

BIOGRAPHICAL SUMMARY: Patricia Hartwell

"I mean, the state foundation gets very little credit for what they do. If you are putting on a theater performance, you are supposed to include the magic words, 'Funded in part by the state foundation, with funds from blah, blah, blah.' And how many people read that? I don't know. Newspapers, when they report on a theater or something or other, cannot possibly take the lines of type that's required to say 'this was all made possible by the state' or 'possible in part.' So, with the best relations with the press that you can have, you are never going to get a really broad community understanding."

Patricia Hartwell was born on September 22, 1916, in Austin, Texas. She studied political science at Wellesley College and received her master's degree in journalism from Columbia University.

Hartwell's early professional career included work in print journalism, network radio, and public relations. In 1956, she became public information director for the United Nations' Children's Fund [UNICEF] and helped develop the UNICEF greeting card campaign that used the work of international artists and illustrators as a fund-raising tool.

Hartwell later moved to Arizona, where she became executive director of the Scottsdale Fine Arts Commission and a board member of the Arizona Arts Council. When Hartwell moved to Hawai'i in the 1970s, she continued her involvement in the arts, serving as executive director of the Hawai'i Council for Culture and the Arts (later renamed the Arts Council of Hawai'i) and editor and publisher of the State Foundation on Culture and the Arts' annual reports and newsletters.

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ORAL HISTORY INTERVIEW

with

Patricia Hartwell (PH)

August 6, 1990

Kāne'ohe, O'ahu

BY: Joe Rossi (JR)

JR: This is an interview with Pat Hartwell, conducted August 6, 1990, in her Kāne'ohe home. The interviewer is Joe Rossi.

Ms. Hartwell, where and when were you born?

PH: I was born in Austin, Texas on September 22, 1916.

JR: And what did your parents do for a living?

PH: My father was editor and publisher of the *Austin Statesman*, which was a daily newspaper. And my mother was a graduate of the University of Texas and gave up a teaching career to have four children, of which I am the eldest.

JR: You're the eldest?

PH: Yes.

JR: What were some of the things that you did as a youngster to keep yourself occupied, other than going to school?

PH: Oh, I don't remember. I think I did all the usual things—Girl Scouts. I guess I was rather bright in the sense that I (chuckles) zipped through various educational institutions, and so that I was finished and ready for college at age fifteen. It makes me sound like a greasy grind.

(Chuckles)

JR: At fifteen, did you know what you wanted to do with your life?

PH: I did not. No.

JR: What were you interested in studying at college?

PH: I was interested, generally, in a number of things which kind of reflect upon the rest of my life. I'm kind of a conglomerate, you know. I read a lot, and I'm

interested in a number of fields. And so although---I guess because of my father and being the eldest child, I was interested in journalism. And I went back to the University of Texas. My grandfather was the chancellor of the university, and by tradition, one member of the family had to go back, so I spent my freshman year at the University of Texas and then went on to Wellesley College.

And at Wellesley, I took what was then a general arts and science, with required courses, things like Biblical history, and philosophy, and psychology. But, except for a freshman English program, I did not take many courses in English or literature, but went into political science. It's now one of the largest majors at Wellesley. At that time, there were only four majors in political science in my class.

And I finished there, and I thought about going to law school. And I was accepted at Harvard [University], but flunked the entrance exams to Yale and Columbia [universities]. (Chuckles) So I decided---in those days, if you went to Harvard, the first-year student body was very large in law school---my father had gone on to become a lawyer---so I thought this is probably not right, because I won't make it through Harvard. And so I then elected to go to the [Columbia University] Graduate School of Journalism, so I could live at home and drive in. I was then living on Long Island with my parents. So there we are.

JR: Through high school and into college, did you take art classes, or were you interested in art?

PH: I was very lucky. At Wellesley, there was one survey art history course, which I took, which was wonderful. And I guess I'd always been interested in art. We had---oh, my family had helped artists, mainly in Texas. And when I was at Wellesley, I remember buying my first reproduction, which was a thing called *Man in a Green Hat*, done by Vincent van Gogh. (Chuckles) When I was working on my master's at Columbia, I wrote my thesis on the newspapers in the low Rio Grande Valley of Texas, and then went over to Monterrey [Mexico] and bought two Diego Rivera charcoals, the head of a little boy and a little girl. So that was the beginning, (chuckles) and as you see, looking around this house, I've been picking up artworks ever since. So that, I guess, was kind of a beginning. It was always a peripheral interest.

JR: Did your parents collect art at all?

PH: Not essentially, no.

JR: What about attending the theater or things like that? Was that something your family . . .

PH: Oh, yes. Oh, yes. We had---oh, I had art lessons, which I didn't show any proficiency for, and attended the Walter Damrosch concerts---youth concerts---for children, and then in New York, the opera, and musical comedy, and so on. I read a lot. But we were kind of, I guess, a strict family. I remember never as a child being permitted to read---to have a newspaper in the house (which carried) comic

strips. So that I had, on a Sunday, (chuckles) to walk two blocks to visit a friend to read the comic strips, which tended to discourage my interest in comic strips. (Chuckles)

JR: And your father worked for a newspaper, didn't he?

PH: Well, he owned a newspaper, and, as happens in the newspaper business, he was undercapitalized, and, having four children, he left the newspaper business and went into the oil business. And we subsequently, as you do in the oil business, moved around, from Texas to Colorado to Nebraska, and then to New York. So I lived in those places during my childhood.

JR: After graduating from Columbia, what next?

PH: I followed the advice then given to all young journalists, that the best experience one could have was on a small daily newspaper. So I was offered a job in the town of—the county seat—Mexico, Missouri. So I went out there with another student from my class on the advice of Walter B. Pitkin, who was a member of the faculty. He was the man who wrote *Life Begins at Forty*. And he had told us, as students, that you can't begin to write until you've written a million words. So I started out writing my million words (chuckles) on the Mexico, Missouri *Daily Intelligence*. Isn't that a wonderful name for a newspaper?

JR: And how did that go?

PH: That went pretty well. It was hard, because, of course, Missouri has its own school of journalism, and nobody could quite figure out why I, as a graduate of Columbia—what I was doing [working for] the Mexico, Missouri *Daily Intelligence*.

