

an assessment

of the field impacts of
funding support

Provided by

The Hawai'i
State Foundation
on Culture
and the Arts

Prepared by

WESTAF

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Prepared by:
Anthony Radich and Dinah Zeiger

With the Assistance of:
Normie Salvador and Ashley Armstrong

Edited by:
Gregg Drinkwater, Glynis Jones and Adrienne Devereux

Design by:
David Baker

WESTAF

Western States Arts Federation
1543 Champa Street, Suite 220
Denver, CO 80202
Tel. 303-629-1166
Fax: 303-629-9717
www.westaf.org

EXECUTIVE SUMMARY

The Hawai'i State Foundation on Culture and the Arts (SFCA) commissioned this study to document the effectiveness of the support the Foundation has distributed to Hawai'i's artists and nonprofit arts organizations. The study, which was completed over a six-month period, is limited in focus to outcomes and impacts related to SFCA grants made to organizations, purchases from selected individual visual artists, and the commissioning of work by individual visual artists. The chief findings of the study are:

- SFCA grants to nonprofit arts organizations have contributed in substantial and meaningful ways to the growth and development of Hawai'i's arts infrastructure (the personnel, facilities and financial resources that support the delivery of arts programming).

- SFCA purchases of art and SFCA commissioning of art for public spaces have allowed individual artists opportunities to enhance their careers and become stronger contributors to the Hawaiian economy. The works produced by these artists have, in turn, contributed to Hawai'i's built environment while expanding and enriching Hawai'i's store of visual imagery—the range of visual representations of the state and its culture.

- Funding by the SFCA has played an important role in supporting the high cost of sponsoring arts programming in Hawai'i. These costs are rooted in the monetary and time costs related to bringing artists to the state, and the transportation costs related to shipping artwork, scenery and other items for temporary use.

SFCA grants to nonprofit arts organizations have contributed in substantial and meaningful ways to the growth and development of Hawai'i's arts infrastructure.

- SFCA grant support to arts service organizations and artist organizations has greatly enhanced their ability to function in a manner that builds a strong and diverse infrastructure for the arts in the state. That infrastructure is essential to sustaining and enhancing the arts in Hawai'i.

- The SFCA has, through its grant processes and in its purchases and commissioning of art, contributed greatly to the maintenance and creative development of Hawai'i-based imagery, stories, and cultural traditions.

- The 10-year decline in SFCA grant funding to the field has arrested the growth of many arts organizations compared with their peers on the mainland, forced grant recipients to reduce risk taking, and greatly inhibited the ability of small-and medium-size organizations to attain appropriate levels of fiscal and organizational

stability.

- The SFCA has, through its grant programs, offered ongoing opportunities for non-mainstream artists and arts organizations to present alternative perspectives and approaches to the public and to institutionalize their work.

The evidence is compelling that the SFCA has played a major role in the development of the cultural infrastructure of Hawai'i. Equally compelling is evidence that the decline in SFCA grant funding has impeded the natural growth of this infrastructure. As a result, artists and arts organizations in Hawai'i are in a disadvantageous position compared to their peers across the country. In most states, artists and arts organizations have been more successfully nurtured by sustained and advancing state funding in support of the arts.

TABLE OF CONTENTS

INTRODUCTION	1
PROJECT PURPOSE	2
RESEARCH METHOD	4
CHALLENGES IN THE EVALUATION OF THE ARTS	5
THE SFCA IN THE PUBLIC FUNDING CONTEXT	7
PUBLIC FUNDING OF THE ARTS IN AMERICA	10
STREAMS OF FUNDING AT THE SFCA	12
ORGANIZATIONS	12
SUMMARY OF FINDINGS FROM ORGANIZATIONS	36
INDIVIDUAL ARTISTS	38
SUMMARY OF FINDINGS FROM INDIVIDUAL ARTISTS	42
A QUANTITATIVE DATA SCAN OF THE WORK OF THE SFCA	45
ORGANIZATIONAL PROFILE DATA	45
CONCLUSION	51
SOURCES: INTERVIEWS	54
SOURCES: PUBLICATIONS	56
SOURCES: DATA	57

introduction

This project was commissioned by the governing board of the Hawai'i State Foundation on Culture and the Arts (SFCA) and directed by the SFCA's administrative staff. It was prompted by recommendations made in a 1999 state auditor's report that identified a need to evaluate the impact of state financial support for the arts that has been channeled through the SFCA. In addition to serving as a means of responding to the audit report, the SFCA governing board and staff intend this research to expand their knowledge of the effectiveness of their policies and programs and to inform their work in the long-range planning process in which they are about to engage.

This project is focused solely on public sector state funding administered by the SFCA. The researchers understand that cultural organizations across the state are supported by a complex matrix of private, local government, federal government, and other funds and that each of these funding sources has varied in importance over the years. The researchers further understand that these non-state funds play a greater role than ever in the support of Hawai'i's cultural community. Nevertheless, the analysis of such funds is outside the scope of this report. The purpose of this report is to identify the impact of selected state funds administered through the SFCA and not to examine the entire ecosystem of financial support for the nonprofit arts community in the state. Thus, throughout this report, non-SFCA funds only will be referenced as they relate to SFCA funding, particularly if they are leveraged by such funding.

This research was limited to an inquiry into the direct outcomes of SFCA funding on individual artists and nonprofit cultural organizations. Funding supplied by the SFCA to these and other areas of the arts has a number of other impacts that, though documentable and measurable, are outside the scope of this study. Those impacts include the improvement of the quality of the workforce through the infusion of arts skills, improvement in the quality of life in a community through the provision of cultural services, and the stimulation of economic activity through direct spending by arts organizations and the personnel and audiences associated with them. Though important and substantial, these areas of impact are beyond the scope of this study.

A report such as this is inevitably a candidate for use as source material for advocacy. Those who seek to use it in advocacy efforts should be aware of its limitations. The findings set forth here, though based on rigorous research, are not necessarily scientifically verifiable, nor do they present an absolute case for the benefits of state support for the arts. To make such arguments at a high level of proof, substantial and costly research would need to be commissioned over a period of time. What this report does do, however, is document the outcomes of SFCA support and reveal areas of benefit that, though often difficult to measure, provide clear indicators of the impact of SFCA funding. The report is presented as a credible and verifiable summary of the outcomes of the 10 most recent years of SFCA funding.

project purpose

This research project was designed to serve a number of purposes. Chief among them is the provision of credible information with which to respond to the question, "What difference has SFCA funding made to the cultural community of Hawai'i in the last 10 years?"

In addition to providing answers to that question, the report has been crafted to assist in the provision of information to address the following audiences and concerns:

–The report will respond to comments in the 1999 state audi-

tor's report that indicated a need for the SFCA to consider ways to measure the impact of its program and policies. This report will support the SFCA's response to the auditor. In addition, it will provide a context for that office to explore this issue in the future.

■ The SFCA regularly receives inquiries from state legislators, the public, and others regarding the impact and effectiveness of the agency. Although responses to each inquiry must be individually crafted, the areas of impact identified in this report can serve as areas of focus around which to structure answers. In addition, the data sets that have been prepared—and which will be maintained—can serve as an efficient means of providing ongoing measures of impact.

■ The report will serve as one of many

sources of background information SFCA commissioners can use when they make policy decisions, contemplate programmatic changes, and plan future initiatives. The information contained in it should be especially valuable in the current difficult environment in which the SFCA and most state arts agencies find themselves. Today, state budget constraints and the stagnation (and, in many cases, reduction) of funding for state arts agencies have placed them in a position where they need to evaluate their options and consider redesigning the services they provide. This process occurs through agency planning, and this report is designed to partially inform the SFCA's planning process.

■ The staff of the SFCA implements the policy and program directives outlined by the governing board. In their work, staff members seek evidence of success in

the programs they administer.

Elements of this report can be used by the staff to expand their existing work in the area of evaluation. The report

also can serve as a living document that the staff can build on to enhance their long-term ability to respond to inquiries about the effectiveness of public funds expended on state cultural activities through the SFCA.

■ The report should be of use to Hawai'i's cultural community. It can provide that communi-

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The report also can serve as a living document that the staff can build on...

ty with an overview of the impact of the SFCA's recent funding and help them understand the breadth and depth of that underwriting effort. The report also should prepare them to be more informed participants in field-based discussions regarding future plans and initiatives of the agency. Hawai'i's arts community will be included in the SFCA planning process, and this document can serve as background material to inform its participation in it.

This report, then, is designed to serve many purposes. The researchers would like to note, however, that the report was not structured to serve all of these purposes exhaustively. Rather, it should serve as a useful tool that contributes to each of the above-mentioned efforts, strengthening them and making the outcomes more productive.

research method

This report was completed over a six-month period using several means of data collection. The key sources of data were the following:

■ The staff of the SFCA were interviewed and asked to identify streams of data they would find useful in their work. The staff were interviewed both individually and in small work groups.

■ Existing data available in the agency files, computer records, and archives of the SFCA were made available to the researchers. These items were selectively reviewed and considered for inclusion in the report.

■ In-person interviews were conducted with six individual visual artists and the administrators of 26 arts organizations. The interviews were conducted by four different researchers and spanned four islands. Every effort was made to interview individuals in their home communities.

■ A review of non-SFCA literature related to this project was conducted. Literature in the areas of public sector evaluation, foundation-grant evaluation, theory and policy in the area of public subsidy, and information regarding the history and practice of state art agencies was reviewed. Elements of these literatures contributed to an understanding of the context in which the SFCA operates and the history of that context that creates both patterns and expectations of behavior.

■ To ensure that the research was sensitive to the history and traditions of the peoples of Hawai'i, the researchers worked closely with Estelle Enoki, the administrative services

assistant at the SFCA. Enoki identified individuals and provided contact information for interviews, supplied requested background materials, and, when appropriate, advised on ways the researchers could maximize the level of information secured in the interviews. Enoki also joined the researchers for selected interviews. Her presence expanded the dialogue with many interviewees and resulted in more complete responses.

■ Joining Enoki in the work of assuring the sensitivity of this project to the state's historical and cultural environment was Normie Salvador. Salvador is a native of the state, a graduate of the University of Hawai'i, and a recognized writer and editor. He conducted research for this project, completed several interviews and served as a general advisor to the project.

■ Data related to SFCA grant expenditures and the analysis and reporting of the quantitative analysis of such expenditures were secured in three ways:

1) The researchers reviewed data supplied in 10 years of final report forms submitted to the SFCA by grant recipients.

2) The final-report data related to SFCA grantmaking that is collected by the National Assembly of State Arts Agencies (NASAA) on behalf of the National Endowment for the Arts (NEA) was reviewed and relevant information extracted.

3) Data contained in the SFCA's annual reports was reviewed and analyzed.

challenges in the evaluation of the arts

The evaluation of the work of state arts agencies has long been a challenge. A central reason for this is that the agencies serve a field that, though increasingly professional in its business practices, continues to measure its outputs (and appropriately so) primarily in terms of the quality of the art it produces and the overall aesthetic impact that art and art events have on a community. Although major arts organizations regularly commission quantitative measurements of activities such as the impact of "blockbuster" exhibitions and the audience response to new seasons of play types, even they are likely to argue that the true measure of the impact of an SFCA-funded art event is not entirely captured through quantitative measures. Another limitation to the field's use of quantitative measures is the lack of adequate resources to implement such measures and the limited number of staff trained in the administration of such methods. Although the field is not naturally inclined to engage in quantitative evaluative measurements and lacks sufficient resources to rigorously engage in such efforts, quantitative-based evaluation does occur. Following are the key methods arts organizations employ to secure quantitative indicators of their successes:

■ The number of individuals served and related measures, such as the identification of the number of types of persons served and the estimated amount of time each person served spent at an activity, are commonly employed in the arts field. A negative aspect of this measure is the regularly occurring phenome-

non of a specific arts exhibition and/or performance serving a very small number of specialists and/or influential individuals. For example, a somewhat rare exhibition of an obscure Japanese master printmaker may not attract thousands of individuals, but master printmakers, influential teachers, and the state's art-history community, even in small numbers, may benefit the broader public in significant ways through their participation. This small group may be uniquely positioned to disburse knowledge to a very large number of individuals over a period of many years.

■ The arts community regularly uses outside evaluators to measure the effectiveness of its work. Such evaluators commonly use a method of comparative evaluation, where similar programs in similar circumstances are scrutinized side by side. In the case of arts activities in Hawai'i, identifying organizations outside the state that can be appropriately used to compare with efforts in Hawai'i is difficult. The comparison challenge largely lies in the area of transportation costs as well as in the need for the arts community to respond to the appropriate, yet intense, demands of the state's multicultural community.

■ Although not always the most effective

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means of securing evaluation, public hearings and scheduled times for public comment at SFCA meetings are appropriate venues through which to secure at least base-level evaluations. This process is limited, however, in that grantees are often dependent upon a funder in a way that makes their comments less than appropriately candid. Many grantees consider raising concerns to funders to be risky and leave the task to the most seasoned and/or compulsively vocal. In Hawai'i, these means of communication are further diminished as a method of effective evaluation through the resistance of some cultures to direct negative evaluation and confrontation with perceived superiors.

■ Audience surveys are regularly used in the arts as a means of evaluating programs. Such surveys, if properly administered, can inform the sponsor of an arts event about the efficacy of a certain activity and also can help direct the selection of future programs and the marketing of them. Though commonly used, audience surveys in the arts are plagued by a lack of rigor. Many such surveys are not distributed using an appropriate sampling method, and the collection process is commonly skewed by a predilection to allow those who volunteer to return the survey to do so rather than enforcing an absolute sample. In spite of these limitations, the audience survey has a history in the arts and could be adapted and made more rigorous and applied to at least partially measure the effectiveness of SFCA programs.

Many grantees consider raising concerns to funders to be risky and leave the task to the most seasoned and/or compulsively vocal.

■ An analysis of the fiscal situation of an arts organization that has been supported by the SFCA for many years is another way to introduce evaluation into the system. Such evaluations commonly take the form of a review of the balance sheet of the organization and imply an expected improvement over time in the volume and diversity of revenues and indications that costs can be kept under control. Although fiscal evaluations are one measure of organizational effectiveness, an arts organization that is high functioning in fiscal terms may not be high functioning in terms of the

art it presents or fosters. In spite of this limitation, this means of evaluation can be effective, particularly when combined with other evaluation methods.

Evaluating the effectiveness of arts activities presents a number of challenges. Those challenges,

however, should not prevent an evaluation effort from taking place. Recognizing the qualitative roots of the arts, quantitative evaluation measures can be effectively used provided the application of such measures is accompanied by an appropriate set of complementary qualitative measures. Such a combination provides the most appropriate overall measure of the effectiveness of programs supported by the SFCA.

the SFCA in the public funding context

The SFCA is part of a broader national, state, and local network of public sector support for the arts. Such support takes many forms, and the SFCA plays its own unique and unreplicable role within that network. Because the SFCA does not work in isolation, an understanding of the public funding context is important to an appreciation of the accomplishment and potential for the work of the SFCA.

The SFCA is largely engaged in the public funding of the arts, not the public funding of culture. The differences are substantial and worth noting for this report. Funding the arts generally refers to the subsidy of classical Western European cultural forms such as

opera, symphony, and visual arts exhibitions, along with support for fine crafts, support for folk arts and indigenous cultural arts.

The funding of culture is generally taken to mean the funding of broader non-

arts cultural areas and endeavors such as history museums, libraries, aquariums, zoos, and botanical gardens. These areas of cultural activity are not broadly supported by the SFCA, although its history and humanities program engages in some of this work.

The arts-funding field is increasingly moving in the direction of recognizing the unity of all cultural forms and to agreeing that lines between

many of them are artificial. In Hawai'i in particular, the indigenous peoples and many of the Pacific Island and Asian cultures that migrated there have cultures for which the traditional distinctions regarding the differences between arts and culture do not apply.

