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The Hawai'i State Art Museum – Part of a Worldwide Museum Boom

by David C. Farmer

Ken Hamilton

If you want to build a ship, don't drum up the men to gather wood, divide the work and give orders. Instead lead them to yearn for the vast and endless sea.

The Wisdom of the Sands
Antoine de Saint-Exupery

The Hawai'i State Art Museum will be housed in the No. 1 Capitol District Building. A total of three museum galleries are currently under construction. The museum is scheduled to open in fall 2002.

The October 2001 issue of *ARTnews* carried a lead story by Blake Eskin about what is amounting to a golden age of museum building. Museums worldwide are building new structures or expanding their current facilities in a multi-billion dollar building boom. In the process, the core identity of what a museum should be is evolving as museums embrace ever broader missions.

The lessons for our new Hawai'i State Art Museum are clear. The notion of a museum as galleries with basement storage is outmoded. As Aaron Betsky, the Director of the Netherlands Architecture Institute in Rotterdam, is quoted in the article, "Museums are about bringing art and people together. You have to engage them in any way possible."

Again, echoes from Saint-Exupery from *Wind, Sand and Stars*:

> *Transport of the mails, transport of the human voice, transport of flickering picture – in this century, as others, our highest accomplishments still have the single aim of bringing men together.*

Eskin notes that museums are morphing into new shapes to serve their expanding roles of populist learning centers and living rooms, scholarly retreats and singles bars, places of quiet contemplation and of transcendent performing arts experiences. Like the Walker Art Center in Minneapolis, museums are looking for inspiration in such previously unknown models as the Mall of America, the nation's largest (4.2 million square feet) consumer emporium in nearby Bloomington. Walker Director Katy Halbreich describes the mall as "A place where things come together – film, theme park, eating, shopping. If you start to deconstruct the Mall of America, it's not that different from what we offer."

Transparency, accessibility, audience building: many of these museum projects, like those of the Brooklyn Museum of Art, the Los Angeles County Museum

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Native Hawaiian Culture and Arts Policy Being Developed

In response to Senate Concurrent Resolution No. 76, passed during the 21st Legislature 2001, SFCA Executive Director David C. Farmer and SFCA Commissioner Mona Abadir have convened a planning committee of well-respected Hawaiian leaders to develop a process to maximize Hawaiian community input in developing a formal policy supporting native Hawaiian culture and arts.

The planning committee includes Maile Andrade, UH Art Department; Alani Apio, artist, playwright and community leader; Peter Apo, performer and community leader; Corbett A. K. Kalama, First Hawaiian Bank employee and Hawaiian arts community activist; and Vicky Holt Takamine, kumu hula and community leader. Additional resource people are Dr. Michael Schuster, SFCA Folk Arts Coordinator, and Jonathan Johnson, SFCA Commissions Project Manager.

Each participant has suggested names of potential participants to take part in a community meeting in the first quarter of 2002. The goal is to gather a group of 30 participants, chosen to ensure diversity under the following criteria: living cultural practitioners, in both traditional and contemporary art forms in all media; others with direct ties to native Hawaiian culture and art but not necessarily practitioners themselves; geographic diversity of the participants; and multi-generational participants.

Members of the Legislature are also invited to forward the names of potential participants by January 11, 2002. The planning group will develop a list of questions that, if answered by the larger group, will help formulate a formal Native Hawaiian Culture and Arts Policy for the SFCA Commission to discuss and consider for adoption. The focus will be to frame a policy that is truly responsive to community needs and that clearly articulates what difference the SFCA can make by way of measurable outcomes.

Hawai'i State Art Museum (Continued from page 1.)

of Art, and the Art Institute of Chicago are exploring new ways to attract hitherto marginalized societal groups.

Finally, not every expansion is about creating gallery spaces. Many projects include building classrooms, learning centers, gift shops, eating establishments and theaters, hallmarks of museums that have embraced an ethos of inclusiveness and a broader educational, social, and cultural portfolio.

Which brings us to the vision for our very own Hawai'i State Art Museum, scheduled to open in fall 2002. The SFCA offices in July 2001 relocated to the Ewa mauka end of the second floor of the No. 1 Capitol District Building (also previously known as the Hemmeter Building and Armed Forces YMCA Building). We will enjoy as the first phase of our project three separate galleries totaling 12,200 square feet of exhibition space. We will be able to devote the Ewa Gallery to a semi-permanent exhibition of approximately 150 works of art, documenting Hawai'i's visual art, with the major focus on art acquired as part of the state art collection since the one percent for art program began in 1967. The grand entrance into the galleries will house a sculpture gallery within the historical architecture of the 1928 Spanish mission-style building. Finally, the Diamond Head Gallery will feature exhibitions of new acquisitions and thematic shows from the State Art Collection and other SFCA programs as well as showcase the Department of Education's annual National Scholastic Art and Photography Competition.

So far, it might not appear that the vision for the museum has caught up with that of the rest of the contemporary museum world. But stay tuned. The planned second phase for which we are seeking the Legislature's support will see the first floor graced with a Capitol District Visitor Information Center – including a gift shop and a café overlooking the swimming pool – together with a museum orientation and multi-purpose room.

The next phase, for which we are also seeking funding, will include classrooms, a dance studio, and an approximately 100-seat black box theatre on the first floor.

As Governor Cayetano has so well expressed, the long-range vision, who knows, maybe some day the entire building will become a total art center, filled with the bustling activities of artists working in their studios, performances of all kinds taking place, and students of all ages immersed in engaged arts experiences, for the benefit of our citizens and as an invaluable resource for our cultural tourism visitor industry. In the process, we will have enhanced and preserved the historic and natural beauty of the Civic District; contributed to a revitalization of the downtown civic and business districts, including Chinatown; encouraged and promoted cultural activities of all kinds through public and private partnerships and collaborations; and we will have helped to instill in our citizens an enhanced sense of pride in all the things we are.

I am honored to be able to play a small part together with many others, past and present, in this endeavor, which – at the end of the day – is tantamount to what Bill Shore so cogently describes in his book *Finding the Cathedral Within*. For in this work, which in time will create a palpable physical reality birthed from the efforts of many unknown workers over many years, we who are privileged to serve will have been transformed within. The necessary ingredients are universal:

- A vision of what can be rather than what is;
- Working back from that envisioned outcome, rather than measuring input;
- Integrating diverse materials and resources into an architecture that fits, and understanding that they all are needed, not just one;
- Devotion to tasks that span an entire career, because the job cannot be accomplished in less time; and
- Recognition that everyone has value to add, everyone has strength to share.

My friends, I invite you all to participate in and to contribute to this vision. For as Saint-Exupery once said…

> *A rock pile ceases to be a rock pile the moment a single man contemplates it, bearing within him the image of a cathedral.*
>
> Flight to Arras

Ken Hamilton

Construction at the Hawai'i State Art Museum.

The Museum Heart

We, each of us, keep what we remember in our hearts.
We, all of us, keep what we remember in museums.
In this way, museums beat inside us.

What we have seen and been fed,
What we have smelled and then wanted,
What hair we have touched
And what hands have touched our own;
What fires have burned red,
What rifles-fire echoes still,
What blue mountains rise
On the horizon's orange and gray spine;

What day-moon mornings, what June-beetled evenings,
Simple heat moving, finally, into simple coolness,
A single long drink of good water,
My mother's yes, your father's chin.

What we remember,
What we have remembered to keep,
Where we put what we keep:
Sometimes in buildings we find
Pieces of the heart.
Sometimes in a heart we find
The shelter of a building.

The poem was commissioned by the Scottsdale Museum of Contemporary Art in Arizona, where it is inscribed in the steel of the entryway wall. © 1999 by Alberto Rios

A History of the Hawai'i State Art Museum Building

The site of the future home of the Hawai'i State Art Museum in the No. 1 Capitol District Building was formerly occupied by the Hawaiian Hotel, built in 1872 during the reign of Lot Kamehameha V. Renamed the Royal Hawaiian Hotel at the King's suggestion, "the handsomest building of tropical style in the city situated at the corner of Hotel and Richards Streets" gave Hotel Street its name. The leading hotel in Honolulu for 45 years, it served as a guesthouse for distinguished foreign visitors and friends of the royal family.

The YMCA purchased the three-story hotel and opened on November 25, 1917 as the first Army and Navy YMCA. The Alexander Young Estate gave generous donations towards the substantial sum of $250,000 raised by the YMCA to buy the property.

The special need for a large facility for the increasing military population in Honolulu was based on two facts: (1) the enlistment age limit had been reduced from 18 to 16 years; and (2) servicemen were being recruited from all the mainland states, resulting in what was considered a "higher type" of young serviceman. The number of men stationed on O'ahu during World War I was projected to increase from 9,000 to 25,000. No existing facility in Honolulu could provide an enlisted man with sleeping quarters at a reasonable price, and virtually no organized entertainment existed. The flourishing red light district of Honolulu was notorious, and many local citizens were concerned about the moral welfare of the young enlisted men who they felt needed constructive religious work and healthy recreation.

After the YMCA bought the hotel, few changes were necessary other than remodeling the first floor and rebuilding one cottage for a gymnasium and another for a dormitory. By 1924, attendance at the Army and Navy YMCA equaled eight times the total population of Honolulu. Every available space was converted to sleeping quarters as more and more men and their families required accommodations. By 1926, age, termites and heavy

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use had taken their toll, and the building was demolished to make way for a new structure.

Local architects Walker Emory and Marshall Webb and San Diego architect Lincoln Rogers designed the new YMCA building with its Spanish mission-style features, including cast stone detailing, iron grillwork, and ornamental light fixtures. Called the "largest and most complete" building of its kind in the world, the building was dedicated March 16, 1928, around the same time other Honolulu landmarks were also constructed, including Aloha Tower (1926), the new Royal Hawaiian Hotel in Waikiki, Richards Street YWCA, Honolulu Academy of Arts, Hawaiian Electric (all in 1927), the Dillingham Transportation Building (also designed by Lincoln Rogers) Honolulu Hale, and the Alexander and Baldwin Building (all in 1929).

Like the building it replaced, the concrete and stucco building was U-shaped, open and airy, with large lanais. Its central court contained a swimming pool, and its spacious and well-landscaped grounds were mostly preserved in their original state. The central lobby featured a billiard room and a cafeteria, with a gymnasium and offices behind. It also had locker rooms, a barbershop, a tailor, and a curio shop. The second floor contained more game rooms, a writing room, reading lanai, auditorium, and meeting rooms.

A blue and sand color scheme was used throughout, including the tile work still found on the first and second floor lobbies. The Italian scrollwork and other decorations were modeled after the Davanzatti Palace in Florence, Italy. The third, fourth, and fifth floors contained 268 sleeping rooms. The fifth floor featured an open loggia supported by metal Corinthian columns surrounding the entire fifth floor. Room rates were 25 cents a night for the dormitory and a dollar a night for a room with a bath.

During World War II, the building was renamed the USO Army and Navy Club. It offered servicemen a centrally located place where classes, activities, dances, silent movies, and auctions were alternatives to other activities available on Hotel Street and across the street at the infamous Black Cat Café. When the Pacific Fleet paid its occasional visits, the facility would buzz with activity as Honolulu – then a city of only 100,000 – entertained 45,000 sailors for about 50 days.

Renamed the Armed Services YMCA after World War II began, the "Y" played a major role in the lives of United States military personnel throughout the war years. On its 10th anniversary in 1938, it was still recognized as one of the finest centers of its kind in the world.

The building was added to the National Register of Historic Properties in December 1978. In 1987, developer Chris Hemmeter and Hemmeter Investment Co. purchased the property for $11,000,000 to serve as the headquarters for the Hemmeter Corporation.

The transformation of the Armed Services YMCA into the Hemmeter Corporation Offices involved functional changes that necessitated substantial modifications to the existing building and grounds. Modifications to the exterior of the building were confined to areas of limited public view. Architectural elements, spaces, and building fabric that were deemed to be historically and architecturally significant were restored to their original condition.