But I came home for Christmas, and CBS [Columbia Broadcasting System] was then starting to put together their network news staff. And the man who was doing it was a graduate of Columbia. And in the journalism business, as you probably know, there's an old boys' network. And so I went back to Columbia, and they said, "There's a wonderful job opportunity here. Go down and see Paul White at CBS." So I went down to CBS and was hired along with another man (Matthew Gordon) who had been several years ahead of me. There were five of us. We were part of the first Columbia Broadcasting news system.

In those days, there was a fight going on between the networks and the newspapers, and the wire associations, who had decided they weren't going to service the networks any longer because radio was a threat to printing and publishing. So we decided to—or Columbia decided to establish its own network. And we were hired in New York. And Bill Shirer was hired in Berlin. Ed Murrow was then working as director of talks. He subsequently, as you know, went to England. And so they put together this network, and I had a real extraordinary opportunity. I did not go back to Missouri, obviously. (Chuckles)

JR: Do you remember what year you first got involved with CBS?

PH: I think I first went to work for them—must have been January of 1939. So it was a very exciting time, and because the network of CBS was a great rival of NBC [National Broadcasting Company] and then Mutual Broadcasting Company, we worked very hard. And I tend to be a hard worker anyway, and so I had an opportunity to work seven days a week.

JR: Whether you wanted to or not.

PH: (Chuckles) I wanted to or not, and to write my million words in a hurry.

JR: So you were a writer.

PH: I was a writer, yeah. And then I became the network's assistant director of news and special events, which meant that I covered the royal visit of the king and queen of England, and world's fairs, and political conventions, and the first panda to come to the Bronx Zoo.

(Laughter)

PH: A variety of things.

JR: So you were writing copy for someone else to read?

PH: Yes, mm hmm, I was. Many people, famous people, some of them in those days—Edwin C. Hill and Hans V. Kaltenborn. You name it. Kate Smith (chuckles), who had a five-minute news program at noon on the network every day. So you do write a lot of words.

JR: And what about your personal life? Was anything happening at that point?

PH: No. I suppose, in a way, I was the only woman in the field. I did a lot in the evenings, going out with various people who were out scouting talent. And so I had an opportunity to be in on the development of many different kinds of things, simply because I guess I was a bright button. And one of the things that—this is kind of a side bar. I used to have to do sports, so I went everywhere. [Radio announcer] Ted Husing got mad at me because I cut him off in Forest Hills at a crucial point. And [I went] to Louisville to the [Kentucky] Derby and to Santa Anita in California for the two big races there. I was rather underpaid, and so all my colleagues in the newsroom, and the announcers who decided I wasn't well enough dressed to go to Hollywood, all went in together and bought me a mink coat (chuckles) for a thousand dollars.

JR: That was a lot of money back then.

PH: It was a lot of money back then. And then, of course, they all—which I wore very proudly to Santa Anita in February, where you didn't really need a mink coat. But then they had the fun every time we would go out and have dinner or lunch together, they would say, "How do you like this lovely mink coat I bought? So

many people had the fun of thinking they were big spenders. But that was kind of the way it was.

It was a very interesting time, because, of course, it was the time when Hitler was moving very fast. I had spent the summer of 1937 bicycling through Germany and had seen the beginnings of the development of the Jewish pogroms and so on. I was well aware of it. I had also, the summer before—spent it in Geneva. The Lord and Lady Zimmern, at that time, had a League of Nations school [i.e., Geneva School of International Studies]. I was very much into the peace movement.

But as things developed, I became more aware, and then, of course, eventually became quite involved, in my work at CBS. Because Hitler always did his deeds on a Sunday, and as I was the only woman and therefore the slave of the department, I was always on duty—fortunately for me. Because I had an opportunity to begin to make major decisions about what would or would not go on the air, and how we covered, and so on, because it was always very early in the morning and I would be there. But it was a wonderful opportunity.

JR: So were you with CBS through the war [i.e., World War II]?

PH: No, I was not. When war came, Kaltenborn—who was then the chief, they then called them news analyst, for CBS—was in Europe. And so the network hired a man named Elmer Davis, who was a writer then for *The New York Times*, and had him come in. And he became a very famous, much more famous than Edward Murrow—“Elmer Davis and the News.” And he broadcast five minutes at 8:55 [p.m.], and it was the most widely listened to radio program. And I prepared the background for him. When he would come in to write his copy, usually beginning about five-thirty, six o'clock for that, I stayed with him. And then we'd usually go out and have dinner afterwards.

So he was so successful that when we actually go into the war—after December 7, [1941]—President Roosevelt asked (Elmer Davis) to go to Washington to become the head of a combined operation which was the Office of War Information [OWI], which incorporated the old Donovan—Colonel [William] Donovan, who was a lawyer, had (the) Office of Strategic Services. And (Robert Sherwood bossed the) Office of Facts and Figures. Well, there were three kind of related, but not related, propaganda agencies, including disinformation, which is what the Donovan group had done. So they decided to put it all under one hat. And so Elmer Davis was asked to, in a sense, join the Roosevelt cabinet. And he asked me to come down, kind of as his tiger woman, (chuckles) [and] the man, also from Columbia [University], who had been part of the original CBS thing. So we both moved down to Washington to work with Elmer Davis in the Office of War Information [in 1942].

And I had started—when I was at CBS, one of the frustrations, as I'm sure you know [JR at one time worked in television news], is when you write news, you never see anything in print, you never have an echo. So on my various times off from my job, I had started doing magazine work and doing interviews with people

who—well, there was a man who—priest, Episcopalian priest—who came over to try to raise money for the bombed Cathedral of Coventry in England. And I wrote articles about all kinds of things. And then with Davis at the Office of War Information in Washington, [I] was then asked by one of the magazines that I had worked for if I would like to be a war correspondent, that perhaps I could be more valuable there. So I then gave up my job at the OWI and became a war correspondent, and was the first woman war correspondent to come out here to the Pacific, the idea being that the war in Europe was heavily covered and this was the neglected war. And so I came out here about—well, it was about the time of the . . . They were taking Guam and Saipan [in the summer of 1944], and I was able to get permission to go down there and cover that.

And through those war years—in the magazine business it's different from radio and television and wire associations. You are in and out, the belief being that if you stayed too long in a particular way—as Ernie Pyle did—you began to have only the point of view of the infantrymen, and you didn't really understand what the people at home wanted, needed to know about. So I was doing some broadcasting then for CBS and would go back and forth between New York, Washington, and the Pacific, through the Iwo Jima operation [which took place in March 1945]. And then I came back and was sent to Europe, where I stayed through the last days of the war, came back [to the U.S.], went back to Europe for the—after the war was over there—for the first British general elections, (to cover the Berlin occupation, the Nuremberg trials), then was sent by my magazine to South America, particularly to Buenos Aires, to look for Hitler who was supposed to be . . .

