums really are that important.

*My vision, the cultural legacy that I hope to leave, is that I do want our arts and cultural organizations to be intertwined with communities, as part of those communities, as partners with education, partners with government, partners with redevelopment agencies, intertwined – absolutely intertwined, not separate organizations that are out on their own trying to survive on their own.*

And, for me, what that means is that we, as a field, need to embrace that concept. We need to make sure that we are mindful of the trends that are happening in our state, and we have to react to or be proactive to those trends, and we also need to be part of the solution. We need to be purposeful in that and explicit. I know that we're all sitting here because we believe that arts and culture are important in this state. I know I do, but I don't know if I always thought that way. I'll be a little honest. I don't think I always thought of it as part of the solution in say, education or some of the bigger challenges that the state is facing. But as a result of the time that I've worked for the California

Association of Museums, I now firmly believe that the arts and culture are part of the solution.

And I think some of the things that I've heard people say today sort of touched on it. Claudia, when you were talking this morning about connecting the stories here to the threads of what people are experiencing today, that was a part of it. And it's also knowing who you are. But I would say knowing who you are -- I would take that a little bit further. Knowing who you are so that you can be part of the shifts that we're seeing and be real and have a lot of integrity when you embrace that, rather than just riding a trend because it's the newest fad, riding the trend because it's going to help you be relevant and achieve your mission.

And Gerry Haslam, when you were talking about making an impact on education and how we teach history, you know, I believe we have a lot that we can bring to the table for the Department of Education and that we have a responsibility to be part of that discussion.

Malcolm, you talked about listening and supporting. And I think that's exactly what I'm proposing that we do -- take more of a supportive role. So that's -- I mean, I'm not trying to paraphrase it, if that wasn't what you meant, but that's how I interpreted it. And I think that there are a lot of significant shifts that society is experiencing, not just here in California, but across the nation.

We have a project right now that's called *Leaders of the Future*. We have about 40 museum professionals and Karen Wade from the Homestead Museum, who's present here today, is one of the participants in this project. They're learning how to do foresight strategies - how to scan for the future and think about the future. And some of those trends are the things that Roxann talked about, crowd sourcing.

There's a great museum in Richmond, Virginia, that has Civil War photographs. And they're actually asking the public to help them identify who is in the pictures. So I think that's a perfect example of how crowd-sourcing can work, because it helps you achieve your mission, not to keep people busy and get engaged on a superficial level, but actually help you achieve your mission.

There are certainly threats to our tax deductibility. Nonprofit organizations are at risk of losing their ability to offer tax deductions, and that's something that we need to be mindful of.

And so trying to always look for new ways to generate earned revenue is important. But I would also say that the relevancy part is important to that, too, because if we are part of, and integrally involved in our communities, then we're part of the solutions, rather than just somebody asking for additional money to carry out what we've been doing for decades.

And then, of course, others have talked about types of technology and the mobile smartphones, how that helps you. I would agree with all of that. I think that Roxann

said that technology opens the door to our historic sites. I would say it opens the door. I think it facilitates. It's an entry level to the younger generation, but I don't think it's a replacement for traditional exposure to history and culture.

There's actually a study that was just done by Reach Advisors, and if anybody is interested in that information, I'd be happy to share with you. They did a study with 4,000 people who had recently visited museums. They asked them, What really made an impact on you? What did you remember that created a transformational experience for you or took you to a different level of knowledge and understanding? So not just what was cool, and what did you like about the experience, but what really made that impact? And the big finding was that it was those unique objects. It was those real objects. It was the interaction with that piece of art. It was the interaction with that manuscript. It was the actual experience that they can't get online. That's what's making the impact - the technology may help us get there, but it may not work as well as the real thing.

So that's just my soapbox for a minute, because I feel like we're all kind of on this same bandwagon. And as we think about how we can make a bigger impact, I think we need to think a little bit broader and we need to think about what's good for us or what's good for us to tell our story. We need to kind of reverse that and say what's good for our community, what's good for our state, and how can we be a part of that?

That's where I'd like to challenge everybody to start to think about. And you may already be there, but it took me awhile to get there. So if you're not, I challenge you to get there.

So one of the other questions that Mimi posed was, What kind of cultural legacy would you like to leave for future generations of Californians? And I would say that my vision, the cultural legacy that I hope to leave, is that I do want our arts and cultural organizations to be intertwined with communities, as part of those communities, as partners with education, partners with government, partners with redevelopment agencies, intertwined - absolutely intertwined, not separate organizations that are out on their own trying to survive on their own. I want to be intertwined.

I also want them to be very healthy. I want them to not be struggling, because that adds stress. And in order for us to be an equal partner, we can't be stressed. And so what we've been trying to do at the California Association of Museums is to look at alternative funding sources, and trying to look at how we can be an advocate for the field in trying to make your organizations healthy.

I want to acknowledge another person in the room, Barbara Long -- if you could raise your hand. Barbara is the co-chair of our Government Relations Committee, and she's been a long-time board member. And she works for the Aquarium of the Pacific, an organization that gets that they're playing a role in understanding conservation

issues and how they communicate with their visitors the importance of that.

So we're trying to think, what do institutions need? We have an advocacy plan that includes additional funding for museums through bonds. So we are ready to go when that opportunity arises. We've got the data. We've got the information, and we're ready to go and happy to see that others believe in that as well.

The other thing that we've been working on is the special license plate with the image of Snoopy on it that you've been hearing about. How many in the room had heard about the Snoopy license plate before? Okay. Some of you, but not all of you. So this actually is a project that we've been working on for quite a while. And it's hard to get things done in State government. And part of the delay, for some of that long period of time, was due to the fact that there wasn't an administrative process in place. Getting a license plate used to be a legislative process, and then that was challenged. And then it took a while for there to be an administrative process. And finally, we got to a point where we were ready to go. So we've been working on this. We've had Jeannie Schulz, the widow of Charles Schulz, who has been on board with this for about 10 years now, and we've been working with her that long. And we're tenacious. Is that what it took?

I heard someone say it takes tenacity, because we're being very tenacious. And so we then had a partner with State Parks, as you must have a State Sponsor in order to do a plate. So we were going to work with State Parks, well, we all know the turmoil that they've had at State Parks. And so right when we were ready to launch that campaign and make it happen-right then the Governor said we're looking at closing 200 State Parks. It's like, "Oh. Okay. That's not going to work." So we went back to the drawing board. And I'm very happy to say that CCHE has agreed to be our State Sponsor for the Snoopy license plate project.

So our vision for this is that we will eventually have a license plate with the image of Snoopy, the funds of which will go to CCHE to support a museum grant program. And that the funds would, at first, help to support capital programs, but eventually, be something that could go towards more of these ambitious efforts, like outreach to a school in order to create new curriculum, or be part of the solutions of a redevelopment project. We have the bigger vision of what we want to accomplish.

If you're familiar with the Museums for America program, that's funded through the Institute of Museum and Library Services, that's sort of our vision. It's this idea to support program and capacity building for the institutions. So I had an image of Snoopy, but the conversation was going so well this morning, I thought I need to kind of scrap my PowerPoint and just talk from the heart, which is what I did. But if you want to see what it looks like, you can go

to the website. It's snoopyplate.com. And what you want to picture, if you want to kind of visualize it, it's that dancing, happy Snoopy, you know, where he's dancing and he looks so happy, and that's how we feel about it. We're happy. We got a funding source for museums! The very bottom also says, "Museums Are for Everyone," because that's also a core belief of ours, that museums are for everyone in the state. So that's essentially where we're at. I'd be happy to answer any questions you have.

**MORRIS:** Well, I'm sure one burning question is how much is it and when can I buy one? I'll just answer that question. It's \$50 a year and we're hoping that it will be available online in January. In order for it to start, we need to first pre-sell 7,500 of them. I believe CAM has a list of about 8,000 people who've expressed interest initially, so we're hopeful that we'll get that initial 7,500 really quickly, and then they'll be available from the DMV right after that. If you wanted to get a personalized license plate, it's a little bit more money.

**DEWALD:** If I could -- a question I get a lot about is why Snoopy? So maybe I can answer that. Why Snoopy, because -- well, frankly, because it's a big part of California and because it will sell. People love Snoopy. Think about it, there's Snoopy underwear. There's Snoopy everything. I just recently went to the Beagle-Fest, which is all Peanuts fans. And I've got to tell you, they're passionate about Snoopy, and it sells. But also because, like I said, he is a big part of this culture. There's the Charles Schulz Museum in Santa Rosa and that's actually how we got Jean Schulz involved in this - because after opening a museum and trying to keep it open, she understood how difficult it was, and how little funding existed in California for museums. That's why she's willing to be a part of this project. And what a gift it is, because there are no royalties involved. This is a flat out gift to the people of California.

**MORRIS:** And just in case you're interested in how that \$50 plate translates into the aggregate picture. Over a 10-year period, we're projecting that it will produce about \$6 million in museum grants -just to give you a bigger picture on that.

And then there's an ancillary impact to the Environmental License Plate Fund, which is what people pay into if they do get a vanity plate, of an extra \$7 million over the first 10 years and that fund benefits the natural resource programs in the state.

**JONATHAN YORBA:** Hi. I'm Jonathan Yorba, I'm the CEO of the Mexican Museum. Just an idea, you

know, when you talk about technology, here are my two cell phones. When you talk about technology and we're talking about trying to get a fund source for a Snoopy license plate, right now, people are making really short movies that are getting a lot of play on the Internet that don't cost anything. And I'm wondering if you might want to go back to Mrs. Schulz and say in-kind could we get a little tiny, two minute thing either on a YouTube or something. Everybody is doing it today. It doesn't cost anything hardly, and it gets so much play. So just a suggestion.

**DEWALD:** Thank you. We actually do have a marketing plan, and we are hoping some things will go viral. Actually, most of our marketing plan has to do with online advertising. And we're not quite at the point where we know exactly what those deliverables are, but it could be a YouTube video. Once we are ready and we have the sale date, we're ready to go. And would love whatever ideas you have.

**MORRIS:** Jonathan, was your suggestion to advertise the plate or was it for something else?

**YORBA:** Advertise the plate. You know, if Snoopy is a little, happy, dancing character that we all love and grew up with, I could see that being broadcast on the Internet, maybe even done somehow through public television. And, you know, the holidays are coming up. It's a great time to try to market this thing.

**MORRIS:** Okay. Any other questions or comments for the panel?

**URLA HILL:** I'm Urla Hill. And I had a question about what the work Ms. Magalong is doing. Are there any other, across the country, Filipinotowns or designated historical sites?

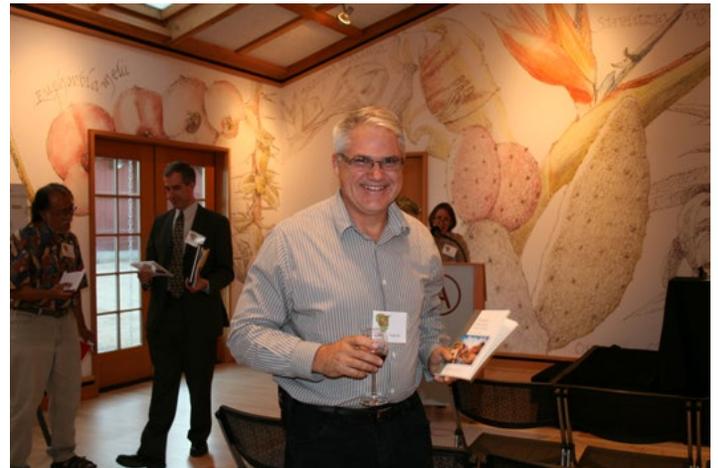
**MAGALONG:** That's a good question. Thank you. In Stockton there's Little Manila, three remaining buildings of a 4-block area that was threatened ten years ago. We're actually on a national list of endangered sites. So they have a lot of advocacy and awareness. And they actually do a lot more youth stuff than I do. They have an after-school program. It's the littlemanilafoundation.org. And then there's also International Hotel in San Francisco, and the Manilatown Heritage Foundation. So these are the three main ones in California, but we actually met -- there was actually a convening through Donna Graves and CCHE in

Stockton to talk about where the Filipino-American cultural sites are in California.

And that was the first time ever statewide we all got together and met each other. You know, there were all these multiple small projects. And so, one of the things that came out of that meeting was we created a Filipino-American Historic Preservation Network. One of the things we would really like to do is -- well, along with state and the federal advocacy, is that we also are trying to create a national survey of Filipino historic sites, because they pop-up, on Facebook and Twitter. They pop-up like these memorials and monuments throughout the country. We have places like Morro Bay with a plaque of the landing of Filipinos 425 years ago, and also Louisiana. So we're creating a national survey list of historic places. And hopefully, that's something that we can have available online and to create a greater awareness of -- that there are a lot of towns and plaques popping up slowly but surely. Thank you.



**MORRIS:** The meeting that Michelle referenced is actually one of the community meetings that Donna organized. It's captured in the community meeting notes that are part of the appendices to Donna's report that you have in its entirety on the CD and it's also on our website now.





## Panel Three

### ENVISIONING CALIFORNIA: Architects & CCHE Grantees Discuss Transforming Yesterday's Gems into Today's Treasures

*Panelists discussed some of their achievements of the past decade in the area of reutilization of historic buildings and the effects of those projects on the surrounding neighborhoods. Some of the social and economic benefits to be considered are increased business activity and cultural tourism along with the reduction of urban blight. In addition to describing results of specific projects, recommendations for programs that stimulate historic preservation were presented.*

**Ken Bernstein**, Manager, Los Angeles Office of Historic Resources

**Linda Dishman**, Executive Officer, The Los Angeles Conservancy

**Christy Johnson McAvoy**, Founding Principal of HRG and architectural historian, Historic Resources Group, Pasadena

**Rob Thomson**, Deputy Federal Preservation Officer, Presidio Trust, San Francisco

**Alan Ziter**, Executive Officer, Naval Training Center Foundation, San Diego

**MORRIS:** This last panel relates to the final two components of our survey, components 7 and 8. Component 7 tasked us with recommending programs to incentivize historic preservation. Our response to that requirement was to hire Donna Graves to write a wonderful paper on supporting historic preservation in California. And that report, *Supporting Historic Preservation in California* by Donna Graves, is actually in your packet, and there were three recommendations included in the report.