The existing parking area to the south of the building fronting Hotel Street was transformed into a rolling grass lawn with low berms. Existing trees, trimmed and pruned, were retained to provide shade for a planned sculpture garden. Flowerbeds were also integrated into the landscape design. A metal fence was added as a border to the site along all three street frontages of the property. The design of this fence is in keeping with existing fences found in the Capitol District.

Exterior building surfaces were restored to their original condition. Surfaces were cleaned, patched and repainted. Exposed conduits and pipes were relocated within interior chases. Existing doors, windows, balconies, and ornamental window grilles were repaired and refinished, with the wood casement windows replaced due to termite damage.

A four-story annex was added to the northwest side of the existing building. A new enclosed exit stairway was also added to this side of the building. A new elevator and shaft were added to the existing courtyard area to facilitate vertical circulation between offices.

The restoration was completed in 1989 at a cost reportedly in excess of $30,000,000 by the Honolulu architectural firm of Lawton & Umemura. Hemmeter renamed it the No. 1 Capitol District Building, which the Building Owners and Managers Association of Hawai'i (BOMA) gave the Historic Building Award in 1989 and 1993.

Japan-owned BIGI Corp. purchased the property and furnishings for $80,500,000 in April 1990 and leased the property back to Hemmeter for five years. In June 1990, the State leased the property from Hemmeter Investment for a term of five years. In 1991, occupants of the State Capitol relocated to the No. 1 Capitol District Building, Leiopapa A Kamehameha (State Office Tower) and the Capitol Center building due to asbestos remediation. The No. 1 Capitol District Building housed part of the Governor's Office, the Senate, and Budget and Finance.

In 1995, all occupants of the No. 1 Capitol District relocated back to the State Capitol except for the Department of Budget and Finance. By 1996, other departments, including Business, Economic Development and Tourism, Health, and the Attorney General occupied the building.

On December 14, 2000, the State purchased the property for $22,500,000. The SFCA moved its offices into the mauka Ewa end of the second floor in July 2001. The Hawai'i State Art Museum is scheduled to open in fall 2002.

Letter from the Executive Director

SFCA Executive Director David C. Farmer

Last July I was privileged to attend pARTicipate 2001 – the first joint convention of more than 1,500 members of Americans for the Arts and the National Assembly of State Arts Agencies in New York City. As a result, I am energized and excited to consider how strategies developed with these leading colleagues can be implemented here in Hawai'i.

The impact of the arts reaches beyond the doors of the State Foundation on Culture and the Arts – it is an integral part of our communities socially, culturally and economically. According to the most recent *Jobs, Arts and the Economy* study, the nonprofit arts industry nationally represents $36.8 billion in expenditures and provides 1.3 million full-time jobs.

The benefit of the arts is unmistakable, as evidenced by the thousands of arts programs currently enjoying success across the country. One of the most exciting examples demonstrated during pARTicipate 2001 is Community Performance, Inc. (CPI). Led by director Dr. Richard Owen Geer, CPI works with communities across the nation to create theatrical experiences that empower individuals and reinforce community.

With the collection of local oral histories, CPI builds a professional performance that celebrates and reflects the experience of a particular community. Some of CPI's "theaters" include a renovated barn, a cotton warehouse, and an old produce packing plant.

> ***"The impact of the arts reaches beyond the doors of the State Foundation on Culture and the Arts – it is an integral part of our communities socially, culturally, and economically."***

In the Edgewater Uptown area of Chicago where he lives, Geer is also the artistic director of a multi-generational, multi-cultural, mixed-economy group, "Scrap Mettle SOUL." Through the dialogue that results from bringing the neighborhood's many people together to share and perform their stories, the community is made a better and safer place. Geer also founded and directed Georgia's *Swamp Gravy*, which performed at the 1996 Olympic Games and the Kennedy Center in Washington, DC. Community members perform all the roles. The process encourages everyone's open and inclusive participation, empowers individuals, and develops understanding and friendship between diverse people.

Richard Geer's participatory session explored his application of theatre techniques to civic dialogue and community building. Civic dialogue is when citizens participate in public discussion and deliberation to inform and be informed about issues, policies, and decisions that affect their lives, communities, and society. Community building is an approach to improving conditions, expanding opportunities, and sustaining positive change within communities by developing, enhancing, and sustaining the relationships and social networks of those who make up the community.

Three areas were explored: mission, aesthetics, and effectiveness of the arts.

MISSION

What is the unique contribution the arts make to civic dialogue and community building, to the practice of democracy, and why is it critically important now?

What do community building and the work of arts organizations have in common? What distinguishes them? Where might they be in opposition?

What happens if the goals of dialogue or community building conflict with artistic goals? Can involvement in community building subordinate the arts to social goals, even if an arts organization does not believe that it is subordinating the arts?

AESTHETICS

How should creative work developed in a community-building context be considered in a critical context? And by whom?

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Who sets the expectations for what is art, what is "good" and "bad" in art?

What ethical issues arise from working in a community-building context? How is it different for artists than working in the studio? How is it different for cultural institutions? What changes? Should aesthetic standards be altered for work done in a community context?

> ***"What is the unique contribution the arts make to civic dialogue and community building, to the practice of democracy?"***

EFFECTIVENESS

How should the value and impact of creative work developed in a community building context be assessed and measured?

How does the community building work of artists and cultural institutions build art participation? arts accessibility? audiences?

What is the responsibility of arts leaders / organizations to follow through with the civic dialogue / community building initiatives they start or join?

The 60 or so of us broke into groups of seven to eight. Within each group we were to share personal stories on the impact of the arts on community development. It was then I discovered in the telling a story of Hawai'i.

Act One unfolded in 1977, when I played the Prosecutor in Maurice Zimm's *Trial of Liliu'okalani*. The original play was based on the transcript of the trial of the Queen and produced by Hawai'i Performing Arts Company. This was past the halfway mark of the Hawaiian Renaissance decade, a time of rediscovery of the cultural richness and history of a people long-repressed. This was also the period I was privileged to first work at the SFCA under Alfred Preis. We enjoyed a successful Honolulu run and were invited to tour the show to Hilo at the invitation of Dorothy Thompson's county culture and arts program.

We played at the former tax office, Kulana Na'auauo. Magic was in the air, as the audience crowded into the public space to experience a retelling of what took place in 'Iolani Palace more than 80 years before. The prosecutor's final summation, taken almost verbatim from the trial transcript, dripped with late 19th century sexist and colonialist venom.

Audiences were palpably moved to visceral and vocal reactions to his diatribe. The cast only half-joked that I needed a guard to escort me back to the Hilo Hotel at show's end. The audience's response was a measure of the impact of theatre in helping a community come to grips with its history.

The final Saturday night brought a performance epiphany of a lifetime. With cast bedecked with Big Island maile leis for our standing ovation, Kumu Hula Edith Kanaka'ole rose and chanted a spontaneous mele in honor of the Queen's memory, an experience none of us will ever forget.

Fast forward two years later, and I was working as a culture and arts coordinator with the UH-Hilo outreach program. With the aid of a videotape excerpt of the same play – only this time I played the more sympathetic Paul Neumann, the Queen's lawyer – we conducted community meetings throughout the island's several communities on the topic of possible reparations for past wrongs. Once again, the powerful impact of theatre to facilitate community dialogue was unmistakable.

Act Three climaxed eleven years later, when – after two previous Kumu Kahua productions that played in Honolulu and toured the neighbor islands – I played both Archibald Cleghorn and Theo Davies in *Kaiulani: A Cantata for the Theatre*. We toured the show along with *Ka'ahumanu* to the Edinburgh Fringe Festival, Washington, DC and the Los Angeles Festival in the summer of 1990. What had begun as a rebirth of pride among the people of our island communities had now blossomed into a nationally and internationally acclaimed play.

Act Four brought yet another incarnation of the Queen's story: the Judiciary History Center's *Trial of a Queen*, which I had the honor to direct and appear in performances in Honolulu and again on the Neighbor Islands. More closely faithful to the trial transcript than the HPAC version, Nalani Kneubuhl's script skillfully conveyed a great amount of historical information without sacrificing theatrical and emotional values. The community impact was more subtle, but nonetheless extremely moving.

> ***"I have been privileged to see and participate in over a space of more than 20 years an invigorating use of the arts...to help a community rediscover itself and stand tall in the international community."***

Act Five coincided with Noelani Silva's rediscovery of the 1897-98 petitions of Hawaiians against annexation and Nalani Minton's idea to have them exhibited at the Bishop Museum. The summer of 1998 brought me another opportunity to direct a Nalani Kneubuhl living history script, this time about the hitherto little-known Hawaiian community resistance to annexation, which years of revisionist history had completely erased.

There is no end to the story, of course, only our individual finite life's participation in the larger life of our communities. I have been privileged to see and participate in over a space of more than 20 years an invigorating use of the arts – in this case theatre – to help a community rediscover itself and stand tall in the international community.

The tools and the materials of theatre hold the promise of reaching ever-new horizons and immersion in transformative and healing experiences as we face a new world order to be born from the world that was shattered on that Black Tuesday, September 11, 2001.

David C. Farmer

What are the Best Ways to Support the Arts?

By David C. Farmer

I recently attended a forum of Executive Directors of State Arts Agencies hosted by the National Assembly of State Arts Agencies (NASAA) on November 9-10, 2001 in Phoenix, Arizona. The purpose of the forum was to facilitate communication and exchange ideas on topics affecting state arts agencies and their constituents. Here are a few thoughts on the current state of affairs.

In the wake of September 11th, the national arts leadership conversation has shifted to the same conflicted messages we grapple with as a nation. Do we go on or about our business and lead our lives, not letting 9/11 distort the planning and implementation work we have done historically? Has history handed us a profound challenge, requiring fundamental paradigm shifts?

Some things we do know for sure.

Every state and local arts agency will experience some immediate, intermediate, and perhaps long-term budget reductions, hiring freezes, and travel restrictions. Hawai'i's economic forecast is the bleakest of the 50 states.

Nationally, grant levels are already pathetically low, as in Hawai'i where pre-9/11 our grants budget of $1.2 million was 80 percent less than it was in 1995, when we were able to distribute over $5 million, which incredibly consisted only of state general funds.

State arts agencies are all experiencing the same things: the grants amounts have been so reduced that their impact has also dramatically diminished. At the same time, many agencies report constituents with rigid entitlement attitudes indicative of famine mentality and resistance to change or innovation. Doing more with less has been reduced to its absurd conclusion.

Vincent Schoemehl, the former mayor of St. Louis, Missouri, spoke of the necessity now of pulling back on the stick and taking our agencies and their constituents to the 30,000-foot level to reassess fundamental assumptions and chart new courses.

In an era of ever-greater scarcity, does handing out ever smaller pieces of a shrinking pie make any sense any more? The 36-year-old National Endowment for the Arts (NEA) grants model that created most state arts agencies may have become obsolete. Dedicated revenue streams, cultural trusts, private sector support initiatives: all these ideas and more are on the table and open for discussion.

The question is what are the best ways for our state arts agency to fulfill what remains its constant mission: to preserve, perpetuate, and promote the arts, history and humanities of all the various peoples of the State of Hawai'i? We look forward to engaging with you in this important conversation.

Arts Recognized as Major Economic Tool

The $37 billion nonprofit arts industry is a potent force in economic development nationwide, according to an issue brief released by the National Governors Association (NGA). Blending summaries of economic impact studies, federal and state statistics and best practices, the policy brief details how governors and other state leaders can use the arts to unite communities, create economic opportunity, and improve the quality of life.

"The arts not only add an important and unique dimension to our lives, but we have found that the arts are a concrete economic development asset," said Michigan Governor John Engler. "Our studies indicate that every dollar we invest in the state's Council for Arts and Cultural Affairs, results in $10 of in-state direct spending."

The arts and cultural life of a region are often considered by companies and workers when deciding where to relocate, according to the NGA brief. They also contribute to a region's "innovation habitat" by nurturing new jobs, new forms of knowledge, and vibrant public spaces.

