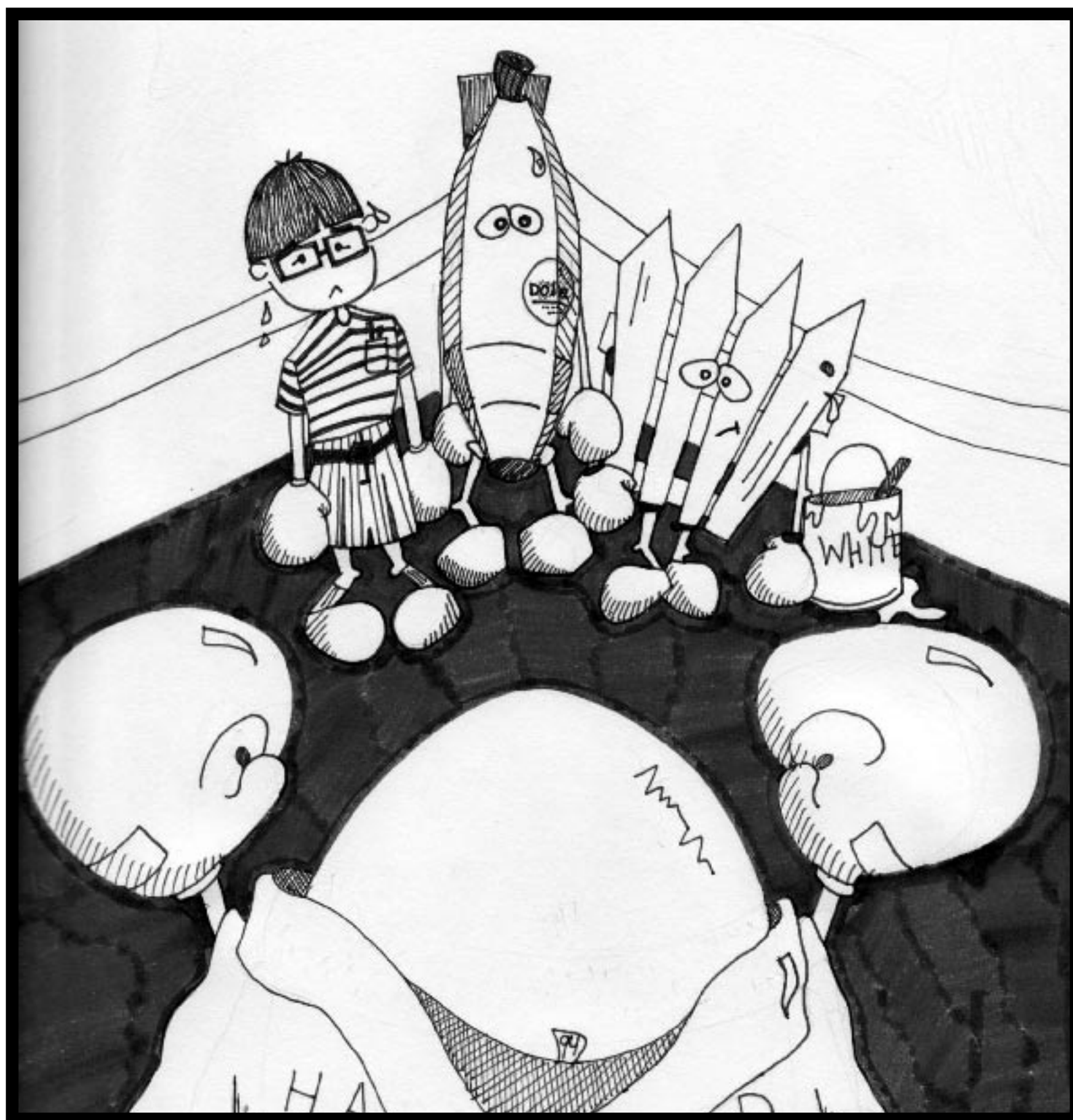


hardboiled

December
2005

THE ASIAN AMERICAN NEWSMAGAZINE!



9.3

THE "MODEL MINORITY" CHECKLIST
HOW TO RAISE YOUR OWN SMART ASIAN CHILDREN
MINORITIES IN THE MEDIA: A BRAND NEW EPISODE

9.3

december 2005

hardboiled

STORY EDITORS

jeremy chen
allen hong
veronica louie
pauline sze

MANAGING EDITOR

dan nguyen

LAYOUT EDITORS

shu sha angie guan
owen leong
christine yang

COPY EDITOR

jason coe

COVER ART

christine yang

COMIC

aron bothman

CONTRIBUTING STAFF

dorie chang
annie chung
matthew hui
miguel kaminski
sherry ly
chau nguyen
erin pangilinan
robbie paras
lina peng
luisa terezon

hb meetings

Wednesday 6:00pm

247 Dwinelle

hardboiled@berkeley.edu

for more information

note from the editor

It's 3:46 AM on a Friday morning. I am sitting at a grungy 24-hour diner plugging away at the final edits, removing comma splices, replacing misplaced modifiers, and activating passive voiced sentences. The still buzzed night club crowd came and went. Now it's only me, the busboy, who I wish would stop calling me "sir," and the "I need a dollar for bus fare" lady. Miles away, Owen sits at his cinderblock of a laptop laboriously searching for the perfect clipart, wracks his brain for the perfect title, and finally finishes laying out the "Model Minority Checklist" article, only to start on page two of twelve. Just up Parker, Christine sips Americana from a Café Strada cup while putting the finishing touches on the cover art despite the mouse entrails and two impending finals that await her. Meanwhile, Aron frantically searches the Berkeley library classical Chinese database for the perfect characters to sketch into his best rendering of a Hellen Jo-style comic. We go to print tomorrow morning; we don't sleep tonight.

None of us at **hardboiled** get paid. Most of us have no intention of going into journalism, design, or publishing. Eventually, most staff members will be more qualified to examine your lymph nodes or protect you from frivolous lawsuits than writing about Asian American issues. But tonight, tonight we are responsible for **hardboiled**, a microphone for the voice of the Asian American community at UC Berkeley, the often diminutive voice of a giant population communicating in whispers. Tonight, we keep alive an ongoing tradition of creativity, integrity, and a willingness to make audible the unheard. Tonight, we drink Red Bull.

hardboiled exists to serve the Asian American community, covering stories which the mainstream media deems unimportant. This is the toned down version of the magazine's infamously bellicose mission statement. But my short time here at **hardboiled** has illuminated another meaning to this mission. The secret lies in Sabrina's bright smile when she opens to page ten and sees her first ever published article. The significance is in the manila envelope Matt used to send the September issue to his parents. It means there's a place for Miguel to flaunt his comic writing talent which goes unfulfilled in his Chaucer papers. **hardboiled** is here to help the Asian American community find its voice as well.

Tonight we pine away for our pillows while the traffic lights of Durant flash yellow. Tomorrow, we worry about the logic reasoning section of the GRE. But tonight, tonight we amplify the voices of the Asian American community, while the timbres of our own voices grow in richness and complexity. Won't you join us in chorus?

jason coe
hb copy editor

in this issue

- 3 How to Raise Your Own Smart Asian Children
- 4 Interview With Michael Huh of iaTV
- 5 The "Model Minority" Checklist
- 6 Technical Difficulties in Television
- 7 Minorities in the Media: A Brand New Episode
- 8 Making Sense of North Korea / Sisters Sing Of White Supremacy
- 9 Protection or Infringement
- 10 Barbara Jane Reyes
- 11 The Lack of Ethnic Studies at UCSC
- 12 Comic

hardboiled is not an official publication of the Associated Students of the University of California. The views expressed herein are the views of the writers and not necessarily the views of the ASUC or the views of the University of California, Berkeley.