Although the state of Hawai'i was active in the support of the arts prior to the establishment of the SFCA, the creation of the agency greatly expanded the state government's involvement in the arts. Historically, the SFCA is a creature of state government, but its form largely was developed in response to the funding and rule-making initiatives of the National Endowment for the Arts. The establishment of that federal agency in the mid-1960s led to the creation of state arts agencies in all 50 states and ushered in a great expansion of public funding of the arts at all levels of government across the country.

There are several policies and principles upon which the NEA and state arts agencies were established. These principles, though not always overtly articulated, undergird the history and actions of the SFCA. Understanding them is important to a consideration of the application of any evaluation strategy to the work of the SFCA.

The following is a summary of these chief policy influences:

- Perhaps the greatest theoretical underpinning for public support for the arts lies in the American tradition of private philanthropy.

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Though that tradition predates the advantages made available to its exercise through tax benefits related to the income tax, the concept of philanthropy underlies a portion of public funding policy. The core belief is that the private sector will be a partner in providing financial support to an endeavor, while seldom being the sole funder. The manifestation of this concept is played out in public funding rules that seek to use public dollars to match rather than supplant private contributions.

■ In 1966, William J. Baumol and William Bowen created an underpinning argument for public funding of the arts in their book *Performing Arts: The Economic Dilemma*. The central argument they made was that the performing arts are structured in such a way that few of them can be sustained in the marketplace, thus making public subsidy necessary. They make the point that an attendee at a symphony concert normally cannot afford to pay the full price of a concert ticket and that if efficiencies were introduced into the arts-production process to reduce the price of such performances impossible, art-destroying reductions would need to be made. For example, substantially reducing the number of musicians in an orchestra to arrive at an affordable ticket price may be impossible when such reductions prevent the orchestra from playing certain pieces of music. Similarly, they ask how one would reduce the cost of paying actors when a play calls for five actors on stage at one time and there is only money for four? This book had a seminal impact on the field of public arts funding, and its core findings have been cited repeatedly as a central rationale for public funding of the arts.

–The dynamics of the process of public funding of nonprofit arts organizations are rooted in the public sector belief in the value of seed money. Though largely only anecdotally evaluated, the outcomes of the seed-money process are well recorded in the field. The key elements of this dynamic are:

a) **Magnetism.** The dynamic of magnetism is the capacity of money to attract other money. The leveraging ability of money in hand is well documented in the field of philanthropy and is reflected in the construction of challenge grants and matching funds. This dynamic is based in part on the observation that many project donors will not pay the entire cost of a project.

b) **Essential Support.** In many rural and economically challenged communities, the availability of funds to support any project, including an arts project, can be very limited. In these cases, public funding of an arts project can make it possible for it to occur because, without those funds, monies do not exist in the community to support the project at all.

c) **Sub-Market Correction.** Although the core rationale for public support of the arts is rooted in the failure of the market to support a public good, public funding of the arts also can seek to address failures in sub-markets. In such markets, one may find, for example, that the arts of an indigenous community are dying out due to a lack of a market for the tradition. For the good of the peoples of the

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state and to honor an important tradition, the state may choose to subsidize the tradition and thus ensure its continuation.

d) **Equity.** A government is always concerned with issues of equity in the distribution of goods and resources. The state seeks to share economic development initiatives with various geographic areas of the state, seeks to ensure that taxation is fair and used to equalize opportunities across the state, and has an ongoing interest in not allowing one or more sections of a state to lag significantly behind other state areas in terms of the overall quality of life. Similarly, states seek to ensure that cultural opportunities are available in all areas of a state. The large urban areas may continue to have a concentration of cultural resources, but the sharing of those resources with others and the development of local cultural resources continue to be interests and goals of states.

public funding of the arts in America

Large scale public funding of the arts in America is fairly recent. The establishment of the National Endowment for the Arts in 1965 and its stimulation of the creation and subsequent funding of arts agencies in each of the states has had the most significant impact on the field. The founding of the NEA and individual state arts agencies also helped stimulate the creation or expansion of local arts agencies nationwide. Perhaps more important than the distribution of monies has been the

establishment of an allocational infrastructure composed of grant systems, convening structures, agency staff working to influence the development of the field, and governing boards that set selected state arts policies and oversee the implementation of arts-agency programs. This infrastructure,

though often imperfect in its execution, has firmly planted the arts in state and national government and has served as an inspiration to many successful local efforts.

Although the current system is the most flexible and potentially responsive to the largest number of citizens, there have long been other forms of federal support for the arts. The most significant of these is the income-tax deduction allowed for contributions made to eligible nonprofit entities. The provision for elective tax-deductible contributions in federal tax policy is the de facto arts policy of the

country and clearly places the support of cultural organizations in the hands of a multitude of people as individual discretionary decisions. Certainly, foundations and corporations can aggregate dollars and this often has a more significant impact on the field than individual giving, but the policy itself favors individual choice.

Governments have engaged in several other kinds of support for the arts over the years. One chief means of support has been the commissioning of artists and architects to embellish and design public buildings and spaces. Though not practiced with the thought that the arts are being subsidized, governments at all levels recognize the value of incorporating the arts into public buildings and sometimes allocate substantial funds toward such efforts.

The Works Progress Administration during the Great Depression hosted programs that paid artists and commissioned work of all kinds. Though short lived and not without controversy, the practice set a precedent for government-supported artist residencies and participatory theatre and expanded commissioning of artwork, literature, and theatrical productions.

The under-recognized but strong historical source of government funding of the arts is found in two institutional areas. The first is government support at all levels of art museums, concert halls, orchestras, and arts-related parks and arts-related recreational pro-

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gramming. Though difficult to identify in the multitude of government budgets, in the aggregate, this direct governmental subsidy of cultural institutions far exceeds the subsidy allocated by governments to discretionary grant-making entities such as the NEA, state arts agencies, and local government arts funders.

Another group of powerful yet unrecognized underwriters of culture across the country are public and private institutions of higher education. The public sector segment of this is large when one considers the facilities dedicated to the arts and available for public use, university art galleries and museums, the subsidy of non-university arts endeavors through the formal and informal administrative support of universities, and the subsidy of faculty who allocate their time to cultural endeavors outside of the university. Though large in number, this subsidy by higher education is difficult to account for and, like local support for institutions, is often buried in budgets that are difficult to deconstruct. In recent years, although this area continues to be a meaningful source of governmental underwriting, this support has diminished substantially as higher education communities have been challenged by reduced or stagnant public funding and a growing directive to find ways to become less dependent on public funds.

streams of funding

The SFCA supports a number of programs that touch a variety of cultural areas across the state. This research was limited to a review of the impact of the SFCA's grants to organizations and its commissioning of artists under the Art in Public Places Program (APP).

The funding for the grants program and the Art in Public Places Program differ. The grants program administers funding primarily for the state legislature. The funding is supplemented with federal funds from the NEA. The Art in Public Places Program is supported exclusively with funds from the Works of Art Special Fund § 103-8.5, Hawai'i Revised Statutes, which was established to enhance the aesthetic quality of state buildings through the display and installation of visual art. By law the APP funds cannot support the awarding of organizational grants.

In addition to these programs, the SFCA sponsors an arts in education program that has received national attention for its accomplishments, a Folk Arts Program that also has received such recognition, a History and Humanities Program that has made important contributions to the maintenance and promotion of the state's heritage, an Artists in Residence Program that is managed in coordination with the Art in Public Places Program, a Fellowship Program for individual artists, and a Community Development Field Coordinator Program that effectively addresses outreach and cultural development in underserved communities. In addition to these programs, the SFCA supports programs in the performing

and visual arts and other specialized programs. Although some of the programs of these entities are included in the following reports, the focus of the organizational interviews, regardless of the program under which they fell was, "What difference has state funding of your organization made?" In addition, individual artists interviewed were limited to those who engaged in commissioning projects or direct purchase. This narrow focus reflects limitations placed on the funding available for this research and does not reflect a prioritization for these programs. All of these programs would reflect well on the Foundation, and the impact of the funds appears to be equally significant to the impacts noted below.

ORGANIZATIONS

Bamboo Ridge Press

The Bamboo Ridge Journal of Hawai'i Literature and Art began innocently in 1978, when Darrell Lum and Eric Chock decided local writers needed a literary outlet. "We funded it out of our pockets," Lum said. "We were so naïve; we charged \$5 a year subscription for four issues. It cost more to mail it than the subscription." Still, they believed in

the necessity of a literary journal that would promote Hawai'i's local voices, which were scarcely heard in the mainstream press. Indifference to local writers wasn't confined to the mainland; it existed even within Hawai'i's writing fraternity, erupting in an uproar over whether to bring a minority poet to Hawai'i for a day of readings, instead of a mainstream writer.

"Our mission was to change the literature community's perceptions about the value of island-based and minority writers," Lum said. For nearly 25 years, Bamboo Ridge has challenged establishment views, with support

"Our mission was to change the literature community's perceptions about the value of island-based and minority writers."

from the SFCA. "The SFCA grants were—and are—a godsend, especially in the early years," he said.

State funds endorse the validity of the organization's mission, Lum said, in effect communicating to the literary commu-

nity, and the broader public, that the journal, as well as its writers and their stories, merit attention.

Bamboo Ridge operates on a \$167,000 annual budget, of which the SFCA contributed \$13,000 in 2002. Private foundations and public support cover 20 percent to 30 percent of its budget annually, Lum said. The state funding helps leverage in-kind support from the University of Hawai'i (where the journal is based) along with support from the Hawai'i Literary Arts Council, the NEA and private foundations and individuals. Lum said such support accounts for the journal's longevity.

"Nationally, literary journals don't usually last more than five years," he said. "So in terms of longevity, we've been successful. And we've also helped advance the careers of writers like novelists Nora Okja Keller and Lois-Ann Yamanaka."

SFCA funding also underwrites Bamboo Ridge's outreach and education activities, including residencies, readings, and workshops for teachers. Chock coordinates the SFCA-Bamboo Ridge Writers Workshops and Poets in Schools program and conducts summer teacher training sessions. Bamboo Ridge's ability to offer these programs declines when SFCA funding decreases, Lum said. "We are more than a publishing company. Our success isn't just in the number of books sold, but in the education and outreach that we do," he said.

Bamboo Ridge Press's four-person management team publishes two issues of the journal a year (\$20 for an annual subscription), one of which is usually a special issue devoted to a single writer or theme. It then markets that issue as a regular book. It is a way of trying to secure additional funding for an organization that continues to struggle with financial stability. "SFCA is vital to what we do," Lum said. "It validates us by recognizing our mission."

The Contemporary Museum

The Contemporary Museum is a 41-year-old institution that presents the visual arts. The museum is located on a former Spaulding estate in the hills overlooking Honolulu. As an institution interested in contemporary art, the museum maintains a high-quality collection, it creates new exhibitions, and presents touring exhibitions on a regular basis. A major impediment to attracting exhibitions of first choice to the institution is the cost of transporting work to Honolulu. Unless an exhibition is traveling to or from Asia, it is unlikely to be passing through Hawai'i. The structure of the touring arts network commonly places fiscal responsibility for extraordinary travel expenses on the institution that incurs them. This means that institutions like the Contemporary Museum are faced with extraordinary shipping expenses for exhibitions, expenses that ultimately impact what is shown at the museum.

The slide in SFCA funding received by the museum has been dramatic. In 1993 the museum received \$96,006 from the SFCA or approximately 9.07 percent of its budget. Last year, the Museum received \$29,986—only 1.7 percent of its budget. Like other arts organizations in the state, this reduction in funding has resulted in the loss of many opportunities for exhibitions, a need to forego many professional development possibilities and to decline many programmatic opportunities. Perhaps most problematic for the state is the fact that the museum is less able to offer exhibitions that contribute to the state's tourism industry, and it cannot maximize pro-

motions that could draw tourists to the many fine exhibitions and the works of the permanent collection now on display. Across the country, organizations and businesses that promote tourism are increasingly expanding their focus on "cultural tourism" and the diverse cultural institutions, especially museums, that draw tourists to a particular city or region. The reduction in state funding available to the Contemporary Museum greatly limits its ability to play a meaningful role in such initiatives.

East Hawaii Cultural Center

The East Hawaii Cultural Center (EHCC) operates on a shoestring budget and the devotion of dozens of volunteers. Since 1967 the Center, housed in a former police station built in 1932 and now listed on the National Register of Historic Places, has been the cultural hub of Hilo. It attracts some 20,000 visitors a year, about 30 percent of them tourists, making the Center one of Hilo's top tourist attractions. "We're vital to our community," said Sudha Achar, board president of the EHCC.

The Center's three art galleries and 110-seat theater showcase a revolving roster of artists, plays, music and dance performances year-round. "In the absence of an art museum, we

"In the absence of an art museum, we provide a place for people to see cutting edge art in our community."

provide a place for people to see cutting edge art in our community," Achar said. In addition, the EHCC mounts exhibits in four satellite galleries and twice a year works with the local business community to show local artists in their offices. The Center supports its own resident theater and dance companies and also provides space to such diverse cultural groups as the Hawaii Concert Society, Bunka No Isumi, Big Island Dance Council and the Hilo Community Players. One of its biggest events is the annual Slack Key Guitar Festival, now in its 13th year. In addition to serving a local audience the festival is a tourist attraction, drawing visitors from 57 countries. "These musicians pass on little jewels of culture to the community," Achar said. The Center also sponsors a month-long, annual "Young at Art" K-12 children's art exhibition which is accessed by all school children in the County of Hawai'i. The Center's art workshop and educational programs are very popular with young and old alike.

The EHCC produces an impressive array of programs on a minuscule budget. "We scrounge every cent to make this work," Achar said. A \$17,000 SFCA grant supplemented last year's \$90,000 budget, but the Center also raises funds through a variety of special events, workshops, classes and memberships. Support from the Atherton Foundation recently allowed the Center to upgrade its computer and telecommunications system. But, "we're really hand-to-mouth," Achar said: "Our community is poor, and our expenses are high." For example, although the county leases the building to the Center

for \$1 a year, the Center must maintain it, and "it's an old building that's like a sieve," she said.

Although the SFCA's latest grant was the smaller than usual, it is vital to the operation of the Center's programs, according to Achar. "We are the only full-time arts and cultural organization in our area," she said. "There's

no community center in our area, so our programs and what we do [reach] a lot of people. We'd like to increase our performance program, especially for children, but we don't have the funds," she said. "Poverty shouldn't deny people the arts."

people the arts."

"Poverty shouldn't deny people the arts."

Garden Island Arts Council

Founded in 1977, the Garden Island Arts Council (GIAC) is involved with almost all art disciplines on the island of Kaua'i, though it places the majority of its emphasis on the visual arts. To increase awareness of arts and culture across the islands and the state, the GIAC has sponsored art exhibitions, cultural festivals, craft shows, music programs, and other projects that have developed into separate organizations (such as the Kauai Academy of Creative Arts and the Kauai Mokihana Festival). Currently, the GIAC dedicates the majority of its time and funding to sponsoring theme exhibitions, operating a weekly music program, and publishing the community-program newsletter. This newsletter is published three times a year, with 5,000

copies printed, 1,000 of which are sent to the mainland.

Because the GIAC offers the majority of its programs to the community free of charge, it relies on annual dues paid by member artists and supporters of the arts, fundraising events, contributions from individuals, support from local businesses, and grant funding received from the SFCA. Although the GIAC has elected to limit its applications for SFCA funding to one grant category, the funding it has received has had a significant impact on the organization. For example, recent funding obtained from the SFCA has been allotted to pay the editor of the newsletter and the newsletter's distribution costs. The newsletter is not only an important communication device, it assists with membership development and channels artists and patrons into fee-for-service programs. Unfortunately, reduced SFCA funding has required the organization to decrease the frequency of this publication from four to three editions annually.

SFCA grant funding also has made an impact on the GIAC music program by enabling the organization to pay a small stipend to the program's instructors as well as travel expenses for off-island artists. SFCA grant funding has also impacted the organization's various theme shows and exhibitions by providing funding to pay judges and occasionally judge's travel and exhibition expenses. In addition to SFCA funds for specific programs and projects, the GIAC believes that grant funding from the SFCA has helped contribute to the stability of the organization. If the GIAC were to receive more SFCA grant support in the future, it most likely would be used to support additional staffing needs, assist with its work-

shop and lecture program, and allow the organization to pay individuals to chair exhibitions.