The policy brief documents the sizable revenues that governments reap from arts activities: $790 million at the local level, $1.2 billion at the state level and $3.4 billion at the federal level. It suggests these numbers are in part the result of the broad popularity of culture, citing figures that performing arts attendance alone has grown 16 percent between 1993 and 1998 and that spending on these events is greater than on sports or movies.

Both rural and urban communities have succeeded in turning their cultural resources into capital assets that have sparked their revival. For instance, the National Endowment for the Arts (NEA) awarded a modest grant to a group of Western folklorists to hold a gathering in Elko, Nevada in 1985 to showcase cowboy poets and their work. The idea took off and the annual event now adds over $6 million a year to the local economy.

"We have seen again and again how a small investment in an arts organization can pay big dividends for communities," said Bill Ivey, former NEA Chairman. "They not only reap financial awards, but communities can also use the arts to create tourism, revitalize their downtown districts, and to celebrate aspects of cultural heritage unique to the region."

"Governors are making the arts part of their overall economic development strategy for many reasons. The arts can provide them with tools and solutions for issues and areas that more traditional policy instruments cannot adequately address. From catalyzing urban redevelopment to nurturing indigenous industries in rural areas, the nonprofit arts make a significant contribution to quality of life and sustainable growth," says Jonathan Katz, Chief Executive Officer of the National Assembly of State Arts Agencies (NASAA).

Mona Abadir Joins SFCA Commission

Mona Abadir has served as an interim commissioner for the State Foundation on Culture and the Arts (SFCA) since September 2001. She filled the vacancy created from the resignation of Ron Bright in July 2001.

In this short time, Abadir has volunteered her expertise and her time to attend SFCA Commission meetings, to assist with the planning of the State Art Museum to be built in the No. 1 Capitol District Building, and to help the SFCA develop a formal policy supporting native Hawaiian culture and arts.

Abadir is one of the three co-founders of Honu Group, Inc. a development and management company based in Honolulu, Hawai'i. She has been on the forefront of the retail, manufacturing, marketing, and development circuit for the past 25 years. Her energy, love of quality, and creativity continues to benefit recognized industry leaders, looking to keep their edge in the world's marketplace.

Her philosophical approach matches her enthusiasm as she utilizes her expertise in the development of 2100 Kalakaua Avenue, 2121 Kuhio, and the management of King Kalakaua Plaza. Honu Group's 2100 luxury block of eight three-floor stores is home to Tiffany & Co., Chanel, and Tod's, to name a few, and is scheduled to open in November 2002. King Kalakaua Plaza, with retailers NikeTown, Banana Republic, and All Star Hawai'i, is the team's first project in Waikiki.

The depth of Abadir's understanding of opportunities facing today's retailers and manufacturers can be understood by a recital of her professional affiliations and leadership roles over the past two decades: Chief Operating Officer for Honu Group, Inc., Vice President for Sony Entertainment, Director and General Merchandise Manager for The Pebble Beach Resorts, General Merchandise Manager for The North Face, Regional Director for Anne Klein and Company working with Neiman Marcus, Saks Fifth Avenue, Nordstrom, and Macy's, and early beginnings with I. Magnin and Company.

Ken Hamilton

Mona Abadir

Abadir serves as Vice Chair for The Contemporary Museum, Waikiki Improvement Association, and the Waikiki Business Improvement District. She serves on the Advisory Committee of the Honolulu Culture and Arts District and sits on the Board of Hawai'i Theatre Center. She is a member of the Waikiki Improvement Association's Waikiki Livable Community Project Committee, Waikiki Guidelines Committee, Kuhio Avenue Committee, and Transportation (BRT) Working Committee.

In addition, she is a member of the Hawai'i Hotel Association, the Hawai'i Visitors and Convention Bureau, the International Council for Shopping Centers – National and Hawai'i, National Trustee Organization, Hawai'i Consortium for the Arts, Honolulu Academy of Arts, Bishop Museum, Kumu Kahua Theatre, 'Iolani Palace, Honolulu Print Makers, and Museum of Modern Art, San Francisco.

Abadir received a Bachelor of Arts Degree in Psychology at the University of California at Berkeley. Her passion for her work, community, and family is rounded out and expressed through her interests in art, photography, travel, and skiing.

When asked for her thoughts on the importance of the arts and her new role as an SFCA Commissioner, Abadir says, "To see the world through a child's eyes – with wonder, curiosity, imagination, and humor will foster the development of an open mind and heart which improves the quality of life in our society at large.

"Visual and performing arts encourage sharing and experiencing profound human connections with each other. They enable us to have a greater understanding of ourselves and the world around us. I am fully committed to the ideals and goals of the State Foundation on Culture and the Arts. I welcome the opportunity to serve the people of Hawai'i.

"My personal experiences of how art and culture have been fully integrated in my life, through my parents and their diverse heritages, extensive travel, a love of nature and people, and quality career choices have shaped who I am as a person. I, in turn, have tried to do the same for my children, friends, and colleagues, through my work, play, and community service. It is this driving spirit which adds purpose to my life."

Abadir and her husband have three children. The eldest is an Honors Graduate of Parson's School of Design in Fine Arts in New York City. The 19-year-old is a recent graduate of Mid-Pacific's School of the Arts Honor Program and a sophomore at the University of California at Santa Barbara. The four-year-old is already a budding artist, performer, and communicator at Waiokeola Pre-School.

Leaders Discuss the Impact of September 11th on the Arts

Following the events of September 11th, the Hawai'i Community Foundation convened and participated in numerous meetings of nonprofit agencies and community groups statewide. The aim was to better understand the growing needs and impact in our communities and to identify potential strategies to meet them. Out of the 20 meetings organized, three were held with representatives from culture and arts organizations in Hawai'i.

The culture and arts meetings were led by Karen Masaki, Program Officer – Culture and Arts, Hawai'i Community Foundation; David C. Farmer, Executive Director, State Foundation on Culture and the Arts; Elaine Zinn, Arts in Education Coordinator, State Foundation on Culture and the Arts; Marilyn Cristofori, Hawai'i Alliance for Arts Education; Susan Killeen, Executive Director, Hawai'i Consortium for the Arts; and Loreen Matsushima, Chairperson, Hawai'i Consortium for the Arts.

While many needs are still emerging, a major theme that emerged is an increased interest in their programming and events. This change is a result of people searching for ways to stay connected to each other and enjoy a respite from the demands of their daily lives.

Ken Hamilton

Karen Masaki, Program Officer, Culture and Arts, Hawai'i Community Foundation

For example, the Honolulu Symphony staff reported a 26 percent boost in attendance. And residents' buying patterns have also changed, where walk-in attendance has significantly increased. The Contemporary Museum staff also reported more traffic. Islanders are staying longer at each exhibit and seem to be more engaged with what they are viewing.

Another theme that centered on finances and impacts varied depending on the nature of the organization and their audiences. Those organizations that were more dependent on tourism, especially from Japan, expressed more concern over falling admission and ticket revenues. In addition, corporate support of fundraisers and other post-September 11th events have decreased due to local businesses worried about their own survival.

Many actionable ideas resulted from the meetings, including creating a centralized culture and arts calendar of events, and organizations combining marketing efforts to promote the tremendous value that the arts contributes to society. Efforts are currently underway to solidify some of the ideas by meeting attendees. A report on the group's progress will be available soon.

Cultural Trusts Provide Supplemental Arts Funding

The arts are a critical component to our children's learning and academic success. A 1996 U.S. Department of Justice evaluation, in partnership with Americans for the Arts and the National Endowment for the Arts, demonstrated that arts programs decrease youths' involvement in delinquent behavior, increase academic achievement, and improve youths' attitudes about themselves and their future.

The arts are a core component of civic dialogue and community building, and now we can initiate new strategies in Hawai'i to increase funding for the arts, which has seen a dramatic decrease by 80% since 1995 in available grants funds.

As state arts agencies work to establish a healthy revenue mix, many are considering cultural endowments as one strategy that can supplement state legislative appropriations and federal funds. Cultural trusts have now been established by almost 40 percent of state arts agencies throughout the country, including Arizona, Colorado, Connecticut, Delaware, Indiana, Missouri, Montana, Nebraska, New Jersey, North Dakota, Oregon, Puerto Rico, Texas, Utah, Vermont, and Wyoming. Altogether, they hold more than $70 million in assets.

Though not a new concept (the first state arts agency cultural endowment was begun in 1974), cultural trusts are gaining increased consideration by arts councils. Most of these funds were created to serve a special programmatic need or purpose, such as stabilization of arts organizations, the financing of capital improvements, or the support of a special grant program. These endowments range in size from a little over $100,000 to multi-million dollar investments. Each state arts agency has forged its unique approach to advocacy, securing funding and fiscal management.

The basic paradigm for arts funding is shifting from state arts agencies as check writers to savings accounts investments for the future and sustainable benefit of our grandchildren's grandchildren.

Joining the nationwide trend of creating a cultural trust for the benefit of the arts will ensure the enrichment of our community today and for generations to come. The arts deserve no less than our whole-hearted support as they provide our communities with healing, strength and identity.

October Celebrated as National Arts and Humanities Month

George Kodama

Governor Cayetano signed a proclamation naming October as Arts and Humanities Month in Hawai'i at a ceremony on October 26, 2001. Bottom row, left to right, Marilyn Cristofori, Lt. Governor Mazie Hirono, Eunice DeMello, Governor Benjamin J. Cayetano, Agnes Cope, and David C. Farmer. Middle row, left to right, Elaine Zinn, Loreen Matsushima, Henry Akina, Susan Killeen, Orrin Haworth, Jane Campbell, Michael Schuster, Karen Masaki, and Ken Hamilton. Top row, left to right, Denise Kosaka, Peter Radulovic, Malia Van Heukelem, Judith Hughes, Steven Bloom, and George Ellis.

National Arts and Humanities Month was celebrated in October. For the eighth year, millions of Americans participated in this national arts and humanities celebration. Many people renewed and others began their active lifelong habit of participation in the arts and humanities at a time of special political and economic challenge to our nation and our state.

Governor Benjamin J. Cayetano joined President George W. Bush and other governors and mayors across America in proclaiming October National Arts and Humanities Month, hailing the arts and humanities as vital to the well-being of our families, communities, and the nation as a whole. Members of our community celebrated the importance of cultural activity to America by participating in what has become the USA's largest annual collective celebration of the arts and humanities.

National Arts and Humanities Month, a celebration of culture in America, is sponsored by members of the National Cultural Alliance, a coalition of national organizations representing the arts and humanities. Every October arts organizations highlight the importance of the arts and humanities in America.

The Importance of the Arts

Speech by David C. Farmer at the October 26, 2001 signing ceremony

Thank you Governor Cayetano.

The Arts and Humanities Communities of Hawai'i appreciate your past and on-going support of arts and humanities as expressed in the Proclamation you have signed today and in the many other ways your administration has expressed its support in word and deed.

Before September 11th, we all knew of the value of the arts and humanities in affirming the human spirit, forging a true sense of community, healing the broken hearted, and of expressing the highest and best values of our vigorous democracy: individual joy, happiness, and freedom.

Since September 11th, many of us here today have been meeting together, thanks to the initiatives of the Hawai'i Community Foundation, to see what we can do – individually and collectively – in response to the events that have transformed our world utterly. Many wonderful ideas and experiences have been shared, I believe I can accurately report that the arts and humanities community is actively at work on the healing process we all so desperately need. Attendance at secular performing arts events of all kinds – theatre, music, dance – just like attendance at places of religious worship – has dramatically increased in both numbers and quality of shared community experiences.

As Stanley Kunitz, the twice Poet Laureate of the United States, once expressed when writing about his own poetry:

The poem comes in the form of a blessing–
'like rapture breaking on the mind,'
as I tried to phrase it in my youth.
Through the years I have found
this gift of poetry to be life-sustaining,
life-enhancing, and absolutely unpredictable.
Does one live, therefore, for the sake of poetry?
No, the reverse it true:
poetry is for the sake of the life.