(Laughter)

PH: . . . hiding (out with his aide, Martin Bormann, in Argentina).

JR: A wild goose chase.

PH: And so I continued through that, and in the process got married (to Henry Bull), had a couple of children (Steve and Jeff), kept on writing and working. And then--- I was really having to do so much traveling, and I just got to the point where I felt that I didn't want to pack a suitcase again. It was, you know, going for a week or two weeks, thousand of miles, back and forth, back and forth. So I went to---I was living in New York with my husband and two sons, and then went and joined—became vice-president for magazines at what was then the largest public relations organization. It was called Carl Byoir & Associates. And I worked there. I still had to do some traveling, but it was mainly in the United States. Clients were people like RCA and Howard Hughes, the A & P—which had a big anti-trust suit—big clients like that, all of whom wanted to be on the cover of *Time* magazine, (chuckles) or maybe *Look* or *Life*.

And was divorced and subsequently remarried and. . . My second husband (Dickson Hartwell) was quite a famous writer, magazine writer, whom I married. And he became the director of information for the United Nations Children's Fund [UNICEF]. I was then working for Byoir. And he, having been an Air Force colonel

in charge of public relations in the Pacific Ocean areas, he didn't really find the administrative work that's involved in any international agency very agreeable. He was continuing to write with his U.N. duties. So he then decided to go into public relations and went to work for Hill and Knowlton. And I said, "We would never have a home life because there is going to be so much conflict of interest between your clients and mine. What will we ever talk about except the children?" By then, we had had two more—I had two more sons (Jay and Ware).

So then he said, "Well, would you like to take my job at UNICEF?"

And I said, "Oh, they will never hire a woman, an American woman."

And he said, "Well, perhaps." So he sent a memo in to the then secretary general saying—giving my background, but not giving my name. "Would you be interested in hiring this person?"

And they said, "Yes." And then they learned that I was a woman, and also his wife. (Chuckles)

So I put on his hat and went over to the United Nation Children's Fund, which was a marvelous opportunity again. And, of course, it brought me back to my original interest in international relations, because I really am convinced that if you could get people to sit around the table—then we had thirty nations on our board—and talk about peace and what you should do for the children, then eventually it may lead to bigger things. So that's how I got there.

And as part of my job as public information director of UNICEF, I had to develop a program which would interest the governments and their people in the work of UNICEF. And how to do this is quite a challenge, because UNICEF, unlike the U.N., goes before the parliaments and congresses of every nation once a year for an appropriation. It's not done by a percentage the way the United Nations is. And I remembered that in the war years there had been a small greeting card campaign that had been done by an organization called Bundles for Britain. So I got to thinking that maybe we should have a greeting card campaign. I would then organize national committees in the European countries that would sell these cards, and through this, support the work of the children's fund and develop an interest in the work. Because we had changed then from being an emergency operation to look after children, victims of World War II. So with that, we started off the UNICEF greeting card campaign, which, in a sense, became almost too large and too successful, because some of our more conservative board members thought that, you know, the tail was wagging the dog. But it was successful.

And Raoul Dufy was our first artist. I was able to establish certain criteria—that all artists would be invited, [although] no one would be paid because we were using the work of children's illustrators, and how could you equate a work by a Dufy, say, with a children's book illustrator like Roger Duvoisin or any number of other people. So that was established.

So in my years at UNICEF I, of course, had a staff and developed a program. The first printing was subsidized by a nice man who owned *Parents* magazine, who was interested. And we got off. And so I added to my other jobs (chuckles) touring the world, finding artists in different countries to contribute their work. And some of them were great artists, and some were not so great but very perceptive. We did the research work for them, and we got our national committees established, and it worked. And the governments continue to support the work of the children's fund.

And it made a nice break from the difficult things I had to do in public information to go and meet the artist. We did learn about negotiating printing contracts in Barcelona, Mexico City, and distributing cards. But again, I was very lucky. And this is a thing that—I had learned to make decisions early on as a young woman working for CBS. And then I learned to make decisions at UNICEF, about the artist. And except for the director of UNICEF, I did not have people standing over my shoulder looking. And I didn't make many mistakes, only one. A very famous Mexican artist (Rufino Tamayo) was really a flop, and I manufactured too many cards (chuckles). But everything went gangbusters.

JR: What sort of criteria did you look for in these various artists? Obviously some were well known, but what linked the various artists?

PH: Well, it was really. . . . Well, the Dufy was a fairly obvious one. He did one of his beautiful landscapes showing the New York East River and the United Nations Building. One of the—well actually, our first one was by a child. We never had another child. It was a little Czechoslovakian girl who did a painting on glass—there was no paper in Czechoslovakia—and she did kind of a ring of (dancing) children. It was very charming. And we developed a single card, which was in a sense a more formal card, which would be a great (artist's) card. And then we did series of five (cards—ten to a box), which would show the children of different countries doing different things. So it was a question really of finding artists in different countries, because we wanted it to be international. And we did ask people to contribute ideas. And we just had to work out different ideas.

One, for example, that I remember, because it was so hard to do—because, of course, these cards could not be Christmasy, so we had to do festivals. So we did a series around the different festivals, which are different in Sweden, where they have a festival of lights, to (Divali in) India, where they also have a different kind of festival. And fortunately, we were headquartered in New York, where we had the wonderful New York Public Library. So we would develop these different themes. And everyone was very gracious about doing this, and then it became a great matter of prestige. And so off we went. (Chuckles)

So, the artists were given a background, but then they were free to develop. The five-card artists had all the background, and then they developed their own and sent the artwork to us. We never paid them. We returned the art. I would sometimes feel very badly about some of the artists not being paid when they would be very poor. So I have here some of the originals, because I just personally bought the work at whatever the artist wanted for them, rather than returning the

work to them, because I felt they had to have—get some money out of it. So that's the way it went.

And we found that even in countries where there was no custom of sending cards—we could sell them in India, and we could sell them in Peru, and in different places. And these national committees that did all the sales work became strong advocates, because there was an educational component built into selling the cards. And it's continued to this day. Of course, it's been a widely copied program.