One was to create a California historic tax credit to complement the federal historic tax credit and second, to add historic preservation as a required element of the general plan. There are actually only about 126 cities in California of about 428 incorporated cities that have historic preservation elements included as part of their general plan. So there are a lot of them that are not committed enough to historic preservation to have a historic preservation element. And just because Linda Dishman is here, I will state that Los Angeles led the state by being the very first city to have a historic preservation element

back in 1969, I think. So, Go Los Angeles!

And it was way before Linda's time, but Linda runs the LA Conservancy, so you get a little bit of credit for that, and -- well, Ken, too, because you're L.A.

The third recommendation is to create a historic preservation revolving loan fund, so that properties that are in need of historic preservation can have a source of funding to help with preservation.

The other component that this panel relates to is component number 8, which is to prepare a study of the economic impact of historic preservation. And our response to that is the report that's in your packets, called *Economic Impact of Historic Preservation*. So you can take a look at that report which is largely a synthesis of many different reports from throughout the U.S.

So first off, we have a really wonderful presentation from a gentleman from the Presidio Trust up in San Francisco. Many of you may remember from about fifteen years ago when the privatization of military bases occurred in California and actually throughout the nation. California had to decide what to do with its military bases. Rob Thomson is going to talk to us about what happened in San Francisco with the Presidio. And then following him we'll have Alan Ziter talk about how San Diego handled pretty much the same issues, same dilemma.

Rob Thomson is trained as an archaeologist, and a historic preservation planner. His work in preservation has focused on issues of training and program evaluation in the U.S. and abroad, and in the management of large scale preservation programs. Since 2006, he has worked for the Presidio Trust, a federal agency responsible for managing and preserving the Presidio of San Francisco, a former U.S. Army base and national historic landmark district in San Francisco. Please welcome Rob Thomson.



**ROB THOMSON:** Thank you very much, Mimi. Thanks to the CCHE for inviting me and my agency to talk

about our experience up in San Francisco to this group. And thanks to all of you for being here, and, in particular, my fellow panelists for contributing to this really engaging, exciting conversation.

I came prepared to talk about a couple of things. I was asked, in particular, to talk about the challenges and successes that the Presidio Trust has encountered, in particular over the last ten years, but maybe more broadly speaking, over the last fifteen or so, because it was about fifteen years ago in 1996 that the Trust was created with the exclusive purpose of managing the inland portion of the Presidio of San Francisco.

Just to orient everybody as to where the Presidio of San Francisco sits, we are right in the farthest northwest corner of San Francisco. We're surrounded by the city on two sides. We've got this famous red thing sticking out of our top that you may have heard of, the Golden Gate Bridge.



And so given our location within the City of San Francisco, I can't necessarily speak to economic development. We've got Pacific Heights, the inner Richmond and Sea Cliff, three of the most affluent neighborhoods in San Francisco as our neighbors. So we haven't necessarily been struggling financially. But what we have been working against from the beginning is a project of such a scale and magnitude and scope that really hasn't been undertaken, at least that I'm aware of, elsewhere in the country.

And we -- and when I say we, I mean the agency--were created, again, as a federal agency. So there is a lot of talk about the privatization of military assets in California, but what's going on at the Presidio Trust is not so much privatization but maintenance of the land and the buildings in Public Trust. Nothing in the Presidio is ever bought or sold, but we are uniquely positioned and empowered to leverage private dollars to fulfill our mission, which is to preserve and maintain the Presidio of San Francisco as a public resource, and as a public asset for the American people -- you.

So our first challenge was to assume this mandate, to figure out how it was going to work, to basically revive what is essentially an independent municipality within San Francisco. We have our own water system, our own electrical grid, our own streets. The Presidio itself dates from 1776, which happens to be the same year that Mission Dolores was found. So we are as old - some would argue older - than the city itself. And so we have this kind of unusual relationship with our neighbor, the City and County, but this essential link that's been part of the tradition certainly through the American era back to Washington D.C. and the kind of federal family.

The other challenge that we are undertaking and that we're in a position now to really focus more on, after our first 15 years, is this process of, what we call, park-making. Essentially, adaptively reusing land and buildings and resources that were built and used, in the Presidio's case, for over 230 years for a very specific purpose, a military purpose, and converting them into a different public function. And in this case park land that has recreational amenities, public-serving-features: residences, hiking trails, beaches, but also heritage programs. We're in the process right now of transitioning our focus into that realm, which is a very exciting and daunting task. So what I wanted to do is give you a sense of the scale of the project and then talk about the park- making part.



So, just to back up. The Presidio itself is 1,500 acres. We have about 780 individual buildings, about 450 of which are on the National Register and contribute to the Landmark District. That's in addition to cultural landscapes, archaeological sites and historic roads. We manage a historic forest, which was planted by the Army starting in the 1880s. So we have this incredibly vast and diverse group of resources that we're charged with maintaining. It ranges from adobe structures dating from the early 19th century, Spanish revival barracks.



dollar that we've received to generate or attract four dollars from the private sector. And what that's amounted to, over the last 15 years or so, is about one billion, with a B, dollars of investment that we've been able to put into the park, again, in order to preserve and reuse the place for continued public benefit, and the benefit of the resources themselves. The real core of our leasing program is our residential leasing program. We have about 1,200 residential units in the Presidio and they generate about 60% of our revenue annually.

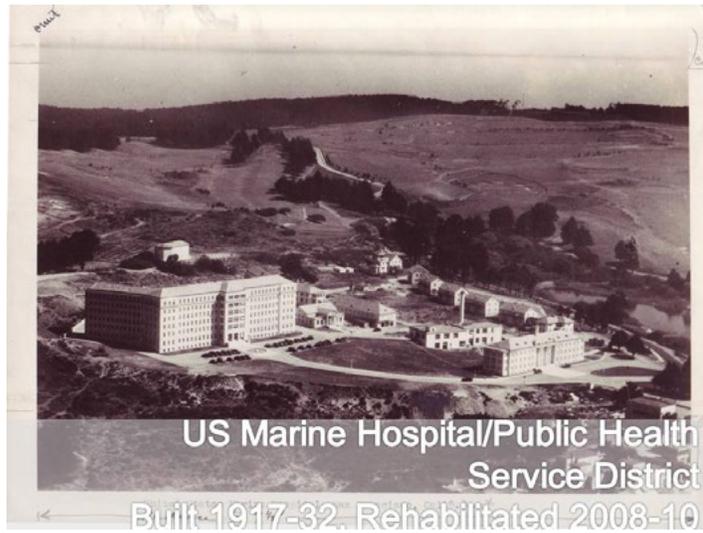


There were actually three posts within the park itself. This photo shows the coast artillery headquarters at Fort Winfield Scott. Airplane hangars... down at Crissy Field, which we've been able to adaptively reuse into a number of recreation facilities. Victorian Era hospitals. We have three hospitals on the post right now. This is our second oldest one. I'll talk a little bit more about the more recent hospital. But again, a huge array of building types, building sizes, building scales.

And what we've been asked to do, and what we've been empowered to do by our legislation, is to invest federal dollars that we received on an annual basis. Starting in 1996, we got about \$25 million, and that declined each year down to this year, where we received \$8 million from the federal government to invest into our properties, rehab them, lease them, and then use the revenue that we earn from leasing our properties to further improve, manage, and maintain the park.

Our budget this year was about \$80 million, so that's how that money stacks up. It's pretty substantial. And what we've been able to do based on our location and based on, some strategic planning and taking advantage of programs that are available, like the federal historic preservation tax credit program. We've been essentially able to leverage every federal

This is one such example. It was actually the last historic neighborhood that we rehabbed - just finished in 2010. This is Wyman Avenue housing - We have 450 units of housing that are contributors to our Landmark District. This is one such example. They've all been rehabilitated and they're all occupied. And there are about 1,200 people that live in the Presidio, our tenants, who are there every day and contribute to the vitality of our park on a daily basis.



Another example of a pretty significant project that we took on, beginning a couple of years ago, is the U.S. Marine Hospital. This is that more modern hospital I mentioned, which was built in 1932. This is a project that was long considered one of the great challenges that we were going to have to undertake. It's our largest historic building, about 110,000 square feet. It was, as I said, built in 1932. And then in 1952, had these two rather unfortunate additions put on it.

And what we were able to do here is partner with a very forward-looking developer for a city as it happens, and use some federal historic preservation tax credits that they benefited from. And they invested on the order of about \$65 million into this building in order to convert it from a

hospital, that had been vacant since about 1988, into a 110-unit apartment building.



This one is located in the southwest corner of our park, adjacent to the Richmond District for those who are familiar with San Francisco.

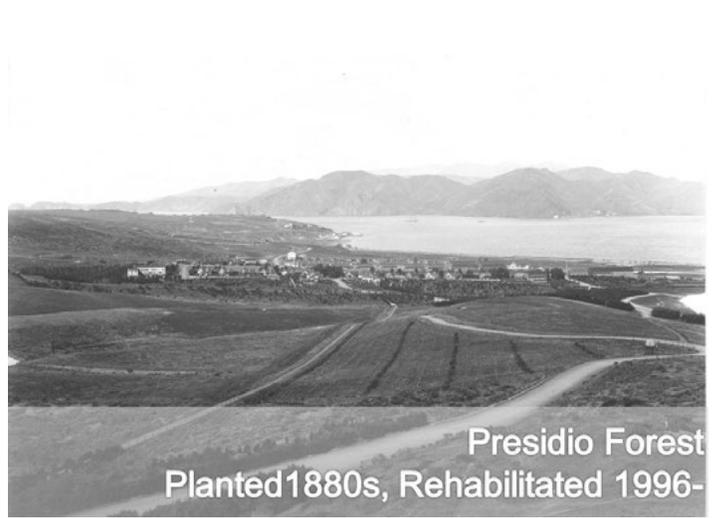
So with our financial house in order, so to speak, we were meant to become financially self-sufficient by 2013 -- fiscal year 2013, which is basically now. We crossed that threshold about two years ago. We are now able to turn our attention to this concept, as I said, of park-making.

And this is the idea where we take former military assets, in this case, a nineteenth century parade run that the army had rather unceremoniously paved over, starting in the 1950s, to create a seven-acre parking lot into the new central quad and lawn of the main post which is the historic heart of the Presidio, kind of the headquarters.

Other examples of park-making that we've embarked upon are the rehabilitation and revitalization of our historic forest. As I mentioned, this is about an 80-acre feature of the park. It was planted by the Army starting in the 1880s. It's comprised primarily of Monterey Cypress, Monterey Pine, and Eucalyptus. The first two of those species only live to be about 120 years old, so you can do your math on that and would conclude what we have, which is that the forest is essentially dying of old age and needs to be replaced. This has been an opportunity for us to engage a vast volunteer network, not so much on the actual forestry or planting, but the maintenance of the historic forest.



Main Parade  
Built 1895, Rehabilitated 2011



Presidio Forest  
Planted 1880s, Rehabilitated 1996-

And then lastly, as part of our park-making effort, we're trying to add a series of visitor serving amenities, which is going to ultimately range everywhere from hotels, in this case, to restaurants, but also interpretive programs. And this is an area about which we're really trying to learn as much as we can. We've engaged with a number of people, some of whom are here, on this effort, but it will be ongoing and definitely will be something we continue into the future.



Main Parade  
Built 1895, Rehabilitated 2011



Presidio Forest  
Planted 1880s, Rehabilitated 1996-

Everybody likes to come out into the park and get their hands dirty. And we benefit from our relationship with the National Parks Service, who has just this wonderful volunteer network in the Bay Area that can contribute to our efforts as well. We have also used our forest to highlight aspects of public art. This installation right here is called Spire. It's by the British artist Andy Goldsworthy, which tells a story about the revitalization of the forest through this Spire made out of Monterey Cypress logs.





Building 42/Inn at the Presidio  
Built 1903, Rehabilitated 2012

This particular project is a 1903 bachelor officer quarters that just opened earlier this year as the *Inn at the Presidio*. A 22-room bed and breakfast style hotel that essentially reuses the existing floor plan of this really wonderful 1903 building. Everybody likes to get “**Before**” and “**After**” pictures. And this one definitely tells the story of this magnificent place.



Building 42/Inn at the Presidio  
Built 1903, Rehabilitated 2012



Building 42/Inn at the Presidio  
Built 1903, Rehabilitated 2012



We have this wonderful opportunity and challenge ahead of us to essentially take advantage of the innovative financial mechanisms that we use to rehab the Presidio and transition it into a place that we hope will continue to give back to the state and the country as one of our great heritage sites. So thanks.

**MORRIS:** Very nice. Thank you, Rob.

Next, we’re going to go south to San Diego. And to take us on that tour we have Alan Ziter, who is the Executive Director of the NTC Foundation, the Naval Training Center Foundation, an organization which oversees the restoration



Building 42/Inn at the Presidio  
Built 1903, Rehabilitated 2012

of historic buildings at the former Naval Training Center in San Diego.

