

Grant category:

Research, planning, and implementation of public interpretive programs that utilize diverse historic places to tell the full history of the United States and Indigenous peoples

Current or Previous Humanities Work*

Describe your organization's record of achievement in humanities-based work. Provide recent or ongoing examples of humanities-based programming or projects that your organization has undertaken. For examples, look at the [FAQ page](#).

UCR's Humanities encompass 8 departments with 143 faculty serving 10,000 students, including Gender and Sexuality Studies and Hispanic Studies. Our California Center for Native Nations promotes Indigenous scholarship; the Latinx Futures grants benefit local Latino communities; and the Center for Ideas and Society highlights groundbreaking humanistic research. Distinguished alumni include US Poet Laureate Billy Collins ('71) and Director of the National Museum of American History Anthea Hartig.

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Impact of Pandemic on Applicant*

How has your organization been adversely impacted by the pandemic? Please detail impact on budget, staffing, visitation, and other key metrics that demonstrate a need for support through this grant program.

When the pandemic of 2020 began, UC Riverside was immediately focused on how to create a sense of community and how to ensure first-generation students were supported in a new, virtual environment. Based on local and state circumstances, UCR transitioned online in March 2020 and remained remote through September 2021, when we shifted to a hybrid platform of work and learning. Prior to the pandemic, UCR had very few online courses, our students had little experience with online campus course environments and services, and the campus lacked the infrastructure to support students outside of in-person interactions. Concurrently, all units across campus were immediately facing a proposed 25% permanent budget cut that would have drastically impacted quality of teaching and general operations. As for the College of Humanities, Arts and Social Sciences (CHASS) in which our proposed project is based, our budget reduction started out at a little over \$10 million in permanent (on-going) funding that was spread over two years, representing a 10% cut. The campus reduced this to \$5.9 million this year. The impact to CHASS last year was the loss of 17.15 unfilled faculty lines and 5 staff positions, meaning less funding available to provide to departments to support the teaching mission. In addition to these losses, we had a hiring freeze last year that impacted all of the CHASS community. A \$2 million college debt will have significant impacts to CHASS. This debt has been exacerbated by a drop in university enrollment on account of pandemic-related disruptions. As for our museum UCR ARTS, visitation, which is normally 60,000 or more in-person, fell to 40,000 virtual visits. The fact that it remained this high is a result of inventive virtual programming, gallery tours, and feature film streaming.

(1812 characters with spaces of 2,000)

Response to the Pandemic*

How has your organization attempted to offset the pandemic's impact? What steps have been taken to continue the organization's humanities-based mission?

We have described above how we shifted in a two-week period to an online teaching platform. Faculty literally had to reconstruct curricula for this new mode of teaching overnight, an enormous challenge and huge step in professional growth for many. The virtual teaching platform was especially challenging for the arts, in particular for our dance and studio art professors who nonetheless rose to the occasion. Our college at first did not experience serious "melt" in enrollment, only in low single digit percentages, and we fared better than many community colleges in California which saw serious drops in enrollment. But recent enrollment figures are less encouraging. Remarkably, UCR's cross-campus development team exceeded its goal for its first comprehensive campaign, bringing in \$312 million for a \$300 million goal. The Rivera Library adjusted to the pandemic by instituting online requests and curbside pickup while at the same time restricting any in-person visitation to observe optimal pandemic isolation standards. Meanwhile, virtual lectures in the humanities thrived through our college's partnership with UCR's Palm Desert Campus which has an established in-person lecture and performance series. Shifting these programs online brought in encouraging numbers not just locally but across the state and country. The most successful of these was a speaker series focused on Jewish Studies and Middle East and Islamic Studies curated by Maimonides Chair Michael Alexander. The virtual format enabled us to feature Dr. Alexander's colleagues from universities across the country without prohibitive travel time and costs. Live performances of music, dance, and theater and streaming of student film projects continued to be offered virtually without impeding student participation. UCR's 44th annual Writers Week, a free series of lectures and readings which normally draws 1,000 on campus, drew 2,400 visitors in its first virtual incarnation.

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Focus on Underrepresented Communities*

Briefly summarize past work your organization has undertaken to preserve and interpret historic places associated with underrepresented communities. If this is a new focus of your organization, please detail why your organization has chosen to undertake this work.

