First Look at New Hawai‘i State Art Museum

Grand Opening Sunday, November 3, 2002 • Honolulu, Oahu

Four thousand people flocked to the doors of the No. 1 Capitol District Building for the grand opening of the Hawai‘i state Art Museum (HiSAM) on Sunday, November 3, for a first glimpse of the new museum and the inaugural exhibition, *Enriched by Diversity: The Art of Hawai‘i*. The State Foundation on Culture and the Arts (SFCA) will celebrate the opening of the new museum throughout 2003 with the inaugural exhibition which displays 360 works of art in a variety of media by 284 artists of Hawai‘i.

Comprised of works dating from the 1960s to present, *Enriched by Diversity* depicts the expressions of Hawai‘i artists and their profound contributions toward understanding Hawai‘i’s people and their aspirations. Arranged by themes, Hawai‘i’s story unfolds through exceptional works of art showcasing themes such as Hawaiian heritage, Asian roots, local traditions and values, the inspiration of land and sea, social consciousness and reactions to the various art movements that swept the nation. The exhibition is ongoing and will stay fresh with periodic rotations of art works from the state’s vast collection.

HiSAM is a dream 35 years in the making. In 1967, Hawai‘i became the first state in the nation to adopt an "Art in Public Places" law dedicating one percent of construction costs of all new state buildings to purchasing and commissioning visual works of art. The State Art Collection, managed by the SFCA’s Art in Public Places Program, comprises over 5,000 pieces by nearly 1,400 artists on display in 466 sites throughout state offices, schools, libraries, airports and hospitals—a "museum without walls." HiSAM makes the State’s collection accessible to the people of Hawai‘i and to visitors who wish to learn more about Hawai‘i’s unique culture and contribution to the arts.

Located in the heart of Honolulu’s Capital District,
Shangri La Opens as New Cultural Resource for Hawai‘i

The Islamic-style residence of the late Doris Duke (1912-1993) opened recently to the public for guided tours. Built by Duke in the late 1930s, “Shangri La” offers visitors a rare opportunity to explore Islamic art and culture in a stunning Hawaiian setting. This architecturally significant home-turned-museum is located in the Diamond Head section of O‘ahu.

Shangri La houses Doris Duke’s extensive collection of Islamic art, which includes more than 3,500 objects. Diverse media, time periods, cultures and regions of the Islamic world are juxtaposed in nearly every room. Many works of art are embedded

in the structure of the house, revealing their original purpose and function. “Shangri La is a reflection of Doris Duke’s passion for collecting and living with Islamic art. She began collecting during her honeymoon in 1935 and continued until the end of her life - a sustained effort of nearly 60 years. Today Shangri La houses one of the most diverse and extensive collections of Islamic art in the United States,” noted Deborah Pope, Executive Director of Shangri La. “We are excited to share this cultural and historic resource with the rest of the world. The house and artwork can foster a better understanding of the distinctive countries, cultures, styles of art and architecture that are found in the Islamic world.” In 1965, Doris Duke modified her will to instruct that Shangri La be opened to the public for the study of Islamic art and culture.

The Doris Duke Foundation for Islamic Art, which owns and manages the estate, has formed a partnership with the Honolulu Academy of Arts, one of Hawaii’s premiere arts institutions, to coordinate public visitation to Shangri La. In conjunction with the partnership, the DDFIA also will support educational and cultural programs at the Academy that focus on Islamic as well as Hawaiian art and culture. All tours of Shangri La begin at the Honolulu Academy of Arts with a viewing of the new Arts of the Islamic World gallery exhibition and a short video introducing Shangri La. Tour groups then board a minivan for a 15-minute drive to Shangri La, where a docent guides visitors through the public rooms of the main residence and portions of the grounds, including the Mughal Garden and the upper lawn with views of the guesthouse, pool and water terraces.

For more information about Shangri La, The Doris Duke Foundation for Islamic Art, Doris Duke, or the Honolulu Academy of Arts, visit the Academy’s website at honoluacademy.org.

View of Shangri La from the jetty
The Governor's Statewide Conference on Culture and the Arts

In 1966, the State Foundation for Culture and the Arts initiated a statewide conference highlighting Hawai'i's cultural richness and diversity. On November 1 & 2, 2002 and thirty-six years later, the SFCA presented the second statewide conference on culture and the arts. Hawai'i: The State of the Arts, The Universal Value of Culture and the Arts to Hawai'i and Hawai'i to the World invited participants to “passionately discuss Hawai'i's relevant issues to find creative solutions, in order to help determine, direct and impact the state of the arts in the twenty-first century.”