Governor, we in the arts and humanities community pledge that we will continue to work together for the sake of the quality of the lives of all our citizens.

Michael Hammond Confirmed as NEA Chairman

On December 20, 2001 the United States Senate voted unanimously to confirm Michael Hammond as Chairman of the National Endowment for the Arts. Hammond was previously Dean of The Shepherd School of Music at Rice University in Houston, Texas. Upon his confirmation Hammond said:

"I am honored by the Senate's confirmation of President Bush's nomination of me as the Chairman of the National Endowment of the Arts. As Americans, we are all heirs to an incredibly rich and diverse artistic and cultural heritage. It is essential to draw support and inspiration from that heritage, and to encourage and support the finest work of our own time...I shall work to increase its role in making the arts an ever more valuable part of our lives…I will advocate especially for policies and practices that enhance the experience of our young people – by giving them the insights and skills that lead to understanding and participation in the arts."

Hammond was the founding Dean of Music for the new arts campus of the State University of New York at Purchase, New York. He was also responsible for planning the facilities and curriculum of the Music School there and later served as President of the College. He founded the Pepsico Summerfare, a major international Festival of the Arts at Purchase, funded by Pepsico, a corporate neighbor of the College at Purchase. Before going to New York, he had been Director of the Wisconsin Conservatory of Music in Milwaukee.

At Rice University, he wrote the architectural program for the new music building. He has also served as the founding Rector of the Prague Mozart Academy in the Czech Republic, now the European Mozart Academy. He is on the Board of the Houston Symphony.

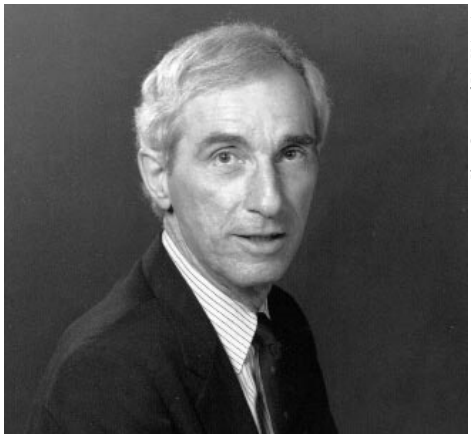


Photo Courtesy of Rice University

NEA Chairman Michael Hammond

Educated at Lawrence University, Delhi University (India) and, as a Rhodes Scholar, at Oxford University, Hammond is a composer and conductor. He has written numerous scores for theater here and abroad. His special interests include the music of Southeast Asia, Western Medieval and Renaissance music, and the relationships between neuroscience and music. He earned his degree at Oxford in philosophy, psychology, and physiology and has taught neuroanatomy and physiology at Marquette Medical School and the University of Wisconsin.

White House Names NEA Deputy Chairmen

The White House has named two persons to serve as Deputy Chairmen on a provisional basis. Both Deputy Chairmen were present for the November 1-2, 2001 meeting of the National Council on the Arts. Chairman Michael Hammond did not participated in the selection of these appointees.

Eileen Mason now serves as the Senior Deputy Chairman. Mason has extensive experience in government management, experience as a musician, and served as an appointee to local and state arts agencies. For the past 22 years, she has been a career civil servant at the US Nuclear Regulatory Commission and the Federal Energy Regulatory Commission in the areas of policy, program management, human resources development and as a writer/editor.

Mason spent 13 years as a free-lance writer and senior editor at Acropolis Books, Ltd. and Little Brown & Company. Mason holds a Bachelor's Degree in English from Cornell University and a Masters in Public Affairs from American University. She is the first violinist of the American University Orchestra and, over the last 30 years, has played with many orchestras in Massachusetts and Maryland.

Martha Gutierrez-Steinkamp now serves as Deputy Chairman for Grants and Awards. Steinkamp was the first Latino to become Director of a museum in the southeast and the first Cuban Executive Director of a museum in the US. Steinkamp is the former director of three Florida museums: Cuban Museum of the Americas at Barry University, Cornell Museum of Art and History in Delray Beach, and the Children's Museum of Boca Raton. Working with museums and school districts, she developed multidisciplinary, standards-based curricula in Arizona, California, Florida, New York, and Texas, as well as in Spain, France, and Mexico.

Steinkamp has authored museum catalogues, bilingual textbooks, and children's books. A graduate of Villanova University, she received professional training in piano and ballet. She has served on IMLS and Florida state arts panels, the Florida State Council on Libraries and Technology, and was appointed by Senator Hatch to the US Republican Senate Task Force on Hispanic Affairs. She was a 2000 Smithsonian Fellow and received a 1994 Smithsonian Award in Museum Leadership.

FY 2002 Appropriations for the Federal Cultural Agencies

On November 5, 2001, President Bush signed H.R. 2217, the FY 2002 Interior Appropriations bill into law, which contained increased funding for the National Endowment for the Arts, National Endowment for the Humanities, and the Office of Museum Services. The FY 2002 provides funding for these agencies through September 30, 2002. See table at right for details.

Despite the fact that the president had only requested flat funding for these agencies in his budget to Congress last spring, arts and humanities advocates were very successful in persuading Congress to pass funding increases.

The instrumental measure that led to funding increases this year was the passage of the Slaughter Amendment on the floor of the House on June 21, 2001 by a vote of 221-193. The Senate later adopted the same funding increases passed in the House with a slightly higher increase for the NEH in the Senate.

A single, conferenced version of the bill was passed by the House and Senate on October 17, 2001. The $10.5 million increase to the NEA is restricted for use in the NEA's Challenge America grants program.

Following are the enacted FY 2002 appropriations for NEA, NEH and OMS:

(In millions of dollars)	FY-2001	FY-2002	CHANGE
National Endowment for the Arts	$104.7	$115.2	+$10.5
IMLS / Office of Museum Services	$24.8	$26.9	+$2.1
National Endowment for the Humanities	$120.0	$124.5	+$4.5

NEA Chairman's Column on September 11th Tragedy

A few days after the September 11th tragedy, Bill Ivey, former NEA Chairman, expressed his thoughts on the events.

Just days after the dastardly attack on American citizens and American government and military personnel, the enormity of the tragedy is only beginning to sink in. I know that, without reservation, every member of the NEA team supports the president and members of Congress as they begin to craft an appropriate and effective response. Our hearts go out to the thousands of individuals whose lives have been directly affected by this unspeakably evil act.

The NEA is up and running again, and I recently had the pleasure of visiting with a literature panel that was fully and enthusiastically engaged on our behalf, even as they possessed scarcely a clue as to how they might get back home to their work and loved ones.

Tuesday's terrorist attacks have created a new reality – one of as yet unknown shape and size. It is of special concern for those of us in government service, because it was our government that was, in a sense, the real target of the perpetrators. So we will patiently endure elevated security, and do what we can to play a role in moving the nation away from the impact of this warlike act.

And I believe a role will emerge for the Endowment. I have been in contact with Nicky Clarke of the NY State Council, and with Schuyler Chapin, of New York City's Office of Cultural Affairs. I learned that their offices were OK, and that staff of the Lower Manhattan Arts Council was also safe. We are working with Schuyler and Nicky to make resources available right away. I am also confident that the future will offer numerous opportunities for the human and financial capacity of this agency to connect with artists, arts organizations, and citizens of New York.

It is characteristic of the spirit of the NEA that the first thoughts of our staff were for the well-being of citizens and arts professionals in New York City, and the well-being of military and government personnel attacked just a few miles from our offices. This is the spirit that makes the Arts Endowment one of our nation's finest and most citizen-oriented federal agencies, and it is certainly the spirit that I will carry with me as I depart to work with the arts in a new setting.

Let's keep our thoughts on the suffering of those whose lives were forever changed Tuesday morning, and continue to employ our creativity and limited resources to help the nation move ahead.

The arts can, and do, make a difference.

Visit the NEA Website

www.arts.gov

features the latest news on the arts, grants and opportunities.

SFCA Fall 2001 Art Dedications at Oʻahu Elementary and High Schools

The fall 2001 Art in Public Places Program commissioned works of art dedications included a stone sculpture by Mark Watson at Roosevelt High School and a bronze sculpture by Jan Gordon Fisher at Radford High School, both on September 17th. Dedications were held for a ceramic mural by Mataumu Alisa on September 21st at Aliʻiolani Elementary School and a concrete sculpture by Henry Bianchini on October 5th at De Silva Elementary School. The events, just days after the tragic events on the east coast, assisted students reflecting on the important and essential aspects of life. The art work deals with basic issues in student life and were welcomed as part of the healing process.

ROOSEVELT HIGH SCHOOL

Mark Watson created *Hoʻokahi (To Make as One)* in response to the aspirations of the Art Advisory Committee comprised of representatives from the Roosevelt High School administration, staff, student body, and community. The sculpture represents the students, educators, and parents coming together to form the Roosevelt High School community. These three groups are depicted in unique pillars of Hawaiian basalt stone. These pillars stand in dialog, sharing knowledge and wisdom with the other. They stand together as one, building the foundation for learning and the future.

The largest of the three stones stands 13 feet tall and weighs 10,350 pounds. The stones were quarried in Kona during the construction of the Four Seasons Hualalai Resort. Watson used the heavy equipment on the site including a six-foot-diameter diamond saw to secure and sculpt the stones.

Mark Watson was born in Honolulu, Hawaiʻi in 1949. He is noted for his Hawaiian basalt sculptures at Kapiolani Community College, the Four Seasons Hualalai, and Lahaina Intermediate School on Maui. Mark is inspired by his father, Chuck Watson, a sculptor and past President of Hawaiian Dredging & Construction Company.

RADFORD HIGH SCHOOL

Jan Fisher's *Striving for Excellence* consists of five larger than life figures intertwined with each other and wrapped in an American flag. "Striving for Excellence in school activities, academics, cultural enrichment, and athletics, Radford High School students celebrate strength in diversity," says Fisher. "These five figures represent multicultural backgrounds, standing unified and empowered on the pillar of education. Though different in activity and ethnicity, they act and move in harmony."

The symbolism of the sculpture was demonstrated at the dedication by students who gave an academic address, performed hula and chant, and showed their wrestling skills to the audience.

Jan Gordon Fisher was born in Westwood, Lassen County, California in 1938. He received a Bachelor of Arts Degree from Brigham Young University in 1965 and a Master of Fine Arts Degree from Mills College in 1967. He has lived in Hawaiʻi since 1970 and currently lives on the Island of Hawaiʻi.

Fisher is noted for his bronze sculptures including Duke Kahanamoku on Waikiki Beach; the Gerald Ford monument at the Gerald Ford Library; Princess Kaʻiulani at Kaʻiulani Park in Waikiki; 12 bronze sculptures at the Hyatt Grand Wailea Resort, Maui; Robert Wilcox at Fort Street Mall in Honolulu; the Sugar Industry monument in Koloa, Kauaʻi; and many other sculptures.

ALIʻIOLANI ELEMENTARY SCHOOL

Mataumu Alisa's *Mana ʻia ka lani o Maui* (Maui's Magical Fishhook) was inspired by the students of Aliʻiolani Elementary School. In their discussions and drawings with the artist, they expressed a strong desire for a ceramic mural that would depict a legend of Palolo Valley. The legend tells the story of Maui who attempted to rearrange the islands into one solid landmass. Standing at Kaena Point, Maui cast his magical fishhook far into the ocean to snare the foundations of Kauaʻi. When he felt the hook take hold, he gave the line a mighty tug, and the huge boulder, Pohaku o Kauaʻi, fell at his feet. The magic hook, freed from the boulder, fell into Palolo Valley and created the crater that exists to this day. As an artist in residence, the artist worked with the students to create a separate ceramic mural of taro leaves installed on campus.

Mataumu Alisa was born in Western Samoa and came to Hawaiʻi in 1960. He graduated from Kahuku High School, and received a Master of Fine Arts Degree from Brigham Young University in Provo, Utah. He is currently on the faculty of Brigham Young University, Hawaiʻi. Alisa has been involved in many mural projects for the SFCA, including the Hawaiʻi Convention Center, Molokaʻi High, Kahuku High, Lahainaluna High, Ben Parker Elementary, UH Mānoa Physical Education Building, and Keelikolani Building.