As one of the most diverse University of California (UC) campuses, with 87% students of Color, UC Riverside is committed to preserving and interpreting historic places both on campus and in the community. As examples, our museum UCR ARTS is located in a transformation of the 1895 Rouse Department Store, one of the city's architectural jewels in downtown Riverside. UCR ARTS charges no admission to galleries to encourage people of all income levels and identities to participate and enjoy our exhibitions. UCR ARTS is currently hosting the original exhibition "Pachappa Camp: The First Koreatown in the United States," through January 6, 2022. The exhibition explores the first formal Korean Town in the U.S. in our own town of Riverside through photos and material culture. (See: <https://ucrarts.ucr.edu/Exhibition/pachappa-camp>.) UCR's Edward Chang, Professor of Ethnic Studies and founding Director of UCR's Young Oak Kim Center for Korean American Studies, is the exhibit's curator. Additionally, UCR is

honoring the presence and traditions of local Native American tribes with a new campus teaching garden devoted to Indigenous plants and is pursuing the naming and renaming of campus buildings to honor our regional Native American ancestral communities. Some campus sites that were given Scottish names when UCR opened will be changing to Native American names to honor Native American stakeholders past and present and expand awareness of Native cultures. Funded by former UCR faculty Rupert and Jeanette Henry Costo, who were Cahuilla and Cherokee respectively, the Costo Collection in the UCR Library includes a collection of Native American pottery and baskets as well as the Costos' massive collection of books and journals tied to Native American Studies, available to our students and stakeholders. And last, our Rivera Library is named for Tomás Rivera, our former chancellor who was the first Latino Chancellor in the UC system. Rivera was a farm laborer in his childhood and youth. This naming reminds us of the Latino heritage represented in our largest group of students and in residents of our region. Further, the History Department where the PI (Steven Hackel) is based is one of only three history departments in the U.S. to grant the Ph.D. in American History and is a national leader in the training of graduate students interested in Native American History and of Native American ancestry.

(2,419 characters with spaces out of 3000)

Project Overview

Project Name*

The project name should reference the historic place(s) which is the focus of the project as well as the type of grant-funded work to be accomplished. For example: "Smith Neighborhood: Create self-guided & accessible tour" or "Research to document and designate the Jones Rural Landscape"

"Reenvisioning Mission San Gabriel Arcángel's Museum: Towards a Collection-Based and Community-Centered History of Los Angeles's Most Important Historical Site"

Brief Project Description*

Please provide a brief project description. This is your succinct, persuasive "elevator pitch" and should only be a few sentences. You will have an opportunity to include more details below.

Mission San Gabriel is the most important historical site in the nation's second largest city. Established in 1771, the mission brought change and tragedy to Gabrieleno/Tongva Natives, whose ancestors today grapple with colonial legacies. This project, based upon a partnership between Gabrieleno/Tongva consultants, museum experts, and art historians, will for the first time incorporate Native understandings into the reinterpretation, conservation and exhibition of the mission's collections.

(495 out of 500)

Project Category*

Select one or more of the following grant categories:

- ☒ Research, planning, and implementation of humanities-based public interpretive programs
- ☐ Research and documentation to enable local, state, and federal landmark designations
- ☐ Architectural design and planning
- ☐ Training workshops to support underrepresented groups

Historic Place(s) Information

The location information requested here will be used for mapping purposes.

If the [project involves a single historic place](#), include the complete street address.

If the [project involves multiple historic places or a historic district](#), skip the street address question and provide only the city, state, and zip code details below.

If the [project involves multiple cities or states](#), use the text box below to provide location details.

Name of Historic Place(s)

Mission San Gabriel

Historic Place: Street Address

428 S Mission Drive

Historic Place: San Gabriel

Historic Place: CA

Historic Place: CA 91776

Additional Location Information

If the [project involves multiple historic places](#) or does not have a street address, please provide relevant location information here.

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Property Ownership*

If the applicant does not own the historic place that is the focus of the grant-funded project, then describe the property owner's involvement with the project below. If the project requires access to the site, please use the file upload box below to upload a letter of consent from the owner stating that the grantee has permission to access the property in order to undertake the grant-funded project.