HOW TO RAISE YOUR OWN SMART ASIAN CHILDREN

the Model Minority War



American parents are helpless, blithering idiots. You may disagree with my thesis, but I beg you not to dismiss my carefully researched findings before making a trip to the self-help section of your local chain bookstore. The evidence is damning. There you will find the backbone of the lucrative self-help industry: parenting books. Marketed to parents who have no idea how to raise their children, these books sport such fascinating titles as *The O'Reilly Factor for Kids: A Survival Guide for America's Families*, *Dr. Spock's Baby and Child Care*, *My Big Boy Potty*, *Parenting With Grace: Catholic Parent's Guide to Raising Almost Perfect Kids*, *The Baby's Astrologer: Your Guide to Better Parenting Is in the Stars*, and *Everything I Know About Parenting I Learned from My Puppy*. This begs the question: does the world really need another self-help book, particularly one titled *Top of the Class: How Asian Parents Raise High Achievers – and How You Can Too*?

I must admit that when I first read the title it reminded me of a *Family Guy* episode, "When You Wish Upon a Weinstein." In this episode, Peter Griffin meets an intelligent and wealthy Jewish accountant named Max Weinstein. Convinced that the Jewish faith guarantees financial wisdom and security, Peter tries to convert his son to Judaism. Instead of espousing a Peter Griffinesque belief that if you somehow convert to the Asian race you will immediately become an A+ student destined for the Ivy Leagues, *Top of the Class* urges parents of all races and ethnicities to adopt the principles of typical Asian parents.

The book's co-authors, sisters Dr. Soo Kim Abboud and Jane Kim believe that their successful careers (believe me, they spend a great deal of time bragging about how they are fabulously happy and successful career women; a doctor and a lawyer, respectively) can be attributed to what they believe to be the typical Asian upbringing. To prove that this Asian way of parenting produces high achievers like a well maintained assembly line, the authors cite enrollment statistics from the country's top schools: "23% at the University of Pennsylvania, 25% at Columbia and Cornell, 15% at Brown, and 18% at Harvard...24% of the student population at Stanford, 15% at John Hopkins, 17% at Northwestern, and a whopping 42% at the University of California at Berkeley."

To further solidify their belief that generally, Asians and

A's are mutually inclusive, the authors open their book with a teasing stereotype: "Have you ever sat next to an Asian student in class and wondered how she managed to consistently get straight A's while you struggled to maintain a B-minus average?" I personally haven't (I struggle with a healthy C+ average), but if you have, then this may be the book for you!

So how can non-Asians become intellectual heavyweights? The authors divide their book into "secrets" (yes, the books are divided into "secrets" as opposed to chapters) supported by anecdotes of growing up in an Asian American household. Some secrets, such as "Instill a Love and Need for Learning and Education," "Instill a Respect and Desire for Delayed Gratification and Sacrifice," and "Play an Active Role in Your Child's Education" are surprisingly practical and sensible.

The practical and sensible take a backseat to an air of wild parental neurosis once the Kims talk about their parents, who can best be described as well-intentioned yet overbearing fun police involved in every aspect of their children's education. There are stories of their parents throwing birthday parties as a way to find acceptable friends for their daughters. "After spending several hours with them at our house (or at a Chucky Cheese's or Pizza Hut), our parents would get a good idea which parents (and therefore which children) they believed would serve as good role models for their two impressionable daughters. Later on, these parents and their children would be the ones our parents would try to get to know better."

Even a night at the movies wasn't safe. The Kims would watch a movie like *Ghostbusters* and as soon as they got home: "Soo was encouraged to study the periodic table of elements; Jane learned about Mars by reading our *Encyclopedia Britannica* (our parents told her that the ghosts from *Ghostbusters* were born there)."

While my review may seem a bit too harsh, I am not discouraging the book buying public from picking up a copy of *Top of the Class*. It's all a matter of different strokes for different folks. While some parents may enjoy raising their children *laissez faire* style, others may prefer the Gestapo style of parenting championed by *Top of the Class*. The book

does have something to offer for parents who want to raise high achievers. At times, it even makes good suggestions like limiting children from mind numbing television (the E! Network and MTV, in particular).

Despite the authors' repeated attempts to deny the propagation of any stereotypes (they end the book with an Afterword titled, "Where Asian Parents Go Wrong"), I'm not comfortable with what I see as a model minority marketing spin to the book. The title alone made most of my Asian friends cringe in embarrassment. How much longer until we get books like, *Hoop Dreams: How to Raise NBA Ready Point Guards the African American Way* or *Financial Security 101: Saving for a Rainy Day--The Jewish Way*?

What bothered me the most was Secret 11. Titled "Forget the 'Do Whatever Makes You Happy' Mentality and Strive for Professions with Financial Security and Intellectual Fulfillment."

Secret 11 was a euphemistic way to say, "Money is God...Steer Your Child's Talents to the Big Bucks." According to one anecdote, Jane is discouraged by her parents from being a writer ("Images of a starving writer living in a closet in

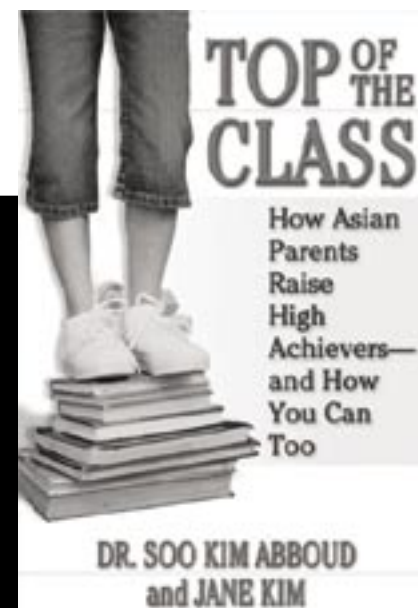
New York City haunted them") or a social worker ("schooling for little financial gain was a turnoff"). The author and her parents come to a financially sensible compromise...be a lawyer, that way you can write, plus you can do socially conscious work, and best of all, you make lots and lots of money!

As an English major and aspiring writer doomed to a life of crippling poverty, I find this almighty-dollar-first attitude disturbing. Sure, the world revolves around money, but choosing not to become a social worker because it fails your parents' cost benefit analysis strikes fear in my liberal heart. Whatever happened to doing something you enjoyed or making a difference in the world being reward enough? Personally, if my future children desperately wanted to become worm farmers or crocodile hunters, I'd support their choices. If the author's parents hadn't scared her from a serious career in writing, maybe she would have produced the next great American novel instead of another unremarkable self-help book.

hardboiled contest win a copy of Top of the Class

As aforementioned, I am an English major and like most of my pretentious kind, I decorate my bookcase with show-offy books and DVDs. After much consideration, "Top of the Class" did not meet the strict criteria required for immediate display on my bookcase (examples of works which meet the high standards of my bookcase are Adam Sandler movies, "Doyle Brunson's Super System: A Course in Power Poker," and the little green New Testaments they were handing out for free at Sather gate a few weeks back). As a reward to the loyal readers of **hardboiled**, I will be giving a free copy of *Top of the Class: How Asian Parents Raise High Achievers – and How You Can Too* to the reader who can successfully argue, in 100 words or more, why they want this book. Responses will be judged by creativity and desperation. Whoever displays the most entertaining and pathetic need for the book will win. Pathetic needs may not be limited to wanting to read the book. Needs may also include: a) your friend has a baby shower in a week and this would make a better gift than those Spongebob pajamas b) paper is less expensive than kitty litter c) a thirst for greater understanding of Asian culture d) flash mob book burning is this winter's new fad. Please email responses to hardboiled@berkeley.edu or send through snail mail to:

Hardboiled "Top of the Class" Contest
2400 Durant EXT # SB-203
Berkeley, CA 94720



In Conversation with the Industry

An Interview with Michael Huh of iaTV

by chau nguyen

Thank you Michael, for taking the time out of your busy schedule to tell me more about iaTV and the climate of the media industry. I learned about iaTV through an email and am curious to know a little more about who and what iaTV is.

iaTV is short for Imaginasian Station. It was originally formed by five Asian Americans to raise awareness of social concerns. These Asian Americans from the 70s grew up, had children, and noticed there has been little to no change in the US television media landscape. With goodwill they created a privately funded company to address the portrayal of Asian Americans to the general public.