DE SILVA ELEMENTARY SCHOOL

Henry Bianchini's *Strength in Diversity*, was inspired by and celebrates the multi-cultural groups forming the school community. Although diverse, the community is joined together in a circle of common goals and strengthened by the pillar of education. As part of the DOE/AIR education component, students traveled to Bianchini's studio to witness the artist casting a bronze sculpture. Students also worked on carving plaster and making paper.

Henry Bianchini was born in San Diego, California in 1935. He traveled extensively before sailing his self-built Trimaran to Hilo in 1969. Since then, Bianchini has worked as a sculptor and painter in the Puna District of Hawaiʻi working in Hawaiian woods, stone, cast bronze and concrete, and steel.

SFCA Fall 2001 Art Dedications at O'ahu Elementary and High Schools *(continued from previous page)*

DE SILVA ELEMENTARY SCHOOL (Left to right) David Farmer; Leonard Bisel, parent; Henry Bianchini, artist; Payton Meyer, student; Karen Mitsuyoshi, past principal; Lucia Stewart, principal; and Karen Nogami, teacher.

RADFORD HIGH SCHOOL (Left to right) Robert Stevens, principal; David Farmer; Jan Fisher, artist; and Rev. William Kaina.

Members of the RADFORD HIGH SCHOOL Hawaiian Club performed the hula at dedication ceremonies.

All photos by Jon Johnson

DE SILVA ELEMENTARY SCHOOL Artist Henry Bianchini and the students.

ROOSEVELT HIGH SCHOOL (Left to right) David Farmer; Mark Watson, artist; Dennis Hokama, principal; Aarika Lim, student body president; and Georgiana Lagoria, Director of The Contemporary Museum.

ALI'IOLANI ELEMENTARY SCHOOL (Left to right) Patricia Hamamoto, DOE Superintendent; Calvin Say, Speaker of the State House of Representatives; Kumu John Lake; Ann Mahi; Haroldeen Wakida, principal; Matauma Alisa, artist; and David Farmer.

Denise Kosaka – SFCA Conservation Coordinator

Ronson Ikeda

Denise Kosaka, newly appointed SFCA Conservation Coordinator, examines an artwork and writes a maintenance report.

We are proud to feature the following profile on SFCA staffer Denise Kosaka covering her background growing up and working in California to her new work for our agency.

Denise Kosaka was born and raised in Orange County, California. She attended the University of California at Los Angeles and in 1992 graduated Cum Laude with a Bachelor's Degree in Art History. Kosaka moved to Japan to be an Assistant English Teacher for the Yokohama City Board of Education for two years. She traveled throughout Japan, studying its historic, religious, and cultural landmarks.

After returning to the USA, Kosaka attended law school at the University of Southern California to pursue a career in art law. However, a summer backpacking trip in Europe motivated her to change careers from law to art. She entered the Public Art Studies Graduate Program at the University of Southern California in 1996.

Kosaka was the Project Coordinator for the City of Los Angeles Cultural Affairs Department from 1996 to 1999. She coordinated public art projects to restore Los Angeles' historic neon signs. The project identified about 75 historic neon signs in Hollywood created between 1923 and 1942. Kosaka worked with the Hollywood Community Redevelopment Agency to secure funding and restore over 35 signs. The historic neon restoration project was the subject of her master's thesis that examined engagement of the public in public art.

While continuing her graduate studies and her work at the Los Angeles Cultural Affairs Department, Kosaka joined the staff of the non-profit arts organization The HeArt Project. During her year as Workshop Coordinator, she administered workshops in which professional artists taught various art forms to continuation junior and senior high school students in East Los Angeles, Central Los Angeles, and South Central Los Angeles.

After completing requirements for a Master's Degree in Public Art Studies in 1999, Kosaka moved to Hawai'i and worked as Research Associate for the Hawai'i Consortium for the Arts. Her work focused on the Hawai'i Arts Census 2000 and an electronic arts database of over 1,300 arts and culture organizations in Hawai'i.

Kosaka joined SFCA in June 2000 as a Commissions Project Manager in the Art in Public Places Program. Her work took her to different islands of Hawai'i. She says of the experience that she's "grateful for the opportunity to meet people throughout the state and see the impact that public art has on their lives."

In October 2001, Kosaka became SFCA's second Conservation Coordinator. One of her goals is to continue and build on the work started by her predecessor, Carol Hasegawa, who has rejoined the SFCA as its new Individual Artist Fellowship Coordinator. Kosaka also looks forward to producing a Long-Range Maintenance Plan to ensure quality, accountability, and progress, developing a community of skilled conservation technicians and improving the electronic database of maintenance records. Thanks in part to this conservation work, future generations can enjoy, learn from, and be inspired by the public artworks in Hawai'i.

Artists Roundtable Group Plans Future Public Arts Projects

A special meeting to enhance the planning of future public arts projects was held on September 14, 2001 at the Hawai'i Prince Hotel. Both artists and art project managers attended the meeting to exchange ideas and offer suggestions for improvements. The attendees are involved in the Artists in Residence (AIR) Program, co-sponsored by the SFCA Art in Public Places (APP) Program and the Department of Education (DOE).

The Artists Roundtable was designed as a day of sharing and exchange to assist DOE/AIR artists in current and future commissioned work of art projects. The event was attended by the SFCA APP Program staff, SFCA Executive Director, DOE Curriculum and Instruction Branch administrators, and DOE/AIR artists. Artists attending the roundtable were asked to present a brief slideshow of their APP/AIR projects.

(Bottom row, left to right) Some of the participating APP/AIR artists at the DOE/AIR Artists Roundtable: Kay Mura, Maile Yawata, Cathy Cowan, Karen Lucas, and Jodi Endicott. (Top row, left to right) Ann Mahi, Director of DOE Curriculum and Instruction Branch; Paul Sakai, DOE/APP Coordinator; artist Kim Duffett; Jon Johnson, SFCA APP Commissions Project Manager; and Ron Yamakawa, SFCA APP Manager.

The artists found information on process, procedure, techniques, sub-contractors, school culture, lesson plans, and much more to be extremely valuable.

The Artists Roundtable was a direct result of feedback from the DOE/AIR artists in residence who were required to participate in the John F. Kennedy Center "Artists as Educators" seminars. The artists expressed the rewarding benefits of collaborating with other artists on commissioned work of art projects.

John Paul Thomas (1927-2001)

John Paul Thomas, a nationally recognized artist who was born in Bessemer, Alabama, died September 5, 2001 at Tripler Army Hospital in Honolulu, Hawai'i.

Thomas, a graduate of MacAdory High School in Bessemer, enlisted in the Navy in 1944 and was honorably discharged a year later at the end of World War II. He received a BA Degree from the New School (New York) and an MFA Degree from New York University. He began his professional career exhibiting his oil paintings in New York and Los Angeles. His work was the subject of numerous articles in national publications including American Artist, appearing on the cover of their February 1982 issue.

His paintings were exhibited nationally and internationally in over 200 prestigious solo and group exhibitions in museums, universities, and distinguished art galleries such as the Whitney Museum of American Art (New York), the San Francisco Legion of Honor, the Smithsonian Museum (Washington, DC), the American Library (Bucharest, Romania), the Galleria Schneider (Rome), and The Contemporary Museum (Honolulu).

Thomas was a Visiting Professor of Art at six major universities including the University of Washington in Seattle, where he held the Ames Walker Professorship Chair. He won many awards, grants, and scholarships including a National Endowment for the Arts grant, a Yaddo Fellowship, and two Huntington Hartford Foundation Fellowships. His work is in museums across the country including the Mobile Art Museum (Alabama), the Orange County Museum of Art (California), and the Honolulu Academy of Arts. Seven oil paintings by Thomas are in the Hawai'i State Art Collection.

Thomas received many corporate and private commissions including work for Delta Airlines and the State Foundation on Culture and the Arts. His last commission for the SFCA was an oil painting, *The Spirit of Washington Place*, in celebration of the 150th anniversary of Queen Lili'uokalani, the last monarch of Hawai'i. Washington Place is the Hawai'i governor's mansion.

Thomas moved to Hawai'i in 1965 to teach art at the University of Hawai'i. He established his studio on the Kona Coast on the Big Island in 1970 where he lived until his death with composer Jerre Tanner, his companion of 38 years. He is survived by two brothers, Charles W. Thomas and David B. Thomas, and sister I. Mae Tucker.

Hawai'i Participates in Meeting in Washington, DC

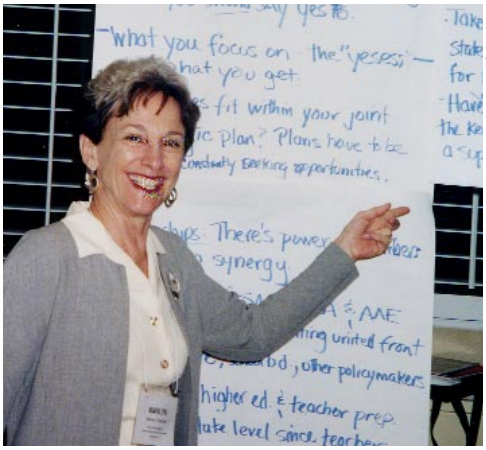
Craig Dreeszen

(Left to right) Derek Gordon, Vice President, Kennedy Center for the Performing Arts; Marilyn Cristofori, Executive Director, Hawai'i Alliance for Arts Education; Elaine Zinn, SFCA Arts in Education Coordinator; David C. Farmer, SFCA Executive Director; Neal Tomita, Education Specialist for Visual Arts, Hawai'i Department of Education; and Jonathan Katz, Executive Director, National Assembly of State Arts Agencies.

A Hawai'i delegation of representatives from the SFCA, the Hawai'i Alliance for Arts Education, and the Department of Education attended a national arts education meeting on November 3, 2001 in Washington DC to investigate factors to sustain strong arts education partnerships. The five invited state partnerships included Florida, Hawai'i, Ohio, Mississippi, and South Carolina with representatives from their state arts agencies, state departments of education, and state alliances for arts education.

Marilyn Cristofori

Elaine Zinn presents a report from one of the partnership working groups.



Elaine Zinn

Marilyn Cristofori reported the results of a breakout session on one of the factors important for strong arts education partnerships.

Hawai'i Alliance for Arts Education Receives $200,000 NEA Grant

The National Endowment for the Arts (NEA) has awarded 25 grants totaling $3,099,000 awarded to nonprofit arts organizations under a new Arts Endowment program, Resources for Change. Grants will assist organizations in applying technology to enhance their business operations and better serve their audiences. Grants range from $60,000 to $200,000.

The Hawai'i Alliance for Arts Education in Honolulu will receive a $200,000 grant to support the creation and testing of a K-5 arts curriculum to be distributed on DVD technology for classroom and home use.The K-5 arts curriculum is being developed by teachers and artist educators participating in the ARTS FIRST institutes presented by the Alliance.

ARTS FIRST Strategic Plan
HB 1391 Signed into Law as Act 306

We are happy to report that HB 1391 became Act 306 when it was signed into law by Governor Benjamin J. Cayetano on July 2, 2001. The new law codifies the Hawai'i Arts Education Partners and mandates the SFCA to convene the Partners to implement the ARTS FIRST Strategic Plan. Act 306 also creates 12 state arts resource teacher positions: three each in dance, drama, music, and visual art.

The organizations and institutions comprising the Hawai'i Arts Education Partners are: the SFCA, the Hawai'i Department of Education (DOE), the College of Arts & Humanities and the College of Education at the University of Hawai'i at Mānoa (UHM), the Hawai'i Association of Independent Schools, and the Hawai'i Alliance for Arts Education (HAAE).