Mission San Gabriel is an active Roman Catholic Parish within the Archdiocese of Los Angeles staffed by Claretian Missionaries. The applicant, the University of California, Riverside, and the PI, Steven Hackel, Professor of History at UCR, do not own the property. As stated in the attached letter, Hackel has a long-standing involvement with Mission San Gabriel, and he and the consultants will have unfettered access to the mission and its collections should the NTHP fund this project.

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[1 MiB allowed]

Historic Place(s) Significance

Describe the historic and cultural significance of the historic place(s) listed above. This section should describe the historic place's importance to the relevant modern-day community of people. Why does this place matter? To whom does this place matter? If the historic place(s) is officially designated at the local, state, or national level.

Founded 250 years ago and a registered California state landmark since 1935, Mission San Gabriel brought incredible change to the people today known variously as the Gabrieleno/Tongva or the Kizh. The Gabrieleno/Tongva had lived in this region for 10,000 years before the mission was founded. In 1770 they numbered 5,000, occupied 1,500 square miles of the Los Angeles Basin, and lived in fifty independent communities. By 1785, colonization had exacted a terrible toll on the region's Native peoples and their subsistence economy. Franciscans held baptized Natives at the mission against their will; they forced them to work in the mission's fields; soldiers assaulted Natives inside and beyond the mission; and large herds of Spanish livestock destroyed or crowded out indigenous plants and other important sources of food and sustenance. In 1785, the Gabrieleno/Tongva, led in part by a woman, Toyupurina, attacked the mission, but they were unable to slow its expansion or lessen its deadly consequences. Gabrieleno/Tongva born at the mission were confined to cramped living quarters and suffered frighteningly high mortality. The mission population grew only by attracting people from villages further and further away. When the mission was closed in the early 1830s, its population hovered around 1,300, well below its peak of 1,701. With mission secularization, nearly all the mission's lands were taken by soldiers and settlers, and only a handful of Gabrieleno/Tongva received land. Today, the mission retains a painful importance among Native descendants because of the historical trauma their ancestors suffered there, because more than 5,000 Gabrieleno/Tongva are buried in the mission's cemetery, and because many of the descendants of the Natives who lived at the mission practice elements of Catholicism and remain active in the parish.

Mission San Gabriel has added historical significance as the first Catholic church in the region and the staging ground for the establishment of multi-ethnic Los Angeles. In April of 1781, Governor Neve moved from Monterey to the mission to formally establish Los Angeles. Neve waited months at the mission for the settlers from Sonora and Sinaloa who would soon settle the pueblo on Native lands. Upon their arrival, these *pobladores* stayed at the mission for weeks and together with Neve they ventured forth on September 4, 1781, to found Los Angeles. Today, Los Angeles is the nation's second largest city and the home of more Indigenous people than any other city in the country. This founding of Los Angeles is commemorated every year by a

pilgrimage of hundreds of the *pobladores*' descendants who walk to El Pueblo de Los Ángeles Historical Monument site nine miles northwest of the mission.

(2,752 with spaces of 3,000)

Historic Places(s) Current Use

Describe the current use of the historic place(s). If the historic place(s) is open to the public, include details on programming and audience. If this historic place(s) is not open to the public, please indicate if there are plans to make the historic place(s) accessible in the future.

Covid closed the mission museum in March 2020 and then an arsonist torched the historic mission church. While the fire spared the museum adjoining the mission church, smoke and water forced a rapid relocation of the museum collection to offsite storage, where it is undergoing restoration. The church and museum are currently undergoing reconstruction with plans to reopen in 2023. The closure of the museum devastated the community and the mission's finances. Before the pandemic and the fire, the museum greeted more than 45,000 visitors per year. Financial losses since the closure are \$300,000 and growing. Insurance money is funding the reconstruction of the physical structure but not the reinterpretation of the mission's history or collections. This grant proposal is to ensure that when the mission reopens, the museum exhibitions will be inclusive, responsive to Native concerns, and based upon an accurate and informative presentation of the mission's collection and history.

(986 characters with space out of 1,000)

Project Narrative

Project Description*

Provide a detailed description of the grant-funded project and its goals, including the steps that will be taken to implement the project, key themes, anticipated outcomes, primary impacts, and intended audiences. If a grant were awarded to the applicant, specifically how would the grant funds be used to preserve and interpret historic places for the benefit of the community? Additional questions about the project will be asked below.