Hawaii Alliance for Arts Education

The Hawaii Alliance for Arts Education traces its roots to 1980 and Alfred Preis, the innovative architect and designer of the Arizona Memorial who started the State Foundation on Culture and the Arts and conceived the first percent-for-public-art program in the nation. "Preis realized that the weakest link in arts funding was the education component," said Marilyn Cristofori, executive director of the Alliance. The state and federal grants (through the NEA's Arts in Education Program) are "the absolutely essential backbone of this organization." Cristofori noted, "We couldn't have survived without that money."

The Hawaii Alliance is a member of the national Kennedy Center Alliance for Arts Education Network. This statewide umbrella nonprofit organization supports dance, music, theatre, and the visual arts and maintains a close partnership with the SFCA, the State Department of Education (DOE), the Hawaii Association of Independent Schools and the University of Hawai'i's College of Education and College of Arts and Humanities. The Alliance focuses on advocating for and developing and implementing education initiatives.

"Our approach doesn't integrate arts into the standard curriculum; rather, it recognizes the arts as one of 10 core subjects..."

This partnership has proven to be a powerful force, resulting in passage by the state legislature in 1999 of Act 80, designating a strategic plan for arts education, and Act 306, signed in July of 2001, which formally created the Arts Education Partners and officially mandated implementation of the "Arts First" strategic plan.

The initial thrust of Arts First is K-5 classrooms. Last summer, the Alliance initiated one component of the plan, a teacher-training institute, offered in conjunction with the Department of Education and the University of Hawai'i. The focus is on training general classroom teachers, Cristofori said. "Our approach doesn't integrate arts into the standard curriculum; rather, it recognizes the arts as one of 10 core subjects that all students are expected to master." The "Arts First Institute 2001," held last summer, was the Alliance's initial effort to create a model standards-based curriculum. It teamed 24 artists and 50 elementary school teachers, who crafted arts units and began testing them during the school year in their classrooms. "We think it's essential that to make long-term curriculum changes, the generalists have to be on board," Cristofori said. "They have to collaborate with arts specialists we already have available through the artist-in-schools program and community arts organizations."

The SFCA convenes the partnership meetings and reports back to the legislature semi-annually on the progress of implementing the six-year Arts First plan. "If we don't have a healthy, focused State Foundation at the center of these efforts, nothing will happen," Cristofori asserted.

Hawaii Association of Music Societies

For 24 years the Hawaii Association of Music Societies (HAMS) has helped bring some of the world's finest classical musicians to every corner of the islands. HAMS is the ultimate cooperative arts venture: 14 members, comprising arts organizations and/or presenters on every island, coordinate their schedules to block-book musicians who otherwise might be unwilling or too expensive to bring in for a single concert. "To bring someone for one concert is prohibitive," said Judith Wakely, president of the Society. "But if we can give them three concerts, then it's possible."

Touring costs money, especially in Hawai'i: On average a pianist receives \$2,000 and a chamber music ensemble receives \$5,000. It takes cooperation to coordinate schedules, but HAMS makes it work. In general, several of the eight presenting members of HAMS attend the Western Arts Alliance Booking Conference every year and choose several artists or ensembles for review. The group selects artists for a season, then each organization's board decides if it wants to offer the program. If there is sufficient interest, then the artist or ensemble is booked, Wakely said.

In a typical year, HAMS books five classical music ensembles, although not every member schedules a performance. In addition to performances, artists also participate in educa-

Cutbacks in the state arts budget directly affect the quantity and quality of tours.

tional outreach, often in the local schools. HAMS booked three ensembles in the 2001-2002 season, reaching a combined total of nearly 5,000 people statewide through residencies, classes or performances, Wakely said. For the 2003 season, HAMS plans to add a jazz concert to its schedule.

The SFCA remains HAMS' sole source of funding – its grants support inter-island touring by underwriting artist fees, Wakely said. In addition, the SFCA individually supports the non-profit presenters who are part of the HAMS network, allowing them to offer these artists in their communities. Cutbacks in the state arts budget directly affect the quantity and quality of tours, Wakely said. And the biannual application for SFCA funds often leaves HAMS in limbo until late in the booking season. "We don't know how much money is available for next season until fall; so our members have to be able to back tours if we don't get SFCA funding," she said.

Hawaii Opera Theatre

In 1961, the Hawaii Symphonic Orchestra (HSO) produced an opera, and many followed. In 1980, the Hawaii Opera Theatre (HOT) incorporated and split from HSO. Today, the board members of HOT view themselves as maintaining a tradition dating back to the ali'i patronage of opera in the 1840s.

With the decline in SFCA funding, HOT has had to put many of its artistic initiatives on hold in order to pursue money. This has

meant a change in the composition of the staff, with more of an emphasis placed on administrative positions and less on artistic positions. Henry Akina, the organization's general and artistic director, believes that this need to invest in administrative infrastructure has resulted in an imbalance. His desire is to find a way to increase state funds in a way that would allow funds to be directed back to artistic endeavors. The lack of sufficient state subsidy has forced HOT and other arts organizations to continually ask the community to give—perhaps beyond its means. The imperative to raise money in an aggressive way has also strained relations between organizations that compete for the same resources.

One area in which HOT would like to be more active is in the cultivation of participants in the 20-40 age demographic.

Administrators pointed out that some success has been realized on the mainland in targeting this group, however, in Hawai'i, there are

few funds available with which to experiment with marketing methods and take risks in attempts to reach this group. Another area where HOT would like to expand is in the length of the season. They envision a future where there could be a year-long opera calendar rather than the present season of three productions. They point out that there are contemporary composers that HOT would like to produce, and there are some operas about

...at a certain point, there is a compromise between seeking funding and pursuing artistic vision.

Hawai'i that have never been produced in the state. In addition, HOT would like to expand to other islands, something that is difficult to accomplish with such a small level of state support.

HOT is like many organizations that have learned to adapt to dwindling funding, yet, at a certain point, there is a compromise between seeking funding and pursuing artistic vision. This lack of support can affect the ability of organizations to attract outside funding. According to the administrators of HOT, this is already the case.

Hawaii State Dance Council

In 1966, various dance disciplines banded together to create the Hawaii State Dance Council (HSDC). The purpose of the group is to represent the dance community to the public, to foster awareness of dance, to network with other arts disciplines, and to disseminate information concerning dance techniques and dance-related nutrition.

The decline in SFCA funding has affected the HSDC's outreach programs to the community, including a 20-year old program in which dance providers visit schools to teach movement (not dance techniques); Dance Feast, a choreography awards and events showcase; and dance workshops. Due to the reduction in funds, the dance program in the schools has been halved. This year, there are only six dance providers, three of which are now independent of the HSDC. The Dance Feast, one

of the rare programs that caters to choreographers, fared better and evolved into a mentoring program. The mentors are choreographers who have founded their own companies.

Unfortunately, due to an administrative error, there was no funding for this project in its second year. In addition, the dance workshops were recently phased out.

If no funding was made available from the SFCA, the HSDC would cease to exist since it is 100 percent dependent upon SFCA funding. The HSDC is composed solely of dancers and dance-related individuals who volunteer their time; there is no permanent staff.

Unfortunately, each volunteer at some point has to make the decision to commit to the HSDC or to dance, which has led to the regular turnover of HSDC members.

Any increase in funding from the SFCA would go first to compensation for the dancers and choreographers (in the form of honorariums) and to the creation of some kind of permanent administrative structure, with attendant service programs, such as insurance and advertising. With the creation of this infrastructure, plans could be made for expansion of the dance in the schools program (the goal being one dance provider per school) and the expansion of all programs to the neighboring islands (currently the HSDC's base of operations is only the island of Oahu).

Honolulu Academy of Arts

The Honolulu Academy of Arts remains the state's premier fine arts institution, housed in a 1927 building now listed on the National Register of Historic Buildings and sustained, in part, through an endowment which has been built up over the years since the institution was founded. The Academy focuses on being an encyclopedic collection of world art, and with a collection of 35,000 objects (especially strong in Asian holdings) and 35 permanent galleries, its exhibitions attract international attention.

Supporting an ambitious exhibition, performance, and education schedule taxes the Academy's budget. The roughly \$6 million

"SFCA grants allow the Academy to undertake special initiatives or pilot programs which we would not ordinarily be able to do..."

budget (2002) through public and private grants, foundation support, trusts, and sales from its gift shop, in addition to memberships and entrance fees. "SFCA accounts for less than 1 percent of our budget, and it's never been more than 2 percent," de la Torre said. However, he added that, "SFCA grants allow the Academy to undertake special initiatives or pilot programs which we would not ordinarily be able to do, such as outreach, targeted audience

development, and special education, for example."

derives from a combination of sources, according to David de la Torre, the Academy's associate director. The endowment provides a foundation, but the Academy raises nearly half of the total

development, and special education, for example."

George Ellis, director of the Academy since 1982, views the Academy as a statewide arts resource, and SFCA funding is instrumental to sustaining its efforts. Academy expertise in curating and preservation, arts education and cultural administration relieves the state of supporting such services directly, Ellis points out. But, he observes, over the past 20 years SFCA funding has plunged by nearly \$400,000, affecting the institution's ability to mount quality exhibitions and tour them to all corners of the state. Before the major reductions in 1994 the Academy drew on grant funds from four or five different program areas, de la Torre said. Now, it is limited to two, which materially affects not only the level of funding but how the money is used.

SCFA funding has seeded programs that the Academy later absorbed into its operating budget. The SFCA was instrumental, for example, in seeding its special education outreach program to schools 17 years ago. "It happened because of SFCA funds, but the program has since been incorporated into our own budget," de la Torre said. He compares SFCA funding to the National Endowment for the Arts: "It allows us to do things we wouldn't do normally, like special programs or targeting new, underserved audiences. It's very much like the NEA in that way," he said.

Honolulu Printmakers

The Honolulu Printmakers organization is a small but important entity that serves the professional and avocational printmakers of the state. The group conducts workshops, sponsors classes, organizes sales, hosts exhibitions, sponsors residencies, and provides access to studio space. The group promotes the discipline of printmaking and encourages the appreciation and collection of prints by residents of the state. Like similar groups across the country, the organization serves as a magnet for new artists to a state engaged in printmaking and as a source of support for resident state artists active in the medium.

SFCA support for this organization has been integral to its success. Because the group advocates for a single, limited area of the visual arts and because it is primarily artist centered, the opportunity for the group to obtain contributed funds and corporate sponsorship based on public participation is limited. The organization does, however, play an important role in making certain that printmaking, one of the more specialized art forms, has a healthy support network in the state. Without such a network, fewer prints would be created, less imagery related to the state would be captured in the print medium, and the state would be the poorer for it. The organization contributes to the health of the visual artists community and contributes to the network of positive attributes and opportunities that make Hawai'i an attractive place for artists to visit, relocate in, and live.

Reductions in SFCA funding have meant that

the Honolulu Printmakers organization has needed to reduce programming in a number of ways. The lack of sufficient support for out-of-state jurors and workshop leaders has forced the organization to spend more time fundraising, thus leaving less time and fewer resources for programming. Another impact of the reductions in state funding has been the braking action on the development of a group that, had state funding for its endeavors been more plentiful over the years, would certainly have found itself at a higher level of organizational development and thus able to serve more artists and a greater percentage of the public.

Hui No'eau

Hui No'eau means "a group or gathering of skilled people," and the former Baldwin sugar plantation on Maui, which now houses the Hui No'eau Visual Arts Center, attracted artists long before it became one of the state's premier visual arts education institutions. Ethel Baldwin, the original owner of the estate, was a ceramist, painter and metalsmith in the early part of the 20th century and often invited fellow artists to work in her studio. In fact, according to Linda Doyle, program consultant, Mrs. Baldwin herself named it Hui No'eau. Today the 10.5-acre estate houses painting and printmaking studios in a former carriage house, metal and woodworking shops in the old laundry, photography in the dairy, and ceramics in the former horse stables. The living and dining room of the former family home provide gallery space for an exhibition series

that includes new and emerging artists, solo shows, historical events and visiting exhibits. And the organization plans new facilities on the site.

Since its incorporation as a nonprofit in 1976, Hui No'eau has supported a range of classes from painting and sculpture to photography and ceramics. It currently offers 15 to 20 classes a month, and serves 20,000 to 30,000 people annually. The Hui's \$1 million annual budget leans heavily on its membership, which now totals over 1,000, Doyle said. Class fees and annual fundraisers, like its Christmas House crafts fair and Art Affair art auction and dinner also contribute significantly to the budget. In addition, an annual giving fund drive is held each year to raise funds for administrative and operating costs. Grants from public and private foundations—including the SFCA, the Hawai'i Community Foundation, the Fred Baldwin Memorial Foundation, the NEA, the County of Maui and the A&B Foundation—round out the total, she said. Doyle added that SFCA grants for adult and children's programs amounted to \$52,923 in 2002.

The Hui's budget is sizeable considering the community. "We're very rural, with a large, multicultural population," Doyle said. It's also a fairly transient population with a large community of 'snowbirds' (retirees who come for the winter) who are fairly well-to-do. Such a mix means income fluctuates and makes SFCA funding critical for organizations like the Hui. "We received initial funding in 1990-1991 of around \$100,000, which enabled us to organize and develop very strong programs," Doyle said. "Those first years put us on the map, allowed us to invite artists

nationwide to participate in our visiting artist program. We're continuing to build and maintain that reputation," she said.

The reduction in state support affected the Hui No'eau's ability to offer the range and number of visiting artists and exhibitions that it would like. The Hui's new president and CEO came on board in June 2002, but the former director pointed out that larger grants from the SFCA could be directed to important needs, like funding staff travel to professional development workshops, underwriting shipping costs for traveling exhibitions, or covering airfare for out-of-state artists and consultants.

Still, as Doyle noted, even at reduced levels SFCA funding remains important: "Every penny is important to us.

SFCA funding also gives us credibility with other funders and with artists. And they've been a wonderful resource for us. The expertise of their staff is very helpful," she said.

"...SFCA funding also gives us credibility with other funders and with artists."

Kalihi-Palama Culture and Arts Society

Kalihi-Palama Culture and Arts Society, one of the oldest community-based grassroots organizations in Hawai'i, serves one of Honolulu's poorest and most ethnically diverse areas. Yet, Kalihi-Palama is known for producing one of the state's most significant cultural events each year, the Queen Lili'uokalani Keiki Hula

Competition. Now in its 27th year, the competition showcases the accomplishments of young hula dancers between the ages of 6 and 12 years old. "Our interest is in perpetuating the culture," said Janice Itagaki, executive director of Kalihi-Palama Culture and Arts Society and an employee since 1976.

Perpetuating the culture is not easy, especially in a low-income community. Kalihi-Palama, established as a federal Model Cities project

in the late 1960s, was incorporated as a nonprofit organization in 1972. From the beginning, its programs have focused on bringing culturally specific activities to the community and keeping them affordable. The neighborhood, near the docks and the Dole can-

ning factory, is home to some 70,000 Filipino, Samoan, Southeast Asian and mixed-Hawaiian residents, some living in the two nearby federal housing projects.

Kalihi-Palama keeps the overhead very low, with only one full-time and one part-time employee. The organization's annual budget is about \$100,000, of which the SFCA contributes about \$22,000, and an NEA Community Service grant provides \$5,000. The remainder is raised from the annual Queen Lili'uokalani Keiki Hula Competition. Itagaki said the SFCA support is material to the event, paying instructors and helping defray the costs associated with presenting the three-day competition at the Blaisdell Center. Itagaki said less than \$4,000 of the SFCA grant is used for administration; the remainder goes directly to programming.