George Kodama

Seated, Governor Benjamin J. Cayetano. Bottom row, left to right, Rep. K. Mark Takai, Senator Norman Sakamoto, Lt. Governor Mazie K. Hirono, and Marilyn Cristofori. Middle row, left to right, Rep. Kika Bukoski, Anne Mahi, Rep. Bertha Kawakami, Rep. Bertha Leong, Dr. Paul G. LeMahieu, Elaine Zinn, David C. Farmer, Dr. Betty Lou Williams, Gail Mukaihata Hannemann, Gregg Lizenberg, and Senator Brian Kanno. Top row, left to right, Senator Ken Ito, Senator Brian Taniguchi, Dr. Arthur Harvey, Cecilia Domingo, and Andres Libed.

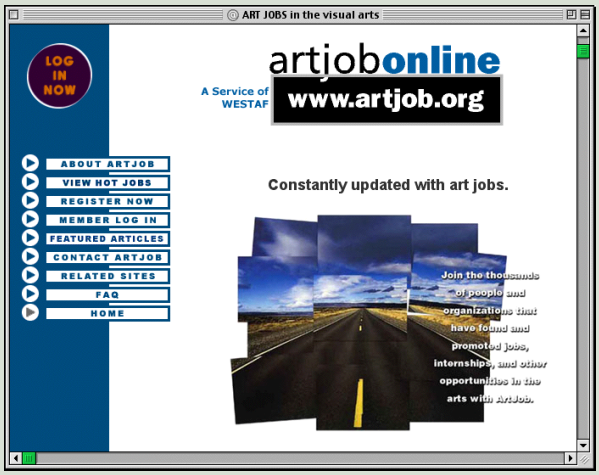
Artists can find job leads on an easy to use, searchable website:

www.artjob.org

The site has two main sections:

FIND A JOB lists full time jobs, internships, residencies, part-time jobs, grants, call for entries; it also allows you to post your resume and search the database of arts employers.

LIST A JOB lets employers list their art jobs, reach a national audience, target arts professionals, access all levels of experience, and search a huge database of resumés.



Arts Education Funding through the U.S. Department of Education

On October 12, 2001, the House passed a large FY 2002 appropriations funding bill for labor, health, and education, in which $30 million has specifically been allocated for arts education specific grants. This represents a $2 million increase over last year's level.

The Senate version of the bill also includes $30 million, but uses of these discretionary funds are slightly different between the two bills. The discretionary portion of these funds will likely be used again for the newly created Model Development and Dissemination arts education program.

The U.S. Department of Education recently announced the award winners of this Year One program, which includes sizable, multi-year grants. While the grantee for these funds needs to be an education agency, these agencies are required to partner with arts organizations in developing and executing the programs. Many of these new awards include specific projects with local and state arts agencies.

> ***"The Committee is aware that recent data and empirical evidence indicate that specific instruction in music, art, and dance improves the success of K-12 students."***
>
> *From the report of the Senate Appropriations Committee accompanying the FY2002 Labor-HHS-Education Appropriations Bill.*

Apart from funds for the Kennedy Center's arts education programs (House: $6 million; Senate: $5.6 million) and Very Special Arts (House: $7 million; Senate: $6.65 million), the arts education dollars, which go through the U.S. Department of Education, will support such activities as:

- the development and implementation of curriculum frameworks for arts education;
- the development of model pre-service and in-service professional development programs for arts educators and other instructional staff;
- specific instruction in music, art, theater, and dance;
- the development of model arts education assessments based on high standards; and
- supporting model projects and programs to integrate arts education into the regular elementary and secondary school curriculum.

In its report on the bill, the Senate Appropriations Committee notes, "The Committee is aware that recent data and empirical evidence indicate that specific instruction in music, art, and dance improves the success of K-12 students."

Local and state arts agencies are encouraged to think about partnering with an education agency to apply for these $500,000 plus grants at the U.S. Department of Education. For a full description of the award winners, visit the Americans for the Arts website, www.artsusa.org.

MARK YOUR CALENDAR!

■ ***GOVERNOR'S CONFERENCE ON ARTS EDUCATION***

ARTS FIRST: STANDARDS FOR SUCCESS
Saturday, March 2, 2002, 8 p.m. to 4 p.m.
Hilton Hawaiian Village Hotel – Tapa Ballroom
Keynote speaker: **Evan Dobelle**, President, University of Hawai'i
Featured speakers will include:
Deb Brzoska, Vancouver, Washington, *Art Teaching/ Assessment Consultant*
Dr. Mac Arthur Goodwin, Columbia, South Carolina, *President of the National Art Education Association*
Susan McGreevy-Nichols, Providence, Rhode Island, *Dance Educator*
Dr. Warren B. Newman, Los Angeles, *Arts Education Program Evaluation Consultant*
Kent Seidel, Cincinnati, Ohio, *Drama Educator*
Scott Shuler, Hartford, Connecticut, *Music Curriculum Specialist for Connecticut Department of Education*

■ ***ARTISTS SHOWCASE***

Sunday, March 17, 2002, noon to 5 p.m.
Honolulu Academy of Arts
Featuring presentations by Artist in the Schools visual and performing artists

■ ***DEDICATION OF COMMISSIONED ART AND STUDENT ART EXHIBITION, GRADES 7-12***

Sunday, May 5, 2002, 1 p.m.
Hawai'i Convention Center

■ ***GOVERNOR'S STATEWIDE CONFERENCE ON THE ARTS***

ARTS FOR A CHANGE
Friday-Saturday, October 11-12, 2002, all day
Sheraton Waikiki Hotel
Keynote speaker: **Eric Booth**, *of New York, who leads the art-in-education program for The Juilliard School*

For more info call Elaine Zinn, SFCA Arts in Education Coordinator, at (808)586-0768 or email elaine_zinn@exec.state.hi.us.

Alliance Awards Celebrate Excellence in Arts Education in High Schools

Carl Hefner

Henry Miyamura, the music director for the Hawai'i Youth Symphony Association and conductor of HYSA's Youth Symphony I. Miyamura received the Alfred Preis Award for Lifetime Dedication to the Arts.

The Alliance Awards, an annual celebration of the arts with awards for achievements in arts education, was held on September 22, 2001 at the Hawai'i Theatre. The Hawai'i Alliance for Arts Education (HAAE) presented the gala event that featured awards as well as musical performances by the Brothers Cazimero, Hawai'i Youth Symphony, Hawai'i Children's Opera Chorus, and Pupukahi I Ke Alo O Na Pua.

The schools chosen to receive School Arts Excellence Awards were Kahuku High School, Roosevelt High School, Waianae High School, Honolulu Waldorf School, Mid-Pacific School of the Arts at Mid-Pacific Institute, and Seabury Hall.

Cash awards were presented to the public schools from the State Foundation on Culture and the Arts, and for the first time, cash awards were given to the independent schools from private donations.

This year, the prestigious Alfred Preis Award for Lifetime Dedication to the Arts was presented to Henry Miyamura, music director for the Hawai'i Youth Symphony Association (HYSA) and conductor of HYSA's Youth Symphony I, the most advanced of the organization's three orchestras. A professor of music at the University of Hawai'i at Mānoa, Miyamura conducts both the University of Hawai'i Symphony Orchestra and University of Hawai'i Chamber Orchestra. His credits also include 15 years as band director at McKinley High School and principal clarinetist with the Honolulu Symphony. Miyamura has also served as assistant conductor for the Honolulu Symphony. The award is named after Preis, who founded both the SFCA and the HAAE.

Since 1994, the HAAE has presented its Arts Excellence Awards, with funding from the SFCA, to schools for outstanding contributions toward integrating culture and arts into the educational curriculum. The Arts Excellence Awards alternate each year between elementary, middle, and high schools.

The Alliance was formed in 1980 in response to the statewide need for advocacy and recognition of the value of arts as integral to our educational systems. As the Hawai'i member of the national Kennedy Center Alliance for Arts Education network, the HAAE represents 105 arts and education organizations and 300 individual artist and educators statewide. The Alliance supports all the arts – dance, literature, media, music, theatre, and visual arts – as essential to education for all children and life-long learning.

Alliance Awards Airing on `Ōlelo

The Alliance Awards was videotaped by 'Ōlelo, the Corporation for Community Television. The program aired four times in December. For air dates in 2002, call Michele Turner at 'Ōlelo at (808) 834-0007, ext. 140.

Honoring the Importance of Arts in the Schools

Speech by David C. Farmer on September 22, 2001 at the Alliance Awards Ceremony

Distinguished and honored guests, students, teachers, principals, artists, lovers of the arts, in the aftermath of Black Tuesday's indescribable searing agony and sheer horror, all of our lives have been utterly transformed. Freedom and the creative human spirit are at war with fear and destruction, as they have been through the ages. Out of the darkness, our president has admonished us to do two things: live our lives and hug our children. Tonight we are doing just that.

First, we are honoring six exceptional schools, their administrators, their teachers, for their commitment to provide their students with engaged educational experiences that teach that artists are the guardians of the human spirit; that art provides the solace, inspiration, and renewal so vital at the darkest times in human history.

Second, as only the arts can do, we are taking the idea of giving a hug to a deeper, more profound level. As lovers and participants in the performing arts, I think we all have experienced those sometimes rare but always magical moments of transforming bliss, the moment where performer and audience are wrapped in a mutual embrace, an echo of an immense universe at peace with itself. I believe tonight, in the performances of these amazing young people, we have in store moments like this.

Carl Hefner

First Lady Vicky Cayetano entertained the audience with a rendition of My Favorite Things.

I would like to acknowledge at this time a loving teacher and amazing human being who has devoted her life, her talent, and her passion to passing on this flame to generations of students. She has also invested her love and wisdom and energy to leading the State Foundation on Culture and the Arts as Chair of the Commission. Please join me in embracing at this time Eunice DeMello.

Carl Hefner

(Left to right) Gail Mukaihata Hannemann, Peter Apo, Marilyn Cristofori, Vicky Cayetano, Eunice DeMello, and David and Loren Farmer.

I would also like to acknowledge a fellow toiler in the vineyard, Elaine Zinn, our Arts in Education Coordinator at the State Foundation.

As for the president's admonishment to live our lives, I have been privileged this past week to participate in the dedications of three magnificent commissioned art works as part of our Art in Public Places Program: Mark Watson's *Ho'okahi* at Roosevelt High School, Jan Fisher's *Striving for Excellence* at Radford High School, and Mataumu Alisa's *Mana 'ia ka lani o Maui* at Ali'iolani Elementary School. Each in their own unique style, in media ranging from Hawaiian basalt to cast bronze and ceramic tile, has communed with students, faculty, and community to create lasting celebrations of community, of excellence, and of the creative act itself. Out of the world's darkness, we are incredibly blessed to be here, now, to bask in the light that illuminates like a beacon to the world that there is an alternative to fear and destruction, and that our human community will heal and overcome.

An American poet and painter some 50 years ago pointed to the three mysteries of love, art, and self transcendence or growing. As he wrote,

Art is a mystery;
all mysteries have their source in a
mystery-of-mysteries
who is love…
and if lovers may reach eternity directly
through love herself,
their mystery remains essentially that of
the loving artist
whose way must lie through his art,
and of the loving worshiper
whose aim is oneness with his god.

The poet/painter was e. e. cummings – and in one of my favorite poems of his, he expressed the thanksgiving, the love of life, and the mystery that all art invokes and celebrates – an expression that can nourish our wounded and disordered world today. As he wrote,

i thank You God for most this amazing day:
for the leaping greenly spirits of trees
and a blue true dream of sky;
and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and love and wings: and of the gay
great happening illimitably earth)

how would tasting touching hearing seeing
breathing any – lifted from the no
of all nothing – human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

Six High Schools Receive Arts Excellence Awards

The Hawai'i Alliance for Arts Education and State Foundation presented Arts Excellence awards to six high schools at the September 21, 2001 awards ceremony.

Kahuku High School was represented by Lisa DeLong, Principal, and Sandra Cashman, Teacher. The award honors Kahuku for integration of the arts in the learning process throughout the curriculum, and its appreciation of the place of arts in students lives.