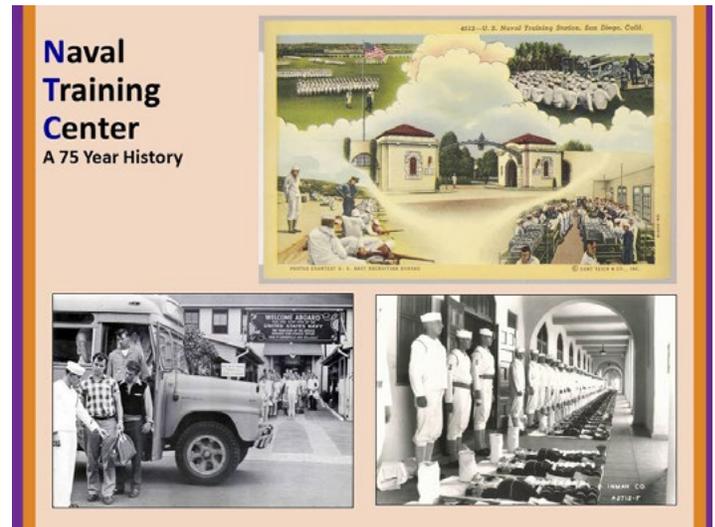
To date, NTC Foundation has completed \$63 million in renovations to 15 buildings, which have become homes for a variety of nonprofit and for-profit organizations. A leading arts advocate, Alan Ziter has founded and worked with several organizations to help develop and promote arts programs thereby helping to establish San Diego as a major destination for culture and art. Alan.



**ALAN ZITER:** Thank you, Mimi. It's really inspiring to take a day out of the office – from filling the space, renovating buildings to be with my colleagues to see what you're doing, to learn more about what you're doing, to be inspired by what you're doing. And truthfully, we would not have been successful without the support of the government funding like the CCHE and the City of San Diego.

And historic preservation, I think as you know, is not easy. For a lot of donors, they're more interested in what's going on inside the building than the building itself. But without the buildings, you're not going to have the district. And, for us, we had a really unique opportunity.

The Naval Training Center in San Diego was founded in 1923, and it really is the military base that helped set San Diego on a path to being a Navy town. And over the 75-year history of the base, nearly two million young men, and then eventually women, went through the base. And when the Navy left, it really was a blow to San Diego's economy. 8,000 jobs on the base were lost as well. But in 1993, when they announced the base was closing, I was working as the Director of the San Diego Performing Arts League. And one thing that I knew that a lot of our arts organizations needed was space. So I arranged bus tours with the Navy, and I said take a look at these buildings, they're going to become available.



We then worked with the mayor and City Council, so that over the next few years while the city was trying to establish a plan for the base, 27 buildings were set aside in the historic district as a new civic arts and cultural district.



This is what the Navy base looked like in 1927. And very close to San Diego Bay. We do have a bridge. It's not there at this time though. Our bridge showed up in 1969, but downtown San Diego is pretty much right there. And our airport is right there. And actually these buildings in the photo you see are the buildings that we oversee in addition to some newer ones that were built in 1941, in the foreground the four officers homes, the barracks, buildings, and the additional buildings that then came in.

This is a rendering of what the base looked like when it closed, and it is now called Liberty Station for two reasons. One, obviously all these recruits went and fought for our country's freedoms and liberty, but also, when sailors were out on leave they were out on the town to enjoy themselves. They were out having liberty. And so Liberty Station is the new neighborhood for what was the Naval Training Center.

And our buildings, including the four office homes, are in the yellow district, surrounded by an office district, retail

buildings and former barracks buildings, an education district with about 3,500 school kids, new market-rate housing, 500 Navy families living here, a 46-acre city park on the boat channel that leads out to the bay, hotels, more retail down here, and here, the golf course. I noticed the Presidio also had a golf course. These military folks live well on these bases.

And this is what it looks like from the aerial view right now.



So we have an opportunity to create something special in this district, a new arts and culture district that is really going to help position San Diego for greater prominence as a cultural destination, but we're also creating a hub for arts and culture, where you have a critical mass of artists, dance companies, galleries all working in one central location.

And unlike a lot of the neighborhoods in San Diego where it happens organically where the arts come in -- and a lot of times they're there as the pre-development to the neighborhood. They come in. They fix up the buildings, but then all of a sudden the prices go up and the arts get pushed out. This is a project where the arts are the reason for the redevelopment. The City owns the buildings, and our nonprofit foundation has a 55-year lease with the City of San Diego. So this will be an arts and culture district for many years to come.



We've also found out that by virtue of the groups that are coming here, it's really becoming a great dynamic destination for families. Every afternoon at three o'clock we've got parents coming and dropping off their kids. They're taking karate, capoeira classes, dance, music, art, and environmental stewardship based on the organizations that we have in our buildings.



We're also working to preserve the legacy of the Naval Training Center. Again, two million young recruits went through this base. They come back all the time. They want to show their wives, their kids, their grandkids where they got their start in life. So we've instituted some exhibits on the base. And I know that there's so much more that we can do.

And, as I was sharing with Rob, the first thing we need to do is get these buildings renovated, because buildings that are renovated will generate revenue for us. Unfortunately, the City did not give us an annual check over the course of the years. They pretty much gave us the buildings in "As-Is" condition, with an original estimate that all 27 buildings were going to cost about \$25 million to renovate. The reality is it's been closer to \$110 million, with the Foundation

having to find those resources.

Well, the good news is we've been finding those resources. The City acquiesced and started providing us some redevelopment money, but we also are able to leverage the historic and new market tax credits, and also philanthropic support as well. So the first phase opened in 2006 and 2007 with a cost of \$41 million dollars.

And it includes the commanding officer's headquarters, our dance building, which is right here as well, the library, which is now an event center, and a number of galleries and nonprofit offices.

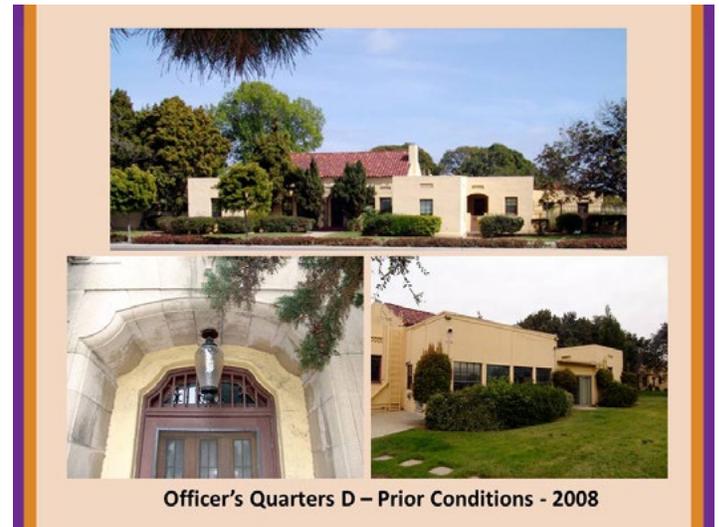
We just now finished, and, in fact, the contractors are probably still sweeping up some of the floors - the renovation of eight more buildings. We renovated seven of the historic barracks buildings that were built in 1923. And primarily, the ground floor is galleries, creative industry serving retail, and upstairs we have art studio spaces and nonprofit offices.

It's a wide range of organizations that are there in place at NTC. And the interesting thing about our project is that we're just not leasing space and letting them do what they need to do. We are trying to develop a creative, collaborative community, where the groups are coming together. They're finding ways to work better together, so they can increase their audiences, better engage their donors, better engage the community and the work they're doing, but also lower their operating expenses in order to do that. And we receive a grant from the James Irvine Foundation to help us develop, what we call, the Resident Group Collaborative. We had a chance to have Rocco Landesman, Chair of the National Endowment for the Arts, come out and tour. And he said to me, "This is one of the best projects I've seen in the country." Of course, he probably says that everywhere he goes, but I captured it.



The project that we got funding from the CCHE, I mean, when you have a \$110 million project, it's hard to find something where \$500,000 is going to have a significant

impact. So we isolated it to one of the officer's quarters. And again, unlike the Presidio, where they have dozens and dozens and dozens of homes, we only have four.



But the interesting thing about what the Navy did is the Navy built these homes, not buried inside the base, but actually connecting with the neighborhood of Point Loma. So these are the four homes that we have as well as four acres of gardens behind the homes. We received a planning grant from the CCHE to do a historic structures report, and a master garden plan. And what we found out in that report is that one of our officers homes, Officers Quarters D, over here was actually sinking. It was failing around its foundation. And so it was the one building that we were in danger of losing.



You can see that the buildings predate the neighborhood even, when they were built in 1923. And this is the prior condition of Officers Quarters D before we got our grant from the State. It actually doesn't look so bad from here, but when you start getting up close--it had been abandoned for ten years--you can see the cracks on the wall. The interior cracks were a result of a truss that was placed in the attic

that was just not supporting the load of the building. And as a result, it was sinking around its basement. So we were able to receive a grant from the CCHE, as well as some funding from other sources. And on May 1st of this year, Officers Quarters D renovations were complete.

#### NTC Foundation - Quarters D Renovation Complete!



And we actually leased it to a commercial business called Scout at Quarters D. It's a home garden retail gallery, but the gentleman who owns the business is a fifth generation San Diegan who grew up in Point Loma. And so his focus is all about heritage and history and making it look like it is a commanding officer's home, while trying to sell the retail component.

So it's interesting, the last family that lived in the home, Captain Jackensch and his wife are coming back to this home all the time. They're bringing guests from out of town. She says she wants to move back in -- because it didn't look quite this good when she was living there.

But it really has been a testament to this tenant and his willingness to embrace our vision of creating, what we call, a gift to the community here. He's created interior galleries inside the home. It's about 3,400 square feet, and he's been allowing artists to come in and do paint-outs as well. It has been working really well synergistically with our campus while providing us the revenue that we need.

So what are the challenges that we're facing? Well, I think a lot of you know that redevelopment agencies have now gone away. And so what had been seed money for us to help leverage the additional funds is now a challenge. And we still have 11 more buildings to go. Some of them are very complicated buildings. One of them is an 1,800-seat auditorium. Another is the old base exchange building. They will require about \$43 million worth of renovations. We think that in order to get some of this done, we're going to have to have folks come to us with capital in hand to renovate the buildings and in exchange we'll give them a rent credit in exchange for the amount of money that they invest in the building. Our goal is to get these buildings

done. We want to get the public on this base again for the first time. And it's no good for the buildings that are there -- or the people that are there to be surrounded by other abandoned buildings.

But in eight years, I think we've made great progress in getting 15 buildings done. And we really appreciate the support of the CCHE in helping to make that happen, and the opportunity for me to share the story with you today. Thank you.

**MORRIS:** That's great. Thank you, Alan.

Next we're going to move up to Los Angeles. We have Christy Johnson McAvoy to share with us her story about one of her transformative projects.

Christy is the founding principal of the Historic Resources Group, and she has been at the forefront of historic preservation since the late 1970s. She has a vast combination of knowledge and expertise in regulatory issues, as well as urban and social history. She has successfully completed a wide variety of preservation projects, and her work has been recognized by the National Trust for Historic Preservation and the American Institute of Architects among others. She is the Past President of the LA Conservancy and has also served as professor of the University of Southern California School of Architecture, in addition to helping found its program in historic preservation. Please welcome Christy McAvoy.



**CHRISTY MCAVOY:** Thank you very much.

Now, the next three of us are going to take you to Los Angeles, and with our own adaptive reuse stories.

The question that I was asked was, "Has progress been made in the past decade in the area of reutilization of historic resources?" I have to say from my point of view, the answer is a resounding, "Yes!"

We have more historic buildings being utilized in a number of ways than we did in the last decade. And we owe that to a

number of economic incentives, but also through a change in climate with developers who also value those resources.

So our story is much like the Presidio's and San Diego's, in terms of what we use as incentives, historic tax credits, market tax credits, redevelopment funds, et cetera, and Ken Bernstein is going to talk more about some of those economic issues.

But I just wanted to give you a little preview of how in Los Angeles we have used these buildings, some in the case of adaptive reuse, some in just really good infill projects for what we're looking at. The slides today are primarily from downtown Los Angeles and from Hollywood, which are two of the areas that have really benefited from this.

I wanted to start with downtown Los Angeles, which has an Adaptive Reuse Ordinance, and many developers are taking advantage of tax credits. This is the Pacific Electric Building.



And it was the hub of a transportation system for downtown Los Angeles. Now, it has been adaptively reused into housing. You'll see a number of these things and these things come, as Donna has said and some of the other people have said today, in all shapes and sizes. It doesn't have to be big buildings that get rehabilitated.

This is the Little Tokyo in the National Register District in the Far East Cafe, which is sitting there. It was done with redevelopment money.



Just to also dispel the myth that a developer only does one tax credit project and then quits. This is Forest City's project in Los Angeles. They were not scared off after having done the subway terminal building. They went up to the Presidio and did the building at 1801. So we know that developers know how to do this and can get this done. The subway terminal is now called Metro 17 and it is mixed use, office, and residential.





It was a sweat shop on the upper floors. It didn't have a good economic background. Hundreds of thousands of square feet of floor space.

It is now a residence for 147 women, each of whom has their own apartment. There are art classes, cooking classes, a daycare center for homeless women, a medical clinic, and a retail program, in which the women sell objects that they make, which is called Made at DWC.

This is one of the shared lounges on the upper floors of the project.



This is the project that I was asked to talk about, because well, historic preservation is real estate based. It's always really about people, and it's about diversity. So we've seen a lot of architecture - diversity in architectural styles, diversity in economic class, and diversity in context.

What I like about historic preservation these days is that we are reaching new populations in a number of different ways. But there is no more heartwarming story in historic preservation than marrying affordable housing to historic preservation, and particularly when it happens in the context of women. This building is now the Downtown Women's Center, and it is a former shoe factory in downtown Los Angeles.

When we first looked at it -- if you just imagine that building empty, like this.



This is one of the resident's rooms. This project -- the Downtown Women's Center is a foundation that grew out of the initiative of one woman to help another woman get off the streets. It didn't start in this building. It started in a storefront down the way, but it was all because one woman named Jill Halverson chose to take another woman, whose name was Rosa, off the streets. Rosa did move into this building, and lived there until recently when her health declined, but the caring and the issue of housing people, telling their story, having historic buildings be part of their lives is the kind of thing that we get to do -- not on a daily basis. This project is near and dear to my heart, but it's the kind of thing that works.



Now on the other end of the economic scale, you have the Eastern Columbia Building, which is condos for Hollywood movie stars with a pool on the roof, but no less regenerative - in downtown Los Angeles. These two projects are just blocks away from each other.



