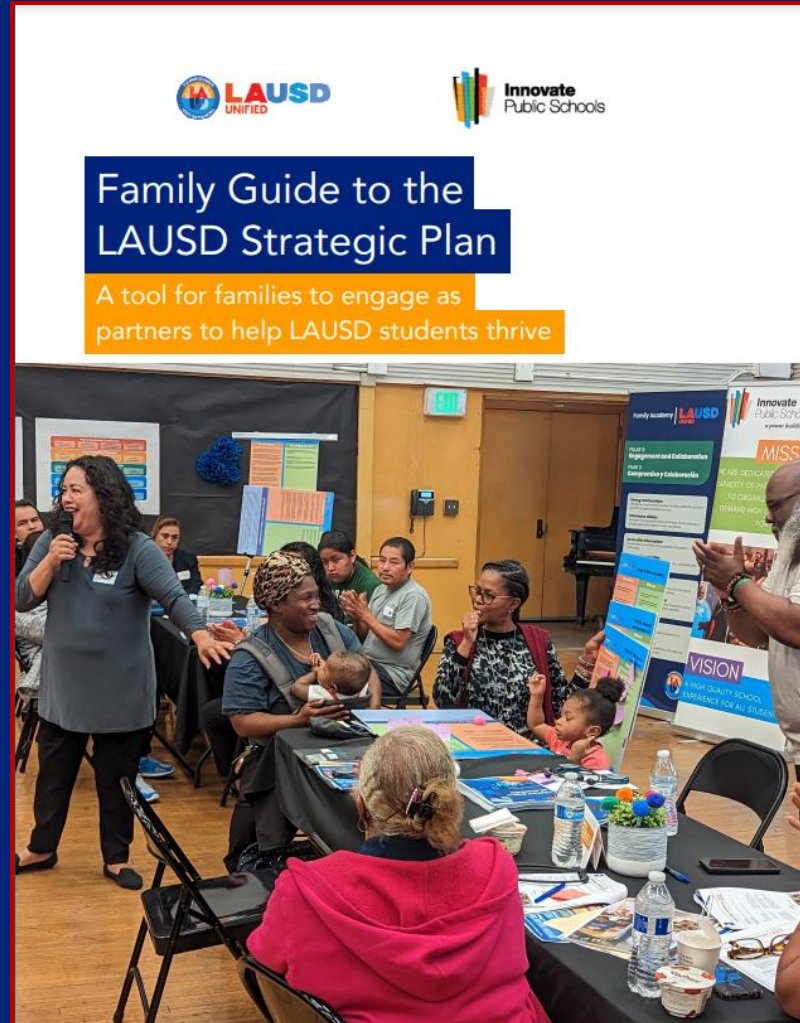


# Family Guide to the LAUSD Strategic Plan



# Guía para Familias del Plan Estratégico de LAUSD







## Become a Regional Ambassador

Inspire Those  
Around You

Engage and leverage  
the power of our families,  
communities and  
educational partners.

To learn more, please visit  
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Office of Student, Family and Community Engagement



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lo Rodean

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# BE A COMMUNITY ELECTION WORKER

AND PARTICIPATE IN OUR DEMOCRATIC PROCESS!

Bilingual speakers are always needed for our diverse communities, and there are many locations across Los Angeles County where you can serve.

**EARN UP TO \$1,180**



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DEMOCRÁTICO!**

Siempre se necesitan hablantes bilingües para nuestras diversas comunidades, y hay muchos lugares en todo el Condado de Los Ángeles donde usted puede servir.

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# ԴԱՐՁԵՔ ՀԱՄԱՅՆՔԻ ԸՆՏՐՈՒԹՅՈՒՆՆԵՐԻ ԱՇԽԱՏՈՂ

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Los Angeles վարչաշրջանի տարածքում կան շատ վայրեր, որտեղ դուք կարող եք ծառայել:

**ՎԱՍՏԱԿԵՔ ՄԻՆՉԵՎ 1180 ԴՈԼԱՐ**



Դիմելու համար այցելեք՝ [LAVOTE.GOV/ELECTIONWORKER](https://LAVOTE.GOV/ELECTIONWORKER)



# EVICTIION HELP FOR LA CITY RENTERS

If you're at risk of being evicted, there's help available for you.

**Do not self-evict without receiving advice.**

If you receive a LA Superior Court Documentation (SUMMONS & COMPLAINT-UNLAWFUL DETAINER [UD]) **you MUST respond and file an Answer within FIVE days, or you will be evicted without a trial. For assistance, contact any of the following agencies:**

StayHoused LA (SHLA)	We Are Los Angeles	Family Source Centers	LA Housing Department
(888) 694-0040 <a href="http://stayhousedla.org">stayhousedla.org</a>	<a href="tel:213-584-1808">213-584-1808</a>	<a href="http://LA4Families.org">LA4Families.org</a>	1-866-557-7368 <a href="http://housing.lacity.org">housing.lacity.org</a>
For free workshop information on tenant rights, the eviction process, and legal representation (income-based), including help with filing your Answer.	Help renters avoid eviction and assist tenants with filing an Answer. We Are LA Housing Specialists will provide anti-eviction support connect you to available legal services and provide information on all your available benefits.	Free family support services such as case management, emergency financial assistance, financial coaching, and information about tenant rights including assistance with filing your response if you receive an Unlawful Detainer.	For important information on ALL City of LA tenant protections. Contact the LAHD Hotline (9:00 a.m. - 4:00 p.m.).

# AYUDA DE DESALOJO PARA INQUILINOS DE LA CIUDAD DE LA

Si corre riesgo de ser desalojado, hay ayuda disponible para usted.

**No se autodesaloje sin recibir asesoramiento.**

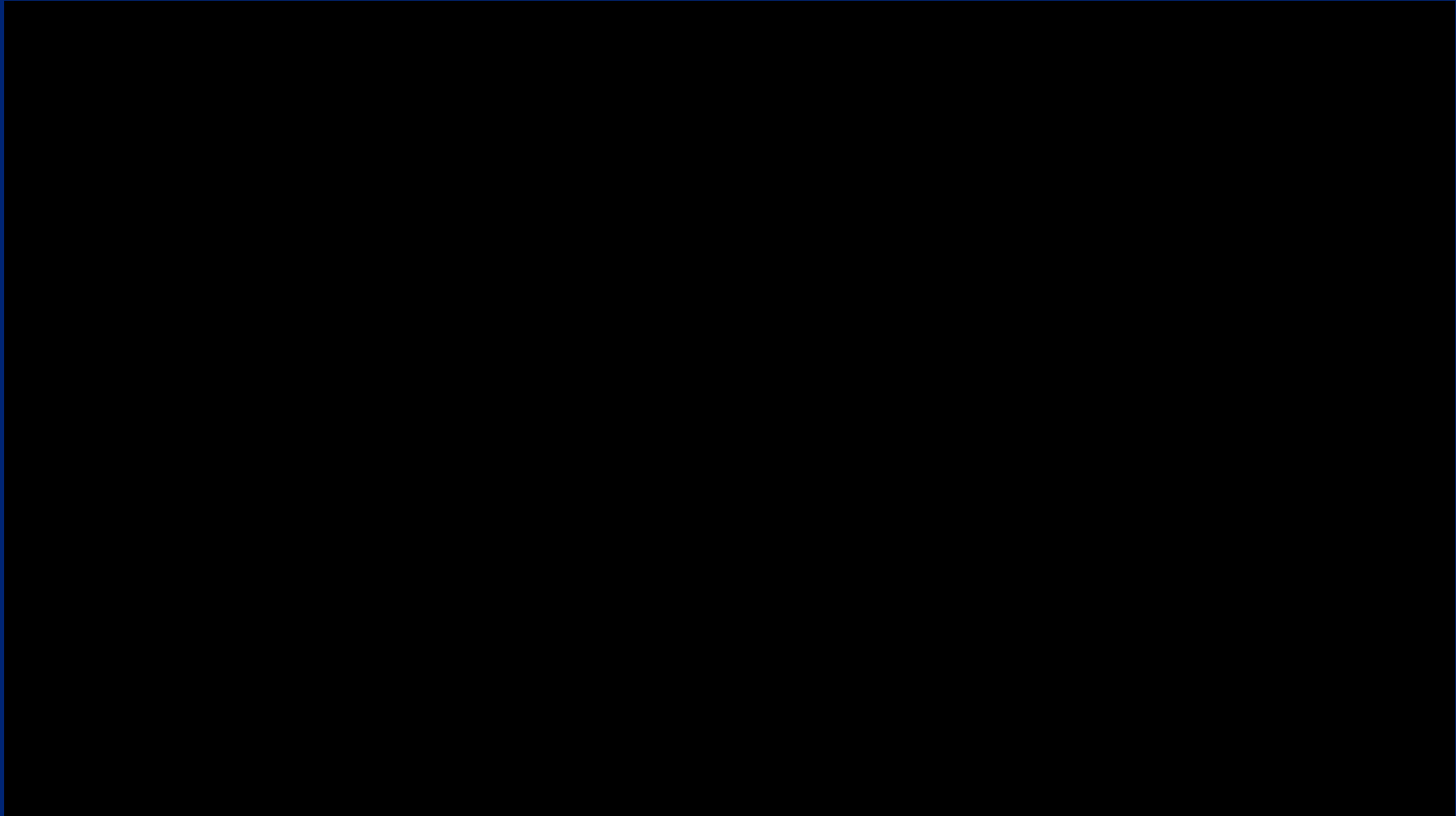
Si recibe una documentación del Tribunal Superior de Los Ángeles (CITACIÓN Y QUEJA-DETENCIÓN ILEGAL [UD]), **DEBE responder y presentar una respuesta dentro de CINCO días, o será desalojado sin juicio. Para obtener ayuda, comuníquese con cualquiera de las siguientes agencias:**

StayHoused LA (SHLA)	Somos Los Angeles	Centros de fuentes familiares	Departamento de Vivienda de Los Ángeles
(888) 694-0040 <a href="http://estanciahousedla.org">estanciahousedla.org</a>	<a href="tel:213-584-1808">213-584-1808</a>	<a href="http://LA4Families.org">LA4Families.org</a>	1-866-557-7368 <a href="http://vivienda.lacity.org">vivienda.lacity.org</a>
Para obtener información gratuita sobre los talleres sobre los derechos de los inquilinos, el proceso de desalojo y la representación legal (basada en los ingresos), incluida ayuda para presentar su respuesta.	Ayude a los inquilinos a evitar el desalojo y ayúdelos a presentar una Respuesta. We Are LA Housing Specialists le brindará apoyo contra el desalojo, lo conectará con los servicios legales disponibles y le brindará información sobre todos sus beneficios disponibles.	Servicios gratuitos de apoyo familiar, como gestión de casos, asistencia financiera de emergencia, asesoramiento financiero e información sobre los derechos de los inquilinos, incluida asistencia para presentar su respuesta si recibe una retención ilegal.	Para obtener información importante sobre TODAS las protecciones para inquilinos de la ciudad de Los Ángeles. Comuníquese con la línea directa de LAHD (9:00 am - 4:00 pm).