But we spared no expense. We always had the best printing. And our administrative costs were very low. Sales costs were low because we were in the business of supplying things. We would pack in greeting cards along with our tuberculin vaccine in Copenhagen, places like that. But the logistics of one of these things was something to behold, let me tell you. (Chuckles) So what else do you want to know?

JR: I want to know what happened next.

PH: What happened next. Well, I guess what happened next is—I was married. I had four sons. I was, again, traveling the world. My husband was writing and living in a New York brownstone with the children and various supporting people. And the life ambition of journalists, as you may know—I don't know whether it's still true—is to have your own paper, or magazine, or whatever. So he said that was really what he wanted to do. And by then my children were older. So I said, "All right. You research it, and I will continue."

So I was in Czechoslovakia at the time when I got a phone call. He had found a weekly magazine in Scottsdale, Arizona, and it cost so much, and what did I think. I said, "All right, if that's what you think." I finished my work in Europe and came home, and we bought *The Arizonian* and moved out, sold the brownstone, bought a house in Paradise Valley. And I suddenly, instead of writing and working and dealing with millions, was working with my husband with our very own little 5,000 circulation . . .

(Chuckles)

PH: . . . where you got immediate response for everything.

JR: Whether you wanted it or not.

PH: That's right.

(Laughter)

JR: Let me—could we just take a short break right now?

PH: Sure.

JR: And I can stop the tape and turn it over.

END OF SIDE ONE

SIDE TWO

JR: Mrs. Hartwell . . .

PH: Yeah.

JR: Before we get too far into Arizona, I just wanted to see if you could reflect back on the art scene in New York when you were living there. It was the art capital of the world, basically.

PH: Oh, yes it was. And I was very interested in it. For one thing, it was important, as related to my work at UNICEF, to spot development of different artists. So I got into the habit of gallery hopping every Saturday and going to the museums. I became interested in some of the problems that were developing in the art community with the development of people who were cashing in on the popularity of certain artists and the development of, in a sense, art scams. There was beginning to be the kind of thing that developed gloriously here, as you know.

We went to the opera, to the theater. It was a very small community then. Every Saturday we had lunch at (the) Coffee House—which was a men's literary (club), for men only, except for Saturday lunch—with editors from the *New Yorker* and Norman Cousins, who was then editing the *Saturday Review of Literature*. So we would sit around, and have lunch, and talk story, so to speak. So we were part of the cultural development.

One of the things that I had done at UNICEF was to make a film called *Assignment Children* with Danny Kaye. So I had become interested in the film world and distribution. And so we continued to see people in the film and theater business because UNICEF became—began to be very well known. We were constantly being sought after to do benefits—which I did not do—with various groups. Continued my relations with CBS, and talked Ed Murrow into—and Fred Friendly, who was then with him at CBS—into doing a second trip with Danny Kaye to see the work we were doing around the world. It was a busy time. I began to collect a little more art and go to art auctions when I could. I don't know, I sometimes wondered if we ever had any quiet time, (chuckles) but I'm sure we must have. We were very lucky in New York to have good libraries and so on. And I didn't really. . . .

One of the things that I had done when I worked for Carl Byoir as a magazine director, I had—one of our clients was Hallmark Cards. And Joyce Hall, then president of Hallmark—and kind of the founder—had decided he wanted to do cards of great artists or emerging artists. Well, his idea of a great artist was

Winston Churchill.

(Laughter)

PH: Which we published without great sales success, but it helped Joyce when he went to England for a visit. But through that—and I began to work with Wildenstein, which was a big gallery—we began to develop artists—American artists who are now famous, established artists—to see if we could. . . . And that, of course, eventually led to my work with UNICEF. But these—Joyce Hall did not publish (art) cards, except by Winston Churchill and Grandma Moses (chuckles), whom I also got to know. And I became, again, kind of interested in folk art and developed an interest in surrealism and certain other kinds of things.

JR: Did you ever have problems, say, when you were with UNICEF in using art that was maybe too avant garde for the general public's taste?

PH: Really not, because usually when it was avant garde, it was a famous name. I was given a work by [cubist] Georges Braque, and it was kind of a white bird on a blue field—and it could be interpreted as a bird of peace and so on. But because George Braque is widely known, it was successful. I went to see [Henri] Matisse when he was dying and asked him to do a work. He could no longer paint. He worked with scissors. And he took a (blank card) which had been his daughter's wedding invitation, which he had left over, and with his scissors and papers, he created just in an hour that I was with him a kind of torch which he then (chuckles) pasted on the back of his daughter's wedding invitation and gave to me, properly signed. Again, because his name was Matisse, it was very, very successful. But never with the success of the more popular artists. You know, we're talking about maybe selling 300,000 [cards by an artist like Matisse] in those days, instead of 5 million by a children's artist.

And it was hard—and of course, for me, very educational—because we didn't want to just do European artists. So when I went to India, I became acquainted with their then great religious painter. His name was Jamini Roy. And I have here now two of his works which we did as a pair—were very successful, but they have to do with his religion. But because the colors were bright and the printing was wonderful, people enjoyed them. The problem, of course, is to diversify beyond—I never would have thought to do a . . . They were always living artists. I would never have done a Jackson Pollock. It would never have been successful (at that time).

JR: So you knew the boundaries, so to speak?

PH: Yeah. And they were ones that, you know, I kind of had to establish within my own head. I went to Japan, and I'll show you two of the works which were the work of a Japanese artist. One is a Japanese little girl with her hands on top of her head with two doves sitting on her head. So we published that, and it was called *Friends*. And the second piece was a head of a little boy with his hair streaming out behind him. And we published those as a pair. Not in Europe a

greatly well-known Japanese artist, but—his name was Kwamo—but it worked.

And as we went along, I had to withstand the pressure of countries who would want a particular artist to be involved. And there might be an artist who is a (notable) communist. (Chuckles) And so we would have to perhaps say, "Well, (he) doesn't really kind of fit our criteria." And we—and governments would begin to push artists on us. But fortunately, my boss was very—backed me. I was making lots of money [for UNICEF], and so we were pretty independent.

And we did learn to publish—rather print—in [foreign] countries. Sometimes it was very difficult, you know. Meeting deadlines in Mexico City is no joke, because you suddenly find a card is very successful and going gangbusters, and it's, you know, like November and you need to order another two million. Well, how do you get them and get them distributed? It's not always easy, but people cooperate—wonderful, you know, for the children.