The goal of this project is to fully engage Native consultants and a range of experts in the research, interpretation, conservation, and presentation of the history of Mission San Gabriel. The mission was built by Native labor, is the site of 5,600 Gabrieleno/Tongva burials, and is a place of profound Native memory and religious observance. Yet, Native voice, Indigenous knowledge, and local history have never been incorporated into the mission museum's curatorial practices or gallery displays. This project, therefore, seeks to acknowledge a 250-year long erasure of the mission's Native history and to displace a Eurocentric understanding of the legacies of Spanish colonization and Catholic missionization.

To achieve our revisionist goals and implement our transformational plans, we have engaged with Native leaders and scholars, brought them into this endeavor as consultants, shaped the project goals to align with their desires, and embraced the metrics that Gabrieleno/Tongva community members believe constitute successful outcomes.

Before the closure and deinstallation of the museum, the mission showcased a degrading story of saintly Franciscans “rescuing” Native people from lives of primitive desperation. The museum had been curated by volunteers who had little understanding of Native history or the legacies of Spanish colonization. With completion of this project, the mission’s museum will finally be a place where diverse audiences can engage the museum’s collections and its complicated multi-ethnic history.

Identifying objects and themes for a renovated museum is the work of this project, and among those themes will be the cultures that Natives brought to the mission, the effects of the mission on Native independence and liberty, the ways Natives rose in rebellion against the mission, and how the mission—by introducing foreign diseases, European agriculture, and Roman Catholicism—initiated revolutionary and destructive transformations in Native life.

In these concepts—independence, liberty, rebellion, and revolution--our project is chronologically and thematically aligned with the NEH initiative *A More Perfect Union*, which calls anew for an examination of how historical sites can illuminate the nation’s uneven journey to an equitable and just society. For, during the same decade that the Spanish established Mission San Gabriel among Indigenous peoples they considered primitive and devoid of religion or social organization, the Founding Fathers of the U.S., in declaring their independence from England, characterized all Native Americans as “merciless Indian Savages.” When our work is placed in this wider context of Native struggles for autonomy and dignity, our project to restore Native voice to the mission is not just beneficial to the Gabrieleno/Tongva community but is integral to the education of the American public about the shared experiences of Native Americans across the continent during the age of Euro-American conquest and expansion.

2,994 characters left of 3,000 (with changes saved) (trimmed from 3,031)

Partnerships*

Who are they key partners in the grant-funded project and what are their roles? Is there a history of the applicant collaborating with these individuals or organizations? Why are these partners critical to the success of the project?

This project rests on partnerships between PI Hackel of UCR, the Gabrieleno/Tongva (G/T) community, Mission San Gabriel, and experts in art history and anthropology. Because of his decades of research on Native life in the missions and his role creating the Early California Population Project, Hackel has worked extensively since 2010 with Gabrieleno/Tongva Chief Morales and art historian Yve Chavez (G/T). Together, they secured \$31,750 in funding for Phase I of this project, the completion of an inventory and photographic record of the collection. Hackel and Beverly Johnson-Morales (G/T) contributed to a local exhibition on Native life in 19th-century California. As chair of the mission committee that oversees the museum and its historic collections, Hackel works with administrators at the mission. He has collaborated with all the consultants, most notably with Bargellini and Timbrook since 2010, when he curated an exhibition on the legacies of the missions at the Huntington Library.

(998 characters left of 1,000)

Funding Sources*

Has or will this project receive funding from other sources? If so, please identify and explain the use of the funds secured from other sources.

The PI has raised \$31,750 towards Phase I, an inventory and photographic catalog of the mission's 150 paintings, 25 sculptures, 50 vestments, and 25 Native baskets. Phase I will be completed by Feb. 2022 and is funded by the California Catholic Conference. Phase I is crucial to studying the collection and prioritizing works for conservation, without which we cannot plan an exhibition at the mission. This proposal to the NTHP is for Phases II and III, the study of the inventoried artifacts, the identification of items for display, the selection of themes for the museum, and the creation of a new gallery design. Phases II and III will involve multi-day meetings among the consultants, six of whom live outside Los Angeles. A grant from the Leavey Family Foundation will support \$4,839 in travel and accommodations for Phases II and III. Further, the San Gabriel Mission Conservancy has pledged to match the NTHP in support of the construction of exhibits in the renovated galleries.