# **Welcome *Bienvenidos***







# Course Catalogue of Monthly Parent and Family Webinars

*Catálogo de cursos de*  
***Seminarios web mensuales para padres y familias***

## Lunar New Year and Beyond: Asian and Asian Pacific Traditions and Celebrations

## Año Nuevo Lunar y más allá: Tradiciones y celebraciones de Asia y del Pacífico Asiático

February 21, 2024  
21 de febrero, 2024

Office of Student, Family and  
Community Engagement







Office of Student, Family and  
Community Engagement



**Greetings! ¡Saludos!**



**LAUSD Board Member  
Karen Ramirez**



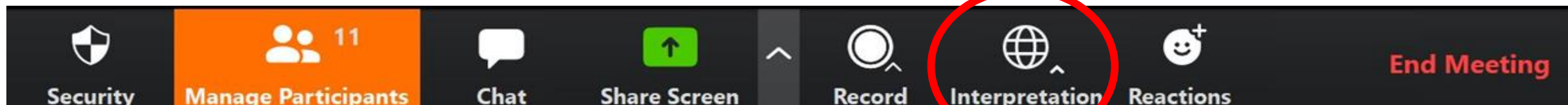


## Interpretation Services: laptop or computer

- Click on the globe icon at the bottom of the screen.
- Select the language of preference for you.
- You will engage and listen to the presentation in the language you select.

## Servicios de interpretación: computadora portátil o de escritorio

- Haga clic en el símbolo del mundo en la parte de abajo de su pantalla.
- Seleccione el idioma que le gustaría escuchar.
- Participará y escuchará la presentación en el idioma que seleccione.

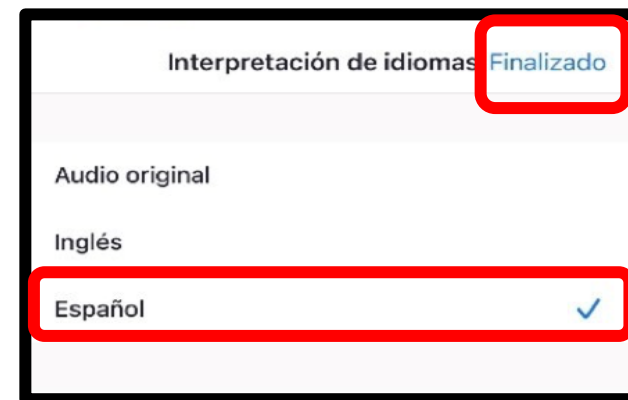
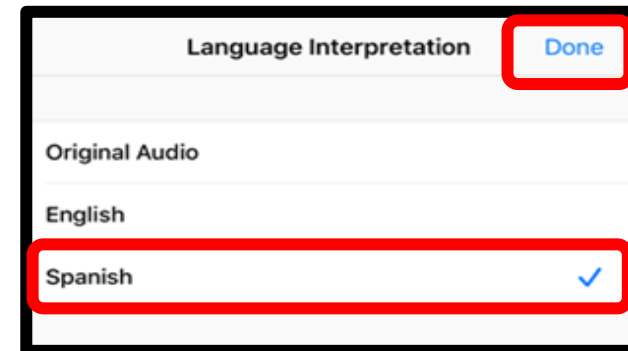
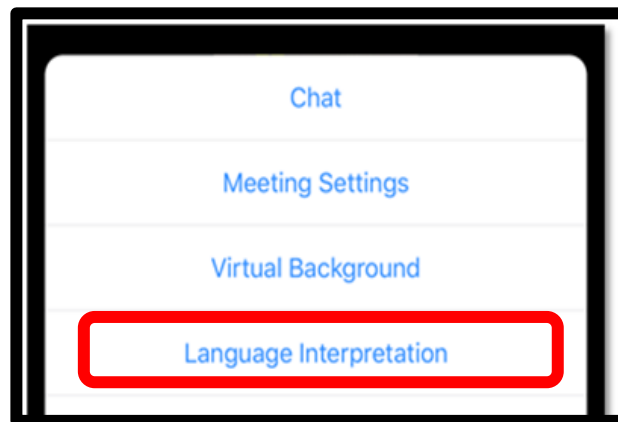
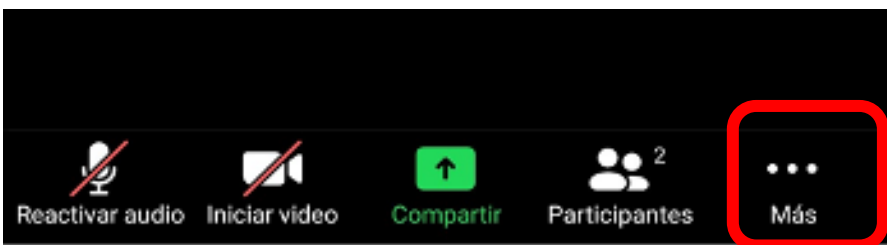
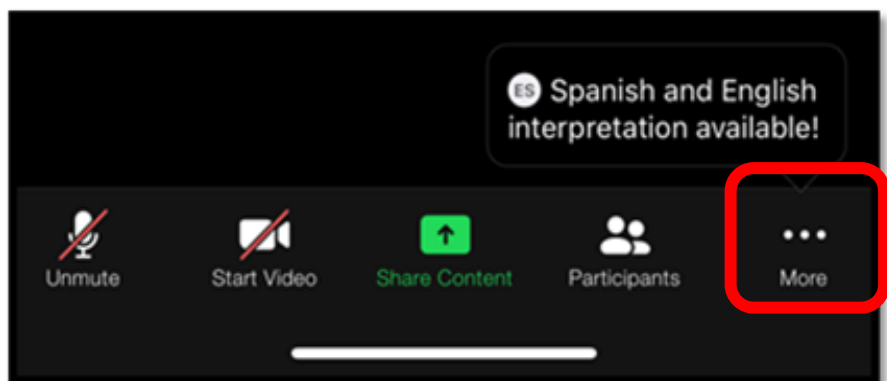






# Interpretation services: mobile device

## Servicios de interpretación: dispositivo móvil





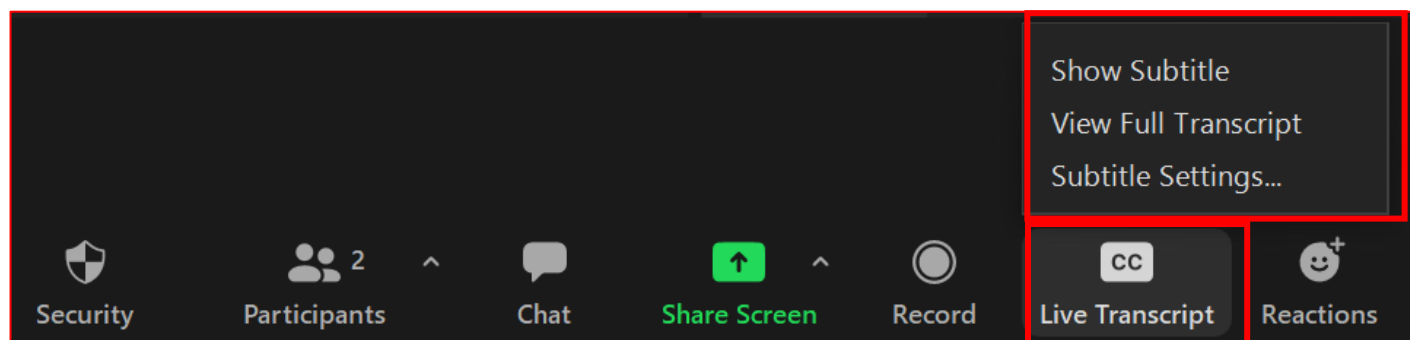
## Closed Captioning (CC): laptop or computer

- 1) To enable Closed Captioning:
  - a) Click on **Live Transcript** below CC icon
  - b) Select **Show Subtitle** or **View Full Transcript**
- 2) To disable Closed Captioning: click CC icon and select **Hide Subtitle**

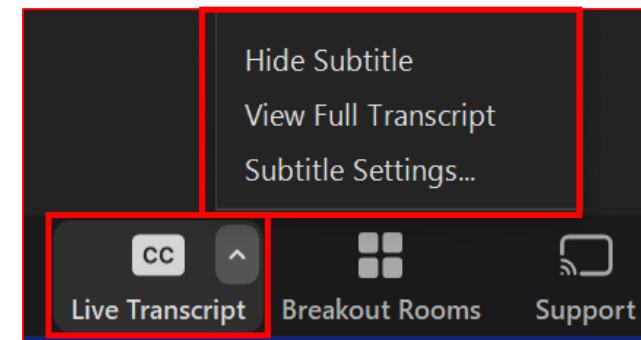
## Subtítulos: computadora portátil o de escritorio

- 1) Para activar los subtítulos:
  - a) Haga clic en **Live Transcript** debajo del ícono CC
  - b) Seleccione **Show Subtitle** (mostrar subtítulo) o **View Full Transcript** (transcripción completa)
- 2) Para desactivar los subtítulos: haga clic en el icono CC y seleccione **Hide Subtitle** (ocultar subtítulo)