JR: You went from traveling the world and the hustle and bustle of New York City to Arizona and a small newspaper.

PH: (Chuckles) Yeah, quite a change, quite a change. But it was fun. I had—before leaving UNICEF, I had a major headquarters in Paris, so I thought, well, if I don't have anything else to do, I'll open an art gallery in Arizona. So I went to Galerie Maeght, and I bought a whole bunch of artwork from, oh, famous artists like Braque, Matisse, and [Marc] Chagall, and Joan Miro, and brought them back—because you can bring back fine art without paying customs duty—and took them with me back to Arizona. I never got around to opening the art gallery, (chuckles) but I have a lot of the works, some of which I've given away to my various children and some of which I've given away to art auctions here.

But I did become interested and wrote an arts column in Scottsdale. And became very interested in—Scottsdale already had the beginnings of an arts development there. It was mainly Western art, but they were receptive to thinking about other kinds of art. And because of the nature of our publications, we had the confidence of the city government and so on. So I began, really with my own works that I had brought to Arizona, to get them interested in art. And they established a fine arts commission. And we began to do art exhibitions in the Scottsdale library.

Eventually, I became executive director of the Scottsdale Fine Arts Commission, and began, as a board member of the Arizona Arts Council, to travel again to the first [national arts] meetings. I had known Nancy Hanks, who was the [second] director of the National Endowment for the Arts, when she was with the Rockefeller [Brothers] Fund in New York. My husband had known Michael Straight, who was her deputy. He had known Michael's sister, Beatrice, who was an actress and writer. And so I began, on behalf of Scottsdale and the Arizona commission, to attend meetings of the National Endowment for the Arts and all their subsidiary groups and made a visit to Washington at least once a year and to other places.

And then my husband had, first, a very serious heart problem, which was tackled by heart surgeons in Houston—Denton Cooley. And it began to be apparent to me—two things, that the climate of Arizona for three months of the year is not so great for a heart, and also that my children, four sons, were being brought up in a [Barry] Goldwater, WASP [White Anglo-Saxon Protestant] community. I had spent some time in Hawai'i. And so we came over one summer—my husband was working on a book—and stayed on Maui at a friend's place, and kept coming back. And finally I brought the children, the two youngest sons, over and put them in Punahou [School] for the summer. We had rented a house in Kailua. And I began to think, well, this would really be a good place for the family to live. So I went back to Arizona and told them.

I was by then working more or less full time for the Scottsdale Fine Arts Commission and teaching at Arizona State University—journalism, obviously—and teaching international relations and history of the Far East at Phoenix College. I was a busy lady. So I told them that I would not be back full time, that I was going to put my two children in public schools here. And I wanted them to have the experience, really, of being a minority, which I can tell you they were in Kailua High School. (Chuckles) But it worked out.

And I then divided my time between Arizona and Hawai'i for a number of years. And then, the then mayor and city manager of the town of Scottsdale said, "Pat, we want you to develop an arts center for the city of Scottsdale. We have \$9 million and you have nine months to develop a design criteria, find the architect, and break ground." And it was just an opportunity that was wonderful.

So my children and husband stayed in Kailua, and I went back, found an apartment, and started on the road. And, again, traveled everywhere, to see what was being done in Oregon, what was being done in Washington [D.C.]—the Kennedy Center there—went to Houston to see a theater there, just went everywhere. And of course, having lived in Arizona and been deeply into it, I began to know what was needed. And because of the time element and the fact that I had a commission that trusted me—and a mayor, and a city council, and city manager—I was able to hire the architect, develop the design criteria. He started to work. And by golly, in nine months we were off and running. And it's an extraordinary thing to contemplate. And we really didn't---as it's now, we really didn't make any mistakes.

I had gotten to know Alexander Calder, and he had agreed to do a mural for the building. And then he discovered the architect had specified a rather bright green wall-to-wall carpeting in the atrium area where his mural was going. So dear Sandy Calder—it was getting to be the end of his life—said, "You've got to change the color of the carpeting."

And the architect said, "No, I won't."

So we did not get our Calder mural, which was very sad because he died about six months later. I was able to get, again through people that I knew in the New York

arts world, a marvelous sculpture in Cor-Ten steel by Louise Nevelson and other goodies.

And we broke ground. I continued on. And then it really became necessary for my husband and the two younger children to move back. So my youngest child finished high school in Arizona, the (third) son went off to Colorado College, and we settled (back to Scottsdale) for the construction period. And (the center) went well, finished on schedule. (The older sons, having finished college, eventually wound up in New York and Boston.)

I had no particular interest in operating an arts center. I procured the furnishings, and I procured a man to run the arts center. And I was given a Ford Foundation grant to write up the experience with the hope that other communities might duplicate the effort. So we came back here to Hawai'i in the summer of 1975.

In the times that I had been here in Hawai'i, and in national arts meetings, I had gotten acquainted with Fred Preis. I was then writing an arts column for *Honolulu* magazine. And so we were here, bought another house, and I guess we were in Honolulu Hale at an arts opening, and a man spoke and said they were establishing this Hawai'i Council on Culture and the Arts. And they surely needed someone, a volunteer, to edit a cultural publication—this was (with) money put up by the State Foundation on Culture and the Arts. And my dear husband said, "Oh surely you want to help them out."

So I said, "Sure."

So I then started as a volunteer to put out this monthly newsletter, developed the name *The Cultural Climate*, found a volunteer to develop a masthead, made printing contracts, had a broom closet for an office in the Amfac building, because the then-executive vice-president [of Amfac], E. Laurence Gay, who was at that time also president of the symphony, was interested. So we started up. And the arts council was having a struggle. A young man that they had brought in from San Francisco to be the executive director had not been able to develop a program which would interest the community, so there was a great dilemma—what should they do? And they decided to let him go. They asked me if I would not go back to Scottsdale, (chuckles) but stay on and be executive director. And it seemed to make sense. And I've always enjoyed Hawai'i, and my children and husband were happy here, so I said yes. And that was the beginning of a formal, informal relationship with the state foundation that went on and on.

JR: Before we get into that relationship, I wanted to find out a little bit more about Arizona and how government involvement in the arts worked there. You mentioned that you were on the Scottsdale commission. Now, how did that link up with the state . . .