Carl Hefner

Elaine Zinn (left) presented Kahuku's award to Sandra Cashman, teacher for gifted and talented students, and Lisa Leong, Principal.

Roosevelt High School was represented by Dennis Hokama, Principal, and Karen Matsunaga, Teacher. Roosevelt is being honored for using the arts as a galvanizing initiative to make classroom instruction more purposeful and meaningful to students.

Waianae High School was represented by JoAnn Kumusaka, Principal, and Christine Ho, Teacher. Waianae is being recognized for being immersed in culture, nature, and the potential of exploring the arts through activities in every discipline.

Honolulu Waldorf School was represented by Genie Sakaguchi, High School Coordinator, and Lynn Liverton, Teacher. The award honors Waldorf for incorporating the arts as integral to its entire curriculum and an essential part of the imaginative approach to learning.

Mid-Pacific Institute, Mid-Pacific School of the Arts was represented by Richard Schaffer, Principal and Linda Johnson, Artistic Director. Mid-Pacific is being honored for its commitment as Hawai'i's first performing and visual arts high school and for instilling in its students the self-esteem and self-expression necessary to succeed in life.

Carl Hefner

Marilyn Cristofori (right) presented the Alliance Award to Mid-Pac's representatives Richard Schaffer, Principal, and Linda Johnson, Artistic Director.

Seabury Hall was represented by Joseph Schmidt, Principal, and Kathleen Barber, Teacher. Seabury Hall is being recognized for fostering an environment and student attitude that fully supports the arts as integral to the culture of the school.

Submit Your Nominations for the 2002 Alliance Awards

The Hawai'i Alliance for Arts Education (HAAE) is seeking applications for the Alliance Awards – Arts Excellence Schools 2002. All middle schools (grades 6, 7 and 8) from all islands are eligible in 2002. Schools should recognize that the arts are critical and essential to a complete education for their students. Programs should include two or more of the following:

- Teach the arts as specific disciplines as well as integrated in other subject areas.
- Create and use imaginative learning environments.
- Provide opportunities for parental involvement through hands-on and creative arts-based activities.
- Provide students with opportunities to learn about other cultures through the arts.
- Provide community connections that build value and respect for the community by offering students diverse experiences beyond the classroom.

Awards of $3,000 are given to each of the three public schools by the SFCA Arts in Education Program. Awards of $500 or more (depending on ARTS license plates sold) will be given to each of three independent schools.

The nomination deadline is February 1, 2002. Schools will be announced in June 2002. Awards will be given at the annual Alliance Awards to be held on October 2, 2002 at the Hawai'i Theatre.

If you wish to request an application form for your school, you may contact the HAAE via telephone 941-2787, fax 942-9440, or email haae@aloha.net.

ARTS FIRST Workshop at Mid-Pacific Institute

ARTS FIRST Institute implementing the Fine Arts Standards Grades K-5 was held July 15-20, 2001 at the Mid-Pacific School of the Arts at Mid-Pacific Institute. National arts educator, Deb Brzoska of Vancouver, Washington led the week-long workshop in which six artists teamed with 48 elementary classroom teachers to create arts units based on the fine arts standards K-5. These units were field tested in the classroom from September to December, 2001.

Facilitators of the ARTS FIRST Institute were:

Dance
Mauiliola Cook *(Kaua'i)*
Vivien Lee *(O'ahu)*

Drama
Cheryl Treiber Kawaoka
Karen Yamamoto Hackler *(O'ahu)*

Music
Norma Chun
Jolene Kim *(O'ahu)*

Visual Art
Cathryn Lau *(O'ahu)*
Stephanie Ross *(Hawai'i)*

Shake your groove thing. Participants dance with joy at the workshop.

We got the beat. Percussionists make beautiful music on a variety of rhythm instruments.

Strike a pose. Participants strut their stuff in a dance exercise.

"Celebrating the Arts" was the final activity of the ARTS FIRST workshop held July 15-20, 2001 at Mid-Pacific School of the Arts. This event was coordinated by the Hawai'i Alliance for Arts Education on behalf of the Hawai'i Arts Education Partners.

ARTS FIRST artists and educators in the dance group.

Jon Taguchi, a fourth grade teacher at Hahaione Elementary School, and Karl Higa, a sixth grade teacher at Pearl City Highlands Elementary School, teaming up in the music group at the week-long ARTS FIRST workshop held July 15-20, 2001.

ARTS FIRST Workshop at Mid-Pacific Institute

(continued from previous page)

All photos by Lei Ahsing

Beautiful bouquet. Participants dressed as flowers in this colorful dance performance.

Susan O'Malley, a first grade teacher at Waikele Elementary School brushes up on her art skills at the ARTS FIRST workshop.

Arts Education Fall 2001 Workshops

Elementary school teachers from O'ahu and the Big Island participated in a series of three fine arts standards-based professional development workshops. The series entitled *Making Sense of the Arts in the Curriculum* was sponsored by the SFCA and the Hawai'i Alliance for Arts Education. The O'ahu workshops were held at the Honolulu Academy of Arts, Education Department Lecture Room. The Big Island workshops were held at the East Hawai'i Cultural Center, Multi Purpose Room.

These professional development workshops are aligned with the new DOE requirements for the Professional Development Credit Program (PD Credit). All three workshops offered in this series are in the Fine Arts content cluster. To receive two PD Credits, teachers must complete all three workshops and apply it in the classroom.

The first workshop was entitled *Poems that Dance: Combining Poetry Writing and Dance*. Instructor Vivien Lee has taught creative movement to K-6 children in Hawai'i schools since 1982. She has a Master of Fine Arts Degree in Dance. This workshop was held on October 11, 2001 on O'ahu and on October 13, 2001 on the Big Island.

The second workshop was entitled *Playful Percussion: Creating Simple Instruments and Rhythms*. Instructor Michael Wall is the founder of First Circle Drum, Dance and Song, an O'ahu-based teaching and performing collective dedicated to presenting African and African-derived music and dance. In addition to his career as a musician, Michael is a motivational speaker and the author of the book *Live Your Dreams*. This workshop was held on November 1, 2001 on O'ahu and on November 3, 2001 on the Big Island.

The third workshop was entitled *Literacy to Life! A Dramatic Approach*. Instructor Daniel Kelin II, Director of Drama Education with the Honolulu Theatre for Youth, has used and developed these techniques with thousands of children across Hawai'i, as well as with teachers through local and national conferences and through the University of Hawai'i. This workshop was held on December 6, 2001 on O'ahu and on December 8, 2001 on the Big Island.

Artists Showcase 2002

Presenting Hawai´i's Artists in the Schools

Sunday, March 17th, 2002 • Noon to 5 p.m. • Honolulu Academy of Arts

Artists Showcase 2002 will feature exciting performances and displays by many of Hawai'i's professional artists who are on the current roster for the Department of Education's Artists in the Schools (AITS) Program. All educators and school administrators are encouraged to take advantage of this first time opportunity to personally experience and network with the AITS artists – and to discover how you can bring artists to your classroom!

The Artists Showcase 2002 is presented by the State Foundation on Culture and the Arts – Arts in Education Program, Hawai'i Department of Education, Honolulu Academy of Arts, and the Hawai'i Association of Independent Schools. Michael Wall is the event coordinator.

If you need more information or would like to volunteer, please contact Elaine Zinn, SFCA Arts in Education Coordinator via telephone (808) 586-0768 or email elaine_zinn@exec.state.hi.us.

A Living Heritage Documentaries on Folk Artists to Air Locally on Teleschool Network

Hawai'i Craftsmen, in consortium with the Folk Arts Program of the State Foundation on Culture and the Arts, has nearly completed the first phase of a project to create an accessible video archive of Hawai'i's living masters of folk and traditional arts entitled *A Living Heritage.*

When completed, the videos will be aired in schools throughout the state of Hawai'i on the Teleschool Network. The videos will be added to our website, www.state.hi.us/sfca located in the Folk Arts Program section.

Jay Junker

Michael Schuster, SFCA Folk Arts Coordinator, and Aunty Nona Beamer, a Master in the Folk Arts Master/Apprentice Program. Pictured here at Dolphin Studios doing a voice recording for A Living Heritage *video series that highlights Hawai'i's master traditional artists.*

The archive will be for artists and craftspeople, scholars and researchers, teachers and students, and interested citizens. The materials gathered in this archive serve as a basis from which to create edited video documentaries for broadcast and the Internet, for use in the classroom, and for presentations for the general public. Project director Michael Schuster says, "To create such an archive is a large task, and an essential task, because who we are and where we come from permeate every aspect of our life."

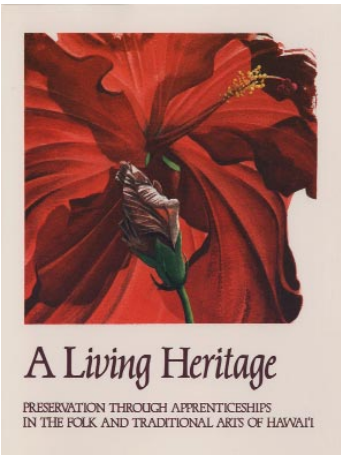
The project documents the techniques, works, and community interactions of traditional master artists as well as videotapes oral histories of their experiences as artists.

The following artists have been documented and will be airing: Nona Beamer, a renowned hula teacher, performer, and Hawaiian storyteller; Harry Seisho Nakasone, a much-honored performer and teacher of classical Okinawan music; Masatoshi Shamoto, the founder of the only group outside of Japan performing *gagaku*, the 1000-year-old tradition of Japanese court music; Esther Westmoreland, a lauhala teacher and weaver; Kalena Silva, a chanter and Hawaiian language teacher who chairs the Hawaiian Studies Program at the University of Hawai'i at Hilo; and Chan Park, a Korean *pansori* performer and professor of Korean language and studies.

All of these artists are recognized as masters in their communities, many have won national awards, and most are currently masters in the Folk Arts Apprenticeship Program of the State Foundation on Culture and the Arts. All are still actively engaged in their art.

The transcriptions and copies of all videotapes or other materials will be archived at the University of Hawai'i at Mānoa's Wong Audiovisual Center in Sinclair Library. Hawai'i Craftsmen received three grants for the project: National Endowment for the Arts – $10,000, Cooke Foundation – $7,000, and Atherton Family Foundation – $5,000.

For more information contact Michael Schuster, SFCA Folk Arts Coordinator at (808) 586-0306 or email michael_schuster@exec.state.hi.us.



THE ART OF MAKEUP

Preparing for a Cantonese Opera Performance

The following series of photographs illustrates the step-by-step process of applying makeup in preparation for a Cantonese opera performance. The traditional makeup shown here is for nui cheung quin *(Cantonese for female general costume). In this case, the actress will be portraying the wife of General Ying. Master Jia Ai Quan applies makeup to her apprentice Beatrix Pui Yee Mow. Both are participants in the SFCA Folk Arts Master/Apprentice Program. The program helps to perpetuate the important artistic traditions of Hawai'i.*

1 Close up of apprentice Beatrix Pui Yee Mow before makeup is applied.

2 Master Jia Ai Quan begins applying makeup to her apprentice.

All photos by Michael Schuster

3 Makeup is carefully added to the eyes, a key focal point.

4 The lips are painted with a bright glossy red color.

5 The makeup is nearly complete and features colors of pink, red, black, and white.

6 The final touch is adding the ornamental headdress to complete the look.

DENNIS KAMAKAHI A Living Master

Michael Schuster

Dennis Kamakahi in a Hawaiian slack key guitar performance on September 2, 2001 near the ʻIolani Palace Coronation Pavilion. The performance was part of the Living Masters Concert Series *sponsored by the SFCA Folk Arts Program and the Friends of ʻIolani Palace.*

This profile, written by music producer/ethnomusicologist Jay Junker of Traditional Artists Exchange, honors one of the masters who participates in the SFCA Folk Arts Program – Master/Apprentice Program. In this program, a master artist trains an experienced apprentice in a folk art in order to preserve and perpetuate folk arts traditions for future generations. Master Dennis Kamakahi, along with his apprentice Jon Yamasato, performed on September 2, 2001 at the ʻIolani Palace near the Coronation Pavilion as part of the SFCA Living Masters Concert Series.