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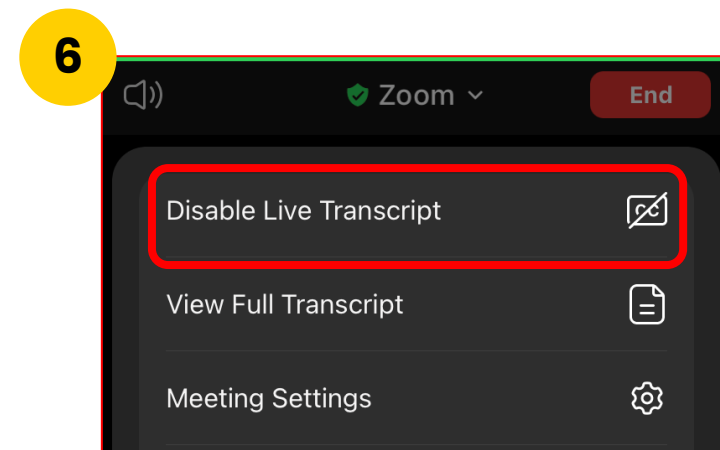
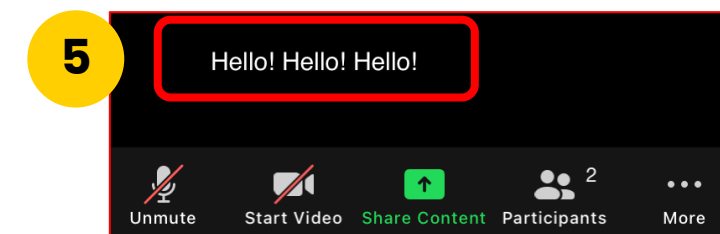
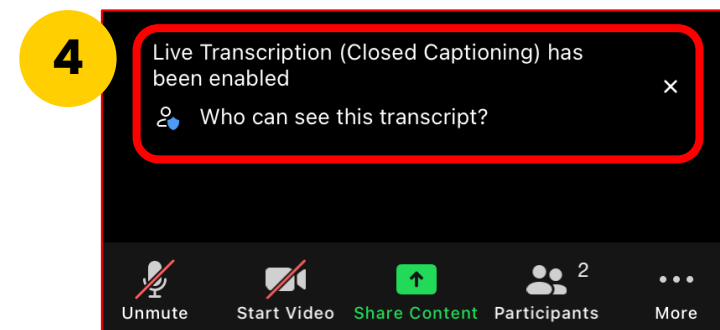
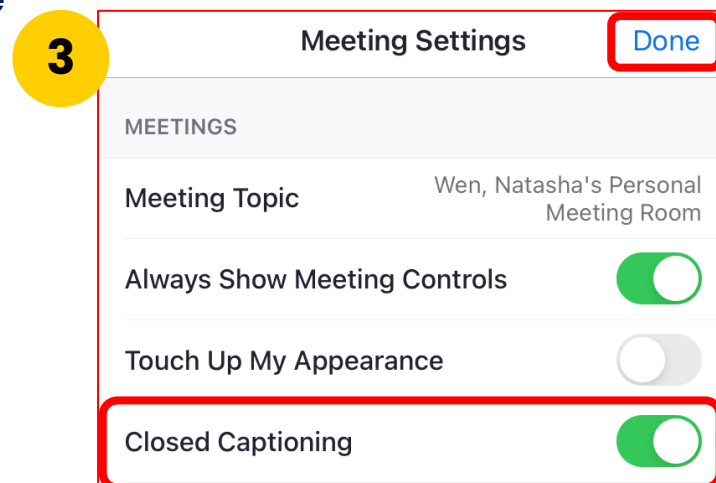
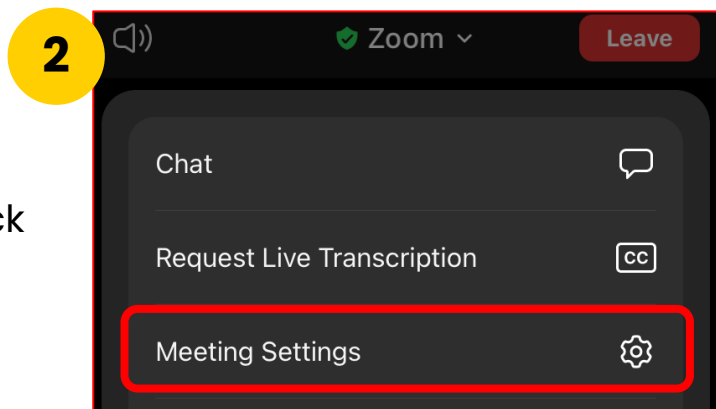
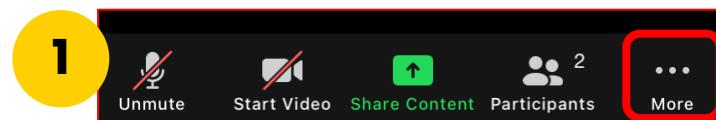


# Closed Captioning (CC): mobile device

## Subtítulos (CC): dispositivo móvil

- 1) Click on the 3 dots
- 2) Click on **Meeting Settings**
- 3) Activate **Closed Captioning**, then click **Done**
- 4) This text will show on your screen
- 5) Captioning is only available in English
- 6) If you don't want CC, go back to Settings and click **Disable Live Transcript**

- 1) Haga clic en los 3 puntos
- 2) Haga clic en **Meeting Settings** (Configuración de la reunión)
- 3) Active **Closed Captioning** (subtítulos), haga clic en **Done** (Listo)
- 4) Este texto aparecerá en tu pantalla.
- 5) Los subtítulos solo están disponibles en inglés
- 6) Si no desea los subtítulos, vuelva a Settings (Configuración) y haga clic en **Disable Live Transcript**



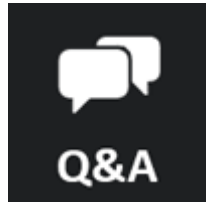


## Engaging on this Webinar

### Participando en este seminario web

This is a Zoom webinar. Participant microphones are automatically muted and video is off.

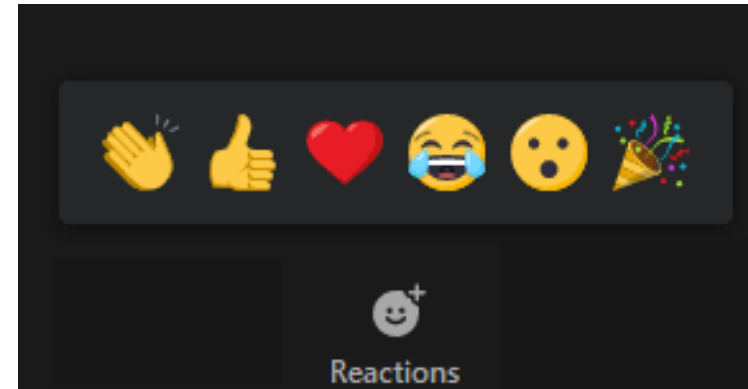
Este es un seminario web o webinario por medio de Zoom. Automáticamente están desactivados los micrófonos de los participantes, al igual que su video.



Ask questions  
Haga preguntas



Interact with presenters and share  
your ideas  
Interactúe con los presentadores  
y comparta sus ideas.



Use the emojis to express your reactions  
Utilice los emojis para expresar sus reacciones





## Meeting Norms

## Normas para la reunión

- 1) We will keep students as a priority.
- 2) We will use online meeting application features to respectfully present questions and comments related to the topic in discussion.
- 3) We believe that we can agree to disagree.



- 1) Mantendremos a los estudiantes como una prioridad.
- 2) Usaremos las funciones de la aplicación de reuniones en línea para presentar respetuosamente preguntas y comentarios relacionados con el tema en discusión.
- 3) Creemos que podemos aceptar estar en desacuerdo.

# **LAUSD 2022–2026 Strategic Plan**

## **Pillar 3: Engagement and Collaboration**

**Establish a Family Academy to equip families with the skills, information, and networking opportunities to support students' academic and social-emotional success (Strategic Plan, page 42)**

# **Plan Estratégico de LAUSD 2022–2026**

## **Pilar 3: Participación y Colaboración**

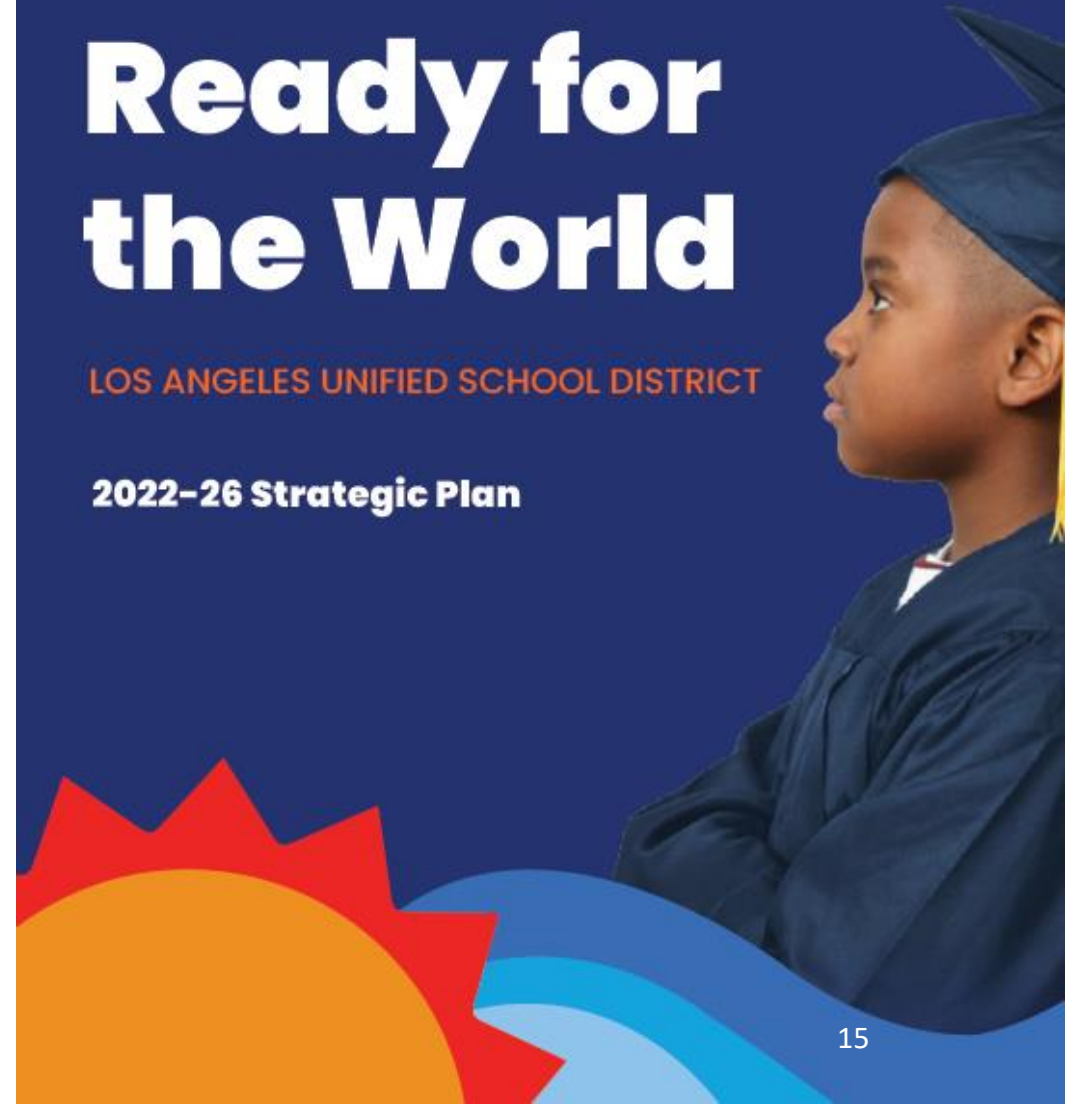
**Establecer una Academia para las Familias para dar a las familias las destrezas, información, y oportunidades de redes de comunicación para apoyar el éxito académico y social-emocional de los estudiantes (Plan Estratégico, página 42)**