Initially, Kalihi-Palama offered a wide array of

programs—for example, instruction in taekwon do and a variety of arts and crafts traditions. Its role is to contract with teachers and arrange for facilities, which range from school classrooms to local recreation and senior centers. However, Itagaki said, federal and state funding cuts beginning in the late 1980s have materially affected its programming. Today, Kalihi-Palama concentrates mainly on dance instruction, offering classes at low or no cost. Hula instruction costs \$10 per month for a weekly one-hour class, while other popular programs, such as instruction in Tahitian and Okinawan dance, are free and attract participants from pre-schoolers to grandmothers. "We used to have much more extensive programming when we had more funding," Itagaki said. "We can't do that anymore."

"Our state funding has dwindled over the years from about \$50,000 to \$22,000," Itagaki said. "I don't blame the SFCA—that's all the state legislature gives them. I know we're small and have no clout, but our concern is with keeping activities going for the people in our community. They want to know their cultures—that was the focus when the program started, and it remains today. The hula competition is good PR, but ultimately it's the people in this community we want to help."

Honolulu Theatre for Youth

Jane Campbell, producing director of the Honolulu Theatre for Youth (HTY) until her retirement in the spring of 2002 (after 42

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years with HTY), described state and federal grant funding as like trying to balance a rocking boat: "By the mid-90s, we were getting nearly \$300,000 a year in grants funding from the SFCA—nearly one-third of our budget. Then it dropped to \$130,000; now it's \$72,000" (of a \$1.3 million 2001-2002 budget). Two thirds of that is earmarked for touring to neighbor islands: "Touring is an expensive proposition in Hawai'i; you can't just load things on a van," Campbell said.

"Touring is an expensive proposition in Hawai'i; you can't just load things on a van."

HTY actually predates the SFCA and initially obtained partial funding for touring from the state legislature. When the SFCA was established, the touring

funds began to flow

through the agency to the organization. "That funding helped us build the infrastructure to tour," Campbell said. HTY now takes three of its eight shows on the road annually to Hawai'i's six main islands. The touring productions are seen by some 25,000 students and teachers, she said, about 20 percent of HTY's total annual audience.

HTY is a producing theatre—308 plays in 47 years—with an integrated drama education wing. In addition to its 100,000 plus theatre audience, HTY provides direct drama experiences for 5,000 children and students annually. The organization's leadership structure reflects this integration of theatre and drama. HTY has three rather than two members of the leadership team—Campbell as producing director plus an artistic director and a drama education director. That was a calculated decision, according to Campbell: "We bring

drama education to the planning table from the beginning. It is integral to our mission." HTY produces a teachers' guide for each play, tying it to the Hawai'i Department of Education Content Standards and working the content into the regular classroom curriculum.

A major HTY focus is the presentation of original works that explore the diversity of modern Hawai'i and address contemporary issues. "I'm proudest of the new plays," Campbell said. "We've done a wonderful job developing new plays and new writers." HTY launched a playwriting program for students 15 years ago, which has blossomed into Pacific Young Playwrights. The intensive year-long class allows 13-to-19-year-old aspiring playwrights to explore the process of developing a play from an original idea to finished script, and the resulting plays then are produced as part of HTY's Theatrefest.

Support for developing playwrights is more recent. A \$20,000 NEA grant in 1996 jump-started the efforts, which are now supported by a \$23,000 SFCA grant (2001-2002) to develop a core of Hawai'i playwrights. Last year, the Pew Charitable Trust awarded HTY a \$50,000 two-year playwright in residence grant for nationally known writer Y York. The grant will help HTY develop the "December 7, 1941" project in the Oahu rural community of Wahiawā. York has written several plays for HTY, and the SFCA grant helps match the Pew grant, Campbell said. "We have a history of producing original plays, and grant support from the SFCA over the years gave us something to show in the way of fulfilling our commitments," Campbell said. "The small NEA grant took root and seeded our other efforts. Some grants fall with a big thud, and others

start things off. The latter is the case with the NEA and SFCA grants for playwrighting."

Kauai Academy of Creative Arts

Beginning as a project of the Garden Island Arts Council in the late 1970s, the Kauai Academy of Creative Arts was chartered as a separate organization in 1983. The fundamental purpose of the Kauai Academy of Creative Arts is to provide arts education for Kaua'i's youth. This mission is executed through a six-week summer arts program for children 5 to 15 years of age in Līhu'e, instructed by professional artists and teachers. The arts-education focus of the Academy lies primarily in the areas of visual and performing arts. In addition to the summer arts education program, the Academy created a video instructing teachers in the use of an arts-resource library compiled by the Academy. This resource library is available for Academy teachers. The video was produced so public school teachers could learn how to use the art resource library to supplement their curriculum by interpreting their lessons through art media. During the summer arts program, instructor aides are present in all classes, and each class is not to exceed 20 children. At the end of the program, the Academy holds an open house to showcase the efforts of the students and instructors.

Although the Academy receives the majority of

"Some grants fall with a big thud, and others start things off. The latter is the case with the NEA and SFCA grants for playwrighting."

its funding from tuition and community support, it applies for grants from the SFCA and other sources. The Academy has received grant funding from the SFCA since its inception. The Academy also receives grant funding from the NEA (through the SFCA) in the "at risk" youth category.

The SFCA grant funding

received by the Kauai Academy is allotted to teacher salaries. The "at risk" youth monies support a special education teacher position. This individual works with the regular teachers on positive behavioral support plans for challenging young people so they and their classmates benefit from the art instruction.

The Academy leadership is very pleased that the State of Hawai'i supports the SFCA because it demonstrates that the state has made a commitment to arts and culture at the state level. Given this, the staff feels it is important for the Kauai Academy of Creative Arts to be involved with the organization and therefore continue to apply annually for grant funding from the SFCA, in spite of the fact that the funds received are modest.

Kauai Chorale

Formed approximately 35 years ago, the Kauai Chorale operates a music program on the island of Kaua'i. The main focus of the Kauai Chorale is to organize and execute two concerts a year in two different locations: a

spring concert and a Christmas concert. These concerts have taken place at a variety of locations, including the Kaua'i Community College Performing Arts Center and the Princeville Hotel. In addition to these two concerts, the Kauai Chorale also organizes visits to retirement homes, care centers, and hospitals and produces an annual film that focuses on the activities of the organization.

To create an open relationship with the community, the Kauai Chorale does not require auditions from those wishing to become involved with the organization; it is open to the general community, and its 80 members are not required to have any music background or experience.

... the grant funding received by the SFCA has helped the organization to survive.

The Kauai Chorale currently depends on funding from the SFCA, sales of advertisement space in its concert programs, and mem-

bership dues (currently \$20 per concert) to keep the program in operation. The Chorale currently applies for SFCA grant funding in one general category. Because the Chorale pays small stipends to its orchestra and band members, the grant funding received by the SFCA has helped the organization to survive.

Because the Kauai Chorale has yet to achieve a strong financial base, a primary focus of the organization is to break even. Any possible future additional funding from the SFCA would be used to structure the organization to attain this goal. During the past season the Kauai Chorale produced its first CD of previous hits, with a special donation in memory of a former

Chorale member. As a long-term future funding project additional CDs can be produced.

Kauai Society of Artists

The Kauai Society of Artists (KSA) was established approximately 30 years ago from the synthesis of two art groups on the island of Kaua'i that came together to discuss various art works. The KSA currently organizes three exhibitions annually (two juried, and one open member). Along with these exhibitions, the KSA offers workshops to introduce less experienced artists to the business aspects of working as an artist. The KSA is open to all levels of artists and has a membership that reflects this diversity. Along with its goal to expose all artists to the inner-workings of exhibitions, the KSA also seeks to introduce artists with gallery experience to the community.

Historically, the KSA has been conservative in its approach to seeking grant funds from the SFCA. Because the organization has no salaries to pay, no costs for permanent exhibition space, and often shares board members with the umbrella organization of the Garden Island Arts Council, the KSA has limited financial needs.

Although the requests for funding by the KSA have been minimal, the funding it has received through the visual arts grant category has been very beneficial to the organization. The grant funding received from the SFCA is reported to have increased the overall quali-

ty of KSA projects. Specifically, the funding has allowed the organization to pay for exhibition jurors, color invitations, and awards. Along with these benefits, SFCA funding has allowed the KSA to offer complimentary dues to potential and current members who are in need of financial aid. In addition, the organization has been able to engage in projects such as the creation of sophisticated price

SFCA funding has allowed the KSA to offer complimentary dues to potential and current members who are in need of financial aid.

lists and newsletters as a result of SFCA funding. Although the KSA believes it would execute these projects regardless of SFCA funding, without the funding, it would likely produce these at a far lower quality.

Equally important to the grant funding KSA has received from the SFCA is the consulting offered by the Foundation. Because the KSA often does not have the required business acumen it takes advantage of the technical assistance offered by the SFCA. Another form of SFCA support that is extremely important to the KSA is the purchase of works from exhibitions for the state Relocatable Works of Art collection.

Kona Association for the Performing Arts

Mergers do not always result in downsizing; sometimes, they promote growth. That is

what happened when the Aloha Performing Arts Center joined forces with the Kona Community Chorus and Orchestra to become the Kona Association for the Performing Arts (KAPA). The association now has four full-time employees (and one part-timer), controls the lease on a theatre, and boasts an impressive performance schedule. Their plans for the future include a new state-of-the-art performance space that will contain classrooms as well as a stage.

State grants have been critical to KAPA's existence. About one third of its \$650,000 budget comes from ticket sales, while two-thirds derive from donations from foundations and government grants. "What the SFCA grants have done is build our credibility with other donors," said Leanne Pletcher, KAPA's new executive director. "It shows others that they [SFCA] think enough of the work we do to support us, and that sends a message to others." A portion of SFCA funds are earmarked to support orchestra players who commute to Kona from neighboring islands.

The size of the operating budget is a result of the merger, said KAPA board treasurer Len Welter. KAPA receives two SFCA grants: a basic organization grant of \$14,000 (which is a vestige of the support for the former Aloha Performing Arts Center programs), and a \$9,300 basic grant to support the Kona Community Chorus and Orchestra. Welter said the total amount of SFCA funding has remained fairly steady year after year, but the association's budget has grown so rapidly that the Foundation's grant has shrunk as a percentage of the total. In addition, support from private foundations has risen, which Welter attributes to KAPA's (and its predecessor's)

track record with the SFCA. "Grantors want to know what their money does," he said.

"Usually it is supporting what we could not otherwise do. Grant money lets us target

specific goals—for example, a Children's Chorus or Teen Theatre. The orchestra was turned down twice before it got SFCA funding; and we wouldn't have gotten off the ground without the SFCA's support."

"What the SFCA grants have done is build our credibility with other donors."

Kona Historical Society

If success is measured in accomplishment, the Kona Historical Society certainly is successful. In 2001, it was one of only 16 preservation projects nationwide recognized by the National Trust for Historic Preservation. In its 25-year history the Society has converted a former general store into a museum and archive, restored an old coffee plantation into a living history farm and coffee-producer, and begun to recreate a typical Hawaiian ranching homestead, which will eventually house a visitors center.

Its \$400,000 annual budget is raised from multiple sources; the SFCA awarded it two grants this year: a \$20,000 basic community history grant, and \$5,000 toward its ranching preservation project. Jill Olson, the Society's executive director, credits SFCA funding with helping cover the Society's general operating expenses—it pays a little of everyone's

salaries and helps sustain the Society's archive. The Kona Historical Society is one of four or five historical societies on the island, but the only one with an archive of materials pertaining to local history. The archive contains more than 50,000 photographs, held in temperature-and-humidity controlled storage, which Olson said is one of the largest collections in the state. "SFCA is getting a lot of bang for their buck. On the outer islands, there are only a few people and organizations doing things, and their money is stretched to go a long way," Olson said.

State funding allows the Society to support educational activities for local children and adults, as well as to offer a variety of tours and lectures that attract tourists, especially cruise ship passengers. One of the island's biggest attractions is the Kona Historical Society's Kona Coffee Living History Farm, which opened three years ago after nine years of planning and more than \$600,000 in support from the National Endowment for the Humanities (NEH). The farm is a highlight of Tauck Tours and one of the places of interest spotlighted in Fodor's travel guides, according to Olson. (Tauck, an upscale, adult tour company, leads 138 tours annually to the Farm). "The farm is a great teaching tool for kids, but it's also good for tourists because it's real. People want some kind of authenticity, an identity. It's important to our community to see where they came from, and we play an important role in that," Olson said.

The Society's staff of 25 comprises 10-12 full-time employees, divided about equally between the farm and Kalukalu, the homestead and general store of the Greenwell family; and 10-12 part-time employees and inter-

preters. Following the Sept. 11 terrorist attacks, visitor numbers dropped, forcing the Society to look for new ways to reach audiences. One is through a Web site, where it plans to sell coffee produced on its farm.

"People want some kind of authenticity, an identity. It's important to our community to see where they came from, and we play an important role in that."

"After Sept. 11, I decided we had to do everything possible to find markets outside of Hawai'i," Olson said. "We're developing a business plan for the farm, and we're working on one now for our gift shop to enlarge the Web site and extend ourselves

outside. We have to increase our market to people who don't come to Hawai'i."

The Kona Heritage Ranch is the Society's latest project. The NEH awarded a consulting grant, and the Society has recently received an NEH planning grant to recreate a typical 19th century Hawaiian homestead on the Greenwell property. "The majority of kids in Kona will never even get to Hilo, much less to the Bishop Museum in Honolulu," Olson said. "They only get what we do here, and we have limited resources, so what we provide goes a long way," she said.

Kumu Kahua Theatre

Kumu Kahua Theatre considers itself a "playwrights' house," presenting work that sup-

ports and extends the traditions and themes of Hawai'i's diverse cultures. "We look for plays that address the issues of being multi-cultural and multiethnic, sometimes as drama, or from an historical perspective, sometimes as comedy," said Alissa Alcosiba, Kumu Kahua's managing director.

For 31 years, Kumu Kahua has sought out and nurtured local playwrights, offering five new productions a year in its 100-seat black-box theater located in the former Kamehameha IV Post Office. The state-owned building, built in 1846 and listed on the National Register of Historic Places, was renovated in 1994 specifically to house the theater. Its location in the heart of Old Honolulu presents a challenge, Alcosiba said: "It's the perennial parking problem, and the fact that by 6 p.m. almost everyone's gone." But because it's a state-owned building, Kumu Kahua only pays \$3,185 a year in rent, which has helped offset some of the theater's financial difficulties, she said.

Kumu Kahua posted an \$18,000 deficit for the last fiscal year, which galvanized a search for new funding sources. The SFCA awarded the theater \$22,500 in the current biennial, about 12 percent of its \$188,500 budget. "We've been aggressively pursuing our community, and box office revenue and season subscriptions are up," Alcosiba said. In addition, it is formulating a corporate sponsorship campaign, which is new territory for the theater. "Corporate sponsorships have been limited in the past; we've not been as savvy as some of our sister theaters about it," she acknowledges. "They have a deeper network and deeper pockets. But we're unique and have a different kind of appeal with our focus

on local plays."

Kumu Kahua also participates in an effort by downtown businesses and merchants to revitalize the neighborhood and designate it as an "entertainment zone" of restaurants, theaters, cafes, galleries and shopping. "It will take time," Alcosiba said, "but it's part of planning

"[Honolulu] can't survive on tourism alone; we have to generate a local audience."

for the future. We [Honolulu] can't survive on tourism alone; we have to generate a local audience."

SFCA plays a significant role in Kumu Kahua's work. "Not only are they a huge support to us financially, but their staff and technical services are incredibly helpful. They are totally generous," Alcosiba said.

Mānoa

Twice a year for 13 years, *Mānoa: A Pacific Journal of International Writing* has presented the literature of Asia and the Pacific in translation to English-speaking readers. It is an admirable accomplishment in the world of literary journals, whose life spans often number less than five years. *Mānoa* is unique in the world of American letters, publishing a mix of contemporary American and international fiction, poetry, artwork, and essays, translated into English from their original languages.