Dennis Kamakahi is one of Hawaiʻi's most prolific and popular songwriters responsible for such local standards as *Kokeʻe*, *Wahine ʻIlikea*, and *Pua Hone*. He is also a warm, evocative singer and a gifted guitarist rooted in the slack key tradition.

Born in 1953, Dennis came of age in the 1970s, a period often referred to as the Hawaiian Renaissance, when young musicians looked to *kupuna* (elders) for inspiration. His grandfather, David Naoʻo Kamakahi, played slack key. "That's a sound I'll never forget," Dennis says. "Listening to it over and over again at a young age planted it in me like an instinct. As I grew up, it just seemed to be a natural thing to do." Dennis' father, Kenneth, played trombone with the Royal Hawaiian Band and let his son tag along to their concerts. "When I was about five, he let me sit on his case," Dennis says. "That was somewhere very near to heaven for me."

As a teenager, Dennis played in various bands allowing him to meet and learn from such legendary figures as The Kahauanu Lake Trio, Mary Kawena Puku'i, and especially The Sons of Hawaiʻi. In 1973, The Sons invited Dennis to join them, an extremely successful association that lasted over 20 years and brought his work to a wide audience via recordings, tours, television, and films.

Since the mid-1990s, Dennis has been performing solo and in groups with his son, ʻukulele virtuoso David Kamakahi. "I never pushed him into it," Dennis says, "But once he showed an interest I was glad to be there for him." Their current band, Na ʻOiwi, also includes the popular young musician Jon Yamasato. Dennis and Jon have formed a close bond, which led in 2001 to their applying for and receiving an SFCA Apprenticeship Award. "It's one of the biggest thrills of my life, giving me the chance to give back to the culture," says Dennis, "and to share, as a member of the older generation, what so many of my elders shared with me when I was young."

John "Keoni" Fujitani – SFCA Field Coordinator

We are proud to feature the following profile on SFCA staffer John "Keoni" Fujitani covering his arts, musical, and business background on the Big Island, Kaua'i, and O'ahu.

John "Keoni" Fujitani was born and raised in Aiea. He received a Bachelor of Arts Degree in Communication and Journalism from the University of Hawai'i at Mānoa and a Master of Business Administration Degree from Hawai'i Pacific University.

His career began in the late 1970s in the broadcasting field where he worked for various radio stations (KCCN in Honolulu; and KPUA, KAHU, and KHLO in Hilo) as a disc jockey, Hawaiian music director, production engineer, and sales executive. At one time, he worked in Hilo six days a week and commuted on Sundays to Honolulu to work at KCCN.

Fujitani has worn many hats utilizing his creative abilities. During the 1980s he served as video production assistant for Jones Spacelink Intercable and Out of the Sea Productions; a counselor for Youth at Risk in the Hilo Interim Home; program director for the Volcano Art Center, a non-profit center in Hawai'i Volcanoes National Park; entertainment chairman for the Kilauea Volcano Marathon; and food and beverage purchasing agent for C. Brewer Properties' Sea Mountain Golf Course Restaurant and Punalu'u Black Sands Restaurant.

His musical talents have also been put to good use. Fujitani founded his own music recording label, Liko Records, in 1987. The label produces intimate, spirited backyard Hawaiian music and features many traditional musicians including Gary Haleamau and G-Girl Keli'iho'omalu. Fujitani produced G-Girl's album *Aloha Kaimu*.

With 16 albums under his belt, four of them in the Hawaiian Folk Collection series, Fujitani has made available a wealth of traditional musical styles usually inaccessible through standard commercial venues. These songs and arts cut to the soul of the Hawaiian experience.

His musical work has been recognized in the local community. Fujitani was co-recipient of a Hawaiian Music Award for liner notes he researched and wrote for Ken Emerson's *Slack & Steel* CD. Known for his commitment to traditional Hawaiian culture, Fujitani collaborated with National Heritage Fellowship award recipients Halau o Kehuki to produce *Uwolani*, a recording of traditional Hawaiian chants that won two Na Hoku Hanohano Awards in 1999.

While working in the Hawaiian music business, Fujitani served as Ho'olaule'a Chairman for Hilo's famous Merrie Monarch Festival in 1987, 1988, and from 1990-1997. He also produced and hosted a Hawaiian Music Lecture Series in 1991, funded in part by the SFCA.

Prior to joining the SFCA, Fujitani worked as Business Manager for Hui o Laka, the Kaua'i non-profit that has operated Koke'e Natural History Museum since 1953.

Photography by Reed and Joy, Hilo, Hawai'i

Keoni Fujitani, SFCA Field Coordinator

In his new position as the SFCA Field Coordinator, Fujitani will be responsible for establishing contacts, providing technical support, monitoring grant programs, and communicating with culture, arts, humanities, and history organizations on neighbor islands and rural O'ahu.

When asked about his goals and objectives for his program, Fujitani says, "As the official arts agency for the State of Hawai'i, we serve, not only the population base and urban core of O'ahu, but outlying areas as well. My goal is to help cultivate culture and arts activities in our neighbor island and rural communities, so that the rich heritage of these unique, diverse areas continues to be a vital part of the SFCA's programs."

For more information contact John "Keoni" Fujitani at (808) 586-0769 or email john_keoni_fujitani@exec.state.hi.us.

Bamboo Ridge Press Literary Activities Help Community

Bamboo Ridge Press held two literary activities to help our community articulate our response to the September 11th tragedy. The activities were held with a literary reading on October 19, 2001 and a writers conference on October 20, 2001 at the Campus Center of the University of Hawai‘i at Mānoa. The readings, sponsored in part by the SFCA, were open to the public.

The first event featured a reading of works from *Bamboo Ridge Issue #79*. Nineteen authors recited their work. Many also recited new work written in response to the September tragedy or earlier work expressing their personal response.

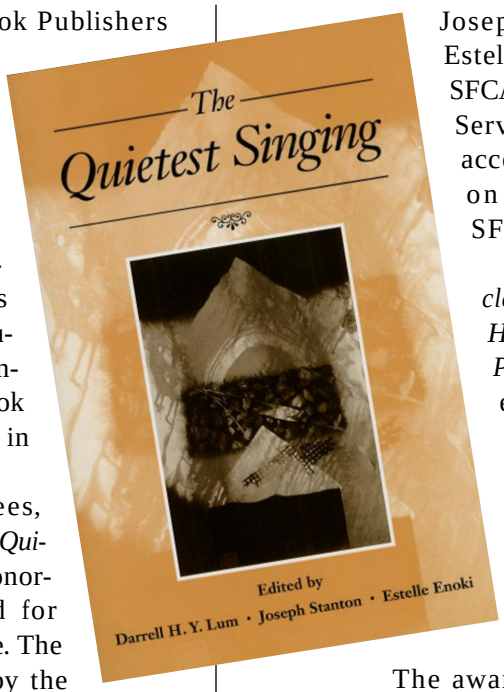
The second event, the First Annual Bamboo Ridge Writers Institute featured selected writers who opened the conference session with readings in tribute to the tragedy. We are pleased to present one of the poems, *The Flag*, by Eric Chock, which was recited at the latter event. We thank Eric for allowing us to reproduce his work in this publication.

Wes Young

Eric Chock recited his poem The Flag *at the First Annual Bamboo Ridge Press Writers Institute.*

Hawai‘i Book Publishers Ka Palapala Po`okela Awards

The Hawai‘i Book Publishers Association (HBPA) held their Ka Palapala Po‘okela Awards ceremony on October 19, 2001 at the Hawai‘i State Library. This annual event recognizes the very best books, authors, illustrators, designers, publishers, and book publishing luminaries in Hawai‘i.



Among the honorees, the HBPA awarded *The Quietest Singing* with an Honorable Mention Award for Excellence in Literature. The book was published by the SFCA and edited by H.Y. Lum, Joseph Stanton, and Estelle Enoki. Enoki, SFCA Administrative Services Assistant, accepted the award on behalf of the SFCA.

Intersecting Circles: The Voices of Hapa Women in Poetry and Prose, edited by Marie Hara and Nora Okja Keller, was given the 2001 Ka Palapala Po‘okela Award for Excellence in Literature.

The awards were established to identify and honor the best books published in the previous year in Hawai‘i, to reward creative excellence, support literacy, and enhance the recognition of book publishing as an Island industry. *Ka Palapala Po‘okela* is a Hawaiian phrase meaning “excellent manuscript.”

Voting is carried out by the Hawai‘i Book Academy which is made up of librarians, booksellers, members of the media, book enthusiasts, and publishers.

Anyone with a deep interest in local publishing is invited to contact the Hawai‘i Book Publishers Association for information on participation in the selection process via telephone at (808) 734-7159 or email at aloha@hawaiibooks.org.

You may see the complete list of this year’s award winners on their website: www.hawaiibooks.org.

The Flag

In our living room workshop
my wife is weaving a flag.
She has red yarn from Quebec
and white from Victoria
and hand-dyed indigo blue from who knows where
skeins and skeins she has rinsed and dyed
for the right red that keeps
running in the buckets
and she's worried that it will bleed the stripes
and how will she be able to make perfect white stars
with how many different shuttles
dipping between hundreds of threads
from that halfway point she has to find
between the blue field and the rest
and she's not even an American (yet)

How can she spend all these hours
back curled over the spot-lit loom
like a modern day French Canadian Mililani Betsy Ross
meticulously stitching together the fragile fragments
that make us whole, one nation, under
a cloud of gray ash that one knows
is more than concrete dust mixed
with pulverized skin and bones
thousands of gray hues of man
seen round the world again again again
blossoming into the New York sky
two gray puffy mushrooms slow-motion
sinking toward ground zero, our country
this homeland that quakes and cries and
like a million ants crawls back to their mounds
hauling out debris, sending in the food,
carrying out the wounded or dead,
making that ant-like transmission with each contact
praying over each piece, every day
knowing you're saying good-bye to one more part
of yourself, your country—

She's weaving the fifty-foot length of stripes
the long red and white warp having stretched across the room
the weft shuttled through and banged in tight
enough for a flag for every sister and brother
for Christmas in our family
the men middle-aged
the boys still-too-young teens and kids
who see the flag pinned to the president's lapel
the flag decaled onto car windows
the flag sold out at Longs and Wal-Mart
the flag painted on the horse in the field or
made out of hundreds of red, white, and blue plastic cups
and stuck in the chain link fence on Kamehameha Highway

the flag stamped on every bag of food airdropped to Afghanistan
the flag waving digitally in the corner of the news every night now
or burning in the streets of Islam
and blackened at the foreign embassies in Africa
at the ceremony for the USS Cole the flag wrapping a baby
the flag of our president going into a mosque
the flag being serenaded with "God Bless America"
the flag dimly lit by mourners' candles
the flag that no Americans are desecrating – for now
sprouting on the lawns of the nouveau patriotic
the flag of those who moan the advent of $2 gasoline
when the rest of the world pays twice as much
the flag of those who pay hundreds for so-called athletic shoes
made for pennies by some Third World ant
the flag of a new generation of Berkeley students marching
for peace and understanding
the flag of those who woke up on the morning of September 11th
and asked, "What's the Pentagon?"
the flag of talk show guests yelling
"I don't care what the Koran says.
They killed us, let's kill them!"
and the audience applauds
with liberty and justice for all

She's weaving another blue field
waiting for its stars
and sometimes it takes up half the flag now
or maybe the stripes crisscross the blue or she
might hand-tie some threads in a Navajo style
she calls "tapisserie"
and sometimes the stars are stenciled across the stripes
a constellation slipping from the dark
toward the next flag coming through her loom
every flag different
every flag American
every flag an original from this living room
late at night where the gray
TV light cannot hide
the red, white, and blue glow
each time
I look proudly to her

Read at the First Annual Bamboo Ridge Writers Institute, and reprinted with permission of the author, copyright October 20, 2001 by Eric Chock.

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