# **Ready for the World**

LOS ANGELES UNIFIED SCHOOL DISTRICT

**2022–26 Strategic Plan**







# Sebastine

**Asian-Pacific Student Advisory Council President**

**Presidente del Consejo Asesor de Jóvenes Asiáticos y del Pacífico**



# PRESENTERS

# PRESENTADORES



Taeyoon  
APSAC Member  
*Miembro de APSAC*



Erin  
APSAC Member  
*Miembro de APSAC*



Sarah  
APSAC Member  
*Miembro de APSAC*



Janna Mae  
APSAC Member  
*Miembro de APSAC*



Suhhyun  
APSAC Member  
Secretario de APSAC



Joy  
APSAC Member  
*Miembro de APSAC*



**LAUSD**  
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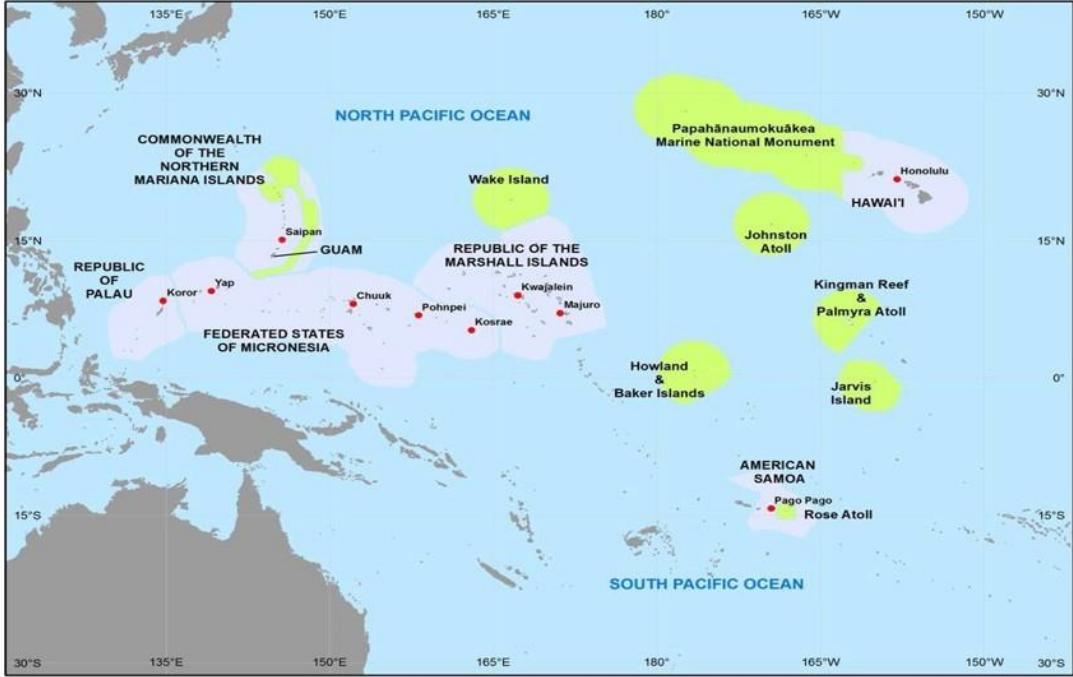


# Learning Objectives

# Objetivos de aprendizaje

1. Learn about the history and significance of Asian-Pacific celebrations, traditions, rituals and festivals.
2. Learn how these traditions and celebrations power and uplift cultural awareness and understanding.

1. Aprender sobre la historia y el significado de las celebraciones, tradiciones, rituales y festivales de Asia y del Pacífico.
2. Aprender cómo estas tradiciones y celebraciones fortalecen y elevan la conciencia y el entendimiento cultural.



# **Dr. Theodore Gonzalves**

**Curator of Asian Pacific American History  
at the Smithsonian's National Museum of  
American History**

**Conservador de Historia de los  
Estadounidenses Asiáticos del Pacífico  
en el Museo Nacional de Historia  
Americana del Smithsonian**



**SMITHSONIAN**  
**ASIAN PACIFIC**  
**AMERICAN**

**HISTORY, ART, AND CULTURE IN**



**OBJECTS**

**Edited by Theodore S. Gonzalves**

# Theodore S. Gonzalves, Ph.D.

CURATOR

NATIONAL MUSEUM OF AMERICAN  
HISTORY SMITHSONIAN INSTITUTION

[GONZALVESTH@SI.EDU](mailto:GONZALVESTH@SI.EDU)

**SMITHSONIAN**  
**ASIAN PACIFIC**  
**AMERICAN**

**HISTORY, ART, AND CULTURE IN**



**OBJECTS**

**Edited by Theodore S. Gonzalves**



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https://americanhistory.si.edu/collections/search/object/nmah\_676082

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1	URL	Catalog Number	Group?	Region	2D or	Artist/Maker/Owner	Gender	Era	Location	Picture	Notes	Yes=1	Ther
87	<a href="https://www.si.edu/object/apia-vote:nmah_1334582">https://www.si.edu/object/apia-vote:nmah_1334582</a>	2005.0195.05	Pan		2D			1996	NMAH: Political & Military History		Contact: Thanh voting, representation; civil rights		Communit
89	<a href="https://americanhistory.si.edu/collections/search/object/nmah_1296333">https://americanhistory.si.edu/collections/search/object/nmah_1296333</a>	2003.0261.06	Korean		2D	Nathaniel Chae Holt	Male	1955	NMAH: Cultural & Community Life		Contact: Sojin		Belonging
	<a href="https://www.si.edu/object/chinatown-street-fair-button">https://www.si.edu/object/chinatown-street-fair-button</a>	2018.0235.02	Chinese		3D				NMAH: Work & Industry		Contact: Thanh healthcare disparity		Activism

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Objects

Object Photography

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Calculation Mode: Automatic

Workbook Statistics

Give Feedback to Microsoft

**175,000,000**

# ERIKA LEE

Professor • Author • Historian

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# Foreword

Objects hold our memories of the past. They can be our dreams for the future. We collect and display them, hide them away, or give them as gifts. Yet, such objects also raise questions. Do we know the whole story? How and to

do we tell our histories? These are some of the issues that *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects* seeks to address.

Asian Americans, Native Hawaiians, and Pacific Islanders are diverse communities with unique histories and experiences. It is essential to recognize that there is not one uniform Asian American Native Hawaiian and Pacific Islander history. There are many. But there are significant connections between them as well. Theodore S. Gonzales helps us understand their relationships, differences, and similarities through themes that evoke the globe-spanning experiences of these histories: navigation, intersection, labor, innovation, belonging, tragedy, resistance and solidarity, community, service, memory, and joy.

As a historian, teacher, and writer, I recognize so many of the personal, family, and community histories in the objects featured in the following pages. I think of the ones that we value in our own homes, community spaces, and memories. Sitting on my own bookshelf is the 1956 copy of *Betty Crocker's Picture Cook Book* that my Chinese immigrant grandmother used to learn to cook American food after she arrived in the United States. I can tell from the worn cover and dog-eared pages that she also used the book to navigate through American culture. Her recipe for dan taat was legendary and brought much joy to her children and grandchildren. When I asked her for the recipe, I expected her to bring out a yellowed piece of parchment that had traveled with her from Canton to New York. Instead, she turned to Betty Crocker's recipes for "flaky pastry" and "egg custard." She learned about the wonders of this picture cookbook from the Italian immigrant woman next door and navigated racism alongside her African American neighbors. Their

worlds intersected with one another and they found community with each other through cooking. But Yen Yen was only able to make dan taat on special occasions. She was too busy raising seven children, running a laundry, and supporting her family through her hard labor.

I think of the two paj ntaub (story cloths) that my Hmong American students gave me many years ago. Like My Yia Vang's story cloth featured here, the first one (opposite top) tells how the Hmong were forced out of their homeland in Laos during the wars in Southeast Asia, how they braved the rough currents of the Mekong River and traveled to safety in a Thai refugee camp, but were forced to wait years before being resettled in the United States. The hills, military tanks, and people that illustrate this tragedy are painstakingly rendered in bright threaded embroidery that dances across the fabric. A second story cloth (opposite bottom) shows Hmong American students making a different journey. Dressed in graduation caps and gowns, they pass through a little red schoolhouse in Minnesota on their way to achieving American dreams. Taken together, these story cloths continue the tradition of preserving memory, but they also celebrate innovation and claim a new sense of belonging in the United States.

As I write these words, I look up at the "No Muslim Ban Ever" poster that I hung on my office wall after marching alongside my Muslim students and friends in 2017. I picked it up the weekend after former President Donald J. Trump signed an executive order that prohibited travel and refugee resettlement from select predominately Muslim countries and it has hung on my wall ever since. It joins a "No on Prop. 187" button that I have from the 1994 protests I participated in when California voters passed a ballot initiative that barred undocumented immigrants from state public services including public education and healthcare. For me, they are reminders that resistance and solidarity, plus service to our communities, has defined my own work as a historian, author, and teacher.



Paj ntaub. Unknown artists, c. 2000.

Those themes are also found throughout the Smithsonian's vast collections representing a variety of experiences and traditions. As you read the following pages and view the images, I hope that the featured objects will inspire you to think about the things that tell your own story, the stories of your family, and your community.

Like my poster, my students' story cloths, and my grandmother's cookbook, *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects* begins to tell our diverse stories. From Queen Kapiolani's wa'a gifted to the Smithsonian in 1888 to a 2014 comic book featuring Kamala Khan, a Pakistani American girl from New Jersey who is superheroine Ms. Marvel—they are examples of Asian Pacific American contributions and achievements. They reveal resilience and resistance. And most importantly, they are proof of how Asian Americans, Native Hawaiians, and Pacific Islanders have experienced, recorded, and preserved our histories on our own terms and how, together, we have transformed America.

—Erika Lee









## Secretary's Note

This project is a feat of curation: through the careful examination of 101 objects across 14 Smithsonian units, we get a true sense of the incredible complexity and breadth of Asian, Pacific Islander, and Asian American history. The narrative each object recognizes these histories as integral to both American history and the Smithsonian's origin story.

I mean the latter quite literally: the Smithsonian's reputation as the national museum began with an expedition to explore and map the Pacific (including Hawai'i, Fiji, and numerous Southeast Asian islands), Antarctica, and the Northwest coast of the United States. Our collections from Asia and Oceania are not new to the institution, but rather predated and made possible its existence.

In 1838, six US Navy vessels set out to explore uncharted oceans under the command of Lieutenant Charles Wilkes. That four-year endeavor, known colloquially as the Wilkes Expedition, yielded some 4,000 ethnographic objects; it is thought to be the largest ever collection obtained from a single sailing expedition. In addition, the men brought back tens of thousands of specimens of plant species and hundreds of specimens of birds, mammals, fish, and marine wildlife species. These objects—in combination with detailed record keeping and maps of the vast lands and oceans they passed through—enormously increased the intellectual resources of the United States.

The collection prompted the creation of the first national museum in Washington and, in 1858, they became part of the earliest collections of the Smithsonian Institution.

The expedition brought about immense cultural and intellectual capital and helped create the institution I am so proud of leading today. It was also an endeavor marred by open racism toward—and violent encounters with—the native people the voyagers encountered and stole from. Lt. Wilkes painstakingly detailed the expedition in his *Narrative of the United States Exploring Expedition*, in which he catalogued native people alongside objects and animals.

Across the institution, we are committed to telling the full stories of the communities we seek to represent. Since 1997, the Asian Pacific American Center has deeply engaged with reparative work that directly addresses some of the harms of our past. Their staff is part of a larger group of curators, collections managers, and educators committed to that work across the institution. It is our responsibility to build relationships with communities of origin, exchange knowledge, and create agreements for shared stewardship or repatriation of items when appropriate. The Smithsonian's ethical returns policy might well be invoked in some of the objects included in this collection, and this work unambiguously confronts that possibility.