Mānoa started in 1988 as an experiment by the University of Hawai'i Press and now reach-

es 1,000 subscribers. An impressive array of state, national and international foundations, ranging from the SFCA and the NEA to the Lila Wallace Readers Digest Foundation and the Samsung and Toyota Foundations, support its efforts. "We spend a lot of time fundraising," said Frank Stewart, *Mānoa's* editor and a professor of English at the University of Hawai'i. He has to, because the university, after an initial three years of support, required the journal to stand on its own. The university provides in-kind services, such as office space and telephones, but Stewart and his colleagues raised the rest of 2002's \$80,000 budget from other sources. In 1998 the university considered closing its journals division as a cost-cutting measure, but an outpouring of e-mails from the international literary community convinced it to retain *Mānoa*. "We're not feeling threatened at the moment," Stewart said. "We just hold on and raise our own funds."

SFCA funding has been critical to *Mānoa's* survival. "We can count on them every year," Stewart said. "The level of [SFCA] support goes up and down, but it's consistently there. That helps us raise other funds and is especially important for funding our student-staff positions." The journal pays writers and translators, and finances production and distribution costs primarily through grants, but *Mānoa* generates some additional revenue through subscriptions and through its affiliation with Project Muse, an electronic database of journals in the humanities.

Despite its international orientation, *Mānoa* remains a local presence, reflecting the many communities of Hawai'i. For example, Stewart is working presently with the local

Korean community to prepare a special 2003 edition of the journal celebrating the centennial of Korean immigration to the U.S. "We are sensitive to our local community and work to give back to them something that reflects them," he said.

Maui Academy of Performing Arts

In the 29 years since its inception the Maui Academy of Performing Arts has expanded its programming from five classes a week to 55, and is now training a second generation of performers in dance and drama. "For me, the arts are a way to raise people," said Francie von Tempsky, the Academy's managing director. "Our whole mission is about internal growth, of becoming the best you can be." In addition to its extensive class schedule in a converted retail building, the Academy reaches into the classroom through VOICES, a six-to-eight-week program that incorporates drama into the curriculum to teach reading comprehension and literacy to K-5 students. VOICES, a partner in the Department of Education's Goals 2000 program, served over 5,000 students in nine elementary schools last year. And it is beginning to have an impact on test scores, von Tempsky said. Besides dance and drama classes, the Academy's Professional Performance Program tours statewide, bringing live theater, including original works, to students from preschool to intermediate school.

Despite its \$528,000 annual budget (2002),

in many ways the Academy remains a bootstrap organization. It began as the Maui Youth Theatre, by and for youth, but expanded to include adults in its community performances. Dance instruction in tap, ballet, and jazz initially were a catch-as-

catch-can operation, which was consolidated in the early 1980s into a comprehensive offering of classes with registration, fee collection, and teacher payments administered by the Academy. A permanent facility

with dance studios and performance space became possible three years ago when the Academy bought the former National Dollar Store, a landmark in downtown Wailuku that closed in 1995. The Academy is in the middle of a capital campaign to convert the building into a theater with scene and costume shops, rehearsal and dance studios, and administrative offices. "It's stalled a bit," von Tempsky said. "We need to raise \$4 million, and we're less than half-way. We lost funding from the state legislature, but we're forging ahead."

What sets the Academy apart is its commitment to serving all of the community, making classes available through an extensive tuition-assistance program. In 2001 it awarded more than \$30,000 in tuition, scholarships, discounts, and work-study programs. "My philosophy is that the more we can help people participate, the more we help fulfill our mission," von Tempsky said.

Managing such an extensive classroom and outreach program is expensive, and SFCA funding is important. The Academy earns most of its income from special events and

"For me, the arts are a way to raise people."

fees; more than 1,100 people attended its Spring Dance Extravaganza, and 2,700 attend-

"...the more we can help people participate, the more we help fulfill our mission."

ed a summer program weekend of performances. SFCA funding comprises only 3 percent of the Academy's 2002 budget, but it helps support VOICES, along with classes and administrative expenses, she said.

Maui Arts & Cultural Center

The \$32 million, 12-acre Maui Arts & Cultural Center (MACC) illustrates what can happen when vision and careful planning combine. The vision began in the 1980s with a group of Maui leaders, including Masaru "Pundy" Yokouchi, now the chair of MACC's board, and local theater groups that needed performance space. When MACC opened in 1994 some thought its 1,200-seat Castle Theater would never fill its seats. Now, touring shows ranging from STOMP to performance artist Laurie Anderson routinely sell out. "Pundy looked to the future," said Karen Fischer, MACC's managing director.

But MACC opened its doors on a much less ambitious note. A \$3 million deficit hindered presenting, so instead, it focused on education as its primary programming. MACC, in partnership with the Department of Education, was selected to participate in the Kennedy Center for the Performing Arts' Partners in

Education Program, a collaborative effort to develop and provide professional development workshops for classroom teachers. The program represents a major commitment by MACC and is a statewide resource and model of teacher education, student enrichment, and arts advocacy.

MACC never evolved as a resident home for local dance and drama groups—the overhead proved too high for small groups—but it has become their regular performance venue. Local groups rent the venue for special events and performances because it is technically capable and can accommodate large audiences, Fischer said.

MACC launched its presenting program in 1999, building on its Hawaiian music series and world music and dance performances organized by Maui Community College, which evolved into its popular Global Rhythm Series. Fischer wrapped in dance performances, and last year inaugurated a theater series. "We see presenting and arts education as integrated," she said. "As Pundy says, 'Arts are education.'"

MACC's substantial \$4 million budget supports a full-time staff of 30, who organize, market, book, and maintain the complex, which includes the 5,000-capacity Alexander & Baldwin Amphitheater; the McCoy Studio Theater, a black-box theater seating 250-300; and the Schaefer International Gallery, a 4,000-square-foot exhibition space. Earned

When MACC opened in 1994 some thought its 1,200-seat Castle Theater would never fill its seats. Now, touring shows ... routinely sell out.

income accounts for more than 50 percent of the total budget, with the balance derived from public and private support. The center rents space to community as well as commercial and corporate groups and sells technical services to corporate events off-site.

The major SFCA funding cuts occurred before MACC opened, so its budget was never hit as hard as many other organizations, Fischer

said. "SFCA has been very consistent in funding our education programs," she said. The SFCA granted \$35,000 in 2002, according to Fischer, but MACC also benefits from the SFCA's support of the Hawaii Association of Musical

"We're in the middle of the ocean here, and artists have to have two to three venues to make a tour viable."

Societies and the Performing Arts Presenters of Hawaii. The two presenting consortia are integral to MACC's ability to bring in touring shows. "We have to work tightly together," Fischer said. "We're in the middle of the ocean here, and artists have to have two to three venues to make a tour viable."

Moanalua Gardens Foundation

Originally established by two of the Damon sisters (descendants of one of the first missionary families in Hawai'i) in 1970, the purpose of the Moanalua Gardens Foundation (MGF) was to protect the Kamananui valley of Moanalua from the H-3 project (one of the

three main highways on Oahu). The Damon sisters realized that the building of H-3 would destroy the valley's historical sites and its cultural value to the Hawaiian people. Over the past three decades, the MGF has evolved into an educational organization that preserves and perpetuates the native culture and environment of Hawai'i.

The Prince Lot Hula Festival is the largest non-competitive hula event on Oahu and also includes traditional Hawaiian exhibitions and demonstrations (for example, lauhala weaving, Hawaiian games and tapa-making). Halau hula teaching schools come from all the islands to showcase their students, a spectrum that ranges from honed talent to newcomers to the dance, with an audience of approximately 10,000 each year. Unfortunately, not all halau can attend. Financially, the MGF is unable to reimburse the halau for their travel, lodging, and other expenses. In terms of time, the festival is one day long, which allows 10-12 halau to perform. A three-year rotational roster offers halau of Hawai'i an opportunity to perform at the festival.

The decrease of SFCA funding significantly impacted the MGF and the festival, with most cuts affecting the commercial aspect of the festival. The MGF has pursued advertisers, donors, donations-in-kind, and volunteers to supplement SFCA funding. Also, the festival program booklet is no longer free. There is occasional difficulty in erecting tents in which the halau students prepare, dress, and change. In a past year, the MGF charged the audience for water (a practice discontinued as it violated a valley tradition of giving water to travelers). Further decreases in funding will result in the MGF relying more heavily on com-

munity support, especially the 200-300 festival volunteers. The festival has broken even in the last two years, but it was in debt in previous years. Without SFCA funding, the festival could continue, albeit in truncated form.

The one obvious response to decreased state funding is to make the festival competitive. Indeed, the MGF has experienced pressure in favor of a competitive festival from some sponsors; however, equal if not greater pressure comes from the halau and their students to keep the festival non-competitive. The non-competitive nature of the festival allows the halau to remain true to the spirit of hula, sharing their experience. It also allows the children and beginning adults to perform before a considerable audience.

The non-competitive nature of the festival allows the halau to remain true to the spirit of hula, sharing their experience.

The focus is on the dance, not the technique. The performers immerse themselves in the language and culture, make their own costumes, and craft their own instruments. The performers dance upon

the sacred mound (the mound is cordoned off when not danced upon and gardeners are allowed on it only for maintenance) beneath the trees and sky. Indeed, it is difficult not to mention spirituality in conjunction with the MGF and the festival.

An increase in funds would allow the MGF to broaden the scope of the festival. Halau could be reimbursed for expenses, and the MGF could bring halau in Hawai'i that otherwise could not afford to travel to Oahu. The staff to oversee the festival could be increased and

would be less dependent on volunteers. More exhibitions and demonstrations could be shown in conjunction with the hula. Much of this is speculation, however, because the MGF does not have a long-term plan in which there is a projected increase in funding.

Society for Kona's Education and Arts

For small organizations like the Society for Kona's Education and Arts (SKEA), SFCA funding is a reliability issue: "It definitely raises our credibility within our community and with schools and teachers," said Teunisse Breese-Rabin, SKEA's executive director. SKEA's budget for 2001-2002 is approximately \$98,000 (although it may be scaled back to \$72,000), of which the SFCA contributes \$20,000 in two grants: one for community program support, and the other to support its education efforts in local K-12 schools. Most of SKEA's school work involves hands-on instruction for students, but recently it has expanded into teacher workshops to train educators in various art-making techniques.

"Small grants can mushroom," said Breese-Rabin. "They jump-start a program and then we can get other funds to support or expand it." Maintaining programs is one of its biggest challenges in an economic downturn, and the SKEA counts on SFCA funding. "Sometimes the funding is big; sometimes it is small; but it is reliable," she said. "SFCA funding is our foundation, and we are able to present to the community that we receive an amount of state support. It keeps us going," Breese-Rabin

noted. A significant source of funds is SKEA's biennial auction of local artists' work, which recently raised nearly \$10,000. "That amount is not paltry for us," she said. "We can do a lot with it." But SKEA is struggling to meet a rent hike that increased rent to \$550 a month from the previous \$100.

Breese-Rabin said the organization's biggest obstacle now is a lack of paid staff, and it is presently seeking a business manager to work 10 hours a week. "A lot of what we do is locally fundable; where we fall down is in asking for money. A business manager could really help us organize that," she said. SKEA's facility in Hānaunau, built around 1900 as a Japanese language school, houses a pottery studio and community events rooms that presently host such activities as a Pilates exercise class and space for a variety of art classes. "The space actually is not well used," Breese-Rabin said. "We could generate revenue by renting it for private functions. And we want to do more programs to attract artists to use our space." One such program began in mid-January, a life-drawing class with Judy Love, a former art professor at Kansas State University. "Local artists become our teachers for school programs, so we all benefit [from programs aimed at artists]," Breese-Rabin said.

University of Hawai'i Outreach College

The University of Hawai'i Outreach College engages in two kinds of efforts with the support of the SFCA. The first is the organization

and sponsorship of a presenting series for the University of Hawai'i at Mānoa. The series is networked with presenters across the state and thus cost-effectively brings high quality national and international artists to Honolulu. Like many presenting series, the "University of Hawai'i Presents" effort relies on SFCA support to underwrite the costs of touring groups and is challenged by the extraordinary transportation expenses related to this effort. Also of concern however, are the limitations the university places on fundraising and other program-development activities that could make the series more expansive and less subsidy-dependent in the long term. While additional direct subsidy from the SFCA would be useful, perhaps more useful would be an SFCA-sponsored incentive plan for donors and others to rally around the series and create a strong fiscal base for its operation.

The Outreach College also organizes and manages a roster of primarily Hawai'i-based touring performing artists and arts groups through the Statewide Cultural Extension Program. These artists, who are pre-screened for quality, are made available at modest, subsidized prices and often have additional grant support attached to them. The subsidies are an important component toward reaching the program's goal of helping make quality artists available to underserved communities. Increased financial support from the SFCA would be used to further build on the marketing efforts underpinning this program with an emphasis placed on the long-term goals of allowing the represented artists to be full-time artists.

...perhaps more useful would be an SFCA-sponsored incentive plan for donors...

Volcano Art Center

The Volcano Art Center was founded in 1974 and sponsors a wide variety of visual, literary, Hawaiian, and performing-arts programs. The programs at the Center have grown and changed over the years. The Center is widely known for its Na Mea Hawai'i programs, which include an annual hula kahiko series overlooking Kilauea Crater, classes in language, hula, and traditional art forms, Hawaiian music concerts, and demonstrations of Hawaiian arts.

The Center is based in Hawai'i Volcanoes National Park on the Big Island and operates a gallery in the park that highlights the work of artist engaged in work related to the geology, flora, and fauna of the park. The very popular gallery attracts a good share of the 1.25 million visitors who visit the Center and serves to enhance the experience of the park for visitors.

The Center is preparing a major expansion that will take the form of a campus that links the arts and environment. The giant koa, fern, and 'ōhi'a tree forest campus site will be used for artistic inspiration and serve as a web that nurtures the arts even as the arts build a broader appreciation for the island's unique volcanic environment. The first phase of the project is under way with work completed on the old Japanese schoolhouse and adjoining teachers' cottage in Volcano Village. These historic structures will be preserved through arts use. Construction at the new campus site will begin in late 2002.

Financial support from the SFCA primarily sup-

ports the publication of the Center's newsletter, the *Volcano Gazette*, Hawaiian cultural events, and a performing arts series. The *Gazette* is distributed to 4,000 people and is critical to the success of the marketing effort of the Center. The publication is vital because there are few cost-effective publications in the large rural area served by the Center. Because the Center relies on earned income to keep its programs going, getting the word out and marketing the programs of the Center are very important.

In the past, the SFCA provided over \$80,000 in support for the activities described above, plus arts-in-education programs and visual arts classes and exhibits. Dramatic reductions in SFCA funding have greatly inhibited the ability of the organization to support travel, and to compensate teachers, performers, and visiting artists. In addition, to meet the reduced budget levels, elements of the hula kahiko program have been trimmed and deleted, and the children's art program has been significantly reduced.

Summary of Findings from Organizations

The impact of SFCA funding on arts organizations across the state is similar to that experienced across the country. The funding environment for nonprofit arts organizations in the United States is difficult and, by their nonprofit designated nature, the organizations are expected to be resourceful in the crafting of financial support systems that the for-profit marketplace alone cannot provide. In this

environment, state funds serve as catalytic elements and sometimes essential elements. Some of the chief ways in which the organizational interviews revealed that SFCA funding made a difference were:

■ Organizations that were founded following the establishment of the SFCA point to funding from the state as a key element in their capacity to establish themselves and survive the first few years of operation. A new venture in the nonprofit arts is not very different from a new venture in the private sector—it is generally a high-risk act and requires investors willing to encourage new ventures. In these instances, the state plays the role of a venture capitalist.

■ Although state funding of arts organizations is weak, the funding available continues to support some critical functions in arts organizations. Though greatly diminished over previous years, state funding continues to support newsletters in some organizations, underwrites important exhibitions in others, and provides access to the arts that would not be available without state support. Thus, state funding is well used and, in many instances, is critical to certain functions. Nevertheless, the level of state support for the work of arts organizations has diminished to the point that the state has lost its power to be a proactive force in arts growth and today is an important but small part of a network of financial support that keeps the cultural community in operation.