We also have been pioneering, in terms of looking at modern resources. Los Angeles really has a great deal of post-war resources that are sometimes hard for historic preservationists to love. We are doing continuing education about the value of the post-war era in Los Angeles and throughout the country. And, of course, California very much benefited from a population boom after the war, when we attracted a number of families coming back out here.



I was privileged to work on two of these buildings. This one is the Superior Oil Building and now the Standard Hotel. It's probably the hippest historic preservation tax credit project in the universe, just in terms of its story. And I would say most of its clientele doesn't really know that they're entering an historic building to party.

Across the street from it is another oil company building, the General Petroleum Building. The story again on this corner was oil - they were both oil company facilities. This is now the Pegasus Apartments with parking in it. So we are rehabilitating and using all different shapes, sizes in buildings as catalysts.



In Hollywood, where we did benefit from redevelopment, we have taken the two buildings in this picture at the corner of Hollywood and Vine, and they are now condominiums instead of offices. This is the Hollywood Boulevard Historic District. It's listed in the National Register of Historic Places.



Our catalysts in this district are our theaters: the Chinese,



the Egyptian,



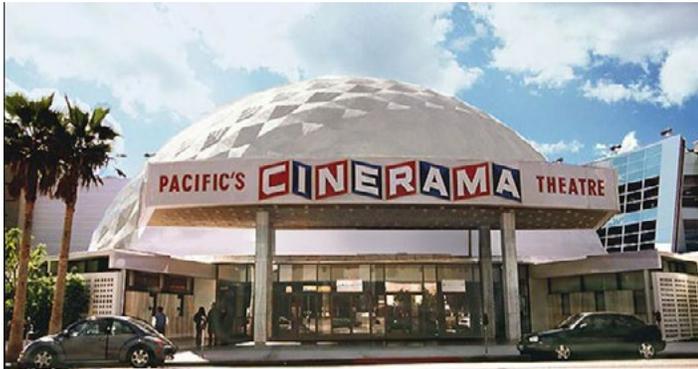
and then on Sunset Boulevard, the Palladium.



All of which have been rehabilitated and returned to their former glory, in terms of providing entertainment and making Hollywood again the entertainment capital of the world.

Again, a modernist example, the Cinerama Dome

was a project of the Los Angeles Conservancy and Hollywood Heritage. It was supposed to be demolished. It's now, of course, the centerpiece of theater development in Hollywood. It has a lot of housing around it. The neighborhood has been revitalized from this effort.



We also have historic districts that can take advantage of tax abatement programs. This is Whitley Heights, which is on the National Register.



And another one of our Survey neighborhoods called HPOZs, Historic Preservation Overlay Zones. Ken is going to talk to you a little bit about a project called *SurveyLA*, in which we are finding many more of these neighborhoods.

*SurveyLA* is a citywide program. This is Spaulding Square, an HPOZ. *SurveyLA* found in Hollywood several more historic districts which look like this and are going to be the centerpieces of their neighborhood revitalization.



One of these is an apartment district in Los Feliz, where apartment landlords will be able to take advantage of incentives.



We also have focused on neighborhood commercial districts, things that people -- again, you're going to walk right by it and think, oh, I don't know about that - why is that necessarily historic? But these are the neighborhood commercial areas that function, so that the residential areas around them could be part of the greater Los Angeles and Hollywood area. These neighborhood serving areas are becoming increasingly important as catalysts.



Here's another one in Studio City, which is a new SurveyLA area. Studio City, so named because it was a suburb of Hollywood in terms of having another movie studio in it, and it attracted a great deal of the entertainment industry. These contexts are very important. We don't just want to rehabilitate the architecture of the building, as we were talking about this morning, with designations based on architecture. We want to tell the stories of the people who lived here.



In Los Angeles, we have, and *SurveyLA* has developed, a context for each of its major industries - oil, tourism, the entertainment industry, motion pictures. And we look for places that are associated with those stories, so that we can tell the stories through the context and buildings.

And then there's no better place to talk about a historic building than to talk about it in the context of diverse populations and home. This is a rehabilitated bungalow court in Hollywood. It's not an adaptive reuse, as it was affordable housing in its day for people who were coming to work in the motion picture industry or people who had just arrived in Los Angeles. They're very modest.



We have well over 100 bungalow courts in the greater Los Angeles area and we're finding more. But the ones in Hollywood are associated with a kind of trend where people are coming to reinvent themselves. People came here to work. People looked at the movie industry, but these are not the stars. These the people who are the crafts people in the industry, and what those stories tell and how these people lived.

And we've started to not only rehabilitate the grand buildings, like the Chinese, but we're looking at places that people lived and giving them a new lease on life, so that we can tell their story both to residents, who really want to take care of them, and also to people that come here to see Hollywood in terms of tourism.

So in the context of affordable housing, tourism and adaptive reuse, I think in the last decade or maybe even a little more than that, we definitely have done some fairly progressive things. And I think that answers the question about what kind of cultural legacy you would like to leave for future generations of Californians. This is the one I'd like to leave, that you can identify a story through a physical place, and you can live in it and enjoy it and have very intimate contact with it. In addition to when you go to a museum, you can live in a place with a story, and it will enrich your life in that way.

So I think Ken and Linda are now going to start with the rest of Los Angeles.

**MORRIS:** Thank you very much, Christy.

I want to explain that a lot of the panelists have been answering this question that I've called the overarching question, which is: What kind of a California do you want to live in or what kind of a cultural legacy would you like to leave for future generations of Californians?

Next up on this panel are Ken Bernstein and Linda Dishman. And they have questions to answer too. And so let me introduce them and then let them get started. And they both wanted to sort of play tag team on their questions. So I'm going to introduce both of them and then let them

just kind of play off of each other.

Ken is the Principal City Planner for the City of Los Angeles, and the Manager of the City's Office of Historic Resources. He serves as lead staff member for the city's Cultural Heritage Commission, oversees the SurveyLA project, and is working to create a comprehensive historic preservation program for Los Angeles. He previously served for eight years as Director of Preservation Issues for the Los Angeles Conservancy. And that would make him somebody who's worked quite a bit with Linda Dishman, I would think.

**BERNSTEIN:** That's why we can finish each others sentences.

**DISHMAN:** Sentences.

**MORRIS:** Ken has also taught courses in urban planning at CSU Northridge. And Linda Dishman has served as the Executive Director of the LA Conservancy since 1992, so that makes it almost 20 years?

**DISHMAN:** It is 20 years.

**MORRIS:** And during the time that Linda has served – those last 20 years, the Conservancy has doubled its membership, to almost 7,000 members making it the biggest conservancy in the nation. And with a staff of 15, the organization works to save historic buildings and neighborhoods. Prior to coming to the Conservancy, Dishman worked in preservation at the National Parks Service, the City of Pasadena, and up in Sacramento at the California Office of Historic Preservation. And she also served as trustees of the National Trust for Historic Preservation as well as on the Board of the California Preservation Foundation.

Ken and Linda are going to be answering these questions:

What specific programs do you recommend that might stimulate interest in and further the cause of historic and cultural preservation, and how have economic boosts and impacts to neighborhoods surrounding restoration projects exemplified the benefits of historic restoration and associated cultural tourism? Ken and Linda.

**BERNSTEIN:** I'll start. Thanks, Mimi. It's a pleasure to be with all of you this afternoon. And at 4:30 in the afternoon, I have the pleasure of getting to be prescriptive and wave the magic preservation wand as to what it is we would like to see happen in California.

And I'm really pleased to get the thick yellow packet and look forward to reading the CD with all of the reports that CCHE has put together, because just in thinking through the comments I wanted to make, I already see that most of the recommendations are already embedded in one or another of those reports that Donna and others have prepared.

So I wanted to start with just a few suggestions in terms of programs that might stimulate the cause of historic preservation. And, first, as has already been mentioned, it kind of stems from our work on SurveyLA, the Los Angeles Historic Resources Survey Project, and the value of survey work of identification of historic resources as the basis for so much of what we do.

*And it's far better to identify historic resources and take steps to protect them long before there's a problem.*

Just a little bit of background on our project. We have a multi-year grant from the Getty Foundation to pursue Los Angeles's first ever citywide historic resources survey. And really that has enabled the entirety of our historic resources program in Los Angeles during this time of budget cuts. I recently told some staff at the Getty that I'm not sure our Office of Historic Resources would still exist, if we didn't have that partnership with the Getty during these days of budgetary constraints.

But the Getty funding and the leg work that was done prior to the survey by the Getty Conservation Institute has paved the way for an extremely ambitious program to identify diverse resources throughout the city. And, of course, we are identifying sites that are architecturally significant, but from the very beginning, SurveyLA has been about identifying places of social and cultural significance to the city. And that has been informed by a very deep, engaging public outreach program where we have been going through the community many months before we start our survey field work in each community.

And Christy has been part of that effort, as well as one of our consultants working on SurveyLA. We go out and engage with communities to have them tell us what is their historic L.A. We have an umbrella title for our outreach program called My Historic LA. And my heart was warmed to hear Michelle talk about My HiFi, My Historic Filipinotown, really kind of a spinoff of My Historic LA.

I was speaking to her at the break about how they have been using the tools that we've put together, the menu of activities and options that community groups can undertake to engage with community groups, do interviews,

do walkabouts, do other activities to tap into the collective knowledge in each community about the social and cultural sites, the significance that is hidden behind the walls.

And I think we feel that that is an effort that could be scaled and used on a statewide basis. That we really can only begin to protect and reinvest in our historic resources, if we know what and where they are in the first place. So identification is really the starting point.

And it's important to get us out of the preservation community in its tendency to do what I often call preservation by triage. And this is a lot of what I did when I was at the Conservancy, which was very important and valuable, but we all often rush to the most urgently ill patient, the most threatened building, the 11th hour preservation battles. And we often found that was the very worst way to do preservation, because preservationist motives are suspect, as in, They're just trying to stop a project. Applicants have already invested time and energy and architectural plans, and a lot of money and time in projects. And it's far better to identify historic resources and take steps to protect them long before there's a problem.

So the first recommendation would really to be find a systematic way to kind of scale this type of survey work, to identify these types of social and cultural resources on a statewide basis. A second issue obviously is funding. I know it's come up many times today. I think -- and I'm coming from the municipal preservation perspective - running what is really the second largest historic preservation program in the country behind New York, you know, a city of 465 square miles. We have 880,000 parcels, which is kind of our universe of what we'd have to look at in SurveyLA. And we have over a thousand locally designated landmarks, historic cultural monuments. We have 29 historic districts. Our Historic Preservation Overlay Zones, or HPOZs, in L.A. alone, encompasses over 25,000 properties.



So my perspective is that -- it's a little different from those of you who are running a single site or a museum and trying to, you know, interpret an exhibit, the History of California, through the lens of that single site.

We're really looking at how we protect and tell that story through a multiplicity of resources and better protect the range of neighborhoods and peoples that reflect one of the most diverse cities in the United States.

And so, to my perspective, we need to be putting in place programs that are focused on how we incentivize private owners who are responsible for most of our historic resources, whether it's private homes, individual neighborhoods, commercial buildings, or even churches, and other privately owned structures. What are the incentives that we can put in place to make preservation make economic sense?

So that gets to the range of preservation incentives, whether it's the Mills Act program, the property tax incentive program that we run that's enabled by State law, or the need for -- I know it's in one of your reports as well, the recommendation that we really need to revive the discussion about a State historic rehabilitation tax credit program. We have now almost 30 states across the country that have historic tax credit programs. The one thing that's interesting to me is I think of the 21 states that don't have a tax credit, nine of those states have no state income tax at all. So there are really only about 12 additional states that could have a tax credit program.

*So there are really only about 12 additional states that could have a (historic) tax credit program. We're among those 12 states that don't. And obviously it's a difficult time in California to be talking about tax credits, but it's not too soon to start laying the groundwork in the coalition to do that. Nor is it, in the absence of a state tax credit, too soon to be looking at other dedicated funding sources for historic preservation.*

We're among those twelve states that don't. And obviously it's a difficult time in California to be talking about tax credits, but it's not too soon to start laying the groundwork in the coalition to do that. Nor is it, in the absence of a state tax credit, too soon to be looking at other dedicated funding sources for historic preservation. I was

interested to hear certainly about the Snoopy license plate, but kind of keeping the coalition of organizations that has always been part of the CCHE intact as we look at creating dedicated funding sources.

Other states have dedicated sources for historic preservation. Colorado and Washington are among those that have either state bonds or have used gaming revenues or other sources to have a dedicated stream of funding, not only for individual institutions or museums, but also to incentivize, at a smaller scale, smaller rehabilitation projects and the types of projects that can be transformative at a community level.

And then finally, the role of local government and the role of ordinances and plans at the local level, the partnership between state government and the local level to make that possible. Again, maybe it's my bias running a local preservation program, but the value of local ordinances, you know, really cannot be overstated, in terms of the value that it has in terms of historic preservation.

And there are 540 local governments, cities, and counties in the state of California. Only 62 of those now have certified local government status. They have the local ordinance and the elements of a comprehensive municipal preservation program intact. That's about 11% of cities and counties in California that basically have a historic preservation program that meets that certified local government standard. So 89% of our communities do not have adequate protections at the local level for historic preservation. And again, even many of those 62 don't have comprehensive surveys in place.

So we have a long way to go in California to be able to have those protections at the local level. And at a time when we're losing redevelopment dollars, in terms of resources, when there are threats to CEQA (California Environmental Quality Act), which for those cities that lack a local ordinance, that's really the only protection that exists. Since the continued protection under state environmental law is under threat, we really need to be focusing on those local ordinances and local plans as a priority on a statewide basis and support local governments that are strapped and are losing their historic preservation programs.

Even Long Beach here, which long had a very successful program, many historic districts as you heard earlier, has lost their dedicated historic preservation staffing in this city. And again, this was long one of the success stories in terms of local government, so to me all of those need to be a priority.