This book is a testament to the richness of Asian, Pacific Islander, and Asian American history and culture; it is a collection of painful and joyous memories that offers hope for a more equitable future. Above all, it is a reminder of the way our histories are inextricably bound together, and the weighty responsibility museums have to tell the complete story.

—Lonnie G. Bunch III



19

101

# Filipina/os in California's Asparagus Fields



The first patent for an asparagus knife was created in 1919. Its wooden handle and long metal stem with a V-shaped blade enabled farmworkers to drive the forked blade into the soil and efficiently cut the bottom of the asparagus stalks covered by two to three inches of dirt. The length of the tool often varied, depending on the height of the person using it. A longer stem helped to reduce back strain from bending over.

The repetitive motion of bending over while harvesting rows of crops garnered the name “stoop labor,” which carried pejorative connotations. In California’s asparagus fields, for example, growers throughout the twentieth century used the term to refer to nonwhite farmworkers, especially Mexicans and Filipina/os who were characterized in racial terms as short in stature, resilient to toiling in the sun under grueling conditions, and physically and intellectually inferior to white people, thus making them suited to manual labor. Such characterizations suggested that farm work was undignified in contrast to other forms of work. These perceptions naturalized racial prejudices and discrimination that were seen as intrinsic to certain groups of laborers and sought to diminish their personhood. Filipina/o farmworkers often bore the brunt of this racialized term.

This asparagus knife, found among twenty-seven steamer trunks and suitcases that date back to the late-nineteenth and early-twentieth centuries, was discovered in a fraternal lodge in Stockton, California. Local nonprofit Little Manila Rising donated to the Smithsonian one of the steamer trunks containing the personal belongings of a Filipino migrant, including photo albums, letters, clothing, farm paystubs, and a half-dozen agricultural tools. This knife was used by a Filipina/o farmworker who worked in the asparagus fields in the San Joaquin Delta between the 1920s and 1970s. Together, this knife and the suite of objects in the steamer trunk tell a story of the crucial role that Filipina/os played in shaping California’s agriculture industry.

Stockton sits in the northern part of California’s Central Valley and the eastern part of the San Joaquin Delta, considered one of the most fertile agricultural sites in the world. Commercial farms grew wheat, barley, tomatoes, orchard crops, and especially asparagus, which was considered the “queen” crop of the delta due to its profitability. By the 1880s, the San Joaquin region was known as the “breadbasket of the world.” Between the 1920s and 1940s, agriculture in the San Joaquin Delta became a multimillion-dollar industry whose success was built on the backs of immigrant laborers, mostly from Asia and Mexico.



Left: Asparagus knife used by seasonal workers for harvesting asparagus in the San Joaquin Delta, Stockton, California. Above: Filipino cutters in the asparagus fields on Ryer Island, California, photographed by Dorothea Lange on April 4, 1940.

Commercial growers relied on the indispensable labor of hundreds of thousands of seasonal workers to harvest crops. After Congress passed the Johnson-Reed Immigration Act in 1924, establishing a quota system to numerically restrict “undesirable immigrants” from parts of Europe and Asia to the United States, growers turned to Mexico and the Philippines to recruit workers. Under the 1924 Immigration Act, Western hemisphere countries like Mexico were exempted from the quota system and Mexican migrants were not subject to numerical restrictions. As for the Philippines, after its annexation by the United States in 1902, making it a US territory, Filipina/os were considered US nationals and could travel without restrictions within US territories. By the mid-1920s, Filipina/o and Mexican laborers could be found in the Delta and the San Joaquin Valley from late February to June, the typical season for growing and harvesting the lucrative asparagus crop.

By 1930, more than 10,000 Filipina/os lived and worked in Stockton, which served as an important hub for many who were migrating up and down the West coast in search of seasonal agricultural work. Some migrated from Hawai‘i after completing labor contracts in sugar plantations; some came directly from the Philippines, primarily from the Ilocano and

Visayan regions; and others were college students studying in the United States who needed to earn money through a temporary summer job. Regardless of their class and regional backgrounds, all gravitated to Stockton because of the demand for farmworkers. But they also worked in the fields because they were systematically barred from other better paying occupations due to institutional discrimination and racism. White growers, including some Chinese and Japanese labor contractors, deemed Filipina/os as suited for “stoop labor.” Such racist characterizations often relegated Filipina/os to the lowest rung of the racial hierarchy and justified their exploitation in the fields through low wages, substandard housing and working conditions, and unscrupulous hiring practices.

Despite this discrimination in the fields, Filipina/os saw the dignity and value in their labor. As early as the 1920s, Filipina/o agricultural workers began organizing for better pay and working conditions. Their grassroots labor organizing from Alaska’s salmon canneries to the fields in the San Joaquin Valley would play a pivotal role in shaping a powerful labor movement for farmworker’s rights in the 1960s, directly influencing organizations like the United Farm Workers Movement.

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# Filipino American Farmworkers

What do you know about the farmworkers movement in the USA? How do you think rights were won? Who took on that responsibility? Why? How did their identity help them be a powerful civic actor?



Pre-Revolutionary History	1500-1599	1600-1699	1700-1799
1492	1492	1492	1492
Columbus	Colonization	Settlement	Revolution





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## Campaign Pins

Pins, bumper stickers, flyers, posters, and clothing are part of every political campaign. They're the way people can express support for their champion in the ring. These items convey slogans and images—but more importantly, they serve an important function as calls to action to entice the viewer and reader to get involved. It makes sense that the origin of the term campaign goes back to the martial context of open fields where armies would mass, rest, and coordinate for the attack. The candidate at the top of the ticket isn't alone. A campaigner—if they do the job right—will enlist the public in their goal to overtake their opponent in the race.

In 1989, African American attorney and Manhattan borough president David Dinkins was making a run for the office of New York City mayor. To conduct his walk-throughs in NYC's Chinatown, candidate Dinkins secured the help of an advance team that could speak Mandarin. According to accounts of the campaign, Dinkins's run was supported by the influential Chinese Consolidated Benevolent Association.

In 2020, Filipino American activist Vellie Dietrich-Hall aimed for a spot as a delegate for the Republican National Convention. She had previously served as the cochair of Asian Americans for Bush-Cheney in Virginia, 2004–2005. In her appeal, the hopeful candidate noted that the large and growing population of Asian Americans in the Commonwealth represented what she called “low-hanging fruit that can easily be picked because their beliefs align

well with the Republican creed—strong family values, self-reliance, belief in God and importance of education.” She acknowledged that her party faced a challenge: despite the GOP's attempt to be more inclusive, the party's rank-and-file were not diverse and the Democrats, in her words, out-hustled her party for Asian American votes.

Both examples speak to the notion of Asian America as a coalition, which is, in practice, localized, tactical, changing, and assembled for specific purposes. Coalitions aren't built to last. They're created to achieve specific aims, which is how you can find Asian Americans and Pacific Islanders in a range of political parties or even in no party at all.

The tactical use of these pins—and what they mean for a racial group's identity—calls to mind the foundations upon which the term “Asian America” was founded. One of the persons who helped to lay those foundations was singer, songwriter, and activist Chris Kando Iijima. Here's how he explained Asian Americans coming together: “Asian American identity was originally meant to be a means to an end rather than an end in itself. It was created as an organizing tool to mobilize Asians to participate in the progressive movements of the times. It was as much a mechanism to identify with one another as to identify with the struggles of others, whether it was African Americans or Asians overseas, and that it was less a marker of what one was and more a marker of what one believed.”

—Theodore S. Gonzalves

*A poster and campaign pins reflect Asian American and Pacific Islander participation in electoral politics.*





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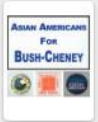
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## DC Funk Parade

Any resident of the District of Columbia will tell you there's more to the nation's capital than monuments and government offices. Beyond the federal city and the national mall, there are dynamic communities—places to eat, listen

music, browse books, shop for produce, worship, dance, think, or do absolutely nothing at all. On a sunny May afternoon, photographer Susana Raab captured the District's vibrant energy at the 2018 DC Funk Parade. Participants made their way from the Howard Theatre at the corner of T and 7th Streets Northwest to the Lincoln Theatre on historic U Street.

Dragons and lions have appeared in all sorts of festive occasions for centuries, first in Asia and now throughout the world. And in the District of Columbia, Asian cultural traditions have found anchoring and expression in the lives of Asians and non-Asians alike. Cultures are not just static products that are bought, sold, consumed, and disposed of—although certainly they are those things. Cultures are processes—alive, messy, melded, molded, and funky.

At the lead position in this photo is Abdur-Rahim Muhammad (b. 1948), a native Washingtonian who also has deep roots in Boston's Roxbury neighborhood. In his youth, Muhammad was inspired by fellow Roxbury resident, Malcolm X, as well as the community-based works of the Nation of Islam. In his memoir, *Dragonz Rizing: Reclaiming My Time After Wandering Through the Valley*, Muhammad recalls how a childhood friend introduced him to karate where "bullying or punishing innocent people was unacceptable behavior and not tolerated" under his sensei (teacher) Kent Davis. He complemented Asian martial arts training with self-defense skills he simultaneously developed at the Boston masjid (mosque).

*Participants in the 2018 DC Funk Parade march from the Howard Theatre to the Lincoln Theatre in Washington, DC, an event that honors the local funk scene with live music around the U Street corridor.*

The 1973 release of Bruce Lee's film *Enter the Dragon* inspired Muhammad to continue learning about martial arts, which he did under sifu (teacher or master) Bing Cheung Chin before heading to Washington, DC, and finding his way to the District's Chinatown. There, Muhammad studied under Dean Chin's senior instructor, sifu Deric Mims. Muhammad would spar with another of Mims' students, Duke Amayo, who would later front the band Antibalas. Traces of Amayo's journey can be heard in the band's 2020 album *Fu Chronicles*, which the singer describes as "the first chapter in [which] kung fu meets Afrobeat."

It was at Dean Chin's kung fu school that Abdur-Rahim Muhammad would internalize a poem: "learn kindness, learn justice, and then learn kung fu." The DC native took deep lessons from Asian martial arts. He explained that the emphasis was on the "noble character traits of honor, dignity, respect, kindness, fairness, and justice. As the spiritual component of my martial arts practice began to reveal itself, it became [as] important to me as waking up in the morning."

With the passing of sifu Chin in 1985, Deric Mims continued training the school's students. Muhammad opened his own studio on DC's U Street in 1995. He named the school Hung Tao Choy Mei Leadership Institute, which incorporated traditional African and Chinese cultural arts and where his staff offers free instruction to local students. It's the same street that has been home to his family as well as the political and cultural leaders of so many in the Black community for decades.

Abdur-Rahim Muhammad's journey is a deeply polycultural one, inspired by the work ethics of his students and the community's support: "We are now empowered by our kung fu ancestors as well as our family ancestors."