PH: Well, I was executive director of the Scottsdale Fine Arts Commission. That was a paid job. We had a—appointed by the mayor and the city council—a commission. And on the commission were volunteers. We had a wealthy woman who was

interested in music, we had an architect, we had a woman who was interested in the theater, we had a famous local painter. And we established criteria for what the fine arts commission would do—to have an exhibition program, to sponsor concerts, and so on. And the most important thing that we did, and which I wish could have happened in Hawai'i, is that we persuaded the city council that they had enough to do—to worry about zoning, to worry about police, and fire protection, and streets, and so on—and that they really didn't need to get expert on the arts. They accepted that. And no member—no mayor, no member of the council (or) the city government was ever able to accept a contribution from an artist. To underwrite a concert—everything had to go through the Scottsdale Fine Arts Commission. And it worked beautifully. And they were, in a sense, off the hook because they could say, "Look, ask the fine arts commission if they want to do it." And that was how it worked.

At that time, the Arizona Commission on the Arts was being established. Its president, again a volunteer, was a wealthy man (Lewis Ruskin) who had—was then president of the Phoenix Symphony Association. A woman, Louise Tester, was an artist from a small town, and she and an accountant were the staff of the Arizona commission. What we were doing in Scottsdale, of course, was much more advanced than anything that was being done in other communities, because they didn't. . . . There was in the city of Phoenix a wonderful Indian museum, the Heard Museum, the Phoenix Art Museum. They had had concerts which were played in high school auditoriums and so on, and some small arts development. But what was happening in Scottsdale led the state. And so I, naturally, communicated, and went to meetings, and, you know, helped in a sense develop the state program.

I would go to Tucson, which was struggling with an amateur theater. And the thing that they wanted more than anything else in the world was a theater of their own. And I explained to them the dangers of having a theater of their own, that they had to upgrade their performance. You could look great in the cafeteria, but if you were in a theater that the taxpayers had put up half a million dollars for, you sure had (chuckles). . . . So, it was that kind of thing that we did.

And then, as an echo, I would see Alfred Preis at Aspen or in San Francisco at various meetings. There's a tremendous turnover in [state] arts administrators, but Hawai'i was very stable. And Preis was never a great meeter and greeter, but he attended the sessions, and did his homework, and talked about his program here. And, of course, at the time the program in Hawai'i was established, he brought in NEA brass and experts. And there was a general community support because he enlisted all the people from all over the state who were interested in all aspects of the arts. So that's kind of the way it developed. It all really depends upon the confidence of the government people that you're working with that you know what you're doing, and they're willing to, in a sense, almost let you have an art dictatorship, you being able to have the confidence to make the decisions.

JR: What was the perception of Hawai'i at these national meetings? I know that the state was innovative in some of its programs early on.

PH: Well, of course the most innovative thing that the state did was the 1 percent for art program [Art in Public Places], which we were able to do in Scottsdale, but nowhere near the scope of what Hawai'i had. The Hawai'i legislation is almost model legislation, particularly because it does not specify that only local artists can be named. So Hawai'i was able to go out and acquire major pieces from international artists.

And in the beginning, in the days when I first got acquainted with the state foundation's work, the agency was directly under Governor [John] Burns, and then subsequently under Governor [George] Ariyoshi. And so Preis did not have a lot of interference, even though DAGS [Department of Accounting and General Services] and [then] the Department of Budget and Finance had administrative responsibilities. But he had pretty much of a free hand, because the first chairman who was appointed by Burns was Pundy [i.e., Masaru Yokouchi]—whom you know—from Maui. And he started with no background at all, and went to meetings, and became involved, but was very supportive of Fred Preis. And the first board, again, as it is more or less today, was composed of people who—there were neighbor-island representatives, and then there were representatives from the Hawai'i native community, from other—from Filipino groups, and so on.

Fred was, and is, an idealist. And he established, on paper, many things. I mean, he was certainly—he certainly believed in folk arts. He believed that the culture's part of the state should be represented, so he established groups for Koreans and Filipinos and Samoans. There was no state[-sponsored] group for Chinese or Japanese because it was thought that they already had such strong ties in the community for their own—to keep alive their own culture and tradition, it wasn't necessary.

(Preis) also—he thought long and hard about establishing a citizens group like the arts council, but decided he would take the risk of having this citizens advisory group because he needed their help in putting out a cultural calendar and other things, and because he began to think that even though—I know, because I sat and heard various people who were directors of other states saying, "Oh, you don't want a citizens group. They'll only give you trouble." But he decided to go ahead, and we—he tried, and subsequently the arts council tried to back him up in developing arts councils on the various islands, also to help spread and develop the work.

He was not interested in actually putting on programs of his own, and so he spun off one program to the University of Hawai'i, along with the person who was then (administering) it for him, Dr. Barbara Furstenberg, which became that awful thing called CCECS [College of Continuing Education and Community Service], which was—is not an awful thing, but a very good thing to develop programs in libraries and small communities throughout the state.

It's easier to set these groups up in the beginning than to make it work. And it became very difficult. The Samoans were always at odds about which would be the dominant Samoan group. The same was true with the Koreans, with different generations of immigrants. It's hard to do. For a while there was federal support,

so (Preis) was able to have part-time coordinators who would work on the various islands. And, of course, the arts council began to help backstop the operation. But it was slow to develop. And then, as these things do, he began to get more—I'll say this in parenthesis—help (chuckles) from legislators who, as the program began to be known. . . . In the olden days, the different groups—like the Honolulu Theatre for Youth, or the symphony, or the Bishop Museum—would go directly to the legislature for support. And they then wisely said, "Well look, we'll funnel all these through the state foundation."

And the state foundation set up a series of expert panels, much as the National Endowment for the Arts has expert panels, and the idea was to relieve those legislators from the people knocking on their doors asking for money. And sometimes it was very, very hard for them to evaluate the work of the programs. The legislators find it more easy to endow capital sums of money for construction than to give continued support to arts and cultural organizations. This is not unique. It's what I had to tell the Scottsdale city government, that it's not going to be enough to build this arts center, you're going to have to budget a million dollars a year. It will never, never, never be self-supporting. And I'm hoping for the best in Maui [at the planned Maui Community Arts and Cultural Center]. I mean, they've gotten the money, and they're starting, breaking ground, and I just hope that the community will continue to support it, because it's a long pull.

JR: Could we just stop for a second?