**DISHMAN:** Great. Well, I will follow-up with Ken. We were joking when we spoke before this, we got our questions on Tuesday and I didn't like my question. So I have Question Envy of the other people that got to answer their questions. I'm supposed to talk about economic benefits and how that has spun off in neighborhoods. And one of the things mentioned in the report and the notebook

is that we need to do an economic analysis of the power of preservation. I mean, how does preservation really affect neighborhoods, how does it affect jobs and in terms of changing our communities.

We talked about doing one at the Conservancy for a long time, and it turns out they're really hard to do. And it's hard to find the right person to do it, because the questions that you're asking may sound like they're objective, but they're not. And so we're still sort of struggling with that.

*That is one of the real achievements of preservation. It brings people together to learn of their neighbors, about their neighborhood, and to really come together as a neighborhood.*

But I do know some anecdotal information, and we do know that within the 29 Historic Preservation Overlay Zones throughout the City of Los Angeles, property values did hold better there during the recession.

And one of the reasons that they held better is that the process of becoming a Historic Preservation Overlay Zone is a community-organizing effort. And so residents have to go from door to door and get people to sign a petition. I think that that is one of the real achievements of preservation. It brings people together to learn of their neighbors, about their neighborhood, and to really come together as a neighborhood. And I think that's a very powerful statement.

That's what we've seen in working with these neighborhoods - it starts out with a core of, five or ten or twenty people, and by the end of the process, people are running to the market and picking up milk for someone. It's very much a community-building exercise. I think that that's a very important thing to think about regarding preservation. It's not just about the historic buildings. It's about what we do with the historic buildings. It's the relationship of people with the buildings. So that's something that is important.

Christy showed some slides of downtown. The Conservancy has been very involved in the revitalization of the historic core in downtown, really since about 1988 and in 1999, we announced our Broadway Initiative. And for part of that, as Ken said, the Conservancy was doing triage all the time. We didn't have the luxury of being proactive, because there were so many things always in triage. But we made a really dedicated effort to be more proactive. And the thought was that since we had had a big bruising fight with

saving Saint Vibiana (an 1876 cathedral in downtown Los Angeles, which we saved and it's an event space now), that we needed to be For Something.

I think a lot of times preservationists are characterized as being the "No People." "No, we don't want that." But we need to be the "Yes People." And so what are we for? It's not enough to stop stuff - we need to really be for things. And so we launched our Broadway Initiative. And timed with that was an Adaptive Reuse Ordinance that the City passed, and the Conservancy was involved in advocating. And that's another thing I think as preservationists we need to really be looking at: What are the obstacles? How can we get rid of the obstacles in a way that still preserves these buildings?

*It's about what we do with the historic buildings. It's the relationship of people with the buildings.*

With the Adaptive Reuse Ordinance, it just made it easier to adapt these buildings. They didn't have to meet parking requirements. They could find alternative ways to satisfy public safety issues. There was just a whole different way of thinking - it's like, let's think outside the box with the Building and Safety Department - and it took three years to convince them that there was a State Historic Building Code that, yes, they did have to use. It was very important to shift our focus as an organization to be for things.

What's happened in downtown is really amazing. You know, the Conservancy has been doing a film series for 26 years in our classic historic theaters. We've got 12 historic theaters on Broadway. Many people, kind of generationally, did not know about these theaters. You can't see them from the freeway. You know, a lot of people grew up going to suburban shopping malls to see movies. Well, we have these amazing movie palaces. So what do we do? How do we get people there? So the thought initially was, well, why don't we have people come to a theater and we'll show some slides of theaters. And then finally someone said why don't we show a movie? Well, like there's an idea! So we started the film series *Last Remaining Seats*. And the first year did really well. And then we sort of went through a period with the civil unrest of not doing as well, and we've built it back up.

A lot of our success with *Last Remaining Seats* has been tied to people's comfort level in Los Angeles -- in downtown Los Angeles - and that people were afraid of downtown. So we were trying to do more programming and it just became clear that we couldn't just focus on the theaters. We had to focus on the environment around the theaters. And so

that's why we really began to focus on bringing residential living downtown. It's so exciting to see lights on in these historic buildings when I leave work - to really see that there's an active life downtown. And having people live in these historic buildings has brought the market for the restaurants and bars that you need to make the street level commercially viable and really vibrant.

*It's so exciting to see lights on in these historic buildings when I leave work - to really see that there's an active life downtown. And having people live in these historic buildings has brought the market for the restaurants and bars that you need to make the street level commercially viable and really vibrant.*

And so it's interesting, because we toiled for so long. The Conservancy offices used to be in the Roosevelt Building which are now lofts. And we would joke and we'd talk about loft living. And people thought we were nuts. And we'd say, "They do it in New York. Well, that's New York." "They do it in Philadelphia. Well, that's Philadelphia." That just wouldn't happen in Los Angeles. At the time we used to joke - "Well, we're here 24 hours anyway, so, you know, we could live here too." But the loft development has really changed downtown in a very significant way, and it's really fun to see these hip and trendy places.

Christy showed a slide of the Standard Hotel, which was, you know, a modern building -- kind of modern, but there were these two young developers that wanted to turn it into a hotel. And when I first met with them, they were saying, "Yes, and we're going to put in a rooftop pool." I thought, "What?" You know, this was around 1998. But they sort of looked at the advantages that that building had because it had high parapets and it had a huge structure to house the HVAC, which now doesn't need to be that big at all. And they really thought about - how can we maximize these features? I think that's what makes the revitalization of downtown so successful, is that each of these buildings presents a different opportunity.

And so you really have seen the developers sort of seize on the opportunities - whether it's a rooftop, or maybe it's an amazing lobby. You know, what are the things that they

can really capitalize on to make their building unique? And the good news is that during the recession the rents held. The occupancy held downtown. A lot of condos that were just coming to market when the recession hit switched to rental, which is probably not a bad thing. We went condo really early downtown. And so it's a good mix of people and a combination of residents, but then people are coming because now it's hip and trendy.

And I think, in hearing the stories today, it was fascinating. People respond to a story about a person. I mean, we talk about buildings all the time, but talking about, well, this is Corinthian column. You know, there are some people that have an emotional response to that, but most people don't. So you need to get into the story, why should I care about this building? But what's become really clear to me is that we need to continue making the stories. We need to have the singular experiences that Roxann mentioned, so we're building memories and stories all the time. So this is not a static process at all and that we only talk about the lumber baron that built the building on 3rd and Spring, but we're talking about the people that live in that loft building now and what is it that it's like to live there, and what are their stories, what are their associations, bringing their child home there from the hospital after she was born. Those types of things, because it has to be an evolving story.

And I think that as we are better able to capitalize on (the relationships of people to buildings), we will make preservation more of an ethic, and, regarding the broad question of the cultural legacy that you would hope for, from The Conservancy's perspective, it would really be that an ethic develops where everybody understands and appreciates the value of historic buildings. That we're not having to constantly testify, "Yes, this is a historic building." That everyone already knows it and they now what to do with it.

*And I think that as we are better able to capitalize on (the relationships of people to buildings), we will make preservation more of an ethic.*

And I think that part of that is for us, as a community, being proactive to make sure that there are the incentives to make it possible to save these buildings, so it becomes the first option as opposed to the negotiated option. And so, Ken talked a little bit about incentives. I mean, the role of incentives are incredibly important in leveling the playing

field, in terms of new construction versus rehab, some of which is myth, but some of which is true. And we need to accept that as preservationists too - that historic buildings can be expensive.

We're called here today by CCHE which is one of the few times that there has been money available in California for historic preservation. And I think that the license plate program with Snoopy is something that's really significant in terms of how we, as a group of people that are committed to this, start raising money to really support our activities. And I think that we need to begin talking more to philanthropy, because we need to have more people that understand the value of preservation who are giving money away for good causes. I think that is a huge stumbling block.

The Getty has been a huge leader in Los Angeles in terms of SurveyLA. And I was joking with somebody a couple weeks ago, yes, you wouldn't have all these new things to fund, these great projects if not for SurveyLA. But I think that we need to really be out there making sure that we are building, a huge army of people that understand and value preservation - whether it's a historic office building or whether it's a cabin, or anything. I think that the cultural significance of these buildings is just as important as the architecture. And as preservationists, we need to really acknowledge that and celebrate it.

I have one more comment on mine - and that is that I know there was a lot of conversation this morning about Julia Morgan - the Julia Morgan celebration. The Conservancy is also doing a related Julia Morgan event, which is November 11th at the Julia Morgan-designed YWCA in San Pedro. And we actually chose Veteran's Day, because this YWCA had a very strong association with working during the war with the servicemen, and so we wanted to celebrate that. But it is a fabulous building. It's a fairly early Julia Morgan from 1918 and it's absolutely stunning. Few people in L.A. probably know it even exists, which is why we wanted to highlight that one. So you can go to the Conservancy website and find the information. Christy McAvoy will be speaking at the event, and we'll have a couple other people on the panel. So we would love to see you all there. And thank you very much.

**MORRIS:** Thank you. And I'm regretting that I didn't put myself on this panel, because I did a bit of research in order to write the economic impact of historic preservation. It's a heavily cited paper - I think it has 41 citations. And that's because I am not an expert in this field. I'm an accountant by training.

But one of my favorite pieces that I found while doing the research was *The Ten Myths of Historic Preservation* from the Los Angeles Conservancy, which -- I don't know if you wrote that, but --

**DISHMAN:** Ken did.

**MORRIS:** It's really a helpful piece. But there were also many other wonderful reports that I looked at. And I'm thinking of one. I don't know that this actually made it into the report, but there was an amazing statistic about the Adaptive Reuse Ordinance from Los Angeles about the number of either condos or residences that were created from the ARO in this really short period of time. I want to say like 800,000.

**BERNSTEIN:** No, not that many-- about 9,000 units in downtown alone, which is -- it represents about 80 projects, I believe, so -- which is still astounding. That was really in the time period from about 1998/99 until the economy took a downturn in 2008. So in about a decade, 9,000 units that is, you know, about up to 20,000 new residents in downtown. There were about 10,000 residents downtown in the late '90s, added another almost 20,000 through adaptive reuse, and another almost 20,000 through new construction that was kind of spurred by the adaptive reuse boom downtown. So it's really an astounding impact. And now you look at downtown L.A. It is where basically all of the hot new restaurants in Los Angeles are opening with a few in Hollywood too maybe. But you look at the spill-over economic activity and it really has been spurred by adaptive reuse.

**MORRIS:** So I don't know what kind of percentage that represents in terms of, number of housing units relative to what was there before, but that seems like a pretty astounding percentage of housing units...

**BERNSTEIN:** Yeah.

**MORRIS:** ...in downtown. So I can imagine when all those lights go on, that's enormous. So that was one thing. And then the other takeaway that I have from doing all that research is that so many other states seem to be doing so much more about preserving all of their historic structures than California is doing. And that was just a depressing realization, because we had this \$122 million and then we haven't had much else.

So at the CCHE we're just trying to stay alive long enough to get another bond measure to be able to continue the effort of preserving historic resources. And, as you said, to suggest different policies like the California tax credit, which would help to just have individual homeowners have the incentive to do a better job of preserving their own historic resources.

Anyway, it was a very interesting paper to write. And since it's mostly a lot of citations, I don't take too much credit for it, but I hope you'll read it and realize that historic preservation really does have a tremendous power to create jobs, stabilize property values, and increase cultural tourism in our state... Making it something that we should really support and advocate from an economic perspective, plus it just makes for charming areas to visit. So it's a good thing.

I wanted to ask Alan and Rob if they wanted to contribute any overarching comments about what kind of a California they want to leave behind? What kind of a cultural legacy do you want to leave behind? I know your particular projects are sort of isolated from the rest of the communities, but do you have any parting words that you want to leave us with?

**ZITER:** Well, I would say one of the things that we're doing is removing that isolation. This was a Navy base that had guards and gates. It was the Forbidden Kingdom. People didn't know these buildings existed. So now we're integrating it into the Point Loma neighborhood and the city and really creating a new regional destination. And my board approaches this project as creating a gift for the community.

**MORRIS:** That's a very good point. And there's an interesting story about your base, because although it was originally a federal military establishment, it was never owned by the federal government. Wasn't it gifted -- or loaned rather, to the federal government, but owned by the City of San Diego, is that correct?

**ZITER:** That's correct. The land was -- the Chamber of Commerce and the City in trying to get the Navy to open this base, gave the Navy the land, with the stipulation that if the Navy ever left, all of the land would revert back to the City of San Diego. Well, the City gave the Navy a little chunk of land. When the Navy left, it was much bigger with many, many more buildings. So the City really won in the end.

**MORRIS:** Okay. And I think that's a different case than in San Francisco, which it was all federal land and it came to --

**THOMSON:** That's correct. Yeah. Although I do work in the federal realm, and the model of the Presidio Trust is somewhat -- is going to be somewhat difficult to replicate elsewhere, it's important to note that it did come out of a very California set of values and ethics. It was driven in Washington D.C. but our Congressional delegation - Speaker Pelosi was the champion, and continues to be, of our project. Our Senators have long supported us, and pointed to it as a

model for preservation practice and the retention and reuse of public lands. And I would say, too, that, we've been able to take advantage of and capitalize on a particular set of what I think we can agree are California values, the importance of public land, the importance of outdoor recreation, and, you know, appreciation of our particular type of beauty. And that's definitely in play in the Presidio of San Francisco, even though it is a federal spot.

**MORRIS:** And I just want to add that at the Presidio Trust on that area that was previously, what did you say, a 7-acre parking lot?

**MR. THOMSON:** Correct, yeah, the main parade ground.

**MORRIS:** The main parade ground. Right nearby there is the new Walt Disney Family Museum, which is 58,000 square feet?

**THOMSON:** A little smaller than that, but yeah, about that.

**MORRIS:** But partially underground, huge facility, beautiful facility - a must see in that space. And also located on that same site is the -- I'm going to get this wrong. It's a hospital that's been turned into a state-of-the-art studio.