(988 with spaces out of 1000)

Audience*

Who will benefit from the grant-funded project? How many people will the project serve? What is the target audience? How will the project reach or expand your current audience(s)? How will the project increase the public's understanding of the historic place(s) and its (their) cultural heritage?

The immediate beneficiaries of this project will be the descendant communities of Mission San Gabriel and other missions, who will see their own history represented in the mission's museum. Tens of thousands of children and tourists will gain a more accurate understanding of Native life in Southern California before, during, and after the mission period. Further, this project, by including Native consultants in the reinterpretation of the mission, will serve as a model for similar work at other California missions. This is crucial, because the same interpretive erasures that have long existed at Mission San Gabriel are present at most of the other twenty missions.

A Native-centered reinterpretation of Mission San Gabriel will further allow the mission's interpretive program to align with the NEH initiative, *A More Perfect Union*, which encourages projects that address Native American communities and tell the story of our country's uneven record in promoting a just and inclusive society. Our project engages meaningfully with how Spanish colonists and Indigenous Californians understood and activated key "American" concepts, such as liberty, equality, rebellion, and revolution. While Spanish missionaries and soldiers did not support liberty and equality at the mission, they most certainly provoked Native rebellions, and the secularization and closure of the missions was revolutionary in that it called for the "Emancipation" of Natives from the missionaries' control. By teaching visitors to Mission San Gabriel that debates over the concepts of liberty, equality, rebellion, and revolution were not unique to British North America and its Revolutionary Period, our project will move visitors away from a sense that the history of the United States and the Thirteen Colonies was

somehow separate from and more worthy of study than the history of other regions of colonial America, such as Spanish California.

(1926 with spaces out of 2000)

Methods of Community Outreach*

Describe the community outreach methods that will be used to complete the project. Importantly, how will you engage the community? How will you collaborate with community members, stakeholders, and descendants to conceive, shape, and lead the grant-funded project?

Our project consultants are leading members of the Gabrieleno/Tongva community, internationally known art historians, specialists in the history of colonial California, and experts in the material culture of Indigenous Californians. Gabrieleno/Tongva consultants not only bring specific knowledge about the mission's history and historical collections, but they also have significant experience in designing and staging exhibitions for diverse audiences. This grant proposal is the result of years of conversations and collaborations with Native stakeholders. PI Hackel has worked alongside Gabrieleno/Tongva consultants Morales, Chavez and Johnson-Morales to shape this grant and to articulate its goal of decolonizing the mission's collections and exhibits. Gabrieleno/Tongva leader Chief Anthony Morales has endorsed this project. Because of our deep collaboration, the conceptualization of this project is authentically Gabrieleno/Tongva. Gabrieleno/Tongva consultants are not just a part of our team, they are central to the project's goals and success. Throughout the grant period, Chavez and Johnson-Morales will work with and through Chief Morales to inform the Gabrieleno/Tongva community of our work. They will solicit additional input from the larger Gabrieleno/Tongva community as we move forward with a greater understanding of the Native history of the mission and the themes and objects to be displayed in the renovated galleries. Put simply, this project would have no meaning or purpose without sustained input and support from Native stakeholders. The project will also engage in extensive outreach with members of the Latinx community who have historic ties to the mission. Assisting in this outreach will be Edgar García, Assistant General Manager of El Pueblo Historical Monument in Los Angeles, and Anne Peterson, Executive Director of the Santa Barbara Trust for History Preservation, which has successfully engaged stakeholders of the Spanish colonial sites it manages.

(1,997 with spaces out of 2,000)

Project Team*

Please provide names, concise biographical information, and responsibilities for each member of the project team. Does the project team or consultant(s) have the appropriate expertise, experience, and skills for this project? Applicants are strongly encouraged to include team members and consultants from underrepresented communities.

Dr. Steven W. Hackel, Professor of History and Project PI, UC Riverside, oversees the mission's museum collections and has worked extensively with the mission descendant community. He will oversee consultants, manage workflow, and provide historical context to the project.

Dr. Yve Chavez (Gabrieleno/Tongva), an expert on Spanish mission colonial art and an Asst. Professor of Art History, UC Santa Cruz, will evaluate the mission's paintings.

Kimberly Johnson-Morales (Gabrieleno/Tongva), Tribal Secretary and a Gabrieleno cultural interpreter with 30 years' experience, will evaluate mission baskets for their origins and uses.