■ One of the SFCA's most important roles is in the support of organizations that present programming in the area of indigenous culture. These programs, though popular, do not

have a financial base that will sustain them without state support. More important, through its underwriting of these activities, the state demonstrates its interest in preserving cultural traditions and ensuring that these traditions—both old and new—are available to be appreciated in future years.

■ The SFCA's support of cultural activities provides access to the arts for a wide variety of state residents. If the actual cost of each performance, exhibition, or arts program were charged to those who participate, many state residents would be excluded from participation. State support keeps these costs reasonable and thus makes many cultural events accessible to all.

■ Large and stable organizations often benefit from state funds in that they can present more work of a higher quality when state subsidies are available. This is especially the case in Hawai'i, where transportation costs can seriously inhibit the capacity of an organization to bring a performing arts group, a visual arts exhibition, a master teacher, or an artist to the state. Although Hawai'i has a number of excellent artists, a rich schedule of arts offerings demands funds to join in the sharing of touring and loaned work. The multi-year reductions to the SFCA budget have seriously impeded this important function of the state's arts community.

Although still welcome and well used, the power of state support for the arts in Hawai'i has been greatly diminished in recent years. In spite of this diminishment of funding, the core reasons that state support for the arts is needed and useful have not gone away. There are still new arts organizations that

need the state's assistance to get established and there are still important traditions that need state support to continue.

Important artistic experiences remain unexperienced because funding is not available to present them, and many critical functions that are needed to advance arts organizations are underfunded, thus leaving the organizations in a situation where they are simply maintained rather than advanced.

Perhaps the biggest challenge the state faces is the policy decision of whether to return to its role as a proactive force for the development and advancement of the arts in the state. In the past, when it has assumed this role, the outcome has been remarkable.

Currently, the state's positioning is one of defensive conservation. Such a stance does not bode well for future state residents who will inherit an arts infrastructure (the personnel, facilities and financial resources that support the delivery of arts programming) that is underdeveloped and where artistic and cultural opportunities are therefore more limited than they otherwise would have been. The institutional and personnel resources that would have been developed if more funding had been available, and which would have, in turn, infused creative energy into Hawai'i's arts community and spawned artistic expansion and cultural vitality, are instead never established and never grow. Such opportunities lost are sadly lost forever.

INDIVIDUAL ARTISTS

Satoru Abe

Satoru Abe, a recipient of numerous commissions, grants, and acquisitions by the State Foundation on Culture and the Arts over its 30-year lifespan, embodies the institutional memory of the SFCA. Now he's ready to step aside for the next generation. "I want no more commissions. I had my fair share of them, but there are many younger, hungrier artists. Hawai'i has a lot of talented artists who need support," Abe noted.

"I was one of the fortunate ones—I knew Alfred Preis from the beginning, and he always gave me complete freedom to create what I wanted. His philosophy was: 'Do your own work and let the public come up to your level.' That allowed me to explore and develop my work," Abe asserted.

Abe received one of the first NEA Artists in Schools grants, \$10,000 over nine months, and Preis "sent me to a rural school to make a sculpture," Abe remembered. "It was my first state commission, and I really knew little about teaching." Since then, Abe estimates he's received some 20 commissions from various state-supported programs, out of which has come a lifetime's work on the theme of the cycle of life and his signature motif of an abstract reaching and branching tree.

"SFCA was the first Percent of Art in the nation, and that has helped us all," Abe said. "It helped me materially that the state bought my work. I now have 12 collectors who own

'Do your own work and let the public come up to your level.'

20-plus pieces each of my work. That probably wouldn't have happened without the visibility my work received as public art."

Sean K. L. Browne

Sean K. L. Browne sees state-funded commissions as opportunities. "Once you get that first commission, you establish credibility with the public and the private sector," he said. "SFCA is the largest commissioner of art works in the state, and it's provided me the chance to expand, to explore different materials and work on a larger scale than I could do on my own."

"Once you get that first commission, you establish credibility with the public and the private sector."

SFCA commissions also present new challenges for the artist, whose sculptures include monumental works in bronze and Italian Carrara marble. His current commission is a two-year artists-in-residence placement (through the State Department of Education) at

an elementary school in the Nu'uuanu Valley; it is the first time Browne has accepted a school residency, and working out the logistics and budget for the project figures prominently into the design he's now completing. He's already rejected some ideas as too expensive: "I'm learning how to shove aside the work that takes too much work," he said.

"These commissions open up new methods and new techniques," Browne said. "This school commission will involve a new technique I haven't done before, so it's a new

challenge. SFCA commissions certainly help build reputations. Once you get the first, it's easier to get a second or third, and even on the mainland, people recognize that they are dealing with someone credible, who delivers, with the demonstrated ability to work with committees and is flexible enough to negotiate and compromise. There's a ripple effect from state commissions and acquisitions," Browne said. "I'm really a small business, and public commissions are advertising for my work."

Sally French

An Individual Artist Fellowship Award in 2000 by the SFCA may launch Sally French's work onto the national stage. At least, that's her plan. She used some of the grant funds to produce a color catalogue of her recent work, which was exhibited under the auspices of The Contemporary Museum at two venues in Honolulu in 2001. The museum also sent the catalogue to its list of 200 other museums nationwide, and it has begun to generate interest in French's work from the mainland. She will be included in an upcoming exhibition entitled "Comic Release: Negotiating Identity for a New Generation," which will open at the Carnegie Mellon University Gallery and travel to several other venues. In addition, French recently produced some new work with print-makers in Los Angeles and San Francisco using new techniques that combine digital printing, traditional printmaking and photography.

French is part of the SFCA's Relocatable Art Program, a statewide art purchase and changing installation program that places original works of art in state buildings. "The SFCA

has been very supportive of my work," French said. "They've been buying my pieces since 1987 and have purchased and shown it consistently. I don't take it lightly. It benefits the citizens of Hawai'i who own these artworks, and it's benefited me personally."

Kazu Fukuda

Kazu Fukuda really did not expect a controversy to erupt over his latest SFCA commission, a cast-bronze sculpture for the James Campbell High School in 'Ewa Beach. "Mālama I'a Ka'ahupahau" interprets an ancient Hawaiian legend of Ka'ahupahau, the shark 'aumakua of 'Ewa, and shows the shark's bare-breasted mother releasing it into the sea. The commission was an APP/Artist-in-Residence grant that involved extensive input into the design from students, faculty, and the community before it was approved. The breasts were a non-issue until the new principal objected that they might be inappropriate for a high school. Fukuda initially agreed to cover them but changed his mind. The controversy has affected him artistically: "I'm trying to be more truthful in my work and not get too careful. What's really encouraged me is the public's response; most people want it left alone. What we have is a cultural problem, one that sees native Hawaiian dress, which is bare-breasted, as wrong and is trying to erase or cover-up that culture."

This wasn't Fukuda's first APP/Artist-in-Residence grant from the SFCA—he received an earlier grant in 1997-98 for a sculpture at

the Prince Jonah Kuhio Elementary School in Honolulu. The Campbell High School project changed Fukuda's teaching approach. "The Kuhio project was more 'look-and-learn,' which was appropriate for younger students—teaching them about materials and techniques," he said. "With the older students, we got more into the reason for art, and I involved them in the creative process. They collected various local legends, and I asked them to illustrate some of them. I was fascinated that so many of the themes they explored had to do with mothers and children, with nurturing," Fukuda said.

Despite the flap, Fukuda would welcome the chance to do more commission work. "I can support myself as a teacher, but I want to continue making public sculpture. I like telling stories, and I want as big an audience as possible," he asserted. "I'm not breaking new ground conceptually, but [I'm] speaking to people with stories that will have meaning for a very long time."

"With the older students, we got more into the reason for art, and I involved them in the creative process."

SFCA support has been "crucial" to Fukuda's development as a sculptor: "Their grants have been the vehicle for my work. Because of these commissions, I've learned new techniques, how to cost large-scale projects, even how to build shipping crates."

The only criticism he has of the SFCA process is in the types of work selected. "Many artists are working outside the [Western] tradition, and their work doesn't fit in public space," Fukuda said. "Some works are not appropriate for offices and school buildings,

but those artists still need support." The SFCA's new museum may be the answer. "I hope they will show (and buy) edgier works; I hope they're open to all kinds of artists in Hawai'i," he said. "Right now, those artists don't get much support from SFCA."

Rick Mills

Rick Mills sees the effects of his various SFCA-Art in Public Places grants every day in the glass studio of the Art Department at the University of Hawai'i. They are evident in the sophisticated equipment; the ongoing relationships with other university departments; and the skill level of his students, who learn from him new techniques he perfected while executing various commissions. "Winning these commissions has repercussions in the

University of Hawai'i's studio art program—in new equipment we build and new techniques developed to cast the sculptures, and in new partnerships with other departments and

manufacturers," Mills said. But most of all, large commissions "are a chance to dream." Mills' large-scale sculptures push the boundaries of glass, expanding the size, shape and display of objects: "These commissions have allowed me to do things I could never afford to do on my own." His Convention Center commission, "Reef Map" (1998), resulted in the largest glass mural in the state, a 10-foot wide, 26-foot long, 5-inch thick mural. The mural consisted of 126 individual tiles made in the University of Hawai'i studio and "floated" on the wall. "That commission had reper-

cussions in the studio because we had to develop a way to cast such large pieces, and new partnerships developed as a result," Mills said.

Mills presently is working on another glass mural for the library wall of Leilehua High School under the auspices of a two-year, \$50,000 SFCA Artist-in-Residence grant. He actively involves the school's students in the work—getting them to photograph the community and think about its cultural heritage and languages and teaching them the glass-casting process in hands-on workshops: "This is a labor of love. Rewards are not counted in dollars but in the value of the experience"

Masami Teraoka

Internationally acclaimed artist Masami Teraoka stands in the midst of one outcome of his SFCA/APP commission for the Hawai'i Convention Center—a huge, light-filled studio attached to his home in Waimānalo. "That commission was a real challenge," Teraoka said. At the time, his studio was in the garage attached to his house, but it had grown too small to accommodate the scale of his new work. To complete the Convention Center commission, he rented a church in downtown Honolulu to assemble the piece before installation.

The financial support generated by the SFCA commission helped Teraoka expand the scale of an already planned studio addition. "It was perfect timing; I was ready to expand creatively," he said. "Without SFCA support—both through their acquisition of relocatable works and commissions—I couldn't have followed these new creative directions. Their support

"...large commissions are a chance to dream."

has helped my career over the years. I think SFCA has encouraged the careers of many Hawai'i artists, and the people of the state have benefited," he said.

Teraoka believes the SFCA/APP's strong suit is its focus on and commitment to collecting the visual arts. "The Contemporary Museum and Honolulu Academy of Arts don't acquire much local art, and we have limited access to mainland exhibitions and exposure to galleries and curators. We need SFCA support to survive," Teraoka said. "We need the permanent space SFCA is in the process of building to exhibit the works of local artists that they have collected."

SFCA support has a spill-over effect in the private marketplace, too, Teraoka said. "Grants and commissions on an artist's resume say something to dealers and collectors. It builds my reputation as an artist. SFCA has been crucial to me and my work."

SUMMARY OF FINDINGS FROM INDIVIDUAL ARTISTS

The artists interviewed are six of many who have benefited from the state's strong commitment to art in public places. The artists' own words speak eloquently to the advantages of state support through the program. In summary, some of the key advantages of the Art in Public Places Program are:

- The program artists have many more opportunities than they otherwise would, and these

opportunities often play a critical role in the launching of a career or the opportunity for a mid- or late-stage career artist to engage in a new creative exercise. As a result of these opportunities, the state nourishes its artist community, which exports art from the state and thus brings new dollars into the economy.

- Many of the artists in the program have concentrated on, explored, and expanded the breadth and depth of visual representations of Hawai'i, its people and its culture. By underwriting the program, the state is encouraging the documentation, development, and preservation of these themes. In addition, a portion of the collection contains the work of traditional artists and thus honors, promotes, and encourages the preservation of these important artistic traditions.

...the state nourishes its artist community, which exports art from the state and thus brings new dollars into the economy.

- Perhaps the largest benefit of the program is the changing of the visual environment across the state. Inside state buildings, in parks, and on campuses, the artists of Hawai'i are presenting images and messages that amuse, challenge, comfort, and provide a sense of place for the residents of the state. The output of the program is so substantial that the presence of art in association with state spaces is strong and now an expected element that contributes to the quality of life in Hawai'i.

Measuring the impact of state support of artists is more difficult than measuring the impact of state support for nonprofit cultural organizations. In spite of this difficulty, the

program has had meaningful outcomes, the greatest of which is a state commitment to valuing artists in the culture. That the state considers artists essential partners in the creation of public spaces and invests in the presence of art as a good for the people is a progressive and quality-of-life enhancing practice that has and will continue to build the cultural resources of Hawai'i.

a quantitative data scan of the work of the SCFA

The long history of SFCA funding and its impact is reported in the streams of data the SFCA systematically compiles. For the purposes of this research, data sets were acquired from the National Assembly of State Arts Agencies (NASAA), which collects such data for the NEA, the long-time major block-grant supporter of the Foundation. The Assembly manages a research contract with the NEA that results in the aggregation of reports submitted by the state arts agencies of the country and the reporting of selected outcomes of grant awards.

For this research, reports and documents available from Hawai'i's nonprofit arts organizations were reviewed and relevant quantitative materials were extracted from that search. Below are reports of various types of funding in Hawai'i. The following factors should be kept in mind when reviewing these data:

■ The data below do not measure the qualitative differences in the programs and services funded by the SFCA. The qualitative materials gathered through interviews clearly indicated difficulties in the ability of many of Hawai'i's arts organizations to sponsor programming that is both varied and of high quality. This difficulty took the form of a lack of funds to support travel and shipping of touring art exhibitions and artists, a lack of funding to mount new productions, and a lack of an ability to engage in risk-taking ventures that might ultimately benefit the artistic community of the state and the peoples of Hawai'i.

■ The data listed below do not compare Hawai'i's arts organizations with arts organizations in other states. This is partially the case because Hawai'i is a state for which a credible comparative entity is nearly impossible to identify.

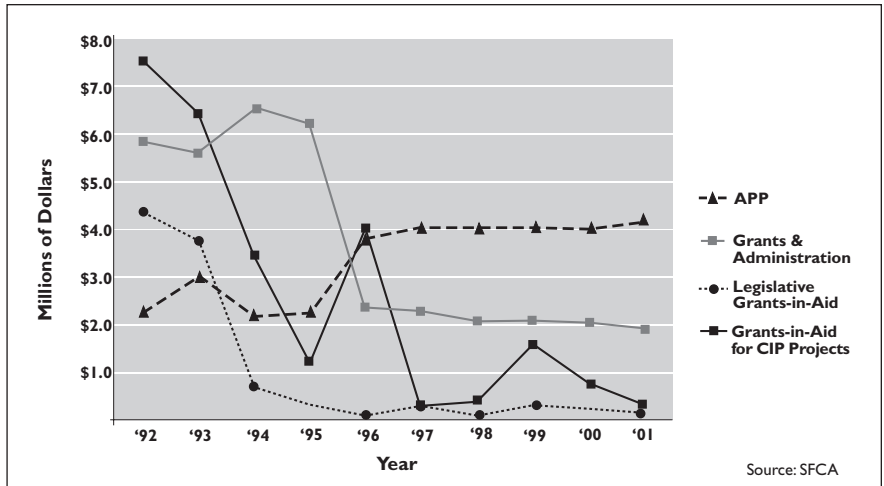
■ Although the data show growth, inflation is part of this growth. Inflation in Hawai'i during this period totaled approximately 25 percent. When this percentage is subtracted from the growth elements, the actual growth rate is substantially less.