**THOMSON:** Are you thinking of the Lucas Digital Arts, that facility?

**MORRIS:** Yes, Lucas Digital Arts.

**THOMSON:** Yeah. That's all new construction, but it replaced a non-historic hospital in the park, but generates about \$6 million a year of revenue for us by virtue of their land lease.

**MORRIS:** And the design has been carefully crafted to look like it's old construction, so you can't tell really that it is newly constructed, but it's all so perfectly constructed so as to be state of the art for the digital film needs.

And, Christy, did you want to have any last comments. I just don't want to leave you out of an opportunity to give a few more -

**MCAVOY:** Just one last comment, just because I was at a tax credit conference in Philadelphia last week, and some interesting statistics came out of that, in terms of how people use their incentives. And it turns out that actually even though there are some states that exceed us in terms of number of tax credit projects, we are fairly well near the top in terms of dollar value. So we're about 10th in the nation in using tax credits. And a lot of that comes from our larger projects or the developers that we have. And we're still pretty important to the program.

**MORRIS:** Okay. Ken, did you have a comment? You looked like you were eager to speak?

**BERNSTEIN:** Oh, sure. Well, I wanted to maybe just plant a seed. For those of you who are with museums or cultural institutions or universities, I began my comments by talking about all of this information and data we're going to be creating through SurveyLA, identifying new resources, and identifying places of social and cultural significance. Those of us who are kind of in the trenches doing that day-to-day can't always take the time to realize all the potential spin-off benefits of this type of project.

And, you know, we've heard a lot today about social media and new technology. We're using that in the collection of the survey data in doing our outreach. We have a website called MyHistoricLA.org that provides a virtual town hall where people can tell us about a place that matters to them. Right now, for example, we have an online forum about sites of significance to Asian-American communities in Los Angeles and are already getting many ideas. But I think where we are looking for partnerships with many of you would be in kind of taking that information to the next level, developing the apps, the exhibitions, the interpretation of all of the data and information we're collecting through this survey. All of our survey information will be online in a comprehensive database that the Getty is partnering with us on next year. And it's going to be a very rich resource on Los Angeles and not only its architecture, but its social and cultural history.

We can't alone capitalize on all that information and tell all of those stories, and engage the public in all of the ways that would be most meaningful and exciting. You know, we still have to manage the City's historic resources on a day-to-day basis and deal with angry applicants and do all the things that we do at the local level. But many of you can do many of those things. So the idea of developing new partnerships around, and kind of capitalizing on this wealth of survey data and wealth of information we're generating, the social media engagement that's taking place, not only in our city, but in other efforts around the State, I think that makes for a very exciting time and some very interesting new partnerships.

**MORRIS:** Great. I do want to give the audience just a chance if there are any questions.

**JAN BRILLIOT:** I'm Jan Brilliot. And I'm curious what you think about how the changing transportation grid in Los Angeles will benefit and affect historic planning? I mean, in the past, cars took us out, and now -- I mean, I live in West L.A. in Venice, and suddenly the Expo Line is taking me in. It's taking me to ALOUD. It's taking me to the Disney Center. Places I wouldn't consider going anymore, because it was an hour and a half to get there. So I see a huge impact. Even if you don't live in downtown L.A., we are going to downtown L.A. now as a result of that.

**BERNSTEIN:** Yeah, that's a really interesting question. And I've been thinking a lot about that. My duties have expanded in our planning department. I now oversee not only the Office of Historic Resources, but a lot of the transit-oriented development planning. You know, we have this tremendous investment through Measure R. And now Measure J is on the ballot to extend that sales tax measure. A tremendous investment in new transit facilities, new stations around the city. We think of ourselves as a freeway city, but we really were a streetcar metropolis initially, historically. And we grew up around those transit investments. And now we're reinvesting in many of those same corridors and reshaping the City once again that had been once reshaped around the freeways, reshaping it again around a new transit system.

And it's kind of a double-edged sword in terms of what it means for historic preservation. It is connecting communities and people who are taking transit. And there are many more transit users. They're seeing historic buildings and historic communities in a different way. It's reinforced downtown, because you can live downtown at the heart of the transit system.

And many of those new residents downtown want to be using transit and commute by transit to other areas of the city, even if they don't work downtown. At the same time, we do want to focus our development in the City around those transit investments.

We don't want to threaten single-family neighborhoods. We want to focus development where there's transit infrastructure. Many of those same neighborhoods are historic neighborhoods as well. And so we're grappling with how we change those neighborhoods, change planning in those neighborhoods, focus development in those areas, while still protecting the fragility of some of those neighborhoods, and the historic resources in those areas.

So it's a very complex but interesting time as we kind of reshape the city around transit, and I think are increasingly

developing a preservation ethic in many of those same neighborhoods.

**MORRIS:** Okay. Any other questions?

**LAURA MEYERS:** Hi. Laura Meyers. In your report, but not discussed now, are one or two other incentives for preservation - a revolving loan fund, which doesn't exist, and matching grants. In Los Angeles, we recently kind of lost a really good opportunity at USC, they ended up doing \$20 million for affordable housing. We had asked, but city officials did not implement \$1 million for a revolving loan fund. But it's a really good idea. It could be applied in any municipality, I think, if you've got big projects and they need to do development benefits. And similarly, a program that worked really well in a neighborhood in Los Angeles 20 years ago with the community redevelopment agency was a matching grant for facade paint in a historic neighborhood. CRA has gone away. So the question would be how do you create these programs? You know, in other words, we all know they're a good idea. Can we, every time somebody demolishes a historic building, have \$100,000, not fine, because maybe they'd have the permission, but charge a fee, for example? I mean, I don't know. Are there any thoughts on how to fund these programs?

**BERNSTEIN:** I wish I had the answer. I was pushing on that one million in the USC agreement, but, you know, we don't always get what we want. So, I think it really is a matter of looking for those types of opportunities to fund. And again, I think where there are statewide measures, whether it is a bond measure, other statewide coalitions or opportunities, again, just being mindful of the fact that, yes, we need to fund the big ticket items, but we also need to realize that historic preservation either succeeds or fails with hundreds of thousands of decisions by individual property owners at the local level, and how do we create the incentives and resources to enable that type of activity.

**MORRIS:** Well, and the CCHE's enabling legislation does allow for loans. So if we came up with the money through a bond fund, then we could loan it out and then get it paid back, and then loan it out again and have the loan fund. So we just need the bond fund. Minor detail!

Okay. No more questions?

I want to thank our distinguished panel!

## CCHE's CALIFORNIA'S TREASURES RECEPTION

**MORRIS:** Well, what a day we've had. I know my head is brimming with ideas and I'm sure yours are, too.

Before I introduce our keynote speaker I want to be sure and thank a few people. First of all, this summit is generously sponsored by Townsend Public Affairs, Incorporated, and we appreciate the support that they've shown for each of the last four years for CCHE grantee receptions. They are staunch supporters of cultural heritage programs in California and we appreciate that support.

We also have been supported by our partner, CalHumanities, formerly California Council for the Humanities, and they've also been instrumental in our ability to bring together our grantees and others in the cultural heritage community at least once a year for the last several years and we really are grateful for the support.

These are difficult economic times and so some of our friends have given us moral support rather than financial support and we understand that and want them to know that we will be here for them when their fortunes improve!

Finally, I want to thank my staff, Lynnda, Francelle, and Diane – we're a tiny team, but these folks can do more with fewer hours, dollars, and materials than any people I've ever met and I just want to recognize their phenomenal effort to make this event a reality. And I also want to thank our volunteer, Susan, Lynnda's daughter. Thank you all!

I'm really excited to introduce our final speaker who will cap our wonderful day. Ralph Lewin has been at the helm of Cal Humanities for the last four years. His work has been pivotal in capturing and preserving the intangible treasures of our state – the stories of all of our people and we're all enriched and inspired by those stories and the great work of Ralph and Cal Humanities. Please welcome Ralph Lewin.

**RALPH LEWIN:** Thanks, Mimi, and your staff for organizing today. It's been a great day. And what a beautiful place, Rancho Los Alamitos. I've been staring at these flowers throughout the day and this one particularly disturbs me, this plant, Monstruosos. (Laughter.) But, it is a beautiful place and I'm really happy to be here.

So, my sons, like most young children, have treasure boxes stashed away. Take my eight-year-old son Leo. His treasure box is hidden under his bed. It's a cigar box with a three-masted sailing ship on its lid. And inside is a necklace he made out of bones that he found in the Sierra foothills.

Also inside is a rock that must be part of a tombstone from our backyard in our old home in San Francisco and a feather that he found on his way to school. There's much more in this treasure box, this cigar box, but each of these pieces has a significance that I only partly understand. Such as the piece of tombstone, this little piece of marble that he found in our backyard, in our neighborhood, which was once built on cemeteries that are no longer there, at least we think are no longer there.



*Objects imbued with meaning  
and memory. Objects that  
represent longing, hope, ideas.  
Moments when they learned  
important lessons. Moments of  
loss. Moments of accomplishment.  
The collections tell the stories of  
their inner lives.*

Now I don't know what he thinks of when he looks at that piece of marble. Perhaps he has a sense of wonder, a sense of fear, a sense of history, a sense of something larger than himself, but I imagine each treasure in that box represents secrets only known to Leo. These collections that I think all kids have are their miniature museums. They are their monuments to experience. Objects imbued with meaning and memory. Objects that represent longing, hope, ideas. Moments when they learned important lessons. Moments of loss. Moments of accomplishment. The collections tell the stories of their inner lives. The objects that have been handled and examined a thousand times by their small hands and curious eyes. They are full to bursting with significance.

And isn't this what we do as humans as soon as we can see

and hear? We begin our journey to explore, to understand, and create meaning out of the objects in the world around us.

Our museums, both miniature and otherwise, as well as our cultural centers, our theaters, and art centers, our historic homes and gardens, our parks, our landmarks of industry and immigration, our places of religious and tribal significance. They are filled with meaning. These places and structures literally embody significance.

They do more than simply preserve the significance of our history, they make those histories come alive.

They help us learn from our past. They help us understand ourselves and each other by reminding us of who we've been and who we're becoming. And when I say us, of course, I'm referring to the diverse, complicated, incredible us that is California.

Our state's museums and cultural centers help us see what daily life can obscure from us. They illuminate what we sometimes seem blind to, they make the familiar special, distancing it in a way so that we can see and think about it more clearly. Our museums and cultural centers help us hold our history, our humanness, and our inner lives up to the light.

They also make the unfamiliar feel less strange, allowing us to draw a little closer, to find common ground, to see connections between places and people and times that we may not have noticed or understood before. These things seem paradoxical, but they are not mutually exclusive, and they happen much more frequently and apparently in a society such as California.

***Our museums and cultural centers do more than simply preserve the significance of our history, they make those histories come alive. They help us learn from our past. They help us understand ourselves and each other by reminding us of who we've been and who we're becoming.***

Now we are here to celebrate the 10th Anniversary of the CCHE. It is just amazing to me. 180 projects have been funded, across 48 counties. Now I do work for CalHumanities across the state and to think of the scale of the acquisition, the restoration, the preservation, the interpretation of these historical and cultural resources. It really is amazing and it's a legacy in the state that is invaluable. And what I'd like to do right now is just take a

moment and recognize the people who made this possible. And some of these names might not be familiar to you, but that's part of what we do, as historians, is call out those names of people who made things possible.

The first two names I want to call out are Dean Mischynski and Mary Shallenberger and they both had a vision for this.

I heard a few times today of the difficulty of maneuvering something through the state and they had this wizardry of moving this idea through the state that eventually allowed all the projects to happen.

And I have to acknowledge the State Librarians that oversaw this. Kevin Starr, Susan Hildreth, and Stacey Aldrich, whose last day is today.

All of them oversaw the development.

And we should also recognize the former Assemblyman Marco Firebaugh, who unfortunately is no longer with us, but he also had this vision and tenacity to make this possible, and Governor Gray Davis, who, of course, signed the bill into law.

So those are the people who aren't in the room. But, there are plenty of people in the room, too.

And I'd like to begin by recognizing Mimi Morris. What a terrific job you've done. So, I'd like Mimi and her staff to stand up. Great job. Now please stay standing because I'm going to ask you to be joined by a few people. I'd like Jim Swinden to stand up, Jim Swinden who's been a board member on CCHE from the very beginning. I know working to make grants in a process as complicated as this takes a tenacity and a belief in something larger than yourself. So thank you, Jim.

Now, please stay standing, Jim.

Now, I would like anyone who received a grant from the CCHE, to stand up. I know each of your projects is worthy of a book and I'd just like to thank you from the bottom of my heart because what you are doing to think about and preserve California's cultural heritage is so important. So thank you.

Now, anybody who advised a CCHE project or lobbied for or helped inspire in anyway or attended one of the hearings, please stand up.

Now anybody who cares about historic preservation in California please stand up. (laughter)

Alright. So everybody is standing.

Take a moment to look around the room.

These are your allies. These are the people that are going to make a difference. Now the funding isn't there at the moment, but there will be funding and these people that you're looking at right now are going to make it happen and we're going to preserve more in California.

So thanks to all of you for the tremendous work that you are doing and the belief in preserving California's legacy.

*And historically as we look around earth, some of our darkest hours have given birth to our most brilliant moments.*

All right, so, I'm not done.

I just wanted to touch on four projects. As I said each project is worthy of a book, but four stood out for me. So, I grew up in San Diego, Alan knows this. We know each other from a long time ago. By the way, he talked about the NTC as a Forbidden Kingdom and I can attest to that. I had people who I grew up with who would get to go behind those guarded gates and I always thought, "What in the world goes on there?" And I'm so happy to see the transformation not only of NTC, but the Presidio, and other places, of these places which supported, to be frank, war efforts, their transformation to places of peace and joy. It's quite moving.