PH: Yeah.

JR: I'll change tapes.

END OF SIDE TWO

TAPE NO. 20-16-1-90; SIDE ONE

JR: I wanted to ask you just briefly about Hawai'i as it was regarded by the other states at some of these national meetings you attended. First of all, Pundy. He was the chairman of Hawai'i's art council, art board, yet he wasn't an arts person. Was this common for other states to have people who maybe were political appointments or things like that?

PH: It's common to have a political appointment. But it is more usual to have a political appointment with someone who has a peripheral interest in the arts, who has been president of the symphony association, or who is a longtime art collector, or who is a theater buff of some kind. And Pundy, at that beginning—and living on Maui, which at that point did not have a strong arts development. Pundy has really gone along and assisted and helped, as you know from the development of the community arts program over there, which he now heads. He quickly enjoyed

it. And I think his primary interest in the arts is in the visual arts. I remember him telling me at the time—at the end of his second [term] as a chairman—the one thing that he wanted above all else was to have the state acquire a work by a major English artist recently deceased—I have to fill in the name (Henry Moore)—and he had priced it. . . . Oh, it was like a half a million dollars, and the freight to bring it from England was another half a million. He didn't achieve that objective. But he was always interested in the state having fine art, not just from Hawai'i.

And the other members of the board have always had an interest. Margaret Cameron, who helped develop the arts on Maui and who was a [board member] of the state foundation from Maui, would come—I would see her Sunday afternoons at symphony concerts. But then she also wanted Maui to have its own symphony. So this is more usual. Beatrice Ranis was interested in things Filipino because that was her background. And she was interested in keeping the ethnic programs going there. Naomi [Morita] was in education, not particularly in education in arts. But she came from a neighbor island and she quickly became interested in all aspects of the arts. So that over the years, the different chairmen and board members have [been associated with the arts], even if they don't start out to have an initial experience. But it is---it's uncommon. You wouldn't find that in many states, I don't believe.

JR: You also mentioned that when you arrived in Scottsdale, the community—it was more of a Western arts scene.

PH: Yeah, yeah.

JR: Did you then have to garner support to fund, say, native American artists or things of this nature?

PH: No, we didn't. We had an annual Indian arts program. And down at the Phoenix Art Museum, which was the neighbor big sister to Scottsdale, they would have an annual cowboy arts (exhibition). The problem in educating Scottsdale was to get it away from board and batten construction. And when they wanted to build a city hall and a library—and the thing that we tried through our publication (*The Arizonian*) was to get them to accept modern architecture. And Scottsdale was fortunate in having a Mexican American, excellent architect. And we were fortunate in persuading them to accept Bennie Gonzales to be the architect for the Scottsdale City Hall and Library, which became examples of the best in. . . . And then this was the same Gonzales that we then, in the fine arts commission, retained to do the arts center. And he had to beat out a lot of the old-fashioned architects to do it. And Scottsdale's never been sorry.

And Scottsdale's main income when we first came there were from resorts, and they had golf courses and, in a sense, dude ranches. They didn't have arts. And that has come about largely due to the fact that the city had the foresight. Even though the mayor also ran a liquor store, they were willing to see that this might be the way to go. And they took the risk, and Scottsdale has certainly benefitted,

because it's now one of the major art centers in the United States.

JR: We were talking about the national meetings.

PH: Yeah.

JR: Because of its 1 percent law—and you mentioned that it was a model law—was Hawai'i sort of envied at these meetings? Or . . .

PH: Not really, because I think most. . . . Well, there was at that time a 1 percent for arts in the national program, which was, I think, what probably gave Fred the idea to do it in Hawai'i. But I think most state governments, or through their arts councils, would have found it too difficult a thing to do. They just couldn't do it. And since Hawai'i—and over this twenty-odd years that have gone on—other states have come along. Alaska has an excellent program. But again, you see, Alaska had a surplus of big bucks. And it was a hard thing. It wasn't until late in the development, here in Hawai'i, that people began to know about it. Honolulu is not in the mainstream of people visiting. Honolulu and the state arts agency were not doing a lot of outside hiring. There wasn't a lot of traffic, in other words, to come to see it.

It was a great thing when the [Prince Kūhiō] Federal Building was dedicated—[Jimmy] Carter was president—and people came out to see the works, part of the federal 1 percent for art, which now are down at the Prince Kūhiō building, which I'm sure you've seen. And this was wonderful. And then Honolulu began to see that the city should have a similar program and adopted a similar—but without much of the dedication that Hawai'i, as a state, has had. So I think it's important that Hawai'i was, in a sense, the first, but it wasn't immediately followed by a rash of imitators.

JR: Did Hawai'i play a significant role at these national meetings? Or was it more of an observer thing?

PH: Well, an observer's role. Two people from Hawai'i went to many of the same ones that I went to. One was Wendell Silva—who is now the executive director of the state foundation—who went there because he was in charge of the Kalihi-Pālama Culture and Arts Society. And Agnes Cope went because she was running the Wai'anae program [i.e., Wai'anae Coast Culture and Arts Society]. And both Wai'anae and Kalihi had grants from the National Endowment for the Arts. And they went. And Aunt Aggie, as you know, is a very colorful woman, and she brought leis. And Wendell brought his musical instrument. I would say that Hawai'i became better known at some of the national meetings because of Wendell Silva and his 'ukulele and Aunt Aggie because she was always wearing different flowers and had leis to give out, (chuckles) than because of Fred Preis talking about the. . . . But that's the reality.

JR: It sounds to me—I'm just trying to get the chronology straight—that you were writing for *Honolulu* magazine before you actually moved here. Is that correct?

PH: That's right. Well, I was living here part-time and commuting from Scottsdale to Hawai'i.

JR: What were your first impressions of Hawai'i and its art scene? As we talked about it, you'd been living in New York, you'd traveled the world, you were in Arizona, now you come to Hawai'i. What were some of your first impressions?

PH: Well, I was really surprised. Before we came here permanently, you know, I wanted to check out the medical scene and I wanted to check out the educational scene for my children. And it was nice that there was the [Honolulu] Symphony. And there were a couple of galleries. There was the Downtown Gallery and Gima's Gallery in Ala Moana. Stewart Fern had a gallery in the Royal Hawaiian [Hotel]. So there were galleries. And there was theater, and we went up to the ones in the now Mānoa [Valley] Theatre and the now Diamond Head Theatre [formerly, Honolulu Community Theatre]. So we found a lot of cultural things to do. I was not particularly aware of the state foundation or the state program in those days. I was probably more aware of the fact that the mayor was having art exhibitions, and, of course, eventually there was a development of the Honolulu City Ballet when the federal government would pay for it, and things like that, and the fact that the symphony would play around the state, and so on. But I really---we didn't come here particularly for the cultural life.