The iaLink, which iaTV falls under, is a community based initiative that promotes awareness and growth of Asian Americans. The entertainment industry is unaware of what is happening on the grassroots level in comedy and film. The iaLink is a platform to take talent to the next level and gives ethnic groups opportunity to show what they do on the national level. The backbone of Imaginasian TV is truly multimedia. There are theatres in New York, and other theatres are opening all over the country in hotbeds like San Francisco, Houston, and Los Angeles. There is radio in SF and syndication in New York.

The company is a business, and those who are hired do not fill positions based on gender, ethnicity, or language requirements.

I did some research, to understand the history of Asian Americans in the media. According to *Cineaste* writer Peter Feng, during the 1970s there was a more cohesive collaboration to bring together Asian American producers, directors, writers, actors, etc. Do you think there is a similar push 30+ years later?

I disagree with Feng. During the 1970s there was a smaller group of Asian Americans producing and directing which seemed more cohesive because it was a smaller group. Cohesive collaboration is stronger now than before, but has not reached critical mass for Asian American production and music.

The challenge of having movie and TV success in the US is that a movie or TV show must not just be viewed by coastal audiences, but Middle America as well. For example, Harold and Kumar Go to White Castle have Kal Penn and John Cho, for what is was hilarious, but not considered a box office success because of Middle America's reception of it. It is still an outsider success and created a more of a DVD cult following.

Companies claim their goal is to produce and distribute quality programming for the community. What is driving the market these days in your opinion?

The programming side is driven by what's available out of Asia. Movies from Bollywood and popular soap operas from Hong Kong, Taiwan, and Korea are translated to Chinese, Korean, and Vietnamese languages for cross cultural viewing in Asia and the US. Cable networks offer over a thousand channels we can access, but the problem is I've got a 1000 channels and nothing to watch.

The business of ethnic programming is a hot issue. iaTV looks at the audience's programming interests. Asians offer content that is new and different, that has not been heavily explored on a wide basis. Hollywood studios are looking for ideas, storylines to buy, and remake with Hollywood actors, but, the original is better. Actors who are Asian have had to ask themselves what principles they stand on when taking stereotypical roles in Hollywood. It is an ethical dilemma when the reality is that studios with money to produce Hollywood production are still in the hands of what we call the "Old White Man" who write stereotypical roles for Asians. Quentin Tarantino is said to be an "Asianphile" not in a bad way. Too much interest in something can be seen as negative if people see it that way, but if I'm Asian and I expressed a lot of interest in African America, societal psyche writes it off as a negative because it goes against the norm, how do we change that?

Stations that cater to Hispanic audiences like Telemundo and Univision are breaking down the walls. People are more open to looking at Asian American space. The distinct philosophy of AZN is shaped by the fact that it is owned by a corporate machine. iaTV wants financial viability, and what's good for the community. Our surveys tell us what community members want to watch. iaTV finds out what strikes a chord. AZN gets the same content. Right down to the promotion. From a business perspective, I would do the same thing. However, the creative insight into the Asian American and flexibility to respond as quickly as one can is obvious. iaTV is entrepreneurial, very much a start up, we can respond in a day whereas AZN, as a corporate entity might take a week to decide.



How does the economic market for media perceive your company compared to how the company sees itself in the economic market for media?

The main difference is the market sees us as an ethnic programmer. We see ourselves as general programmer. We are not a premium channel. We approach advertisers like Coca-Cola and Walmart to advertise on our network. Being the one stop to reach Asian Americans is not a bad thing; we would like to get a piece of the Asian America business.

Is the split in the media market a historical tradition? Who made these splits and what purpose does the split serve?

The general and ethnic market split exists because the media industry wants it there. The people behind the distribution control the contents. Cable networks like Telemundo, CTV, and AZN increases awareness of "ethnic programming," however these networks do not position themselves as an ethnic network, but general programming. They are theme specific similar to the Golf Channel, Food Network, ESPN. The program lineup is arranged in genre not by country or language blocks. A network's programming agenda usually does not solely promote ethnic programming, but good quality programming, which means we stay away from news, which is a different story. Direct competitor AZN owned by Comcast bought Liberty Media. When iaTV launched, AZN formerly known as I Channel took and copied almost everything iaTV did. If you look at their headquarters, AZN is in Denver, CO. Their company is predominantly Caucasian. They hired a person of Asian descent to be their senior manager as programming head. How do you appeal to a community when you're not part of that community though? Heresay and stereotypes.

How do you think involvement of Asian Americans changed the media? Has there been a change in who controls what is distributed?

The face of the media has its eyes closed. It has gone a couple of steps forward in a couple of high positions of prestige and power, but there are still only a handful [of people in powerful positions!] When we call up celebrities for VIPs [for special events] the list is growing, but how many people are like Tom Cruise or Nicole Kidman?

iaTV's intention is not to create Asian American versions of white show. The culture of Asian Americans has several rich and diverse aspects to organically grow. For example, yoga, the import car scene, martial arts, cooking, hip hop music, urban African American. These genres are not a revamp.

Why is the play on the word Asian used by so many companies? Is it for identity purposes?

From a business perspective, it is simple – the Asian demographic has one of the highest levels of education, disposable income, and is aware of brand names. Looking at consumer behaviorism Asians, Southeast Asians, and South Asians are the most sought after group. Companies like McDonalds had promotions with slogans like "I am Asian," to sell their burgers. It's the classic example of white guys using the word Asian. Purely as a business decision, companies try to endear themselves with Asian community. For student groups, the word Asian used as a descriptor may be used to try and benefit their cause, stand out. The Asian stereotype has a halo effect on society. Asian American is what you make of it.

by lina peng

The "Model Minority" Checklist:



~~A COLLEGE DEGREE~~ → ~~SUCCESS IN EDUCATION~~

Contrary to what you may believe, "returns on education," or the increase in earnings one can expect after additional years of schooling, are lower for Asian Americans than for Whites.

One of the first in-depth studies, conducted by Sociology Professor Robert Jiobu, revealed that a White person with an additional year of education can expect to earn \$522 more per year, compared to \$438 for Japanese Americans and \$320 for Chinese Americans, though still higher than the \$284 for African Americans. Further research conducted revealed the growing glass-ceiling for Asian Americans in white-collar jobs. Asian Americans generally reported more obstacles to upward promotion than Whites. In *The Glass Ceiling and Asian Americans*, Deborah Woo reports, "Even with English skills, U.S. citizenship, comparable or superior levels of education, Asian Americans continued to earn less than their white counterparts in same occupations, and the cost of being an immigrant was greater if one were Asian than white." To a large extent, Asians Americans continue to be perpetual foreigners in American society.

If this sounds discouraging to the Asian American college student, perhaps they can find comfort in the fact that they made it to college in the first place. Southeast Asians hold the highest high school dropout rate in the nation. In the 2000 Census, a breakdown of the different Asian ethnic groups revealed that Vietnamese Americans have a college degree attainment of 20%, less than half of the 44% attainment rate of Asian Americans as a whole. The figure for Laotians, Cambodians, and Khmer stands at an even lower 10%.



~~A GOOD INCOME~~ → ~~A COMFORTABLE INCOME~~

According to the 2000 Census, 1 in 4 Asian American children in New York City lives in poverty. Consistent with the lauded image of the "hard-working Asian American," Asian Americans in NYC have the highest percentage of people in the labor force at 61%. A look at income, however, provides a different picture entirely. According to the findings of non-profit Asian American Federation of New York, the Asian American per capita income is \$18,416, while the per capita income for the city population as a whole is \$22,402. Earning \$36,800 per year, non-Hispanic whites hold the highest income levels.

Asian Americans, particularly new immigrants, are more likely to be concentrated in metropolitan areas such as New York, where the cost of living is much higher. Cao K. O, Executive Director of the Federation, offered her perspective: "Contrary to the 'Model Minority' myth that all Asian Americans are self-sufficient high achievers, New York City's predominantly-immigrant Asian American population needs programs to help children and parents overcome cultural and language barriers, to support employment, and to care for latchkey children."

On the national level, the poverty rate for Asian Americans as a whole is around 10%. However, the 2000 Census revealed the poverty rate as high as 38% for Hmong Americans, 29% for Cambodian Americans, 19% for Laotian Americans, and 16% for Vietnamese Americans. Many Southeast Asians, having arrived in the United States as refugees, are more likely to live in disadvantaged neighborhoods. Hindered by English deficiencies, these Asian Americans are unlikely to have access to social and cultural programs. Even if they are available, few know about such programs.