Chief Anthony Morales (Gabrieleno/Tongva) as tribal leader will provide historical context and community outreach.

Dr. Jan Timbrook, Emeritus Curator of Anthropology, Santa Barbara Museum of Natural History, is a world authority on California basketry and will make recommendations for preservation and conservation of mission baskets.

Dr. Maya Stanfield-Mazzi, Professor of Art History, University of Florida, an expert on Spanish colonial liturgical textiles, will assess the historical significance of the mission's textiles.

Dr. Elena Phipps, UCLA, with 34 years in conservation at the Metropolitan Museum of Art, will advise the mission on the preservation of its paintings, sculptures, and textiles.

Edgar García, with 15 years as a preservation officer for the city of Los Angeles and currently Asst. General Manager of El Pueblo Historical Monument, will advise the mission on its historic relationship to the Pueblo and assist with community outreach.

Dr. Anne Peterson, Executive Director, Santa Barbara Trust for Historic Preservation, has worked for 22 years at the SBTHP and will advise on public programming and community engagement.

Dr. Clara Bargellini, Research Professor, Art History, UNAM, México, an authority on the art of the Spanish missions of New Spain, will assess the historical significance of the mission's sculptures and paintings.

1,984 of 2,000 characters

Planning and Implementation*

How will the project's planning and implementation be organized? What major steps or phases are anticipated, how much time will each phase take, and who will be responsible for completing the phase? Describe the materials and resources needed and available to complete the project. How does the project help fulfill your organization's long-range or strategic plans?

Note: Travel will be covered by a separate grant from the Leavey Family Foundation. Team will meet bi-weekly by zoom. Images of objects will be archived in FileMaker Pro Database and gallery mockup will be created in Ortelia Curator.

Phase I: A photographic record and Native-centered inventory of the mission's historic collection. Funded by the California Catholic Council. To be completed by Feb. 15, 2022.

Phase II: If we receive funding, the photographs and collection inventory will be circulated to consultants on Apr. 18, 2022. Consultants will study the collection and prepare reports as follows: Paintings (Chavez, Hackel); Sculpture (Bargellini); Textiles (Stanfield-Mazzi); Native American Baskets (Johnson-Morales, Timbrook). Some consultants will travel to see the collection. Circulating the photographs will allow the project to progress if Covid-19 restricts travel and curtails group meetings. Consultants' reports will be circulated to the team by Aug. 2, 2022. Over two days in August 2022, consultants will meet by zoom or in person at the mission to discuss their reports.

Phase III: Over two days in Sept. 2022, the collection consultants will meet with community consultants (Morales, García) and museum consultants (Peterson, Trudeau) to rank objects for historical and cultural value and alignment with Gabrieleno/Tongva understandings of the mission's legacies. By Nov. 15, 2022, Hackel will prepare a report on the groups' findings (objects to be displayed and themes and voices for the exhibition) and begin work with museum consultant Trudeau and the Native consultants to craft a museum design concept. By Jan. 2023, Hackel and the consultants will propose a formal design for the museum and work towards its installation.

This project supports the long-range plans of Mission San Gabriel to fully interpret its collections, to elevate Native voice at this historic site, and to create a community-centered interpretation of the mission's history.

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Promotion and Documentation*

How will the project be promoted to engage diverse audiences? What are your plans for documenting the project and disseminating its outcomes?

PI Hackel will notify all mission stakeholders of the grant. Theresa Huerta, Head of Communications and Development at Mission San Gabriel, will publicize the grant within and beyond the Mission San Gabriel community. Hackel will work with Gabrieleno/Tongva leaders and stakeholders, the Archdiocese of Los Angeles, San Gabriel community leaders, and the California Missions Foundation, to publicize the grant and its goals and objectives. Hackel will coordinate with the press office of the University of California, Riverside, to generate public awareness of the project. Hackel will also reach out to leadership at other local missions (San Fernando, San Luis Rey, and San Juan Capistrano) about the project.