Through discussions provoked by speakers, panelists, conference attendees, and performances, a variety of relevant issues, and respective "creative solutions", emerged. Of these, three stood out: 1) insufficient support from the public sector for the arts and, more specifically, arts in public education; 2) the effect of our current economy on foundations and endowments; and 3) the evolution and preservation of the Native Hawaiian culture.

Dr. Mary Schmidt Campbell, Dean of the Tisch School of the Arts at New York University, presented an articulate and compelling paper on creativity and the role it has played in our Nation's history. The majority of our great inventions, documents, and discoveries emerged as a result of the creative process. By neglecting the arts in our school systems, we are essentially inhibiting our growth and potential. As advocates for the increased role of the arts in our educational system, Dr. Campbell encouraged conference participants to find the language, the vocabulary, and the examples that will help explain to non-arts advocates about the power of creativity. When we, the advocates for the arts, can speak the language of non-arts advocates, they will see that allowing the arts to play a significant role in education is a "win-win" situation for our society.

Another way, of course, to effectively communicate with the public sector is through dollars and cents. Robert Lynch, President and CEO of Americans for the Arts, discussed an economic impact study conducted by his organization entitled Arts & Economic Prosperity: The Economic Impact of Nonprofit Arts Organizations and Their Audiences. Every arts administrator, teacher, practitioner, enthusiast needs a copy. According to the study, America's nonprofit arts industry is a growth industry generating $134 billion in economic activity every year—$53.2 billion in spending by arts organizations and $80.8 billion in event-related spending by arts audiences. The research conducted by Americans for the Arts shows that the nonprofit arts are an “economically sound investment” that “attract audiences, spur business development, support jobs, and generate revenue.” A local version of the study was conducted in partnership with the Hawai'i Consortium for the Arts and the Hawai'i Community Foundation. Copies of this report, as well as the national overview, may be obtained by calling the Hawai'i Consortium for the Arts at 595-6068 or visiting www.AmericansForTheArts.org.

Growth industry or not, our country is not currently experiencing an economic "boom" and it is no surprise that this reality has drastically affected the funding sources that arts and cultural organizations look to for support. How can arts and cultural organizations survive an economic recession?

Georgianna Lagoria, Executive Director of The Contemporary Museum, presented a variety of creative solutions to surviving fiscally challenging periods. As an arts and cultural organization, you must know your mission, be able to articulate and measure it, and allow it to dictate your strategy. Form alliances with peers, similar institutions and partnerships with other organizations that share parallel values and structures. And, when your Board tells you to cut your budget, know your "key beams" and protect them. Take a walk through your galleries, watch a rehearsal or listen to a recital, BEFORE you make the cuts.

One session, and perhaps the most powerful, did not discuss the national state of the arts or the economy but brought us home with in-depth and insightful

continued on page 5
SECOND IN A SERIES: HAWAI'I MUSEUM IN THE SPOTLIGHT

Gay & Robinson Sugar Plantation Visitor Center & Museum

Kaua'i's newest museum focuses on one of the oldest industries on the island. Gay & Robinson, the last operating Kaua'i sugar plantation opened its visitor center three years ago on the beautiful Kaumakani Avenue, mile marker 19 on Highway 50. Originally displaying a small number of artifacts, the museum grew substantially with the acquisition of materials and artifacts from Kekaha and Lihue Plantations. Tour supervisor Chris Faye points out, "Most of the Amfac equipment and furnishings were sold at auction in May 2001. G&R successfully bid on the laboratory and our museum was the recipient of many of the older equipment used for daily analysis. We also have all the manuals showing how they were used. There were a lot of things picked out of the dumpster including most of the reports and industry books that tell of specific historical events. I had a vested interest in collecting the material as five generations of my family worked at Lihue and three at Kekaha."

Hawaiian entrepreneurs in the 19th and early 20th centuries were rather ingenious. The islands lacked traditional resources to fuel manufacturing during the industrial revolution and its great distance to outside markets limited agricultural exports. The Chinese settlers first came up with sugar as an export product for the whaling ships utilizing native canes. Sugarcane is a tropical plant suitable for Hawaii's climate and can be processed and stored indefinitely to await passing ships. It was a boom and bust economy with markets opening up and closing throughout the 19th century. It took off after a Reciprocity Treaty was signed with the United States in 1876 and then investors lined up to start and expand sugar plantations all over the islands. These investors were an interesting and eclectic bunch from Europe, Hawai'i, and the United States. With the money came expertise and the latest technology. Each plantation had its own personality and the technology chosen dealt with the specific geography and climate of that plantation. For instance, Gay & Robinson is still a family company, a rarity in a capital intensive industry.