~~A PERFECT FAMILY~~

The picture perfect family hardly seems to be the case for Asian American ~~homes~~ households. Asian American immigrant families often struggle to maintain traditional values in a culturally foreign

environment. Asian American families tend to have two full time working parents, some with traveling jobs. Such situations often leave the home physically and emotionally empty for children. The lack of time spent at home, in addition to long and stressful work hours, may contribute to higher tensions within marriage. According to Census Bureau data, an estimated 488,000 Asians or Pacific Islanders age 15 and older in March 2002 were divorced. Though divorcees make up only about 5 percent of the population, their number is double that the 1994 figure of 205,000.

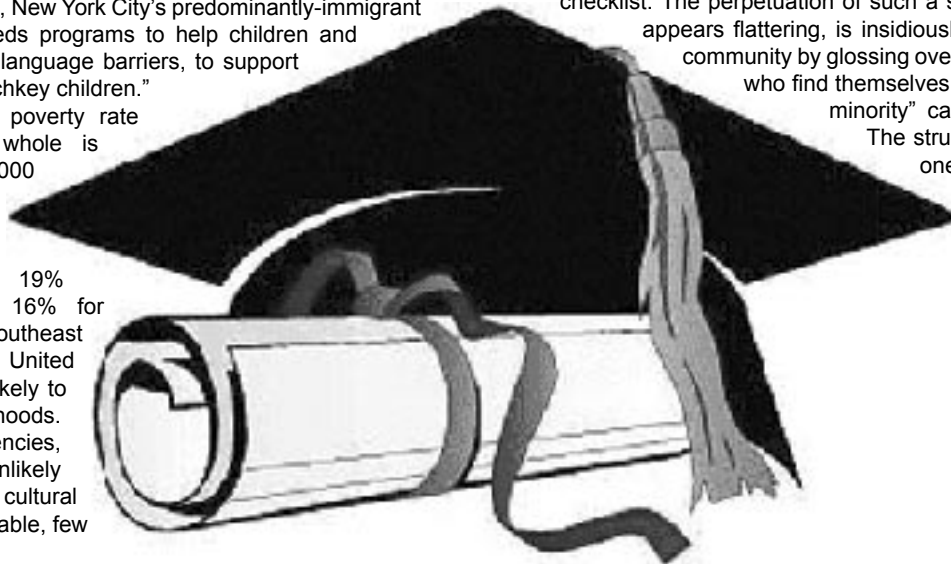
Domestic violence in Asian American families is seldom discussed because of cultural devaluation of women or the woman's desire to keep a family together at her own expense. Such cases often go unreported, making accurate documentation of such violence difficult. Through a compilation of community studies, the Asian & Pacific Islander Institute on Domestic Violence reported that 41-60% of Asian American women have experienced some domestic violence (physical and/or sexual) during their lifetime.

It isn't farfetched to think that these signals of familial conflict have mental consequences. The Centers for Disease Control and Prevention has consistently ~~placed~~ reported Asian Pacific Islander females as having the highest suicide rate of females between 15-24 and above 65 years of age. Like those domestically abused, the concept of seeking professional mental help does not stand as an option for many suffering Asian Americans. A 1997 report published by Social Work Research journal revealed that 40% of Southeast Asian refugees suffer from depression, 35% from anxiety, and 14% from posttraumatic stress disorder. The social resources geared towards Asian refugees are extremely limited and many new immigrants lack knowledge of them. Unfortunately, the cultural stigma towards mental illnesses exacerbates problems through denial and failure to seek help.

Outside of the home, Asian American teenage gang activity and violence has been on the rise. In California alone, the California Department of Justice Bureau of Investigations cited Asian American gang membership at 15,000 in 1998 with a surprising increase in female gang members. In Los Angeles County, one of the most concentrated gang areas, Asian American groups made up 11% of the total gang population with 151 documented gangs and membership exceeding 6000. Member ages range from eight to twenty-two years old, with an average age of fifteen. Many gangs target Asian American families because of their tendency not to report crimes and keep valuables at home. Correspondingly, the Department of Justice school crime data found the number of Asian American youth carrying weapons almost tripled from 1999 to 2001.

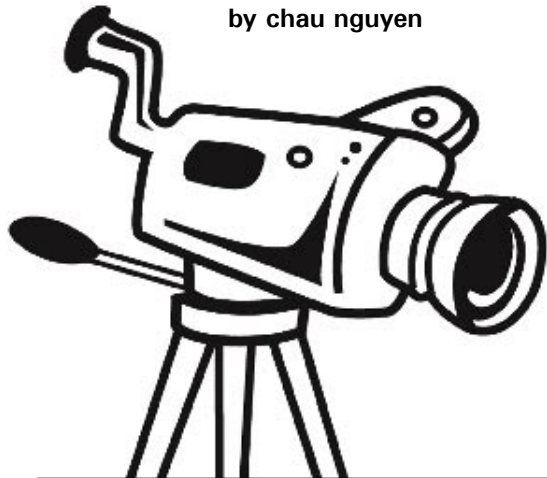
Perhaps this shows us that not all Asian Americans fit the model minority checklist. The perpetuation of such a stereotype, though on the surface appears flattering, is insidiously weakening the Asian American community by glossing over unkind realities. Asian Americans who find themselves fortunate enough to fit the "model minority" cannot forget those who fall short.

The struggle of all Asian Americans is still one and the same. The difference may lie within the ability now for some to step up and instigate change.



Technical Difficulties in Television

by chau nguyen



In Conversation with the Audience

Problems for Actors who are Asian American

I was a member of Theatre Rice, the Modern Asian American Theatre group on campus my first year at Cal. In my year long experience with the group, we asked why actors should categorize themselves as actors first and not actors with ethnic, racial, or national ties. Though an actor's identity does not escape one's consciousness, Asian Americans and other minority groups are often categorized as the hyphenated American actor by the ironically imperceptible media critics commenting on them. Why is it that a group needs to be categorized according to physical stereotypes and assumptions on ethnic, national, or racial background?

When I watch television and see George Clooney, I don't think, "George is a great Irish American actor;" I say, "What a great actor." If I see Rosie O'Donnell, I don't think, "Gee, she's an awesome Irish American talk show host," I say, "She's a great talk show host." My examples both happen to be Irish. This example is chosen to parallel the common "All Asian Americans are Chinese" myth. Not all actors or talk show hosts are Irish, yet the common misperception of actors of Eastern descent is that they are Chinese and only play Chinese characters. Given there are a lot of Chinese people on this earth, let me say not every actor identifies themselves as the all encompassing ASIAN. Should an actor be typecast as the token Asian character, usually as a Chinese martial artist simply because not as many industry people are aware that actors of Asian descent can play other characters too? Asia like Africa, Europe, and South America, has a myriad of ethnic, racial, and cultural diversity.

Problems for Media Outlets Competing with Corporate Powers Who Sometimes Don't Get It

News from Adriana da Rosa, Community Outreach coordinator of Imaginasian Television came about Comcast suddenly canceling iaTV's syndication in the Bay Area even though it didn't cost Comcast anything. Why was Imaginasian singled out? I called up iaTV's station in New York and did some research. Rosa secured an interview with Michael Huh, Head of Strategic Planning and Marketing. It turns out AZN, formerly known as the International Channel, is another cable network owned by Comcast. iaTV is direct competitors with AZN in terms of having similar programming. (See column for Q&A)

Asian Americans on Television

Bruce Lee. He is one of the few Asian faces on television I can instantly recall when thinking of movie stardom. Connie Chung, known for her role as the CBS news reporter, Martin Yan, from Yan Can Cook, Dustin Nguyen, better known as Harry from 21 Jump Street, Thuy Trang or Trini the yellow Power Ranger and Mr. Miyagi from Karate Kid are other well known actors. Highlighted are people who have their ethnic, national, or racial background pointed out. Others in show business are not hyphenated by someone else; at least that group has gone through the rite of passage over history. Is it that an actor who is not visibly Caucasian, but instead Asian, Black or some other minority group needs to be identified to prevent some kind of confusion?