■ Some years lack a full range of reported data. This lack often is the result of a changed fiscal year or a changed program structure, thus preventing longitudinal analysis. Although some of this discontinuity may be the responsibility of the SFCA, such data irregularities are not unusual and are usually related to programmatic change.

organizational profile data

Allocation of Legislative Appropriation to the Arts

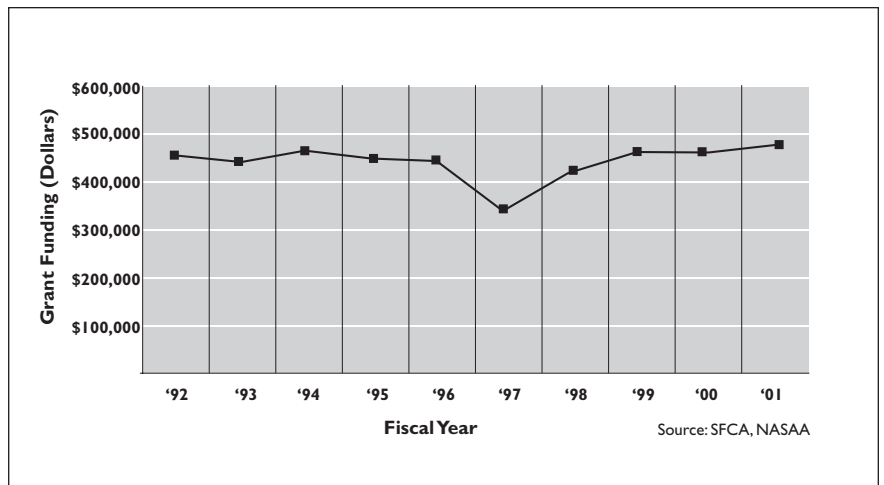
State funding for SFCA grant programs and the funds allocated to APP programs have diverged greatly since 1996. Nearly annually, the field has been challenged to adjust once again to a reduction in the grant pool. Funds for APP are allocated as a percentage of



state funds expended on state capital construction. Because of this revenue base, the program tends to be less affected by state budget stress. Grants-in-Aid for CIP projects reflects funding from the state legislature dedicated toward the construction of arts facilities throughout the state which is not directly administered by the SFCA.

National Endowment for the Arts Funding to the SFCA

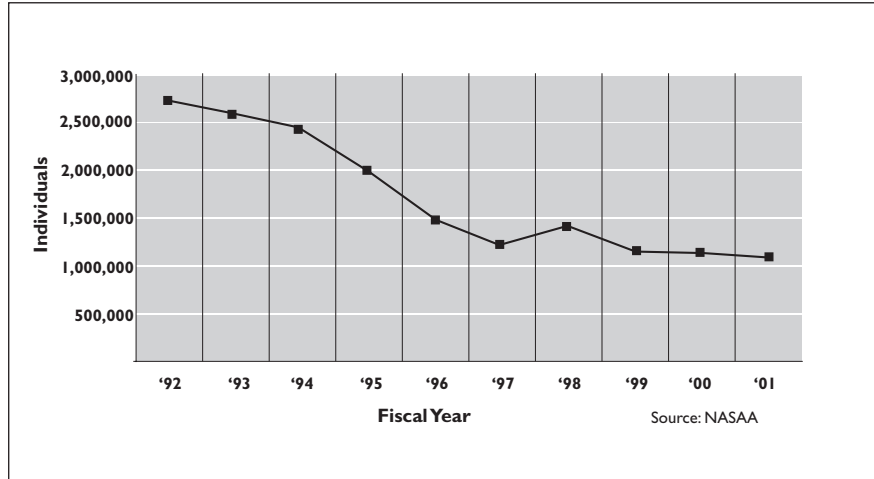
Though growing in terms of its percentage of the SFCA grants budget, the National Endowment for the Arts budget is not a likely source of substantial new funds in the near future. In FY 2001, the NEA's funding only rebounded to a level of \$104.7 million after



having experienced a high of \$175.9 million in FY 1992 and a low of \$97.6 million in FY 2000. (The most recent previous low was \$85.5 million in FY 1975.) The SFCA receives funds from the NEA in the form of a state block grant, a competitive arts education segment of that grant and an underserved communities segment of the block grant. In addition, the SFCA is eligible for and has received some funding from discipline-specific and special programs of the NEA.

**Individuals
Benefitting from
SFCA-Supported
Programs**

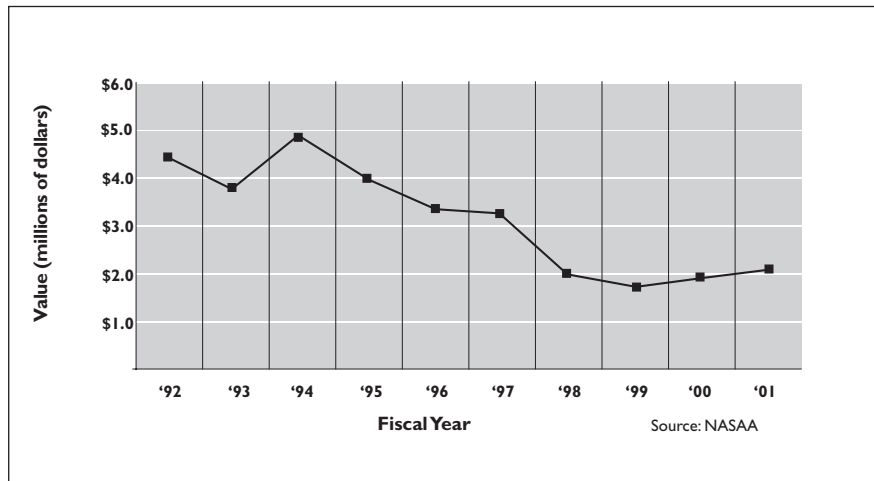
As grant funding has declined, so too have the number of individuals benefitting from SFCA grants. While the measure of individuals benefitting is tradi-



tionally not a highly accurate number, aggregate totals presented in final reports provide an indication of a negative, yet predictable trend.

**State Foundation on
Culture and the Arts:
Contributed In-kind
Services**

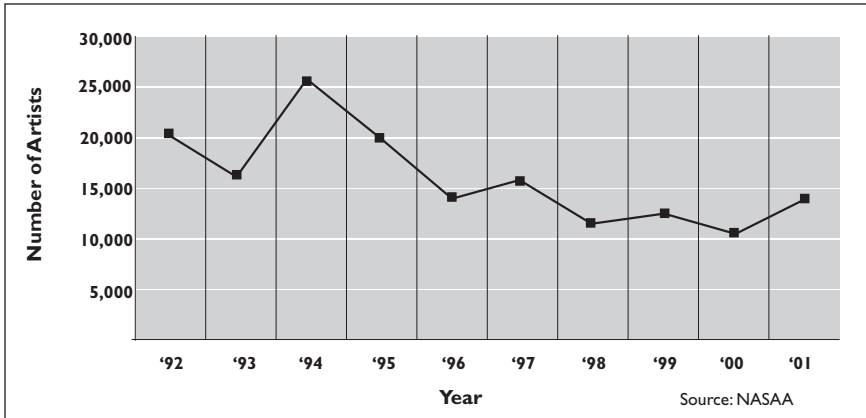
In-kind services are services with a monetary value that are contributed to a project. Such services are often provided in response to a request



leveraged off of an awarded SFCA grant. As the total value of SFCA grant funds distributed has declined, so too has the total of in-kind funding. Inadequate state cultural arts grant funding leaves these services uncollected and unleveraged for the benefit of Hawai'i's citizens.

Artists Participating in SFCA Grants Programs

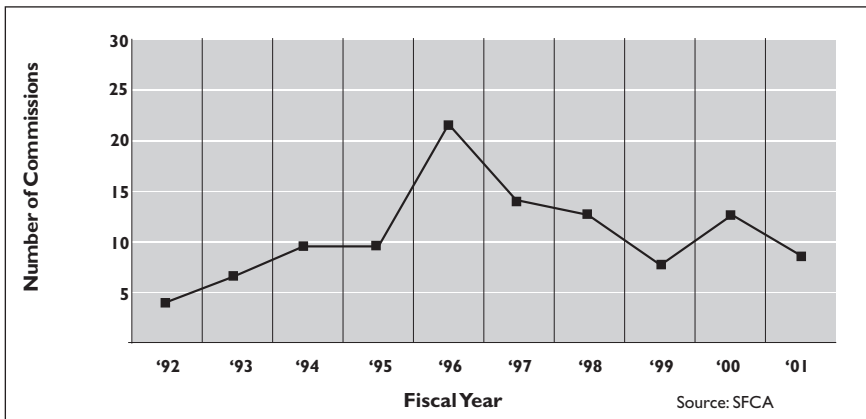
As grant funding has declined, employment and opportunities for artists to participate in state-funded arts projects have also diminished.



While still relatively strong, the number of artists participating in SFCA grant-funded programs is significantly below totals reported in earlier years.

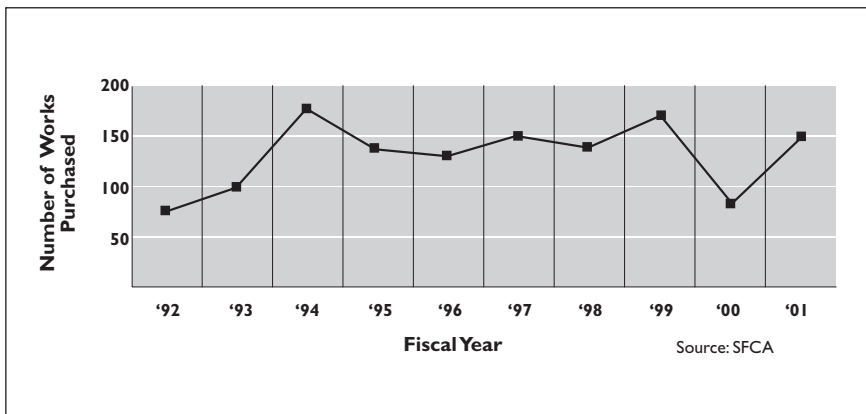
Art in Public Places Commissions

This graph represents the distribution of over 100 commissions to visual artists for the creation of public art works over the 10-year period.



Art in Public Places Annual Number of Relocatable Works Purchased

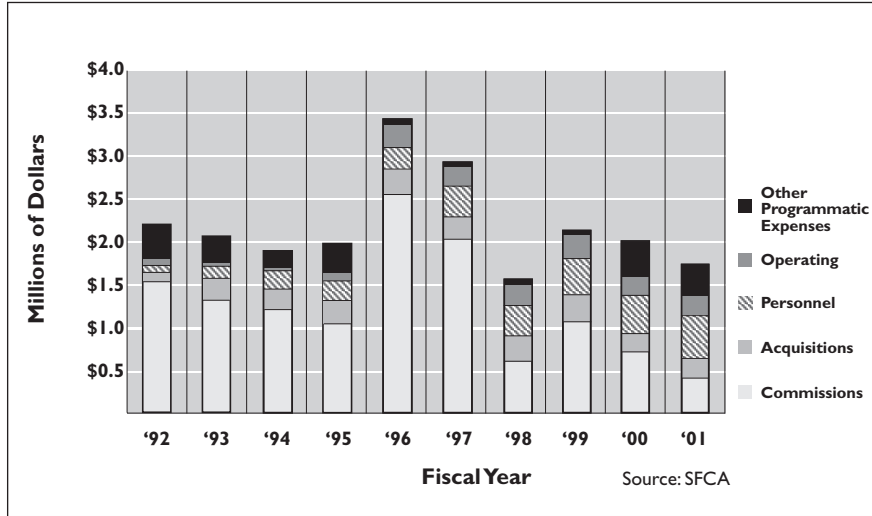
Over the course of ten years, The SFCA has purchased over 1,200 pieces of relocatable artworks adding to its remarkable collection



of Hawai'i's finest contemporary art. The Hawai'i State Art Museum (scheduled to open in the fall of 2002) will showcase the collection and provide a central facility to share the works with the general public.

Art in Public Places Expenditures and Encumbrances

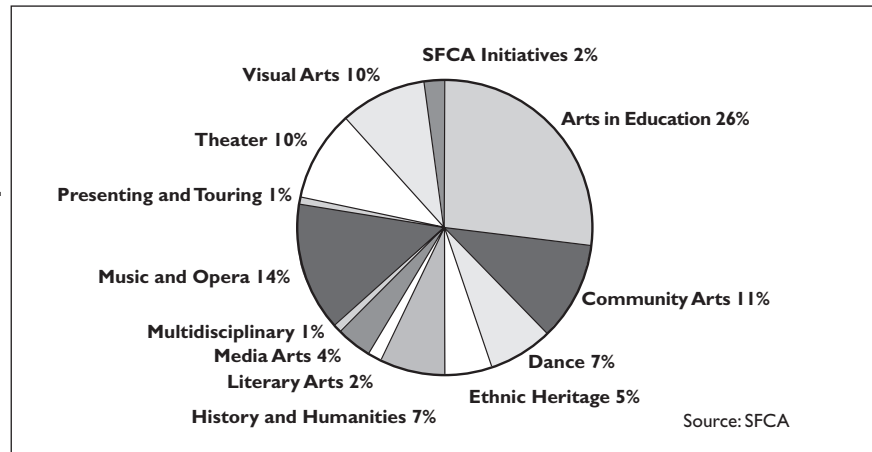
The SFCA Art in Public Places Program has distributed significant resources in support of individual artists, both through commissions and acquisitions, during the past 10 years. Other pro-



grammatic expenses above include conservation services, selection, registration, exhibition services, and design of the State Art Museum.

State Foundation on Culture and the Arts: Funded Grant Programs by Discipline, 1992-2001

This chart represents the aggregate grant funding to each artistic discipline as distributed by the SFCA over

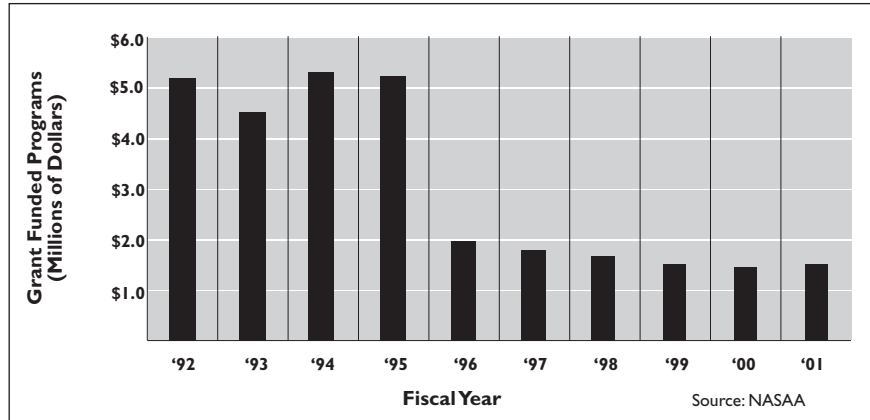


a 10-year period. A significant level of funding has been dedicated to arts in education programming statewide, an SFCA priority consistent with NEA goals. At the 2001 Governor's Conference on Arts Education, a proclamation from Governor Benjamin J. Cayetano designated the next 10 years to be "The Decade for Arts Education in Hawai'i."

SFCA: Dollar Value of Grants Awarded

The sharp decline in SFCA grant funding in 1996 directly coincided with the 63% drastic reduction in the state legislative appropriation dedicated to grant programs. Since

that event, the grant funding capacity of the SFCA has not recovered to pre-1996 levels.