Project consultants will present their findings at relevant local and regional academic conferences, and all will coordinate with their home institutions—UC Riverside, UC Santa Cruz, UCLA, University of Florida, and the Universidad Nacional Autónoma de México—to plan a symposium to discuss Mission San Gabriel's historic collection and their work to further its reinterpretation and preservation. Edgar García, Assistant General Manager of El Pueblo Historical Monument will publicize the grant. The Huntington-USC Institute on California and the West has agreed to host a public discussion of the project and the challenges to doing Public History in a California Mission in a manner that embraces Native understandings of history and material culture. Further, the editor of the *Southern California Quarterly*, the flagship

publication of the Historical Society of Southern California, has expressed a strong interest in devoting a special issue to the historical collections of Mission San Gabriel and the reports that will emerge from project. Finally, to broaden the reach of the project and extend its impact deep into the future, the group will work towards the publication of a catalog of the material culture of the mission.

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Impacts and Evaluation*

Describe both the short-term and long-term positive impacts of the grant-funded project as the impacts relate to the relevant underrepresented communities. What will the project achieve from the community's perspective? How will you evaluate the project and its impacts? Please identify evaluation metrics that are concrete, measurable, and verifiable.

Mission San Gabriel is a contested site for the descendants of Gabrieleno/Tongva mission survivors brought from villages, including nearby Shevaanga and throughout the Los Angeles basin, to live and labor under Franciscan missionaries' control. This project will provide an overdue opportunity for the living Gabrieleno/Tongva community, in partnership with non-Native allies, to rewrite the narrative to tell of the hardships and atrocities Indigenous peoples experienced at the mission while also highlighting the contributions Tongva-speaking ancestors made to the historic site. Short-term impacts of the project include making Indigenous voices accessible to mission visitors and raising their awareness of Native cultural survivance. The long-term impacts include positioning the mission museum as a model of collaborative community-driven curation for other institutions in the surrounding region. From the Gabrieleno/Tongva community perspective, the project will allow its members to explain first-hand what the mission means to them, to tell their story of what they see as genocide, to draw connections between the historic collection and living practices as seen in basketry, and to dignify the memories of ancestors who fought to preserve their culture while building the walls that now house the mission museum. Gabrieleno/Tongva community representatives will participate in conversations throughout the planning of the museum reinstallation, and they will provide input on aspects of the narrative that may require updating in the years following the completion of the project. Visitor surveys will assess the impacts the museum has on reshaping public understanding of Indigenous and mission histories about the tragic historical realities of colonization. Peer-reviewed published articles that emerge from this project and document the collection will demonstrate to a larger audience that the collection is understood and invites further study.

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Budget and Timeline

Amount Requested*

- ☐ \$25,000
- ☒ \$50,000

Estimated Total Project Budget

Detailed Project Budget*

Please upload your completed budget sheet using the provided template [here](#). You may not have expenses for each category listed.

[1 MiB allowed]

Budget Narrative*

Explain in a clear and concise manner the costs in each budget category. Note which budget items will be covered by the requested grant and which budget items will be covered by other funds and provide details on the source of additional funds. This description should track with the detail provided in the Detailed Project Budget.

Cat. A. \$9,737. PI course release to admin. project winter term.

Cat. C. \$1,196. IT support for DB of images and inventory (\$536); annual subscription to exhibition design platform (\$660).

Cat. E. \$28,750. Honoraria for scholars, Gabrieleno/Tongva leaders, and museum experts to examine the museum collection and design a renovated exhibition. Art handlers to aid examination of the collection. Art conservator to advise on care of objects. Curatorial assistant to manage the DB.

Cat. G. \$10,317. Indirect costs recovered at UCR rate of 26%.

Additional Expenses (Funding Source): \$4,839 in consultant travel (Leavey Foundation); \$31,750 to photograph and catalog the collection (Cal. Catholic Conf.)

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Federal Funds*

Has your organization received or is your organization applying for any funds from the United States' Federal Government to support the proposed grant project?

☐ Yes

☒ No

If yes, please explain the status of those federal funds (secured or in application stage) and describe what the funds will be used to accomplish. Pursuant to federal requirements, grant funds from the Telling the Full History Preservation Fund can not be used to support activities already being funded in part by federal funds.

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Our funder, the National Endowment for the Humanities, has requested we collect the following information on what the grant funds will be used for. Please select the best answer(s) for your grant-funded project.