The People behind the Television Sets

Lots of people watch television to check news, sports, drama, comedy, educational programming, infomercials, and music. One may not think about this element, but behind what comes straight to the television set is a group of media buyers, people who buy time on the air to show television programs and advertisements. A group of human beings technically buy media time from two markets: general and ethnic programming. The distinction between general and ethnic programming was created by the big wigs that run the television air time market to help categorize and analyze what target who watches what. Media buyers work with advertisers to look at statistics like time, number of viewers

and even ethnicity to find correlations between what people watch, what people buy, and to gauge what kind of goods and services will be consumed. Television programming and advertisers hold hands and trade information. Advertisers look at what kind of audiences watch which TV programs. We tend to hear about ratings for television stations, basically knowing who watches the goods help sell products. It makes sense; television programming is historically financed by advertisers' sponsors. We don't nickname day time dramas soap operas for no reason; soap companies once financed the daytime shows.

Times have changed, and so have audiences. Cable television networks like AZN, BET, Telemundo, and iaTV have surfaced purely because of audience demand. Ethnic minorities who grew up in America are running these networks because they want to see a variety of faces and voices in television programming aired in different languages for their children to watch. Americans who do not travel outside of the borders, live in homogenous communities, or lack exposure to diverse cultures; these people do not have to consider searching for programming that speaks to their experience or their language. People living on the coasts, especially those of us in California forget that Middle America is not as diverse. Anything that has some 'in living color' is ethnic. My reference to the Wayans brother success in comedic late night show points out how shows that are ethnically diverse are seen with different eyes than all white shows that are seen to be the norm.

Stereotypes Broadcast

Some may snicker, this ain't newsworthy, what big scandal happened? Did some network use a racial slur? What Charlie Chan stereotype is being used against Asians? Let me break it down, racism and ethnic discrimination in America is silently oppressive. Being called out for being a hyphenated American is commonplace and feels normal for those in power to do, but for those who are being labeled, it can create feelings of confinement and restriction to be a complex person. The struggle of being Asian and not Asian enough, this feeling of being either this or that, "Asian Pryder" or an "aZn h8r," having non-Asians metaphorically describe you as a person dressed up as a banana skating past the rice rockets. Maybe as an audience, we need to be more cognizant of how everyone is portrayed in the media and who is pointing at us and what their pointing implies. Because it is not just Asian Americans that get stereotyped and typecasted. Texans are seen as red necks; the English are seen as snobs who eat tea and crumpets, and Koreans are seen as dog eaters. These are all stereotypes. When only stereotypes exist to characterize complex individuals, those who are not exposed to these cultures and peoples are unable to see beyond stereotypes.



MINORITIES IN THE MEDIA: A BRAND NEW EPISODE

by chau nguyen

Asian American Issues within the Perspective of Minority Issues

The Asian American Association (AAA) brought together a seemingly racially homogenous group to discuss the issue of "Minorities in the Media." Participants, who were Asian American and those who live or lived with Asian Americans, revealed their unique experiences living in places like Texas and rural, suburban, and urban California. As the night's discussion progressed, the homogeneity slowly dissolved. The life experiences of participants had the effect of shaping opinions on the issues affecting minorities in the media. Olivia Chow, a member of AAA Issues Committee said, "Many people came together to openly discuss the media from their perspectives. The majority of the room were Asian American but that doesn't mean we think as a unit."

Ming Yang, Issues Chair, expressed his excitement with so many people participating in the discussion. "Though at times," he said, "I'd feel somewhat bad because the discussion did not focus on Asian American issues as much as our club name implied it would." To better understand the context of this statement he further explained, "I feel it is very important for Asians to understand this, because Berkeley is the only place where they will be surrounded by so many other Asians, and they might feel a false sense of comfort regarding the way the rest of the world perceives them."

I asked, "Wasn't minorities in the media the main topic of discussion?"

"It was, but it's always easy to discuss minorities and the oppression of black people in this country. I can't say the club represents that idea," says Yang. He drew an example from Dave Chappelle's, *Chappelle's Show*. When talk of comedies arose, Andrew Fung, the current social chair observed that, "He couldn't see comedy without race." Yang elaborated, "Most if not all of Dave Chappelle's humor draws on the oppression of blacks in America and yet it's one of the most popularly quoted shows among college students. It gives the sense that African American issues are, if not actively discussed, at least pervasive and known. However, as far as Asian American issues go, I can tell you that there were people in my committee who weren't aware of concepts such as the glass ceiling."

Donned into Asian American Communities

Discussion participants, who were new to the Bay Area, said they were acclimating to Berkeley's large Asian American population and presence. Thinking about the stereotypes, many reckon that since one is of Asian descent, coming to a place like Berkeley would not be a culture shock. Some like me come from an area where blacks Hispanic, Latino, and Caucasians predominate. My experience at Berkeley involved unveiling the Vietnamese American ethnic identity I claimed. With full awareness, I donned this Asian American identity. The large Asian American, Caucasian, and international community was a change for me, as folks of other nationalities outside of my home community were few and scarce to my knowledge.

Participants mentioned that their hometowns had "no white people." Chow put this statement into perspective, "Some of our members went to schools with a lot of Asian Americans...coming to Berkeley is always a culture shock." Others contributed thoughts about how their experiences shaped the way they saw the media. In their own hometowns, as a minority or a minority among minorities, students felt like insiders, sometimes outsiders, even as part of the majority group. Should the all-encompassing category of Asian American be used to describe one's identity?

General and Specific Discussions

Several students openly contested how Asian Americans and minorities in general were represented in the media. The critiques flew from issues in movies to music to literature and history books. The discussion was so lively that people could hardly wait their turn to add their thoughts. Others were not as sure, but eager to listen and contribute to the discussion.

Pachucos, Mexican-American youths of the 1940s, who wore zoot suits as a defiant gesture against the white West Coast servicemen, compared the lesser known histories of groups who have long histories in America. Many minority groups are still seen as "new" invasive outsiders, but are actually long time residents and have been around for generations. They have, in fact, contributed to building the communities in which they reside. People questioned why Italians and African Americans are depicted in movies as gangsters and drug dealers. Beyond the more commonplace male stereotypes of "nerdy mathematical geniuses, who conquer the white man with his emasculated penis rhetoric", the discussion got to poignant questions of how both ethnic males and females are exoticized and depicted as either asexual or sexual creatures in movies.

When both genders were put into question everyone suddenly had a critique on the industry. Gender roles are ingrained into the American psyche because of patriarchal and societal norms. It was necessary for someone to acknowledge that it was okay to talk about taboo subjects to open up the subject for critical comments. It opened the floor for women to talk about this subject with authority instead of sliding it aside because it is accepted by societal norms. The faults of media distributors, the role of the audiences who let stereotypes go unchecked, and the impact of changes occurring in the market were questioned. These questions were somewhat difficult to answer. No one really knew because the problems still exist. The problems of stereotypes that perpetuate the misunderstanding of Asian Americans in America do not have any one solution, but through discussion, the group developed realizations. There are trends that go beyond problems for Asian Americans in the media. The cultural stereotyping remains a prevalent problem in the media for most Americans. For the marginalized, stereotypes in the media are difficult to phase out since they are in the public eye and the people who are stereotyped are not readily accessible for a true perspective.

To follow the theme of the media, stay tuned for more events and updates on Asian American Issues, visit www.theaaa.org for discussions.



Making Sense of North Korea

by annie chung

Do you love Korean dramas and movies? Do you know what H.O.T. and S.E.S. stand for? Do you love kimchee? The Korean entertainment industry and cuisine are some of the first thoughts that pop into people's heads at the mention of Korea. However, north the 38th parallel line on the Korean peninsula, lies a country isolated and trapped in a world all its own—North Korea.