There are many job disciplines within a sugar plantation - everything from field labor to skilled trades. Each plantation is both a farm and a processing plant coordinated to work together during the harvest.

Wholesale importation of labor under a contract system prevailed bringing in people from over a dozen countries around the world, thus creating a unique society in the Islands. With so many people, accounting for them was an important task and the display of office equipment is popular, bringing back memories and introducing kids to pre-digital mechanical machines. "Kids ponder the adding machines wondering why there are so many keys. The old Royal typewriter is hands-on and is one of the few artifacts people are told to pound harder on."

Display shows the factory process of sugar cane and some of the refined sugar end-products.

G&R's museum documents the evolution of relying on field labors to mechanization of the plantation. That story, in itself, speaks highly of human inventiveness. "In today's throw-away society, the plantations were often made fun of for keeping very old equipment running", say Faye. "When you are talking about customized machinery, often hand-built, having the in-house expertise made repairing them the way to go. There was a pride in work.
that is rare to find now." The isolation of the Hawaiian Islands also created a mentality for recycling and reuse that actually is in fashion again. People are amazed that G&R creates their own fuel for the factory and reuses the water and soil coming into the factory. "Although we have exhibits showing this, people really enjoy going out on tour and experiencing the cane fields - the dirt and views, and seeing people at work. Sometimes they are lucky and get to converse with the workers. This is the advantage of having a working plantation to tour. The workers enjoy talking about their work and seeing people take such an interest. The factory is an experience all on its own, but it only exists because of the fields. The factory operates only when we are harvesting and there is a repair season which is interesting for those that like to see how things work."

Whether it's browsing in the museum or going out on tour, visitors get a real feel of the time and effort it takes to produce a simple food product most take for granted.

Call (808) 335-2824 for more information or visit www.gandr-tours-kauai.com

—Chris Faye, Tour Supervisor, Gay & Robinson Tours LLC

OTHER STATE MUSEUMS IN THE NEWS

Exhibits at the Bishop Museum

*Genetics!* exhibit will be on display until January 5 and reveals the exciting side of science using inventive interactive stations. Visitors can use mini-golf to replicate the world-famous cross-fertilization experiment of Gregor Mendel, learn how to crime solve with DNA, and simulate sheep cloning.

The University of Hawai'i's green glowing and cloned mice will also be on display twice daily. These mice helped pioneer biogenesis research at the University of Hawai'i. The green glowing mice were created using transgenesis, the process of taking DNA from one organism and transferring it to another. In this case, researchers used jellyfish DNA to produce mice that glow green. Researchers at UH first cloned female mice in 1998, and one year later they produced the first cloned male mouse in the world.

*Navigating Change*, developed entirely by the Bishop Museum, focuses on *Malama*, or caring for the fragile ecosystem of Hawai'i. This exhibit, on display at the Hawaii Maritime Center, gives visitors the opportunity to role-play as researchers and Polynesian navigators traveling to the pristine Northwest Hawaiian Islands.

Would you like to see your museum profiled in the next issue of *Nūhou?* See the back cover for contact information and submission deadlines.

—Jessica Osland, HMA Treasurer & conference participant
Grants & Scholarship Information

The Museum Assessment Program (MAP) offers grants for small to mid-sized museums to conduct general conservation assessments. Funded by the Institute of Museum and Library Services (IMLS) and administered by Heritage Preservation. Deadline December 2. www.heritagepreservation.org/programs/capover.htm

The National Endowment for the Humanities (NEH) offers grants for museums and historical organizations to develop public programs in the humanities. A grant that supports the implementation phase of public programs such as exhibits, reading and film discussion series, lectures and symposia has a deadline of February 3, 2003. www.neh.gov/grants/guidelines/pubconsult.html

The Institute of Museum and Library Services (IMLS) will offer new Learning Opportunity Grants in FY2003 to fund building public access, expand educational services, reach families and children, and use technology more effectively. www.imls.gov


The American Printing History Association (APHA) has announced a new fellowship award for the study of printing history for research in any area of the history of printing in all its forms, including the arts and technologies relevant to printing, the book arts, and letter forms. Deadline December 1. www.printinghistory.org

The National Geographic Society's Education Foundation establishes a new grant program, Venture Grants, to help children incorporate a geographic outlook in their work, recreation, and citizenship. Grants will be awarded to institutions engaged in providing programs that go beyond traditional education. www.nationalgeographic.com/foundation

2003 ArtsLink grants will be accepted for projects related to visual, design, or media arts. These grants help U.S. artists, curators, and art organizations work internationally with their counterparts in 27 other countries and benefit participants or audiences in both countries. Application materials due by January 15. www.cecilp.org