—Theodore S. Gonzalves



**FandangObon**



**Nobuko Miyamoto**



**Quetzal Flores**















**SMITHSONIAN**  
**ASIAN PACIFIC**  
**AMERICAN**

**HISTORY, ART, AND CULTURE IN**



**OBJECTS**

**Edited by Theodore S. Gonzalves**

# SMITHSONIAN ASIAN PACIFIC AMERICAN

**HISTORY, ART, AND CULTURE IN**



# OBJECTS

**Edited by Theodore S. Gonzalves**

FOREWORD BY ERIKA LEE

## A LOOK INTO ASIAN AND PACIFIC ISLANDER CULTURES

Using objects from the Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects, the Smithsonian Learning Lab, and stories from students in the Asian Pacific Student Advisory Council.

## UNA MIRADA A LAS CULTURAS ASIÁTICAS Y DE LAS ISLAS DEL PACÍFICO

Utilizando objetos de la colección del Smithsonian de Historia, Arte y Cultura de los Americanos de Asia y el Pacífico en 101 Objetos, el Laboratorio de Aprendizaje del Smithsonian y relatos de los estudiantes del Consejo Asesor de Estudiantes Asiáticos y del Pacífico.



Q & A

Preguntas y Respuestas



# **Audience Activity**

**Actividad para  
el público**



- Made in China
- Brought to California in the 1800s and used by Chinese immigrants.

- Fabricado en China
- Traído a California en el siglo
- XIX y utilizado por los inmigrantes chinos.



**Chinese Wok / Wok Chino, c. 1800s**

Source: *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects*



# HAPPY LUNAR NEW YEAR!

Lunar New Year was celebrated on  
February 10, 2024.

# ¡FELIZ AÑO NUEVO LUNAR!

El Año Nuevo Lunar se celebró el 10  
de febrero de 2024.



# LUNAR NEW YEAR

## AÑO NUEVO LUNAR

Lunar New Year Celebrations are most popular in East and Central Asia.

The date of the celebration is based on the lunisolar calendar and usually falls on the second new moon after the winter solstice.

This year, Lunar New Year was celebrated on February 10, 2024.

Las celebraciones del Año Nuevo Lunar son más populares en Asia Oriental y Central.

La fecha de la celebración se basa en el calendario lunar-solar y suele caer en la segunda luna nueva después del solsticio de invierno.

Este año, el Año Nuevo Lunar se celebró el 10 de febrero de 2024.

## Remembering and Honoring the Significance of Lunar New Year

The LAUSD Board unanimously passed the resolution **"Remembering and Honoring the Significance of Lunar New Year"** on Tuesday 1/21/24. Lunar New Year is a holiday that is celebrated by over 1.5 billion people around the world.

## Recordando y honrando el significado del Año Nuevo Lunar

La Junta del LAUSD aprovo por unanimidad **"Recordando y honrando el significado del Año Nuevo Lunar"** el martes 1/21/24. El Año Nuevo Lunar es una fiesta que celebran más de 1,500 millones de personas en todo el mundo..

**In China, Lunar New Year is called the "Spring Festival."**

**En China, el Año Nuevo Lunar se llama "Festival de Primavera."**



[This Photo](#) by Unknown author is licensed under [CC BY-SA](#).

The celebration is centered around "removing the bad and the old" and "welcoming the new and the good."

La celebración se centra en "eliminar todo lo malo y lo viejo" y "dar la bienvenida a todo lo nuevo y lo bueno".



**Above all, Lunar New Year is an important family reunion occasion in the Chinese Culture.**

**Sobre todo, el Año Nuevo Lunar es una importante ocasión de reunión familiar en la cultura china.**

**Ya Sui Qian 压岁钱 and Hong Bao 红包**

Senior members of the family give younger kids money in a red envelope, which symbolizes good wishes and luck for the year ahead.

Los miembros más mayores de la familia entregan dinero a los más jóvenes en un sobre rojo, que simboliza los buenos deseos y la suerte para el año venidero.

**Chun Yun 春运 or “Moving in the Spring”**

This term refers to people returning home if they were living or working far away from their families for the New Year celebration.

Este término hace referencia a las personas que regresan a sus hogares si vivían o trabajaban lejos de sus familias con motivo de la celebración del Año Nuevo.



Sources: [http://wiki.china.org.cn/index.php?title=Ya\\_Sui\\_Qian](http://wiki.china.org.cn/index.php?title=Ya_Sui_Qian)  
<http://wiki.china.org.cn/index.php?search=chun+yun&title=Special%3ASearch&go=Go>



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THOUGHT CO

# CELEBRATIONS AND TRADITIONS

- Food and drinks play a key role in the celebration of the New Year.
- The entire family eats around a big table to have a New Years Eve dinner together called Nian Ye Fan (年夜饭).
- Lion and Dragon Dances are common to see in Chinese celebrations, like Chinese New Year, weddings, and festivals. Both animals dance to the beat of the drums and cymbals, which are played loudly, to drive away malicious spirits.

# CELEBRACIONES Y TRADICIONES

- La comida y la bebida desempeñan un papel fundamental en la celebración del Año Nuevo.
- Toda la familia se sienta alrededor de una gran mesa para cenar juntos en la Nochevieja, llamada Nian Ye Fan (年夜饭).
- Las danzas del león y el dragón son habituales en las celebraciones chinas, como el Año Nuevo chino, bodas y festivales. Ambos animales bailan al ritmo de los tambores y platillos, que se tocan con fuerza, para ahuyentar a los espíritus malignos.

# Audience Activity

Actividad para  
el público







**Traditional Korean Child's Dress (Hanbok) /  
Vestido infantil tradicional coreano (Hanbok)**

Source: *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects*

- **National Museum of American History**  
Credit Line: Betty Holt Blanketship, 1955.
- **Museo Nacional de Historia Estadounidense**  
Crédito: Betty Holt Blanketship, 1955.







# **Learning About Chuseok or the Harvest Moon Festival**

**Aprendamos sobre  
Chuseok o el Festival  
de la Luna de la  
Cosecha**



# CHUSEOK, HARVEST MOON FESTIVAL

## CHUSEOK, FESTIVAL DE LA LUNA DE LA COSECHA

Chuseok is often referred to as the Korean Thanksgiving.

It is a 3-day event celebrated on the 15<sup>th</sup> day on the 8<sup>th</sup> month of the lunar calendar on the full moon. The days of celebration varies every year, but it falls on September or October.

It celebrates the bountiful harvest and strives for each year to be better than the last.

Chuseok se conoce como el Día de Acción de Gracias coreano.

Dura tres días y se celebra el día 15 del octavo mes del calendario lunar, en luna llena. Los días de celebración varían cada año, pero cae en septiembre u octubre.

Se celebra la abundante cosecha y se aspira a que cada año sea mejor que el anterior.

# PAYING RESPECTS

## DEMOSTRACIÓN DE RESPETO

### SEONGMYO 성묘



Seongmyo is the practice of visiting ancestral graves as a family, which is accompanied by Beolcho 벌초, or tidying of the graves.

Seongmyo es la práctica de visitar en familia las tumbas ancestrales, que se acompaña de Beolcho 벌초, o limpieza de las tumbas.

Source: <https://m.korean-vibe.com/news/newsview.php?ncode=1065599514177042>  
<https://www.nfm.go.kr/english/subIndex/1046.do>

### CHARYE 차례



Charye is the practice of setting up an ancestor memorial service at home.

Charye es la práctica de organizar en casa un servicio en memoria de los antepasados.

# Food is used in many ways to celebrate Chuseok.

## La comida se utiliza de muchas maneras para celebrar Chuseok.



- In addition to Charye and Seongmyo, another major custom to pay respects to one's ancestors is to prepare the family ancestor's favorite meals as an offering.
- Tteok, or rice cakes, is one of the staple foods in Korean culture and traditions.
- Songpyeon, or half-moon rice cakes, are one of the traditional foods that are often served and shared during Chuseok. This treat can come in a variety of colors like the ones shown in the picture above.
- Además del Charye y el Seongmyo, otra costumbre importante para demostrar respeto a los antepasados es preparar las comidas favoritas de éstos como ofrenda.
- Tteok, o pasteles de arroz, es uno de los alimentos básicos de la cultura y las tradiciones coreanas.
- Songpyeon, o media lunas de arroz, son una de las comidas tradicionales que suelen servirse y compartirse durante Chuseok. Esta golosina puede venir en una variedad de colores como los que se muestran en la imagen de arriba.



# **VIRTUAL TOUR: KOREAN CERAMIC ART**

## **VISITA VIRTUAL: ARTE COREANO EN CERÁMICA**

**SCAN HERE TO TAKE A VIRTUAL TOUR.**  
**ESCANEE AQUÍ PARA HACER UNA VISITA VIRTUAL**

The Smithsonian's National  
Museum of Asian Art  
houses excellent collections  
of Korean art, especially  
ceramics.

El Museo Nacional de Arte Asiático  
del Smithsonian tiene excelentes  
obras de arte coreano,  
especialmente cerámica.



<https://asia.si.edu/>

## Commemorate Diwali and Celebrate South Asian Heritage

The LAUSD Board approved the resolution to **Commemorate Diwali and Celebrate South Asian Heritage** on Tuesday 11/14/23. Diwali is a holiday that is celebrated by over 1 billion people around the world.

## Conmemorar Diwali y celebrar la herencia sudasiática

La Junta del LAUSD aprobó la resolución para **Conmemorar Diwali y celebrar la herencia sudasiática** el martes 14 de noviembre de 2023. Diwali es una fiesta que celebran más de mil millones de personas en todo el mundo.



# DIWALI, THE FESTIVAL OF LIGHTS

## DIWALI, EL FESTIVAL DE LAS LUCES

Diwali is the most important festival of the year in India and is celebrated by more than a billion people across the globe.

The dates of Diwali are based on the Hindu lunar calendar and typically falls in late October or early November.

This year Diwali will be celebrated on November 1, 2024.

Diwali es el festival más importante del año en la India y la celebran más de mil millones de personas en todo el mundo.

Las fechas de Diwali se basan en el calendario lunar hindú y suele caer a finales de octubre o principios de noviembre.

Este año se celebrará el 1 de noviembre de 2024.



**Diwali is the celebration of the victory of good over evil.**

**Diwali es la celebración de la victoria del bien sobre el mal.**

Sources: <https://www.cnn.com/travel/diwali-festival-of-lights-explained-cec/index.html>



[This Photo](#) by Unknown author is licensed under [CC BY-NC-ND](#).





Sources: <https://www.pbs.org/newshour/world/what-is-diwali-and-how-is-it-celebrated-in-india-and-the-diaspora#:~:text=In%20southern%20India%2C%20Diwali%20celebrates,year%20exile%20in%20the%20forest.>

TEMPLEURORA

RAJPYDA/ MEDIUM



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# CELEBRATIONS

All celebrations have lights, fireworks, feasting, praying, and new clothes. There are certain celebrations that vary by region.

# CELEBRACIONES

En todas las celebraciones hay luces, fuegos artificiales, fiestas, rezos y ropa nueva. Hay ciertas celebraciones que varían según la región.