On Wednesday, October 26th, Senior Asia Correspondent for *CNN*, Mike Chinoy, spoke to a public audience in Northgate Hall, at the School of Journalism, on the UC Berkeley campus. His discussion focused on the accessibility of North Korea. In August, Chinoy's documentary, *Making Sense of North Korea*, aired on *CNN*, which summarized his knowledge of North Korea through his fourteen visits to the country. As he stated in the beginning of his talk, North Korea is "a country that we, Americans don't know much about." To most Americans, the mention of North Korea brings two words to mind: nuclear weapons. In this day of constant threats from terrorism and war, it is hard to not let the political aspect of the country overshadow all other facet. According to reports made by *CNN*, North Korea will be experiencing its eleventh year of food shortages, another painful blow to the country with its estimated 3.5 million people who have already died of starvation within the past five years. How did the problem get this far? What exactly is the situation in North Korea? These were some of the questions that Chinoy tried to answer during his two-hour presentation.

As mentioned before, Chinoy has been to North Korea fourteen times, often accompanying respected public figures such as Reverend Billy Graham to visit the infamous Kim Jong Il. To portray the extent of Kim Jong Il's idolization among the North Korean people, Chinoy told us a funny incident, which occurred at a reception he attended. As Kim Jong Il rose to give his toast, a strange glow seemed to rise within the room, creating a romanticized sense of awe-inspiring presence. It took Chinoy some time to realize it, but he eventually noticed that every time Kim Jong Il rose to speak, a man in the back would turn on rose-colored lights on the "peerless leader" to make his image all the more "breathtaking." The incident with the rose glow on the leader is exactly a portrayal of the current situation of North Korea: it is "very hard to determine what's real and what's not real." Ever since the Korean War, the North Korean reality has been what the Kim despots have wanted it to be, a totalitarian regime. Kim Jong Il and all of his government officials are very cautious in making sure that foreigners only see the extravagant side of North Korea, which makes up the lives of very few North Koreans. With such manipulation of the real lives of North Koreans, foreigners have a very hard time distinguishing the extreme conditions of North Korea life.

Many of us might ask, "What about China? Hasn't China been able to come out of its

economic crisis and rise above the aftermaths of a isolationistic period?" As Chinoy explained, unlike China, North Korea has been an isolated country for almost three generations, since 1948. This means that the only people who could possibly remember anything of a life before the Kim regime are most likely in their sixties and seventies. With the amount of effort and resources pooled into propaganda that blames America and outside influences as the cause of all social problems, it would be surprising for North Koreans to want the lives of others, because most have never known any other way of life. Chinoy even mentions that most believe that they have it better than other people in the world.

To most Americans, the words freedom and independence are most charming, to the extent that we cannot fully imagine why anyone would be so willing to devote their lives to one leader. To explain this North Korean perspective, Chinoy took us back into aspects of Korean history. Korea has always been around "bigger and often menacing neighbors," as Chinoy liked to put it.

The people for many centuries have been abused, conquered, and occupied by foreign countries. The strategy of Kim Il Sung, Kim Jong Il's father, is seemingly logical. He "tapped into the Korean psyche and built up a sense of pride" in the North Koreans who had been so marred by the Korean War. With his Stalinist idea intertwined with

Korea's history of Confucianism, it is no wonder that North Koreans regard their leader as a divine figure. If they only knew that their beloved leader spends six months out of the year directing movies. If they only realized that the money their leader spends on his entertainment could ease the hunger pains of their children. Unlike temporary starvation, the North Koreans are suffering from a slow starvation. Democratic politician Tom Hall described the stings of slow starvation as "families eating grass, weeds and bark; orphans whose growth has been stunted by hunger and diarrhea; people going bald for lack of nutrients; and hospitals running short

of medicine and fuel." Half of the North Korean population is suffering from malnutrition, with thousands of children diagnosed with stunted growth.

After fourteen visits, Chinoy's only personal experiences with North Korea were visits to extravagant performances, fancy dinners, and of course famous monuments of the Kim regime's success. Despite being a reporter of thirty years with such high standing, who has been the *CNN* Senior Asia Correspondent for twenty-four consecutive years, Chinoy was still only able to retrieve a few bits and pieces of the real situation in North Korea. Most of his resources on the humanitarian crisis were given to him through the work of orphanage workers; nothing on the subject was found directly on his visits to North Korea. The international community must not wait until journalists attain better access to North Korea. Although there has been some progress in loosening the bans on outside influences, the imminent death by starvation of 800,000 children and an estimated 3.5 million people is not worth our wait.

FOR MORE INFORMATION AND HOW YOU CAN HELP:

UC Berkeley campus student group LiNK (Liberation in North Korea) holds monthly movie screenings on films based on North Korea

Write to the UN High Commissioner for Refugees and encourage them to recognize North Koreans escapees as refugees so that they will not be sent back to North Korea upon capture, where they may end up in concentration camps

www.seoultrain.com is a good source for finding groups directly affiliated with North Korean refugees



SISTERS SING OF WHITE SUPREMACY

by dorie chang

Meet Lamb and Lynx Gaede: they're cute, blonde haired, blue eyed, and have their own band. They could be America's next big teen superstars.

There's just one problem — they sing about white supremacy.

The thirteen year old twins from Bakersfield, California write their own songs and perform under the name Prussian Blue. Lamb plays guitar and Lynx plays violin; both girls sing. They have been performing since they were nine years old, and their popularity has caught the eye of David Duke, former leader of the Ku Klux Klan. He uses them to attract followers. Though Lynx and Lamb seek to widen their fan base, they remain mostly popular at white power and Holocaust denial events.

Lamb claims that Prussian Blue's lyrics are not about hate but about self love. Their mother, April Gaede, says

Prussian Blue's songs are only about German and Viking history. However, it is clear that the lyrics carry a message of white power. One of their songs, "Sacrifice" celebrates Rudolf Hess, a leader of the Nazi Party, and several other Neo-Nazi activists. Lamb writes that Hess was a "man of peace" and that Hess and others sacrificed their lives to further the cause of saving the white race. Another song, "Victory" heralds the day that white supremacy is achieved.

Beyond the messages of white power, the girls also believe that the white race must be preserved. In a interview with *Viceland*, [a white supremacist magazine], Lamb and Lynx say that they think the biggest issue facing the white race is "not having enough white babies born to replace ourselves and generally not having good-quality white people being born." They go on to say, "It seems like smart white girls who have good eugenics are more interested in making money in a career or partying than getting married and having a family." They are currently working on songs which further explore this issue.

Gaede teaches her daughters these racist messages. As an active white supremacist, Gaede home schools her daughters using textbooks from the 1950s. She educates the girls using her personal interpretation of history and current events. Gaede does not believe that she is doing anything

extraordinarily wrong or different as a parent. In an interview with *ABC* Gaede states, "I'm going to give [Lamb and Lynx] my opinion just like any parent would."

The twins also do not see a problem with the ideals they have been taught. In their song "Not a Problem," the girls sing, "There's not a problem/With the way I was raised... At least I'm not afraid/To say what I think."

Though the twins are not the first band to sing about white supremacy, it is alarming that they have such a growing fan base. Other white supremacy bands have lyrics that are violent and extreme, which alienate a lot of listeners. However, Prussian Blue's messages are much more subtle, and many are hopeful that their success will spawn a new generation of imitators that will expand the base of white power followers.

Many disagree with how Gaede has chosen to educate her daughters. Ted Shaw, a civil rights advocate and president of the NAACP's Legal Defense Fund, points out that, unfortunately, they are just regurgitating their mother's opinions. The twins' father, Kris Richard Lingelser also dislikes what his daughters have been taught and cannot understand how they have become such strong representatives for the white supremacy movement. He is separated from Gaede and is allegedly fighting for full custody of his daughters on the grounds that teaching them such values is child abuse.

Protection

or Infringement:

Interpretation at the Cost of Accessibility to Health Care?

by pauline sze

Most one-point-five and second-generation children have experienced being a quasi-interpreter for their parents who speak minimal to no English. It is the lifelong task of reading important documents that come through the mail and then explaining them to their parents, making telephone calls on behalf of their parents, and accompanying their parents on doctor visits as interpreters mediating between doctor and parent patient.