But the other thing I was reminded of in a recent visit to San Diego, was, growing up there I was always fascinated by this tower and it's this tower right at the entrance to Balboa Park and it's a tower, if you've never seen it, it's a beautiful monument and it's inspired by the Spanish colonial churches of Mexico. And it has this amazing colorful tile throughout the whole tower and I used to imagine Rapunzel and all kinds of other things. It's really like no other structure I had ever seen growing up and I remember feeling like it was really other-worldly. The tower was a constant reminder to my younger self that we were part of something larger here in California. Something that was part United States, part Mexico, part Spain, part fantasy, and fully imagined. And that tower still acts for me as a reminder of the power of the imagination and invention in California, the state where a new kind of castle could be created.

The second project that stood out for me was the Angel Island Immigration Station and we'll never know all the stories of people who came through Angel Island, but I live now just very close to Angel Island and for me it's always stood out as a symbol of the hope and possibility that California remains and always has been.

And it also stands as a monument to the tales of courage and loneliness, fear, frustration, and tenacity of the people who helped create California as we know it today, a place more beautiful because of those diverse roots.

The third project that stood out for me is the Bok Kai Temple in Marysville and this is a place I go to often. I drive through and sometimes stop and look at this temple and I never quite understood what it was doing in Marysville until I learned about it through CCHE. This is a temple that was built on top of the original temple in

1850 and it's a temple that was built in 1888. It's set in the middle of this really struggling town of Marysville, where the methamphetamine epidemic has hit this place hard. Huge poverty. And there in the middle of this town is this beautiful Chinese temple and I didn't know this until recently, but it has within it this amazing Taoist mural. And this mural has been preserved and it is now one of the few Taoist murals in the world because during the Chinese cultural revolution many of the Taoist murals were just destroyed. So here is this treasure in the middle of Marysville that few people knew about and it was just falling apart. And now, thanks to CCHE, it is a place we can visit and it is a place to reflect on that diverse culture that we are in California.

*So perhaps now it is time to fundamentally reexamine how we come to assign value as a society, to work creatively in order to protect what matters from extinction.*

And the final project that stood out for me is in a place that Malcolm Margolin introduced me to – on the edge of the Klamath River, up near the Oregon border. The Yurok Cultural Center. And this, if you haven't been to this part of California -- I grew up here in Southern California and when Malcolm introduced me to this place it really blew my mind. It's huge, magical with this river and salmon and beautiful redwoods. It really is worth visiting. And here on the Klamath River on the side is this culture that has been in place since before California was called California, the Yurok Indians culture.

And they've been telling for generations and generations lovely stories of resilience and heartbreak and beauty. Stories about how the place was created. And the center that the CCHE supported is really preserving and revitalizing, bringing to life these stories.

In 2010, over 200 sacred artifacts were returned to the tribe, many of which had been apart from the tribe for over a century. Now these artifacts represent an important part of California culture and stories and the idea that CCHE would step up and value those stories is just so important, I imagine, to the Yurok, but also, even more important to us, as Californians, and it wouldn't happen without the CCHE, so thanks again.

So those are just four examples. Each of you has amazing examples yourselves, but it's clear to me that California

would be less without all these projects.

So you're doing all this amazing work and as I talk about the work you do and, frankly, the work I do in the humanities, people often say, "You know, you're crazy, why are you doing this? Shouldn't you be doing something other than this?" and I say, "Well, yeah, we're a little crazy, but also kinda crazy like visionaries are crazy because we understand what's really important and what needs to be saved."

*Our highest ideas and ideals, our most beautiful expressions, our darkest moments, and everything in between, these things are immeasurably precious. They are worth investing in, protecting and sharing. Where would we be at this moment if it weren't for the foresight of CCHE and its partners and supporters and founders? These important places might be lost forever.*

For other people it often takes a house fire to realize what's worth saving. In California, right now, we're experiencing a house fire of sorts, we have got ongoing wars, we have a housing crisis, a double-dip recession, thousands have suffered large losses and small, but it's amazing as I look around the state and talk with people. I notice some unexpected and heartening after-effects, bright spots amidst the darkness.

Many I know have made drastic changes in their lives, prioritizing previously neglected passions or making courageous career leaps into profoundly meaningful work. Others have engaged more deeply with their families and communities.

And historically as we look around earth, some of our darkest hours have given birth to our most brilliant moments.

You think about Steinbeck, Picasso. You think about Einstein, working in the eras of the Great Depression, the Spanish Civil War, World War II.

The voices of Harriet Beecher Stowe, Anne Frank, Gandhi, Martin Luther King, calling to us from the abyss, each of them inspiring empathy, reflection, and change. And so I think perhaps suffering great hardship and loss reminds us of what's most beautiful and precious, compelling us to

take risks and speak out for what matters the most.

So perhaps now it is time to fundamentally reexamine how we come to assign value as a society, to work creatively in order to protect what matters from extinction. Exactly as you are doing. We look at museums, cultural institutions and parks. They may never turn a profit, but they are of immeasurable worth.

Our highest ideas and ideals, our most beautiful expressions, our darkest moments, and everything in between, these things are immeasurably precious. They are worth investing in, protecting and sharing. Where would we be at this moment if it weren't for the foresight of CCHE and its partners and supporters and founders? These important places might be lost forever.

So at CalHumanities we're devoted to partnering with and supporting organizations that safeguard and share our cultural history, our treasures and resources. Collectively we must also support thinkers and leaders who can help expand our understanding of and commitment to what's valuable beyond the narrow one-dimensionality of profit margin.

So, yeah, we feel the pressures of ongoing wars, housing crises, the recession, polarization, divisiveness. We're also seeing new ways of participating in civil society. A lot of people talked about social media as one of those ways -- and a new place in a complex, interdependent world and we're struggling to figure out how to talk about and understand what we're already living.

*So, we're not in a civil war right now, but they're tough times and we need our treasures - places imbued with meaning, places for gathering, activity and connection, places for renewal and reverie. Places that are connected to our cultures and our complex identity.*

All of this requires the humanities: learning, cultural understanding, cultural preservation. And that means it requires each of you. You are our wisdom keepers, our culture bearers, our teachers, our philosophers, our visionaries, in a time when many of us don't realize how much we need wisdom and hope and ideas and ways to connect.

We need pathways to understand more fully and deeply what makes us human. What makes us profoundly different and yet profoundly alike - and we need sacred places, these

cultural treasures that you are preserving - because they shine a light on these pathways.

We need heroes with foresight to preserve, safeguard, bring to life, share, and champion, our histories. You know, when John Muir rallied behind the expansion of our National Park System, he understood what great natural treasures our parks were. He also understood the role that parks and American nature more generally played in the processes of national healing after the Civil War.

So, we're not in a civil war right now, but they're tough times and we need our treasures - places imbued with meaning, places for gathering, activity and connection, places for renewal and reverie. Places that are connected to our cultures and our complex identity.

So Muir, he was a crazy visionary like you all are. You're all heroes, you're all crazy and what we do together is so important. It takes a particular tenacious, smart and patient people. The work is deeply public, yet deeply personal. And for many of you, it has probably been second nature. A way of thinking that stretches back as far as memory.

We've done so many important things in the last ten years. We've come so far and we have farther still to go. There's much to celebrate and much to dream about and plan together for the future. But I want to wrap up, it's been a long day - with a lot of good conversation - by doing one final exercise. I want you to just close your eyes for a moment and remember. I want you to picture your treasure box. What are its contents? What were your earliest treasures? Where did they come from? Why do they have meaning?

Thank you, I hope that as you thought about your treasures you got in touch with what spurred you into preserving treasures in the first place. And I hope it helped you to think about as we think about what the State should begin to think about in terms of putting in its treasure box, in terms of more sites, more funding, and more ways for people to understand those treasures.

If nothing else, it will give you something to talk with others about during the cocktail hour.

Thank you.

**MORRIS:** When you give a humanities guy a theme, he can really run with it! Nicely done, Ralph!

Thank you, Everyone! This concludes the 2012 California Cultural Summit!





# Epilogue

by Francelle Phillips



Just as it was a joy to help plan and attend the CCHE Cultural Summit in October of 2012, it was my pleasure to help compile this report of the proceedings. Perhaps you attended the event – if so, I hope you found it to be a similarly gratifying experience. Our goal in presenting the proceedings is to record the actual words spoken that day - very lightly edited. The ideas and emotions shared by our special guests, hosts and panelists are contained here for all to enjoy and reflect upon - now and in the years to come.

## An Epilogue Poem

by Francelle Phillips

*Where are the cottonwoods, Los Alamitos?  
Beyond the Moreton Bay figs, pepper trees and palms?  
Or beneath us with the springs of Povuu'ngna – and the voices we want so desperately to understand  
Open the door  
The cool air of the adobe whispers their names*

*Who says you can't change the past?  
We do it all the time with our (sometimes) well-meaning words.  
Give us the stories – all of them! – the upside down wedding gowns, the violence, the kindness  
Drill down, not just for water – or oil – but Truth, exquisite and terribly beautiful  
Give it air – scrape it down, thorns and all*

*Peel it, expose it, layer by layer – like secrets in a midden  
The sweet tang of California oranges, the bitter green nopales - and the strange fruit of hang trees.  
This is our time, our turn to tread upon the parade grounds – our singular experience  
Shall we pave it – put up a parking lot?  
Or plant it green? Both!*

*A convergence, the continuum of time and space – in one place  
We're on their shoulders, still walking with the parade - and they don't all look like us  
Wanting to leave only the best ducks behind, we attempt to stack rocks to show the way back  
Back to the cottonwoods - los alamitos - but pointing to the future too  
Café solo, por favor...*

*How will you have it?*



## *Photo Credits*

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NPS Park Archives, C. Wallace, K. Wong, T. Knapp,  
R. Miller, J. Correia, R. Thomson, R. Wallace,  
A. Parker, P. Dyer

### **Rancho Los Alamitos**

Christina Salvador-Klenz



## Speaker Bios

**Keith Atwater** is a Professor of Humanities at American River College in Sacramento. In addition to teaching college and high school courses in multicultural American studies, history and English, Professor Atwater has been active in the American Studies Association, the American River Conservancy, (which preserved the Wakamatsu Colony in Coloma) and the Robinson Jeffers Tor House Foundation. He is a member of the Sacramento Master Singers and director of a church choir. Professor Atwater remains active in diversity and tolerance training programs and in organizations such as the Human Rights Round Table in El Dorado County where he has lived since 1991.

**Ken Bernstein** is Principal City Planner for the City of Los Angeles and the Manager of the City's Office of Historic Resources. He serves as lead staff member for the City's Cultural Heritage Commission, oversees the SurveyLA Project, and is working to create a comprehensive historic preservation program for Los Angeles. He previously served for eight years as Director of Preservation Issues for the Los Angeles Conservancy, the largest non-profit preservation organization in the country. Bernstein has also taught courses in urban planning at California State University, Northridge.

**Paula Juelke Carr** began her long museum career in 1972 after receiving a degree in cultural anthropology. In addition to working in several major southern California museums, as well as the California Academy of Sciences in San Francisco, she completed her advanced multidisciplinary studies degree and settled in San Luis Obispo where she has worked for the past ten years as an architectural historian for the California Department of Transportation. With a penchant for California history, she currently spends much of her time investigating the built environment from Santa Cruz County to Santa Barbara County.

**Celeste DeWald** has been the director of the California Association of Museums (CAM) since 2004. She has over 20 years of experience in the museum field and is convinced of the vibrant role that museums can play in communities as they learn about history, science and the arts. Among her current projects for CAM is the ongoing effort to establish a museum grant program to be funded by sales of special interest license plates carrying the lovable image of Snoopy.

**Linda Dishman** has served as the Executive Director of the Los Angeles Conservancy since 1992, during which time the Conservancy has doubled its membership to almost 7,000 members. With a staff of fifteen, the organization works to save historic buildings and neighborhoods. Prior to coming to the Conservancy, Dishman worked in preservation at the National Park Service, the City of Pasadena, the California Office of Historic Preservation and served as Trustee of the National Trust for Historic Preservation, as well as on the board of the California Preservation Foundation.

**Ken Gonzales-Day** is an internationally known artist, whose interdisciplinary projects consider the history of photography, the construction of race and the limits of representational systems, ranging from the lynching photograph to museum display. He is the author of several books and his photographic work is in the collections of several major institutions in the U.S. and abroad, including the Smithsonian, the Getty Research Institute and the Los Angeles County Museum of Art. Professor Gonzales-Day is also the Chair of the Art Department at Scripps College.

**Donna Graves** is a historian and cultural planner with over twenty years experience developing projects throughout California that document many of our unrecognized histories. She is a project director for Preserving California's Japantowns and has also been instrumental in developing the Rosie the Riveter/World War II Home Front National Historic Park in Richmond.

**Gerald Haslam**, PhD, professor emeritus at Sonoma State University, is the author of nine collections of short stories, four novels and three essay collections, in addition to several non-fiction volumes - most recently *In Thought and Action: The Enigmatic Life of S.I. Hayakawa*. Haslam has also edited eight other books and is the recipient of many prestigious writing awards.

**Roxann Jacobus** joined the California State Parks in 1979 as a State Park Ranger. In her career she has worked in the northern California redwoods, the central valley at Tule Elk State Reserve and Fort Tejon; and along the central coast at Hearst Castle and Asilomar. Roxann has researched and documented the social history of Asilomar, as well as the buildings designed by architect Julia Morgan.

**Lunch Keynote Speaker: Jeff Knorr** was recently named Poet Laureate of the City and County of Sacramento. He is the author of three books of poetry, has published books about writing poetry and fiction and directs the River City Writer's Series at Sacramento City College where he is Professor of literature and creative writing. Knorr's poetry and essays have appeared in numerous literary journals and anthologies. In addition, Knorr has served on the Sacramento County Office of Education Arts Advocacy Board and worked as an editor, visiting writer and judge at many conferences and festivals in various states.

**Reception Keynote Speaker: Ralph Lewin** serves as the President and Chief Executive Officer of the Cal Humanities, an organization established over thirty years ago to help connect Californians to ideas and to one another. The mission of Cal Humanities is to promote understanding of our shared heritage and diverse cultures and to help shape the future through civic participation. Lewin also currently serves on the University of California Humanities Research Institute, as well as many other committees and boards. He has received numerous awards for his work to foster understanding among people through cultural programming.