# **Navigating My Pakistani Culture**

**Explorando mi cultura  
pakistaní**



Q & A

Preguntas y Respuestas



# Audience Activity

Actividad para  
el público





- **National Museum of American History**

Credit Line Dr. David Norton Epstein.

- **Museo Nacional de Historia Estadounidense**

Crédito: Dr. David Norton Epstein.



**1st Filipino Infantry Insignia /  
Insignia de la 1ª Infantería Filipina**

Source: *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects*

# Celebrating October as Filipino Heritage Month

The LAUSD Board unanimously passed the resolution "**Celebrating October as Filipino Heritage Month**" on 1/23/20 and was revised on 10/17/23.

# Celebración de octubre como Mes de la Herencia Filipina

La Junta del LAUSD aprobó por unanimidad la resolución "**Celebración de octubre como Mes de la Herencia Filipina**" el 23 de enero de 2020 y se actualizó el 17 de octubre de 2013.



# **CHRISTMAS IN THE PHILIPPINES OR PASKO**

## **NAVIDAD EN FILIPINAS O PASKO**



# **Pasko, or Christmas, in the Philippines is the world's longest Christmas season.**

The Pasko season gradually begins in September with local news stations on television broadcasting a Christmas countdown.

Malls and other public locations also have decorations up by September 1<sup>st</sup>.

## **Pasko, o Navidad, en Filipinas es la temporada navideña más larga del mundo.**

La temporada de Pasko comienza gradualmente en septiembre con una cuenta regresiva de Navidad en los programas de noticias de las televisiones locales.

Los centros comerciales y otros lugares públicos también colocan sus adornos antes del 1 de septiembre.



Source: <https://www.asiamediacentre.org.nz/features/10-ways-of-celebrating-christmas-in-the-philippines/#:-:text=The%20Philippines%20holds%20the%20record,Feast%20of%20the%20Three%20Kings.>

- It is a tradition to fast during Christmas Eve until after the final midnight mass has been attended. This feast is shared with family and closest friends.
- It is regarded as one of the most meaningful and intimate celebrations of the year.
- Some common foods to eat during this feast are Queso de Bola, fruit salad, pandesal, lechon, relleno, and hamon. Presents are opened after the feast.



- La tradición es ayunar durante la Nochebuena hasta después de haber asistido a la última misa de medianoche. Se comparte un banquete con familiares y amigos más íntimos.
- Se considera una de las celebraciones más significativas e íntimas del año.
- Algunos de los platos más comunes son el Queso de Bola, la macedonia de frutas, el pandesal, el lechón, el relleno y el jamón. Después del banquete se abren los regalos.

# Audience Activity

## Actividad para el público







## **Wedding Kimono / Kimono de novia**

Source: *Smithsonian Asian Pacific American History, Art, and Culture in 101 Objects*

- National Museum of American History
- Date Made: 1900s.
- Museo Nacional de Historia Estadounidense
- Fecha de confección: 1900



# Celebrating Hinamatsuri or Girl's Day

## Celebración de Hinamatsuri o Día de la Niña



# Doll's Day or Girls' Day is a Shinto (religious) holiday in Japan celebrated on March 3 every year.

It is an important holiday that celebrates young women's growth. It celebrates the life and health of young daughters across the culture.



[This Photo](#) by Unknown author is licensed under [CC BY-NC-ND](#).

## El Día de la Muñeca o Día de la Niña es una fiesta shintoista (religiosa) que se celebra en Japón el 3 de marzo de cada año.

Es una fiesta importante que celebra el desarrollo de las jovencitas. Celebra la vida y la salud de las hijas jóvenes en toda la cultura.



# HISTORY

The first time Hina dolls were shown in the manner they are now was when the young Princess Meisho succeeded to the throne of her abdicating father, Emperor Go-Mizunoo.

At the time, Empress regents in Japan were not allowed to be wed. Meisho's mother, Tokugawa Masako, created a doll arrangement showing Meisho married.

In 1687, the festival was officially named Hinamatsuri. Doll makers would make elaborate doll designs for the celebration, some even reaching 3 feet before a law was enacted to restrict the size.

The holiday focuses on family and marriage and remains a holiday that is celebrated across the Japanese diaspora.

Sources: <https://www.nippon.com/en/features/jg00031/>  
<https://blog.japanwondertravel.com/what-is-hinamatsuri-29534>

# HISTORIA

La primera vez que las muñecas Hina se mostraron en su forma actual fue cuando la joven princesa Meisho sucedió en el trono a su padre abdicante, el emperador Go-Mizunoo.

En aquella época, a las emperatrices regentes de Japón no se les permitía casarse. La madre de Meisho, Tokugawa Masako, creó un adorno de muñecas que mostraba a Meisho casada.

En 1687, el festival pasó a llamarse oficialmente Hinamatsuri. Los fabricantes de muñecas hacían elaborados diseños para la celebración, algunos incluso alcanzaban un metro antes de que se promulgara una ley para restringir el tamaño.

La fiesta se centra en la familia y el matrimonio, y sigue celebrándose en toda la diáspora japonesa.

# The displays of dolls is the primary aspect of Hinamatsuri.

- It depicts a Heian period wedding, usually described as the Emperor and Empress of Japan.
- The dolls are seated on a red cloth. More elaborate displays will have multi-tiered stands that represent the ladies of the court, musicians, and other attendants.
- Girls usually have a set of the two main dolls before their first Hinamatsuri, and can cost between \$1,500 to \$2,500 depending on the quality.



[This Photo](#) by Unknown author is licensed under [CC BY-SA-NC](#).

## La exhibición de muñecas es el aspecto principal del Hinamatsuri.

- Representa una boda del periodo Heian, generalmente descrita como la que celebraron el Emperador y la Emperatriz de Japón.
- Las muñecas están sentadas sobre un paño rojo. Las exhibiciones más elaboradas tienen soportes de varios niveles que representan a las damas de la corte, los músicos y otros asistentes.
- Las niñas suelen tener un juego de las dos muñecas principales antes de su primer Hinamatsuri, y pueden costar entre \$1,500 y \$2,500 dependiendo de su calidad.

# CELEBRATIONS AND TRADITIONS

- Girls hold parties with their friends during Hinamatsuri and the preceding days.
- Food is shared with one another at these parties.

## **Tsurushi-Bina, Hanging Dolls**

- These red colored cords that feature decorations of miniature baby dolls are traditional decorations for Hinamatsuri.

## **Nagashi-bina, Doll Floating**

- Participants make dolls out of paper or straw and send them down a river, carrying one's impurities with them.

# CELEBRACIONES Y TRADICIONES

- Las jovencitas celebran fiestas con sus amigas durante el Hinamatsuri y los días anteriores.
- Comparten comidas como hina-arare, chirashizushi, hishi mochi, ichigo daifuku y Sakuramochi.

## **Tsurushi-Bina, Muñecas colgantes**

- Estos cordones de color rojo decorados con muñequitas en miniatura son adornos tradicionales del Hinamatsuri.

## **Nagashi-bina, Flotación de muñecas**

- Las participantes hacen muñecas de papel o paja y las envían río abajo, llevándose con ellas las impurezas de cada uno.



# REFLECTIONS AND Q&A

## REFLEXIONES Y PREGUNTAS Y RESPUESTAS

Think about what you've learned during this presentation...

Did something surprise you? Is there something that you'd like to learn more about?

Piense en lo que ha aprendido durante esta presentación...

¿Hay algo que le haya sorprendido? ¿Hay algo sobre lo que le gustaría aprender más?

# Explore your own backyard!

There are so many places in the greater Los Angeles area where you can learn more about the different Asian and Pacific Islander cultures in our communities. Visit these awesome landmarks to learn more about the cultures that contribute to the diversity, success, and inclusivity of our district. Here's a scavenger hunt to make things extra fun!



☐ Visit Little Tokyo, Los Angeles

Things to do in Little Tokyo:

- Find Ninomiya Kinjiro Statue
- Visit the Japanese American National Museum
- Explore the Japanese Village Plaza



Visit the Korean Friendship Bell in San Pedro, CA

Inspired by the Divine Bell of King Seongdeok in South Korea



☐ Visit Chinatown in Los Angeles

Things to do in Chinatown:

- Visit the Chinese American Museum
- Unwind at the Los Angeles State Historic Park
- Explore Chinatown Central Plaza



Visit Little Saigon in Westminster

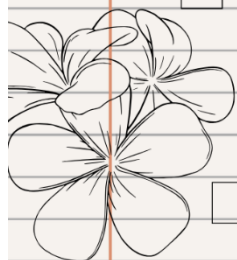
Things to do in Little Saigon:

- Visit the Museum of the Republic of Vietnam
- Visit the Asian Garden Mall



Visit Foisia Park in Carson, CA

Named after beloved Carson community member James M. Foisia



**SCAN HERE TO ACCESS THIS  
PRESENTATION AND THE EXPLORE YOUR  
OWN BACKYARD ACTIVITY!**

**ESCANEE AQUÍ PARA ACCEDER A ESTA  
PRESENTACIÓN Y A LA ACTIVIDAD  
¡EXPLORE SU PROPIO PATIO INTERIOR!**



[https://drive.google.com/file/d/1n63GnHqPMAQgcTFE3uS9BEIYZpYCeVEF/view?usp=drive\\_link](https://drive.google.com/file/d/1n63GnHqPMAQgcTFE3uS9BEIYZpYCeVEF/view?usp=drive_link)



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Q & A

**Preguntas y Respuestas**





# How did we do?

# ¿Como lo hicimos?

Please take a few minutes to tell us how beneficial this workshop was for you.

Por favor tome unos minutos para contarnos qué tan beneficioso fue este taller para usted.

## 1. How Did We Do? / ¿Como lo hicimos? (Rating Scale)

1: Not Beneficial / No beneficioso, 5: Extremely Beneficial / Extremadamente beneficioso

1	2	3	4	5
				



# Review of Learning

1. Learn about the history and significance of Asian-Pacific celebrations, traditions, rituals and festivals.
2. Learn how these traditions and celebrations power and uplift cultural awareness and understanding.

# Repaso del aprendizaje

1. Conocer la historia y el significado de las celebraciones, tradiciones, rituales y festivales de Asia y el Pacífico.
2. Aprender cómo estas tradiciones y celebraciones potencian y elevan la conciencia y el entendimiento cultural.

# Call to Action



# Llamada a la Acción

What is something  
you learned today  
that you would like  
to put into practice or  
share with others?  
Let us know in chat!



¿Qué es algo que  
aprendió hoy que le  
gustaría poner en  
práctica o compartir  
con otros?  
¡Díganos en el chat!





# Evaluation



# Evaluación

Please take a few minutes to tell us how this workshop supported your learning.

Por favor tome unos minutos para informarnos cómo este taller apoyó su aprendizaje.

<https://bit.ly/FAW2024-2-21>

2024 02.21 Lunar New Year

English  
Spanish

## SESSION EVALUATION

1. Select the date of the session. \*

2. Please select your school type (e.g., elementary) and then select your school's name from the drop-down menus below. If you are not connected with a school, please go to the next question.