Yet for those slowly losing their native tongue or too young to understand the magnitude of the illness that their parents are suffering from, being an interpreter for such serious matters like doctor visits can become downright frightening. Furthermore, using children as translators can infringe on doctor and patient confidentiality, making sensitive information available to the children without parental approval. However, this is unavoidable for some non-English speaking patients.

Not only is there an emotional toll on those involved, but having children as interpreters has caused many mistranslations, causing complications in diagnoses and treatment. At times, these mistakes have resulted in serious medical consequences. Children that are unprepared for such a daunting, and serious task often feel guilty, confused, or uncomfortable about the medical situation involving their parents and the results of their translation. Who wants to be the bearer of such terrible and devastating news such as, "Mom...you have a tumor in your brain...and you only have six months left to live."

It is to this extent that California State Assemblymember Leland Yee was compelled to sponsor Assembly Bill 775, which would prohibit children under the age of fifteen to act as interpreters in medical situations at public hospitals, clinics and doctor's offices. The bill only allows children to be used as interpreters in certain cases including emergency situations when there are no other alternatives besides the child at hand as long as a competent and eligible interpreter is made available as soon as possible, determining a patient's primary language, assisting in ensuring the delivery of language assistance for the patient, or making casual inquiries that do not involve medical diagnosis or treatment such as office hours or directions. According to the California Healthcare Interpreting Association (CHIA), "The bill would require any organization or individual provider that receives state funding (MediCal, for example) to have an established procedure for providing competent interpretation services that does not involve the use of children." If providers or individuals violate these regulations, the

consequences would be the termination of state contracts after a 90-day grace period, in which the violating party would have the chance to meet the terms.

In a 41-34 vote, the State Assembly passed this controversial bill. While it failed to pass on June 28th in the State Senate, Assembly Bill 775 is awaiting a second hearing in the Senate Judiciary Committee in 2006, which is ample time to fix portions of the bill that have been criticized.

Detractors of this bill see it as an attack on families that depend on one another for this

type of support, especially those that speak languages that are not considered "relevant" in hospitals like Hmong or Mien. At this point, the bill would prohibit all children under fifteen to interpret unless in a medical emergency, even if the parent wanted their child to translate for them. Sometimes, it is a question of whether the parent patient wants to entrust a stranger with their medical history and

The bill only allows children to be used as interpreters in certain cases such as during emergency situations when there are no other alternatives besides the child at hand as long as a competent and eligible interpreter is made available as soon as possible, to determine a patient's primary language, to assist in ensuring the delivery of language assistance for the patient, or to make casual inquiries that do not involve medical diagnosis or treatment such as office hours or directions.

condition as opposed to a child who may already be aware of the medical situation at hand.

While this bill attempts to address the issues of accessibility of healthcare via proper interpretation for immigrants, the reality of the passing of this bill could also lead to an increase in health care premiums and co-payments in order to shoulder the costs of hiring and training interpreters. Ironically, many of those in need of interpreters would become unable to afford healthcare. This could also lead many private doctors' offices to turn away patients that they would normally see with a child interpreter because they do not have the proper interpreters on staff, or even turning away non-English speaking immigrants altogether.

This well intentioned and potentially beneficial piece of legislation could set a precedent for the nation if passed in the State Senate and signed by Governor Schwarzenegger. While aimed at protecting children and patients from medical mishaps and emotional trauma, if passed resulting high premiums could devastate many the bill intended to assist. Accessibility to healthcare is a pertinent issue for many immigrant families working in the service sector where their jobs do not provide them with (adequate) health plans. Also, while the bill attempts to protect the child interpreter and parent patient, it strips from parent patients the choice of interpreter, which is more beneficial because in some cases the child may know more about the parent's medical history and cultural values which can effect the type of medical services the patient desires.

MEET BARBARA JANE REYES

Bay Area poet and Cal alumna Barbara Jane Reyes has recently received the Academy of American Poets Prize for her second collection of poems, *poeta en san francisco* (Tinfish Press). Her first book, *Gravities of Center*, is also available from Arkipelago Books.

by robbie paras

How do you feel about being labeled a “Pilipina American” poet? With a gender and an ethnic qualifier, do you think it devalues the meaning of being a (just a) “poet”?

I don't think there's a problem with being referred to as a Pilipina American poet, a woman poet, etc. I am not so averse to these modifiers, for I believe they say something about some of the concerns of my work, and also, I believe my acceptance of these modifiers has to do with visibility of Pilipinos within an American literary world. At the Academy of American Poets Awards Ceremony, I was referred to also as an American poet, and that was a first. And none of these modifiers take away from the "poet."

You often sprinkle your poetry with Tagalog words and phrases. Have you ever written anything purely in Tagalog and how is the content/tone changed, if at all?

It's difficult, but yes, I have written poems in "pure" Tagalog. The rhythms and consonance I am working with are different than in English. I am hoping the sonic differences contribute to some differences in emotional responses from readers, but I can't say this happens for sure. I can say this is the case for me, as though the Tagalog causes me to respond more intensely.

I know that "pure" Tagalog poems do elicit a stronger emotional response from native speakers, though I suspect this also has to do with their hearing it from a not-so-native speaker as myself.

EXCERPTS FROM POETA EN SAN FRANCISCO:

[why choose pilipinas?]

the answer is simple, dear ally. the pilipinas are the finest group of islands in the world, its strategic position unexcelled by that of any other global positioning. they afford means of protecting american interests which, with the very least output of physical power, has the effect of commanding position for hostile action.

he who promises to return, repeatedly returns. ankle-deep in his reflection pool, his bronze statue smokes a good bronze corncob pipe.

his commander-in-chief self-names doctrine: headquarter force containment of communism. the pilipinas play key logistical roles supporting service fulcrums of american indochina penetration. fleets and stations deploy venereal disease; deflowered local catholics satiate battalions, all vietnam bound. in short, the pilipinas are custom tailored to fit your diverse needs.

[assumption]

she laid down on the train tracks. brown girl — maybe seventeen. sparkly

shoelaces, all that was left. girlfriend wasn't doin no drugs. just gave up is all.

the morning paper reported a suicide — filipina crack whore, nothing to live for.

[why choose pilipinas, remix]

the answer is simple, my friend. pilipinas are noteworthy for their beauty, grace, charm. they are especially noted for their loyalty. their nature is sun sweetened. their smiles downcast, coy. pilipinas possess intrinsic beauty men find delightful and irresistible. pilipinas are family-oriented by essence, resourceful, devoted. what's more, english is the true official language of the pilipinas, so communication is uncomplicated. and even though some believe in the old ways, the majority of the pilipinas are christian, so you are assured they believe in the one true god you do. foreign, but not too foreign, they assimilate quickly and they do not make a fuss. in short, the pilipinas are custom tailored to fit your diverse needs.

now will that be cash or charge?



Do you think that Asian Americans in the arts are becoming more prominent or are still working within a certain niche?

I would say both; we are definitely finding niches among our peers and academics, because I believe the work we do chisels away at our supposed invisibility. I also believe the work we are doing is infiltrating the mainstream American literary institutions. Perhaps what I mean to say here is that I tend to believe our growing visibility within mainstream institutions (however slowly this is occurring) contributes to our visibility among/within our community.

Are there other Asian Americans whose works you particularly admire or have influenced you?

Jessica Hagedorn is my strongest most consistent influence, and along those lines, also R. Zamora Linmark. I especially love the unapologetic hybridity of their language -- Taglish, pidgin -- I believe this is some strong resistance against standard English and its colonial imposition upon Pilipinos.

Other Asian American writers who have influenced my work are Truong Tran and Catalina Cariaga, both of whom came from the MFA program at SF State University, and were a strong consideration in my decision to apply to that program. I learned much about page, white space, and form from reading their work. Also, I have only recently discovered Frances Chung's poetry and find much of her work regarding urban centers and its ethnic enclaves, as well as (again) her mixtures of language resonant.

Your new collection of poems, *poeta en san francisco*, is written in the epic style. Can you tell me more about it?

"Epic" is such a huge word! But yes, *poeta en san francisco* is a book-length poem, a long poem, divided into many pieces and movements. I wanted, within a whole body, both continuity and disruption, for these speak to my experiences as a poet (add as many modifiers as you like) here.