**Glenna Luschei** has published Solo Press books and magazines for forty-five years and has created twenty editions of her own poetry. She was named Poet Laureate for San Luis Obispo City and County in the year 2000. Luschei holds a PhD in Hispanic languages and currently works as a translator for the Hispanic community. She is also an avocado rancher in Capinteria and serves on panels for the U.S. Department of Agriculture's Farm Services Agency.

**Michelle Magalong** has been working on historic and cultural preservation projects in California's Asian and Pacific Islander communities in California for the past ten years. As a PhD candidate in urban planning at the University of California at Los Angeles, her research focuses on the underrepresented racial and ethnic groups in historic preservation. Magalong currently serves on several preservation committees and is a project coordinator for My HiFi, a community organization working toward preservation of Los Angeles' Historic Filipinotown.

**Malcolm Margolin** is founder and executive director of Heyday, a non-profit press and cultural institution devoted to deepening our understanding of California's history, literature, arts and natural resources. He is the author of several books, and recipient of numerous prestigious awards, including the 2012 Chairman's Commendation from the National Endowment for the Humanities, the second person in the United States to be so honored.

**Christy Johnson McAvoy**, Founding Principal of the Historic Resources Group, has been at the forefront of historic preservation since the late 1970s. With a vast combination of knowledge and expertise in regulatory issues, as well as urban and social history, McAvoy has successfully completed a wide variety of preservation projects. Her work has been recognized by the National Trust for Historic Preservation and the American Institute of Architects, among others. She is past president of the Los Angeles Conservancy and has also served as professor at the University of Southern California, School of Architecture, in addition to helping found its program in historic preservation.

**Mimi Morris** has served as Executive Officer of the CCHE since 2008. In 2011, she helped produce *Preserving California's Treasures*, a book which showcases CCHE's funded projects. Prior to joining the CCHE, Morris worked in administration and finance, streamlining the operations and finances of the State Library and the State Commission responsible for administering the federal AmeriCorps program.

**Rob Thomson** is trained as an archaeologist and historic preservation planner. His work in preservation has focused on issues of training and program evaluation in the U.S. and abroad, and in the management of large-scale federal preservation programs. Since 2006 he has worked for the Presidio Trust, a federal agency responsible for managing and preserving the Presidio of San Francisco, a former US Army base and National Historic Landmark District in San Francisco.

**Alan Ziter** is the Executive Director for the NTC Foundation, an organization which oversees the restoration of historic buildings at the former Naval Training Center in San Diego. To date, NTC Foundation has completed \$63 million in renovations to 15 buildings which have become homes for a variety of non-profit and for-profit organizations. A leading arts advocate, Ziter has founded and served on several organizations to help develop and promote arts programs thereby helping to establish San Diego as a major destination for culture and art.

# Acknowledgments

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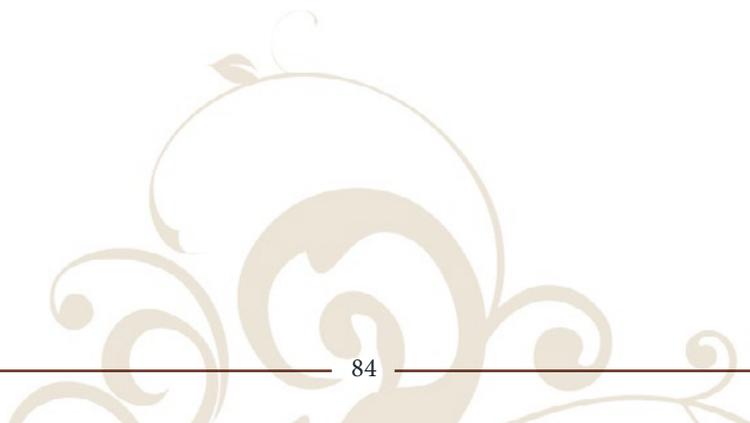
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*Synopsis of*  
**THE COMPREHENSIVE SURVEY**

*(AB 716/Education Code Section 20080-20082) 5/19/2009 20080.*

The endowment shall undertake a comprehensive survey of the state of cultural and historical preservation, accessibility, and interpretation in California, and report to the Governor and the Legislature. In conducting the survey, the endowment shall coordinate with existing state agencies, including the California Arts Council, the Department of Parks and Recreation, and the Secretary of State. The report shall include all of the following:

1. Survey of elements in CA's assemblage of buildings, sites, artifacts, museums, cultural landscapes, trails, illustrations, the arts and artistic expressions, written materials, and displays and interpretive centers that are missing or underrepresented, such as if current facilities, materials, and services leave out, misrepresent, or inadequately present some important thread of the story of California as a unified society or of the many groups of people that together comprise historic and modern California.

2. Recommendations for steps that should be taken to fill in the missing or underrepresented elements identified in subdivision (1).

3. Recommendations for the manner of transferring the Office of Historic Preservation in the Department of Parks and Recreation to the endowment, consistent with the Legislature's intent expressed in Section 20052.5

4. Recommendations for additional steps that should be taken to better preserve and administer cultural and historic resources efficiently and effectively, including additional actions that should be taken to improve the governmental structures responsible for historic and cultural preservation

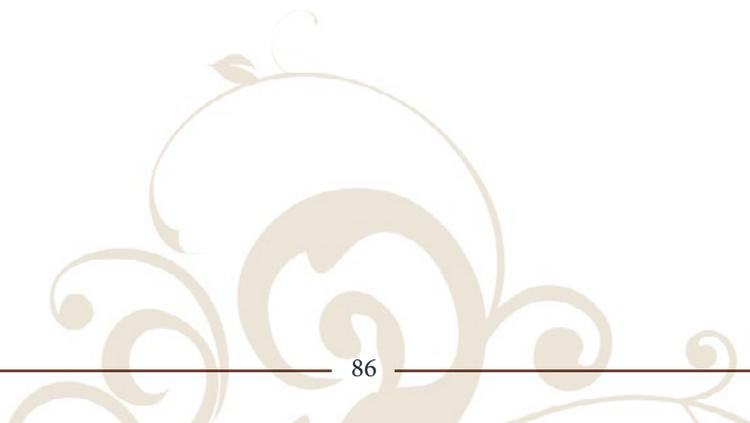
in California, including oversight and support of museums. In particular, the endowment shall examine the feasibility and desirability of establishing the endowment as a separate institution in state government, without ties to any existing agency or department, although under the general authority of the Governor. The endowment shall also identify the most appropriate chair, or the most appropriate method for selecting the chair, of its board.

5. A survey of the capacities and fiscal conditions of public, nonprofit, and other private entities in California that provide cultural and historical facilities and services, including museums.

6. Recommendations for the future financing of cultural and historical programs provided by public agencies and nonprofit agencies in California, including museums.

7. Recommendations for programs to encourage the historical maintenance and restoration of properties in private ownership, including, but not limited to, a state tax credit for restoration of historic properties that maintain historic integrity, property tax deferral as long as a property's historic integrity is maintained, and low interest loans.

8. A study of the economic impact of the preservation and interpretation of cultural and historic resources in the state. This should include the economic benefits resulting from the preservation of historic commercial and residential properties and sites, and from historic and cultural tourism activities.



# COMPREHENSIVE CULTURAL SURVEY

## *Executive Summary*

November 2012

The CCHE's enabling legislation included the requirement that the CCHE undertake a comprehensive survey of the state of cultural and historical preservation, accessibility, and interpretation in California, and report to the Governor and the Legislature. The survey included eight components, the requirements and responses to which are detailed below. Complete reports are available on the CCHE website. The survey results were shared at a statewide cultural summit held in October of 2012 in Long Beach. Proceedings from the summit are also available on the CCHE's website.

### COMPONENTS 1 & 2:

**Requirement:** Survey of elements in CA and recommendations for steps to be taken to fill in the missing or underrepresented elements identified.

**Response:** The Legacy of California's Landmarks report by Donna Graves with these nine recommendations:

1. California Office of Historic Preservation (OHP) and the National Park Service (NPS) can sponsor an update to the Five Views project that investigates sites associated with additional underrepresented communities and supports communities in their designation, preservation and interpretation.

2. OHP can work with communities in the Certified Local Government program to strengthen the diversity of California landmarks in several ways. The Office already adds extra points to funding applications that focus on diverse resources. They might also encourage and add extra points to Certified Local Government grant applications that support historic context statements, surveys and nominations that include intangible, as well as physical resources, and surveys conducted in partnership with community-based organizations.

3. OHP and NPS cultural resource staff can convene meeting with individuals who participated in Community Conversations for this report, the Asian/Pacific Islander American Historic Preservation Forums, and others to discuss issues associated with diverse sites and integrity, as well as possibilities for a more flexible and community-friendly survey and designation process.

4. The California Preservation Foundation (CPF) can sponsor webinars and incorporate panels into their annual conference that strengthen understanding of these issues in the field including: best practices for collaboration

between academics and communities, case studies on innovative ways to interpret historic resources, and broaden understandings of integrity and significance. The 2011 CPF Conference in Oakland had a five hour "Local Government Forum" with OHP staff. A similar forum led by OHP staff and leaders in the field could help representatives of Certified Local Governments, Main Street communities and Preserve America communities with training and discussion about new strategies for making their programs more inclusive.

5. Preservation leaders at OHP, CPF and the California Historical Society can explore possibilities for partnership with California History-Social Science Project to integrate place-based learning about history and geography, and more awareness of the values of historic and cultural resource stewardship in K-12 education.

6. California's graduate programs in historic preservation and public history can partner with local preservation organizations and agencies to support communities in identifying, documenting, and designating sites associated with underrepresented aspects of California history.

7. Cities can post landmark nominations, historic context statements and surveys in readily accessible webpages and distribute them in hard copy to local libraries, with the goal of informing on-going interpretation and education about their historic resources. There may be an important role for the California State Library and OHP in bringing this effort to the statewide scale.

8. Los Angeles' Office of Historic Resources and OHP can make the tools and strategies used in SurveyLA widely available after assessment of their success in the field.

9. OHP can engage Cal Humanities and the California Arts Council in discussion about ways to leverage previously-funded projects that convey stories about underrepresented communities and place, and the potential for a new collaborative initiative that supports interpretive projects about historic sites.

### COMPONENT 3

**Requirement:** Recommendations for the manner of transferring OHP to the CCHE

**Response:** Transferring OHP to the CCHE report by Mimi Morris and this recommendation:

1. Government Code Sections 12080 to 12081.2 address the issues of reorganization of governmental units and would need to be followed to transfer OHP to the CCHE. However, the CCHE does not recommend that OHP be transferred to the CCHE given that CCHE lacks an ongoing funding source and is reducing staff as its administrative responsibilities wind down.

## COMPONENT 4:

**Requirement:** Recommendations for steps to be taken to more effectively administer cultural heritage resources in California state government.

**Response:** Improving California's Cultural Heritage report by Mimi Morris and these six recommendations:

1. State Parks is the largest state entity with cultural heritage resources under its responsibility so it should be designated as the lead agency, but it needs some major revamping of its approach in order to be more effective.

2. State Parks should approach its cultural heritage resources as true museum collections and follow the lead of many other states by creating a separate museum system within State Parks with a museum management system complete with professional level training and development so that Parks' extensive collections are appropriately curated, catalogued, safeguarded, and shared with museum visitors.

3. State Parks, State Archives, and the State Library all exist within three city blocks of each other and all have extensive collections which need to be digitized in order to be shared through current technology. All three organizations lack sufficient resources to adequately staff and equip digital laboratories to convert traditional collection items to digital formats. Collaborating to combine resources would result in a lab with better equipment and more staff to attend to the monumental tasks at hand of digitizing collections.

4. The California Travel and Tourism Commission receives its budget through the self-imposed travel assessment authorized from the 1995 CA Tourism Marketing Act. The CTTC's budget of \$50 million per year, roughly, seems to be a success, with travel expenditures last year exceeding \$102 billion in CA. However, little of this seems to reach the cultural heritage markets. Closer collaboration between State Parks and the CTTC to showcase the cultural heritage travel opportunities that other states seem to leverage so well should be explored.

5. The California Register now exists as a resource maintained by 12 regional entities. It is not online and Californians cannot easily access information about sites that are historically significant. Information is maintained locally by the 12 regions and for detailed information individuals need to pay one of the 12 regional leads. Concerns about the safety of archaeological sites are cited as reasons for not putting up the information online. A better approach should be developed in conjunction with one of California's leading technology companies to make this information available to citizens while preserving the funding stream that it represents to local stewards and protecting sensitive archaeological sites.

6. Improving the Nomination Process for the National Register would help to democratize the Register. The

Office of Historic Preservation could establish a more community-based nomination process that would have different requirements and different evaluations than what is now in place. The goal would be to facilitate landmark designation status for important sites that have significant documentation hurdles that impede their nomination and designation.

## COMPONENTS 5 & 6

**Requirement:** A survey of the capacities of entities that provide cultural heritage services in CA and Recommendations for future financing.

**Response:** Capacity Survey and Financing Report by Mimi Morris and these two recommendations:

1. Add a check box on the State Income Tax Form to allow Californians to contribute \$1 to support museums, cultural centers, and historical sites, with administration of the resources to be managed by the CCHE.

2. Fund more preservation projects with another general obligation bond issue.

## COMPONENT 7

**Requirement:** Recommend programs to incentivize historic preservation

**Response:** Supporting Historic Preservation in CA report by Donna Graves and these three recommendations:

1. Create a California Historic Tax Credit
2. Add Historic Preservation as a Required Element of the General Plan
3. Create a Historic Preservation Revolving Loan Fund

## COMPONENT 8

**Requirement:** Prepare a Study of the Economic Impact of Historic Preservation

**Response:** Economic Impact of Historic Preservation Report by Mimi Morris

Full versions of all the reports are available at <http://www.library.ca.gov/grants/cche/surveyupdate.html>