The Society for American Archaeology announces the SAA Arthur C. Parker Scholarship and National Science Foundation Scholarships for Archaeological Training for Native Americans and Native Hawaiians are available for 2003. The scholarships are available to students and personnel of native cultural preservation programs. Deadline February 21. www.saa.org

MMI/ Getty Leadership Institute is accepting applications for participation in an intensive residential program designed to enhance the leadership of experienced museum executives and to strengthen their institutions' capabilities. Candidates should be museum directors and/or senior staff in positions to influence policy and effect change. Admission is competitive. The program fee is $4,500 per participant. Above and beyond this fee, the Getty Leadership Institute supports every museum professional who attends MMI at approximately $10,000. Course materials, housing, and most meals are included. Need-based scholarships are available. Phone 310-440-6300. Email: mmi@getty.edu (preferred). Deadline is December 2, 2002.

The American Association for State and Local History (AASLH) invites submissions to the 2003 Awards Program. This is national recognition for achievement in the preservation and interpretation of local, state, and regional history. Awards are given for general excellence, exhibits, public programming, special projects, and media/publications. Nominees need not be members of AASLH to apply. In 2002, Watermark Publishing of Honolulu won a Certificate of Commendation for a Small Town Series on Maui. Nominations are due March 1, 2002. www.aaslh.org.

If your museum is interested in applying for American Association of Museums (AAM) accreditation the final deadline is December 31. www.aam-us.org/accred
STAFF NEWS

The Contemporary Museum is pleased to welcome a new Curator of Education. Wei Fang has replaced former TCM Curator of Education Louise K. Lanzilotti, who left the museum in the spring to pursue a career as director of the Honolulu Theatre for Youth. Previously, Wei worked as program manager for the De Young Art Center, Fine Arts Museums of San Francisco.

Deborah F. Dunn has resigned as Executive Director of Mission Houses Museum to become Executive Director for The Friends of 'Iolani Palace.

Dr. Kimberlee Kihleng has been appointed as Executive Director for the Hawaiian Mission Children's Society and Mission Houses Museum.

Accounting and Personnel Manager Emily Murai has accepted the position of Business Manager for The Friends of 'Iolani Palace. She remains at Mission Houses Museum on a part-time basis until her replacement is hired.

Education Specialist Jessica Osland has resigned from Mission House Museums to accept a position in the Membership Office of the Honolulu Academy of Arts.

Membership Coordinator Marisa Toma has resigned from Mission House Museums to accept the position of Membership Coordinator for The Friends of 'Iolani Palace.

Former Assistant to the Director Tonja Snyder has been appointed Membership Coordinator for The Hawaiian Mission Children's Society/Mission Houses Museum. Kamaui Alona has been appointed Director of the National Tropical Botanical Garden's Kahanu Garden in Hana, Maui.

Would you like to see your staff news listed in Nūhou? See the back cover for submission information and deadlines.

WORKSHOPS & SEMINARS

The American Association for State and Local History (AASLH) announces its 2003 Workshop Series designed for entry-level and mid-career history professionals looking to improve their skills. www.aaslh.org.

The National Preservation Institute (NPI) provides professional training for the management, development and preservation of historic, cultural, and environmental resources. www.npi.org.

Save the Dates:

Hawai'i Museums Association Annual Conference
"Reaching Out"
April 11 and 12, 2003 Halaekulani, Honolulu

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The Museum also encourages all of its visitors to visit the many historic and cultural attractions in the surrounding area. A docent orientation and education facility as well as a 70-seat multi-use auditorium is due to open in June 2003. Admission is free to the new museum. Call (808)586-0900 for more information.

The Hawai'i Museums Association is a non-profit corporation dedicated to communication and cooperation among the staffs and supporters of Hawai'i museums.

Membership is open to all individuals, educational institutions, historical organizations and museums interested in the growth and development of the museum profession and its activities in the State of Hawai'i.

To apply for individual membership, send a check for $35 with your name, address/zip code, home and business phone numbers, organization and your position title to: Hawai'i Museums Association, P.O. Box 4125, Honolulu, Hawai'i 96812-4125. Information on membership is also available on our web site www.hawaiimuseums.org.

Nūhou is the quarterly newsletter of the Hawai'i Museums Association which carries articles of professional interest to HMA members. NŪHOU PUBLICATION DATES FOR 2003: MARCH 1, JUNE 1, SEPTEMBER 1, AND DECEMBER 1, 2003. SUBMISSION DEADLINE FOR MARCH NŪHOU IS FEBRUARY 1, 2003. Submissions to Nūhou are welcome, subject to editing, and should be sent to HMA at the above address or e-mail to kbennett@honoluluacademy.org.