Finally, any words of wisdom for our Cal kids? Perhaps a token "Go bears!!!" before finals roll around...

What to say to Cal students? I was one of y'all once! And wouldn't trade my time there for anything. Seriously, I've been privy to some classroom and online class discussions of my work, and it impresses me to no end, the caliber of these discussions.

Upcoming readings:

December 10, 2005, Saturday
7:30 pm / doors open at 7 pm
The Make-Out Room, San Francisco

January 28, 2006, Saturday
Eastwind Books, Berkeley

Please visit:

barbarajanereyes.com
tinfishpress.com
arkipelagobooks.com

Lack of Ethnic Studies and Asian American Studies at UCSC and Nationally



by erin pangilinan

The lack of ethnic studies and specifically, Asian American Studies at UCSC and other campuses across the nation represents a struggle, which has continued since the 1960s' Asian American Movement and the Third World Student Strikes at San Francisco State, and at all UCs (especially Berkeley).

Lack of API Studies at UCSC

With the lack of a major, minor, class, department, program, or tenured faculty member in Asian American Studies at UCSC, students in the past few years have mobilized for their educational rights.

Since 2002, the Filipino Student Association initiated and facilitated a seminar class called Pilipino Historical Dialogue (PHD). Ann Borja, former Filipino Student Association member and UCSC student (who now works at Bindlestiff Studios in San Francisco), who founded PHD, expressed her reasons for creating PHD at the recent event, Bringing Our Spirituality and Energy in Solidarity (BOSES). "We only had one course in Philippine history offered every other year, what kind of university is this if they only recognize us Pilipinos every other year?"

With the retiring of Professor Judy Yung last year, the Asian American professor position remains unfilled in the American Studies Department. This position was promised to students after the 1981 Student Hunger Strike for Third World and Native American Studies. During winter quarter, a group of students, staff, and faculty took action and formed the Asian American/Pacific Islander Professor Coalition (AA/PIPC). This coalition worked to bring about and spread awareness of this current situation and get a tenured Asian American professor hired within American Studies. From this coalition came the forming of a student-initiated, student-run seminar called Asian American/Pacific Islander Perspectives (AA/PIP). This class has been initiated by students for students, out of necessity. Though students chose to facilitate these courses, it is by no means students' responsibility to offer courses that the University is failing to provide.

Also last year, a workshop series titled, "The Importance of Filipino American Studies," hosted guest speakers, UC Berkeley's Professor Catherine Ceniza Choy and University of Washington's Professor Rick Bonus. This series was put on to show that Filipino American Studies was important nationally in our educational system and that UCSC may be behind the curve with the lack of valuing Ethnic Studies and Asian American Studies.

Professor Choy argued, "that the importance of Filipino American Studies today is two-fold: first, Filipino American Studies matter today because of changing U.S. demographics; second, Filipino American Studies matter today because its scholarly concerns address some of the major conversations about internationalization and globalization that are at the forefront of interdisciplines such as American Studies, ethnic studies, and women's studies, as well as traditional disciplines such as history and sociology."

If such arguments are made by scholars about the significance of ethnic specific studies like Filipino American Studies, why not argue on the importance of Asian American Studies, and even broader, on the importance of Ethnic Studies?

This Fall Quarter, students took the issue into their own hands. Students are finding strategies to change the situation

in another student-initiated, student run course, engaging education, which focuses on activism, transformative education, and student empowerment. Engaging Education (e²) is the outreach and retention center at UCSC. The course allows students to take what they learn in class and apply it to a project. This quarter's project topic is "The Importance of Ethnic Studies." On November 30th, the class facilitated a dialogue a part of the Ethnic Student Organization Council Brown Bag (or lunch) dialogues to discuss this pressing issue.

Why isn't it Here?

If the University of California system provides continuity for all the campuses, why are there no Asian American Studies or Native American Studies tenured faculty and funds currently present at UCSC when it was promised during the McHenry Library Hunger Strike of 1981?

The Debate: Why is it important?

•**"World Class Research University? What world do YOU live in?"** Ethnic Studies and Asian American Studies is an interdisciplinary field. If the University of California system is respected as a "world class research university," UCSC and other private universities are behind with the times in forming new pedagogies and theories in academia without Ethnic Studies or Asian American Studies departments and programs.

•What are you paying for?

You are not receiving your money's worth when you are not receiving your education.

•Because the world is not just black and white.

With the ever-changing demographics of California, the public institutions of higher learning are not reflective of the population.

Diversity?

• Chancellor's Diversity Symposium "Academic Excellence in Diversity," where students of color were tokenized to facilitate workshop dialogues on questions like "What is Diversity?" and "How to Teach to A Diverse Student Body" *ahem* (which does not exist at UCSC).

Identity politics: Representation in the classroom

• Students of color at the UC wide level are not reflected with the amount of faculty of color at University of California campuses.

Size doesn't matter!

Some may argue that because UCSC is one of the smallest UC campuses, it would lack the resources for Ethnic Studies or humanities, but similar UC campuses of the similar size, for example UC Riverside, value and have established Ethnic Studies departments or programs.

• Difference between American Studies and Ethnic Studies:

- American Studies at UCSC is Euro-centric and leaves the trap of identity politics to traditional disciplines

- American Studies as well as other majors marginalize ethnicity

Why a department?

Seeing how other UC campuses fought for Ethnic Studies, and how their programs and departments function now, we should recognize that there is a need to fight for a department in which students and faculty of color have control of the vision and curriculum -- a department with goals that are constantly re-evaluated so as to best serve the desires and needs of the

students.

In the past, at the UC Berkeley and Davis campuses, students stressed that the fight for Ethnic Studies was a struggle taken up by unified students of color.

Though Ethnic Studies is interdisciplinary, there is a power structure issue that students can anticipate will emerge in the future after seeing what has happened with other campuses. Though populations of specific ethnicities have increased enough to have their own separate departments, students who fought during the Third World Hunger Strike fought together as students of color, and not just as their individual identities. Students of color at UCSC who have coalitions between different communities should be unified in having a vision of a department.

Activist of the Third World Hunger Strike of the 1960s, Bob Wing mentions the situation at UC Berkeley: "To stem the bleeding, [Ethnic Studies Chairperson] Wang, backed by African American Studies Department chairperson Percy Hintzen, put forward a controversial proposal to merge Ethnic Studies and African American Studies into American Studies, the equivalent of an academic hostile takeover. Many Ethnic Studies and African American Studies faculty and students [opposed] the proposal and [wanted] to retain departmental autonomy. But before a debate could fully develop, the university administration simply declared that it would entertain no such merger. Apparently, the administration was not about to voluntarily allow the creation of an expanded Ethnic Studies, even under a new name." (Wing, 1999)

Because Ethnic Studies is interdisciplinary, faculty and other administration members may argue that Ethnic Studies does not need a centralized department and can be spread across various fields. However, this sets up a dynamic that may later pit students, ethnicity-specific programs, and the individuals within those programs against each other for resources.

To learn from how Ethnic Studies departments function at other University of California campuses, we can see how we want to structure our own department in order to stand in solidarity with all communities of color for a common goal. We do not want to compete for resources within our own ethnic specific communities and their faculty. We want all communities of color to have studies relating to their identities. We want unity with our peers of color and not divisions.

Other current fights

*Syracuse

*University of Texas

*UCLA (Fight for Filipino American Studies program/department)

Upcoming Events

There will Inter-Disciplining Asia Pacific America: Knowledge, Politics, and the University, Two Round Table Discussions" conference hosted by APA Studies Coalition at UCSC on February 17, 2006. We are in the process of unifying Asian American students and other students of color now so that next quarter we would have a clear objective in establishing an Ethnic Studies Department and Asian American Studies.



THE COMATOSE CANTONESE GUY DROOLING IN HIS OWN ARMPIT

THE 40-YEAR-OLD ASPIRING BUDDHIST

THE WHITE GUY WHO REALLY, REALLY LIKES TAIWANESE GIRLS, LIKELY INCLUDING:

THE PRICKLY TAIWANESE TEACHER WITH A SECRET MOTHERLY STREAK.