ORGANIZATIONS FUNDED BY THE SFCA 1992-2001

Hawaii

Big Island Dance Council, Hilo
 East Hawaii Cultural Center, Hilo
 Hawaii Association of Music Societies, Hilo
 Hawaii Concert Society, Hilo
 Hawaii Preparatory Academy, Kamuela
 Hawaii's Volcano Circus, Pāhoā
 Hilo Community Players, Hilo
 Historic Palace Theatre, Inc., Hilo
 Kahilu Theatre Foundation, Kamuela
 Kalani Honua, Inc., Pāhoā
 Ka'u Concert Society, Pāhala
 Ka'u Learning Center, Nā'ālehu
 Kohala Foundation, Inc., Kapa'au
 Kona Association for the Performing Arts, Kailua-Kona
 Kona Community Chorus, Kailua-Kona
 Kona Educational Group, Kealahou
 Kona Historical Society, Captain Cook
 Lyman House Memorial Museum, Hilo
 Performing Arts Society of Kona, Kailua-Kona
 Society for Kona's Education and Arts, Hōnaunau
 The Island of Hawaii YMCA, Kamuela
 University of Hawai'i-Hilo, Art Department, Hilo
 Volcano Art Center, Hawai'i National Park
 Waimea Community Theatre, Kamuela
 West Hawaii Arts Guild, Kailua-Kona
 West Hawaii Dance Theatre, Kailua-Kona

Kauai

Garden Island Arts Council, Līhu'e
 Hawaii Children's Theatre, Līhu'e
 Hui O Laka/Koke'e Museum, Kekaha

Kauai Academy of Creative Arts, Līhu'e
 Kauai Chorale, Kōloa
 Kauai Community Players, Līhu'e
 Kauai Concert Association, Līhu'e
 Kauai Historical Society, Līhu'e
 Kauai Nonprofit Resource Center, Kapa'a
 Kauai Senior Centers, Inc., Kapa'a
 Kauai Society of Artists, Līhu'e
 Storybook Theatre of Hawaii, Makaweli
 University of Hawai'i-Kauai Community College, Līhu'e

Lanai

Lanai Arts and Culture Center, Lāna'i

Maui

Alexander & Baldwin Sugar Museum, Pu'unēnē
 Hana Community Arts Council, Hāna
 Hana Cultural Center, Hāna
 Hui No'eau, Inc., Makawao
 Hui O Wa'a Kaulua, Lahaina
 Kahuna La'au Lapa'au O Maui, Wailuku
 Kapalua Music Festival, Wailuku
 Lahaina Arts Society, Lahaina
 Lahaina Restoration Foundation, Lahaina
 Maui Academy of Performing Arts, Wailuku
 Maui Chamber Music Festival, Wailuku
 Maui Arts and Cultural Center, Kahului
 Maui Community Theatre, Wailuku
 Maui Dance Council, Makawao
 Maui Historical Society, Wailuku
 Maui Philharmonic Society, Wailuku
 The Maui Symphony Orchestra and Festival, Wailuku

Molokai

Friends of R. W. Meyer Sugar Mill, Kaunakakai

Oahu

Alliance for Culture and Arts, Honolulu
Alliance for Drama Education, Honolulu
American Guild of Organists, Honolulu
Asian/Pacific Foundation of Hawaii, Honolulu
Bamboo Ridge Press, Honolulu
Bishop Museum, Honolulu
Catholic Charities, Honolulu
Catholic Immigration Center, Honolulu
Chamber Music Hawaii, Honolulu
Children's Literature Hawaii, Honolulu College Art, Inc., Honolulu
Community Development Pacific, Inc., Honolulu
Council of Samoan Chiefs & Orators, Honolulu
Dance Pioneers, Honolulu Dances We Dance, Inc., Honolulu
Department of Education, Honolulu
Diamond Head Theatre, Honolulu
Fetu Ao Organization, Honolulu
Filipino Association of University Women, 'Ewa Beach
Filipino Community Center, Inc, Honolulu
First Night Honolulu, Honolulu
Friends of the Ballet, Honolulu
Friends of the Royal Hawaiian Band, Honolulu
Friends of Waipahu Cultural Garden Park, Waipahu
Hawaii Alliance for Arts Education, Honolulu
Hawaii Association of Middle Eastern Artists, Honolulu
Hawaii Ballet Theatre for Youth, Honolulu
Hawaii Chamber Orchestra Society, Honolulu
Hawaii Community Television, Honolulu
Hawaii Consortium for the Arts, Honolulu
Hawaii Council of Churches, Kailua
Hawaii Council on Portuguese Heritage, Honolulu
Hawaii Craftsmen, Honolulu
Hawaii Ecumenical Chorale, Honolulu
Hawaii Ethnic Resources Center, Honolulu
Hawaii Handweavers' Hui, Honolulu
Hawaii Heritage Center, Honolulu
Hawaii International Film Festival, Honolulu
Hawaii Literary Arts Council, Honolulu
Hawaii Maritime Center, Honolulu
Hawaii Museums Association, Honolulu
Hawaii Opera Theatre, Honolulu
Hawaii Performing Arts Company, Honolulu
Hawaii Public Broadcasting Authority, Honolulu
Hawaii Public Radio, Honolulu
Hawaii Scottish Association, Honolulu
Hawaii State Dance Council, Honolulu
Hawaii State Theatre Council, Honolulu
Hawaii Stitchery and Fibre Arts Guild, Honolulu
Hawaii Theatre Center, Honolulu
Hawaii United Okinawa Association, Waipahu
Hawaii Vocal Arts Ensemble, Honolulu
Hawaii Youth Symphony Association, Honolulu
Hawaiian Mission Childrens Society, Honolulu
Honolulu Academy of Arts, Honolulu
Honolulu Chamber Music Series, Honolulu
Honolulu Children's Opera Chorus, Honolulu
Honolulu Chorale, Honolulu
Honolulu Dance Theatre, Honolulu
Honolulu Printmakers, Honolulu
Honolulu Symphony Society, Honolulu
Honolulu Theatre for Youth, Honolulu
Immigrant Center, Honolulu
International Ethnic Dance Festival, Honolulu
International Folk Dancers of Hawaii, Honolulu
Japanese Cultural Center of Hawaii, Honolulu
Kaimuki High School, Honolulu
Kalihi-Palama Culture and Arts Society, Honolulu
Kualoa-He'eia Ecumenical Youth Project, Kāne'ohe
Kumu Kahua Theatre, Honolulu
Laotian Community Center of Hawaii, Wai'anāe
Manoa Valley Theatre Production, Honolulu
Mānoa: A Pacific Journal of International Writing, Honolulu
Mayor's Office of Culture and the Arts, Honolulu
Moanalua Gardens Foundation, Honolulu
Nova Arts Foundation, Inc., Honolulu
Oahu Choral Society, Honolulu
Ohi'a Productions, Inc., Honolulu
Pamana Dance Foundation, Honolulu
Pamana Singers of Hawaii, 'Aiea
Performing Arts Presenters of Hawaii, Pearl City
Starving Artists Theatre Company, Honolulu
Suzuki Association of Hawaii, Honolulu
Temari, Center for Asian-Pacific Arts, Honolulu
The Contemporary Museum, Honolulu
The Hawaii Children's Museum, Honolulu
The Image Foundation, Honolulu
University of Hawai'i-Kapiolani Community College, Honolulu
University of Hawai'i-Leeward Community College Theatre, Honolulu
University of Hawai'i-Mānoa, Honolulu
Art Department; College of Continuing Education and Community Service; College of Education; Center for Philippine Studies; English Department; School of Architecture; School of Hawaiian, Asian & Pacific Studies; Summer Session; Theatre and Dance Department
University of Hawai'i, Outreach College, Honolulu
University of Hawai'i-Windward Community College, Honolulu
Very Special Arts Hawai'i, Honolulu
Waianāe Coast Culture and Art Society, Wai'anāe
Windward Community Arts Council, Kailua
Windward Theatre Guild, Kailua

conclusion

Through their support of the work of nonprofit arts organizations and the commissioning and purchase of art from individual artists, state arts agencies across the country have made—and are continuing to make—a difference. They are providing critical seed money for creative projects, leveraging private funding to support culture, encouraging risk taking, helping to preserve the traditional arts, and building an arts infrastructure that serves state residents. In its intent the SFCA is no different than its sister state arts agencies on the mainland. However, the SFCA is different. Its recent steep decline in available grant funding—one of the longest and steepest declines of any state arts agency in the United States—has severely impacted its ability to continue its work in an effective manner. The grant funding decline has been so abrupt that in a brief 10-year period the agency has been removed from a position of field leadership to one of an agency struggling to remain relevant. Today, the agency is at a crossroads. In order to be more effective, substantial changes need to be made. When pondering this challenge and planning for the future, Hawai‘i’s arts community might benefit from reflecting on the following considerations:

Market Equity

Hawai‘i’s arts community is substantially disadvantaged by the sometimes extraordinary expenses related to travel and transportation to and from the state. These expenses present the state’s arts organizations with constant

financial challenges that are not experienced by mainland organizations. As a result, Hawai‘i’s arts community is greatly disadvantaged in the national marketplace for touring artists, traveling exhibitions, out-of-state jurors, program speakers, and workshop leaders. In the past, the SFCA was able to provide subsidies for these extraordinary costs and thus help the state’s arts organizations compete on a more equal basis. Doing so once again may be essential to the long-term health of the arts in the state.

Preservation and Development of Indigenous and Ethnic Cultures

The SFCA has played a leading role in support of the work of nonprofit institutions that seek to preserve and extend the multicultural character of the state, particularly through the support of indigenous arts and the arts of the state’s diverse ethnic communities. Grants to organizations of all sizes have helped strengthen such cultures, and have helped make them available to new generations. Reductions in SFCA grant funding have injured these progressive efforts, and an argument could be made that funding reductions in this area have had a greater negative impact than in other areas. This is the case because the resources for such arts have long been modest and the social and cultural structures that support them are often fragile. The SFCA’s strong record of interest in this area should be recognized and built upon.

Encouragement of Island-Centric Art

The state's resident creative community, which seeks to express itself in contemporary formats reflecting themes and cultures of the Pacific, has experienced challenges of legitimacy both from within and outside the state. Thanks to the assistance of the SFCA, these creative island-centric efforts have advanced and such art is now largely respected and encouraged. While the current state of affairs is a significant accomplishment, the SFCA should consider promoting similar cultural activity among the growing community of former Hawai'i residents now living on the mainland. Many of these individuals have access to traditional arts programming, but are less exposed to the contemporary commentators on life in Hawai'i and in the Pacific. Nor are many in these communities aware of the legitimacy of contemporary interpretation as an art form. To engage these distant communities, the SFCA needs to adopt a sense of service area that transcends the state's borders. Certainly, such an effort has financial implications for the agency. However, an initiative in this area may be tied into general tourism development and other state economic initiatives.

Funding Stability

The Foundation's Art in Public Places Program serves as an example of the benefits of locked-in funding. That program has received adequate funding for its efforts and has not suffered the catastrophic decline in support that the grants side of the SFCA office has experienced. Consideration should be given

to developing a similar, but different stable funding stream to support SFCA grants. Such a stream would allow the agency to once again become pro-active in support of the arts in the state. Across the country, there are many examples of arts funding stability efforts that could serve as models for such an initiative. An argument could be made that the SFCA can well afford to take a substantial risk in an attempt to secure a stable funding source. Indeed, in this area the SFCA has little to lose.

Measurement of Effectiveness

The SFCA has accepted a separate component of this research concerned with ways to increase the effectiveness with which it measures the results of its grant making. That paper reports the SFCA's long-time commitment to evaluation of grantees and ensuring accountability for the expenditure of state funds. Measurement of the outcomes of arts funding, however, is not easily accomplished. Some forces in state government seek quantitative measures such as the number of audience members and the number of residencies provided per dollar expended. Such quantitative measures of "output" are one means of evaluation, but they do not always adequately measure the full qualitative "outcome" or impact of the agency's support. To do this, the SFCA must be prepared to implement a wide range of qualitative measurement initiatives related to outcomes that can supplement and enhance the inadequate quantitative measures of output. Doing so will more completely measure the impact of the efforts of the agency and provide those in state gov-

ernment with a more accurate view of the effectiveness of state arts agency grant programs.

A Level of Meaningfulness

Those with the power to make changes in the funding structure for the SFCA need to do so with an understanding that, although the agency has been highly effective in a number of key areas, today, its level of grant funding is far from meaningful to many grantees. The funds are appreciated and difficult to replace, but, in most cases they are sustaining, not advancing, the organizations receiving them. To position an agency with the arts community in a way that garners the community's willingness to follow state arts agency policies will require more resources than are currently at hand, or an entirely new way of conducting business.

Opportunities Lost

When considering how to revitalize the grant support system of the SFCA there must be an understanding that the arts community in the state has been weakened by multiple years of declining state financial support and a related weak agency ability to lead. As a result, the field has aggregated a substantial number of opportunities lost and these will be difficult to recover. The risk taking, the leveraging, the professional development opportunities, and the market equity function have all been operating at low levels in recent years and, as a result, have helped to create organizations

focused on survival rather than on growth. The SFCA can offer some solutions to this dilemma, but it will need to be creative.

Although the researchers of this report were able to document many wonderful accomplishments of the SFCA, they were constantly reminded of how the increasingly low funding profile of the agency made many of those accomplishments unsustainable. They were also made aware that the agency has been ill-prepared to take on new challenges or launch new initiatives related to grants funding. The agency's limited funds continue to make a difference in the state's arts community, but, that difference increasingly lacks a coherent vision, and if swept away, would increasingly be missed only at the margins. Now is the time for the agency to consider ways to renew itself—ways that are perhaps more revolutionary than what has been considered in the past. Doing so will honor the many wonderful achievements of the SFCA. Not doing so is a recipe for irrelevancy.

sources

interviews

Satoru Abe, Artist, Honolulu

Sudha Achar, President, East Hawai'i Cultural Center, Hilo

Henry Akina, General and Artistic Director, Hawaii Opera Theatre, Honolulu

LaVerne Bishop, President, Kauai Academy of Creative Arts, Līhu'e

Teunisse Breese-Rabin, Executive Director, Society for Kona's Education and Arts, Hōnau-nau

Kimberlin Blackburn, Former President, Kauai Society of Artists, Kapa'a

Sean K.L. Browne, Artist, Honolulu

Jane Campbell, Managing Director, Honolulu Theatre for Youth, Honolulu

Marilyn Cristofori, Executive Director, Hawai'i Alliance for Arts Education, Honolulu

Karen Fischer, Managing Director; Colleen Furukawa, Grants Manager; Susana Browne, Education Director; Maui Arts and Cultural Center, Kahului

George Ellis, Executive Director; David de la Torre, Associate Director; Honolulu Academy of Arts, Honolulu

Sally French, Artist, Kalāheo

Kazu Fukuda, Artist, Honolulu

Janice Itagaki, Executive Director, Kalihi-Palama Culture and Arts Society, Honolulu

Steve Knox, President, Hawaii State Dance Council, Honolulu

Georgianna Lagoria, Executive Director; Allison Wong, Assistant Curator; Kathy Hong, Development Director; The Contemporary Museum, Honolulu

Julie Lucas, President, Kauai Chorale, Līhu'e

Darrell Lum and Eric Chock, Founding Co-Editors, Bamboo Ridge Press, Honolulu

Rick Mills, Artist, Honolulu

Marilyn Nicholson, Executive Director, Volcano Art Center, Volcano

Jill Olson, Executive Director, Kona Historical Society, Captain Cook

Leanne Pletcher, Executive Director; Len Welter, Board Treasurer; Kona Association for the Performing Arts, Kailua-Kona

Marilyn Schoenke, Executive Director; Tina Cantorna, Events Administrator; Moanalua Gardens Foundation, Honolulu

Gene Shofner and Alissa Alcosiba, Managing Directors; Harry Wong, Artistic Director; Kumu Kahua Theater, Honolulu

Tim Slaughter, Director, Community Services Division, University of Hawai'i at Mānoa,

Honolulu

Laura Smith, Executive Director, Honolulu
Printmakers, Honolulu

Frank Stewart, Editor, Mānoa, Honolulu

Masami Teraoka, artist, Waimānalo

Francie von Tempsky, Managing Director, Maui
Academy of Performing Arts, Wailuku

Judith Wakely, President, Hawaii Association
of Music Societies, Hilo

Donnette-Gene Wilson, President; Zora
Durock, Interim Executive Director; Sandra
Hill, Program Director; Linda Doyle, Program
Consultant; Hui No‘eau, Makawao

Carol Yotsuda, President, Garden Island Arts
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WESTAF

Western States Arts Federation
1543 Champa Street, Suite 220
Denver, CO 80202
Tel. 303-629-1166
Fax: 303-629-9717
www.westaf.org