Primary Grant Use*

If funded, grant funds will primarily:

- ☐ Create jobs
- ☐ Preserve jobs
- ☐ Support or maintain general operations
- ☐ Create humanities programs
- ☐ Sustain humanities programs
- ☐ Implement new humanities activities
- ☐ Sustain existing humanities activities
- ☐ Other

Secondary Grant Use*

If funded, grant funds will secondarily:

- ☐ Create jobs
- ☐ Preserve jobs
- ☐ Support or maintain general operations
- ☐ Create humanities programs
- ☐ Sustain humanities programs
- ☐ Implement new humanities activities
- ☐ Sustain existing humanities activities
- ☐ Other
- ☐ No secondary use

Grant Use Description

If you selected "other" for the question(s) above, please briefly describe what grant funds will do.

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Project Start Date*

No earlier than April 1, 2022.

4/1/2022

Project End Date*

No later than March 31, 2023.

3/31/2023

Supporting Documents

You may upload up to four supporting documents below. Supporting documents should provide additional context or information that is not included above. This may include, but is not limited to:

- Statements of qualifications for each consultant or team member (Individual resumes should be limited to two pages)
- Supporting documents to demonstrate the feasibility and appropriateness of the project
- Letters of support from members of the underrepresented community

Up to three photographs of the historic place or project may be submitted.

Please note: all uploaded files should be saved with a file name that clearly identifies the document, e.g., Jane Smith Resume, ABC Org Consulting Proposal, View of property from Route 123.

Supporting Document #1

[3 MiB allowed]

Supporting Document #2

[3 MiB allowed]

Supporting Document #3

[3 MiB allowed]

Supporting Document #4

[3 MiB allowed]

Photo #1

Please list the photographer credits and a description of the photo below.

100 characters left of 100

[3 MiB allowed]

Photo #2

Please list the photographer credits and a description of the photo below.

100 characters left of 100

[3 MiB allowed]

Photo #3

Please list the photographer credits and a description of the photo below.

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[3 MiB allowed]

Certification

Provide the name and title of the authorized official submitting this application for a Telling the Full History Preservation Fund grant. The authorized official must be a representative of the applicant organization who has the authority to sign legally binding documents on behalf of the organization e.g., an executive board officer (i.e. President) or an executive staff member with signatory authority (i.e. Executive Director or Chief Financial Officer).

By submitting this application in your capacity as an authorized representative of your organization you give the National Trust for Historic Preservation (the Funder) the absolute and unqualified right to use, in whole or in part, in whatever manner the Funder may desire, including (but not limited to) use for publicity, audio-visual presentation, and/or promotion, all photographs, video recordings, and other application materials submitted as hardcopy and digital files or through hyperlinks to files. You also certify that the information contained in this application is true and correct to the best of your knowledge.

By submitting photographs, films, or recordings (works) to the Funder you agree to the following terms and conditions:

1. You retain the copyright to all work(s) submitted to the Funder.
2. You grant to the Funder a perpetual, irrevocable, royalty-free, fully transferable, unconditional, non-exclusive, worldwide right to reproduce all or a portion of the work(s) an unlimited number of times in any and all media for any editorial, commercial, promotional, trade, or other corporate purposes.
3. You hereby waive your right to inspect or approved any copy that is used in connection with the work(s) in any existing or subsequently developed medium, and you agree to release and discharge the Funders, including their affiliates and licensees, from any and all claims arising out of such use for the purposes described above, including any claims for libel and invasion of privacy.
4. You represent and warrant that: a. you are the sole owner of, or otherwise have the authority to grant, all rights herein granted to the Funders and b. the work(s) submitted does not infringe upon any copyright, trademark, or other proprietary right, violate any right of privacy, or contain libelous, scandalous, or unlawful material.

You further certify that:

1. the applicant has not received any American Rescue Plan funds directly from the National Endowment for the Humanities NEH through the American Rescue Plan: Humanities Organizations program;
2. the applicant is not a member of the National Trust board of trustees or any associated National Trust advisory committees;
3. the applicant is not an officer or staff member of the Telling the Full History Preservation Fund Grant selection committee;

4. the applicant is not a board member or officer of a parent organization affiliated with the National Trust for at least the past year;
 5. none of the Applicant's staff, officers, or trustees, nor its umbrella organizations, shall serve as voting members of the Telling the Full History Preservation Fund Grant selection committee;
 6. the applicant has conducted an internal review and did not identify any conflicts of interest with the National Trust for Historic Preservation; and
- that you have read and agree to the Telling the Full History Preservation Fund Guidelines.

Are you a duly authorized representative of the applicant?

☐ Yes

☐ No

Name*

Title*