If your school has more than one type (e.g., K-12), you can select any of the school types it serves (e.g., elementary, middle, and high).

School names that start with a number are listed first, followed by remaining schools in alphabetical order. If your school is a magnet school, please select the regular campus.

Type

-- Please Select --

3. My relationship to LAUSD - I am a...

(Check all that apply) \*

☐ Parent/Family/Caregiver of LAUSD Student

☐ Community member

☐ Staff (at LAUSD); write in job title/position

☐ Student (at LAUSD)



# Upcoming Webinars



# Próximos seminarios web

Date: Wed., February 26, 2024

Time: 5:30–7:00pm

Topic: **Kindness Counts: Bullying Prevention**

[LAUSD.org/familyacademy](https://LAUSD.org/familyacademy)

Fecha: Mié., 26 de febrero, 2024

Hora: 5:30–7:00pm

Tema: **La amabilidad vale: Prevención del acoso escolar**

[LAUSD.org/familyacademy](https://LAUSD.org/familyacademy)

Date: Mon., February 28, 2024

Time: 5:30–7:00pm

Topic: **Critical Media Literacy and Research Skills**

[LAUSD.org/familyacademy](https://LAUSD.org/familyacademy)

Fecha: Lun., 28 de febrero, 2024

Hora: 5:30–7:00pm

Tema: **Conocimientos críticos sobre los medios de comunicación y habilidades de investigación**

[LAUSD.org/familyacademy](https://LAUSD.org/familyacademy)

Vinaka Maake Asante Shukria Dhanyavadagalu  
 감사합니다 Kam Sah Hammida Manana Dankon  
 Dank Je Maururu Biyan  
 Blagodaram Dziekuje Chokrane Diolch i Chi Matondo  
 Ngiyabonga Juspaxar Arigato Tack  
 Grazi Mochchakkeram  
 நன்றி Dakujem Gracias Tingki  
 Ua Tsaug Rau Koj Bedankt Mochchakkeram  
 Dēkuji Nirringrazzjak Gracias Tingki  
 Suksamat Welalin Di Ou Mesi Gratias Tibi  
 Misaoatra Matur Nuwun 谢谢 Hvala  
 Xbala Danke Merci  
 Salamat Go Raibh Maith Agat Eskerrik Ask  
 Najis Tuke



Office of Student, Family and  
Community Engagement

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# EVICTIION HELP FOR LA CITY RENTERS

If you're at risk of being evicted, there's help available for you.

**Do not self-evict without receiving advice.**

If you receive a LA Superior Court Documentation (SUMMONS & COMPLAINT-UNLAWFUL DETAINER [UD]) **you MUST respond and file an Answer within FIVE days, or you will be evicted without a trial. For assistance, contact any of the following agencies:**

StayHoused LA (SHLA)	We Are Los Angeles	Family Source Centers	LA Housing Department
(888) 694-0040 <a href="http://stayhousedla.org">stayhousedla.org</a>	<a href="tel:213-584-1808">213-584-1808</a>	<a href="http://LA4Families.org">LA4Families.org</a>	1-866-557-7368 <a href="http://housing.lacity.org">housing.lacity.org</a>
For free workshop information on tenant rights, the eviction process, and legal representation (income-based), including help with filing your Answer.	Help renters avoid eviction and assist tenants with filing an Answer. We Are LA Housing Specialists will provide anti-eviction support connect you to available legal services and provide information on all your available benefits.	Free family support services such as case management, emergency financial assistance, financial coaching, and information about tenant rights including assistance with filing your response if you receive an Unlawful Detainer.	For important information on ALL City of LA tenant protections. Contact the LAHD Hotline (9:00 a.m. - 4:00 p.m.).

# AYUDA DE DESALOJO PARA INQUILINOS DE LA CIUDAD DE LA

Si corre riesgo de ser desalojado, hay ayuda disponible para usted.

**No se autodesaloje sin recibir asesoramiento.**

Si recibe una documentación del Tribunal Superior de Los Ángeles (CITACIÓN Y QUEJA-DETENCIÓN ILEGAL [UD]), **DEBE responder y presentar una respuesta dentro de CINCO días, o será desalojado sin juicio. Para obtener ayuda, comuníquese con cualquiera de las siguientes agencias:**

StayHoused LA (SHLA)	Somos Los Angeles	Centros de fuentes familiares	Departamento de Vivienda de Los Ángeles
(888) 694-0040 <a href="http://estanciahousedla.org">estanciahousedla.org</a>	<a href="tel:213-584-1808">213-584-1808</a>	<a href="http://LA4Families.org">LA4Families.org</a>	1-866-557-7368 <a href="http://vivienda.lacity.org">vivienda.lacity.org</a>
Para obtener información gratuita sobre los talleres sobre los derechos de los inquilinos, el proceso de desalojo y la representación legal (basada en los ingresos), incluida ayuda para presentar su respuesta.	Ayude a los inquilinos a evitar el desalojo y ayúdelos a presentar una Respuesta. We Are LA Housing Specialists le brindará apoyo contra el desalojo, lo conectará con los servicios legales disponibles y le brindará información sobre todos sus beneficios disponibles.	Servicios gratuitos de apoyo familiar, como gestión de casos, asistencia financiera de emergencia, asesoramiento financiero e información sobre los derechos de los inquilinos, incluida asistencia para presentar su respuesta si recibe una retención ilegal.	Para obtener información importante sobre TODAS las protecciones para inquilinos de la ciudad de Los Ángeles. Comuníquese con la línea directa de LAHD (9:00 am - 4:00 pm).





# BE A COMMUNITY ELECTION WORKER

AND PARTICIPATE IN OUR DEMOCRATIC PROCESS!

Bilingual speakers are always needed for our diverse communities, and there are many locations across Los Angeles County where you can serve.

**EARN UP TO \$1,180**



To apply visit: [LAVOTE.GOV/ELECTIONWORKER](https://LAVOTE.GOV/ELECTIONWORKER)



# SEA UN TRABAJADOR ELECTORAL COMUNITARIO

**¡Y PARTICIPE EN NUESTRO PROCESO  
DEMOCRÁTICO!**

Siempre se necesitan hablantes bilingües para nuestras diversas comunidades, y hay muchos lugares en todo el Condado de Los Ángeles donde usted puede servir.

**GAÑE HASTA \$1,180**



Para aplicar visite: [LAVOTE.GOV/ELECTIONWORKER](https://LAVOTE.GOV/ELECTIONWORKER)





# 成為社區 選舉工作人員

並參與我們的民主進程!

我們多元化的社區時常需要雙語人士，  
並且 Los Angeles 縣有許多地點可供您服務。

**賺取高達 1,180 美元**



如需申請，請瀏覽: [LAVOTE.GOV/ELECTIONWORKER](https://LAVOTE.GOV/ELECTIONWORKER)



# ԴԱՐՁԵՔ ՀԱՄԱՅՆՔԻ ԸՆՏՐՈՒԹՅՈՒՆՆԵՐԻ ԱՇԽԱՏՈՂ

ԵՎ ՄԱՍՆԱԿՑԵՔ ՄԵՐ ԺՈՂՈՎՐԴԱՎԱՐԱԿԱՆ ԳՈՐԾԸՆԹԱՑԻՆ

Երկլեզու խոսողներ միշտ անհրաժեշտ են մեր բազմազան համայնքների համար,  
Los Angeles վարչաշրջանի տարածքում կան շատ վայրեր, որտեղ դուք կարող եք ծառայել:

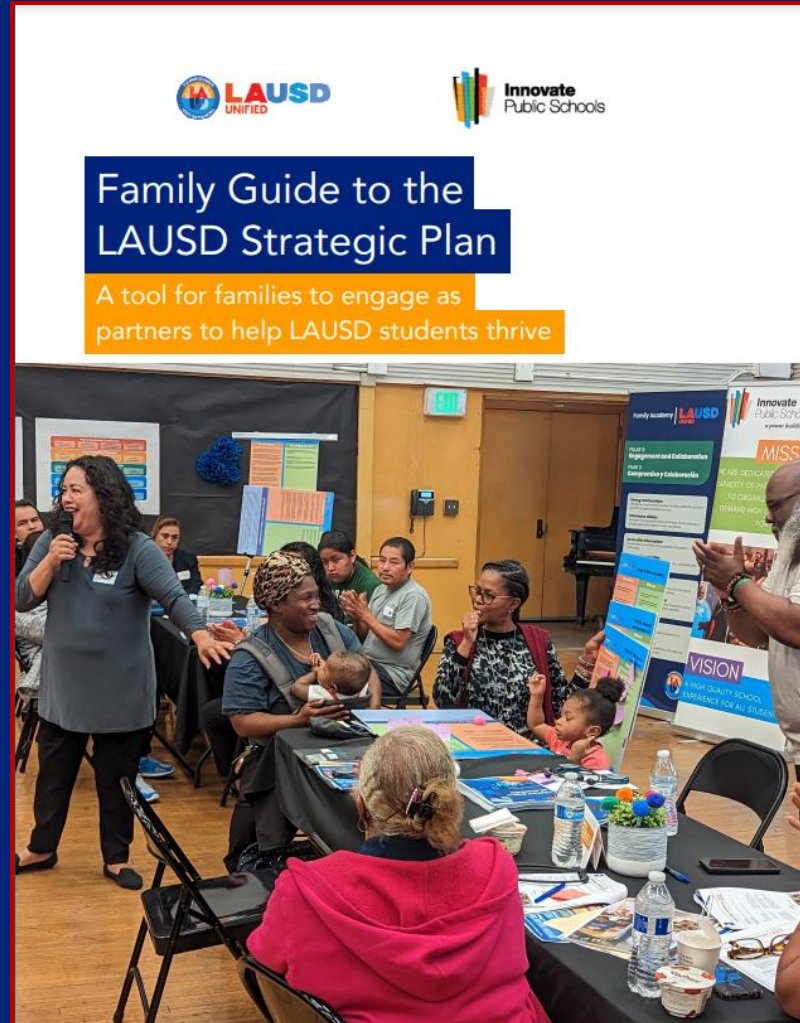
**ՎԱՍՏԱԿԵՔ ՄԻՆՉԵՎ 1180 ԴՈԼԱՐ**



Դիմելու համար այցելեք՝ [LAVOTE.GOV/ELECTIONWORKER](https://LAVOTE.GOV/ELECTIONWORKER)



# Family Guide to the LAUSD Strategic Plan



# Guía para Familias del Plan Estratégico de LAUSD







## Become a Regional Ambassador

Inspire Those  
Around You

Engage and leverage  
the power of our families,  
communities and  
educational partners.

To learn more, please visit  
[lausd.org/ambassadors](https://lausd.org/ambassadors)



@LAUSDfamilies

[lausd.org/sface](https://lausd.org/sface)

Office of Student, Family and Community Engagement



## Convertirse en Embajador de Región

Inspire a Quienes  
lo Rodean

Participe y aproveche el  
poder de nuestras familias,  
comunidades y socios  
educativos.

Para obtener más información,  
visite [lausd.org/ambassadors](https://lausd.org/ambassadors)



@LAUSDfamilies

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