JR: What was your column like then for *Honolulu* magazine?

PH: Oh, that was hard, once a month. I'd cover things at the University of Hawai'i Art Department, which was doing interesting things. I would cover things at the Honolulu Academy of Arts. I remember being kind of desperate one month for something to write about, so I wrote about jade, which is an interesting art form. And so I learned all about jade and its development in art forms, collections, and so on. And I wrote about individual artists, and so became acquainted [with] individual artists. But the column was mainly about—only about visual arts. And I wrote about the problems in visual arts that I was beginning to see.

Honolulu magazine at that time had, and still has, a man that I used to know at CBS, Ben Hyams. And Ben wrote, and still writes, the classical music [column] for *Honolulu* magazine. The other columnists wrote politics and so on. But it was hard. I guess it was hard particularly because I was dividing my time between Kailua and Scottsdale. And so you had to write articles which in a sense were evergreen—as is jade—that would stand up. Because in those days, you had a month, and the art column was one part of the late closing, [at] the front of the book. But you still had to get it in. So you were constantly working against deadlines, so that's why you tended to concentrate on individuals or various programs.

JR: Did you have any sense of folk or ethnic art happenings around town?

PH: Oh, I did, you know. I became interested in it. It was then just the burgeoning of hula and the things that were going on at Moanalua Gardens [i.e., Prince Lot Hula

Festival]. Later, of course, I came to know Dottie Thompson and the Merrie Monarch [Festival] thing. But that was later on. I was very interested in the ethnic things—you know, going to *Bon* dances and that kind of thing—but I really wasn't deeply into any of that. I loved seeing the exhibitions, which were then not very well exhibited, at the Bishop Museum, which was kind of a musty place in those days.

JR: You told me how you first were asked to be part of the what was then Hawai'i . . .

PH: Council for Culture and the Arts.

JR: How did that proceed once you were—you assumed the role of director?

PH: Well, I think we went along quite well. We had a very strong board, stronger in size, though in those days all the leaders in the community—whatever—were on the board. So we would have fifty members of the board. Fred Preis sat ex-officio, Pundy Yokouchi sat ex-officio. Pundy (rarely) came to a meeting. I think Fred would come occasionally. We would meet in the board room of Amfac.

I inherited a fairly large problem. The state had given the Hawai'i council money to develop some kind of an arts festival in connection with the 200th, you know, 1976 thing [i.e., U.S. bicentennial]—a program headed by [Thurston] Twigg-Smith. I discovered, to my shock, that the money had all been spent (chuckles) and that there was no money. And yet we certainly had an obligation to the bicentennial board, which Thurston Twigg-Smith headed, to make something happen. So I decided that the place where it could happen would be the state capitol. I discovered, to my horror, that the state didn't have anything like trash baskets or seats to put up. I was able to—Wendell Silva was then heading the Kalihi-Pālana program, and he recruited some Hawaiians. And I recruited a Caucasian writer to write a tale of the *makahiki* festival and so on. We got Farrington High School for rehearsals, although we had to pay the DOE [Department of Education] a bit to do it. So we put on a festival. I had friends go and collect boxes for the trash and we rented chairs. And we put on what turned out to be quite a gala thing at the capitol. We put on an art exhibition there. The Hawaiians sometimes came to the rehearsals and sometimes didn't. They all showed up, paraded in. The public came. The weather was good. We sat in the open air. Volunteers helped pick up the trash afterwards. And so we fulfilled our obligation. And it was a, you know, very nice afternoon. The state has progressed since then—I still don't know if they have trash cans.

JR: What did you see as your role as director of the . . .

PH: I think it was really to be supportive of the work of the state foundation. And because, among the various things that I do—initially, the way the state was budgeted to support the arts council was through a publication. The state had started, and wanted to have, a cultural calendar. At that time, there were no cultural calendars in the newspapers, or magazines, or so on. The state foundation found that it just wasn't equipped to do that. And so they farmed it out to the arts

council, and that was the initial source of funding for the arts council before there were dues and so on.

So because of my work at UNICEF and at Arizona, I know the value of publications. And so we determined that we would have a very strong publication, strong and forthright. And so we developed *The Cultural Climate*. And the state foundation---sometimes we'd criticize certain things in their procedures, which didn't always please them, and I had to explain it. I covered all the meetings of the state foundation. I spent a good deal of time—I was very interested in trying to develop these neighbor island arts councils, so I spent time on the neighbor islands. It was an educational job because it was important to get these local arts councils established and for them to understand how to communicate their needs to their legislators when they came home after the legislature adjourned—and this was a very hard thing to do—and for them to develop local programs, for them to understand how to ask for grants to the state foundation, and so on. The state foundation, at that time, didn't have a field coordinator, so we did a good deal of that work.

One of the first things that had shocked me when we settled finally in late '75—here was the beginning of what I saw as an art racket. I had seen prints sold—unauthorized prints, fraudulent prints of major artists—sold in New York, San Francisco. And I was familiar with legislation that had been done in past, in New York State and California, to try to put some of this (scam) out of business. I became quite surprised to see this was burgeoning. And I felt it was kind of a tourist trap, because wives sometimes cannot get husbands into galleries at home, but if there's a handy gallery in their hotel, and he's thinking that he's getting something wonderful, and it's a great bargain, and it's easy to carry home.

And so I began to talk about this as a problem. And soon after that, the council decided that it was enough of a problem and we'd devote our energies to getting some legislation passed, which we were successful in doing the first time out. And then, of course, we were unsuccessful in that what was then the (state) agency which was the enforcing agency just did not take very seriously the fact that (the purchases of) these prints by various artists, like Salvador Dalí, were being ripped off. And in some cases I suspect that sales taxes were not being paid. And I began to. . . . People began to come to me with tales of young military men who invested their life savings or their parents' life savings in prints which could not be resold and so on. So, this was done.

The state foundation had no part of this. There was nothing that they were interested in getting into. I'm sure they thought it was fine, or certainly Fred Preis, who knew about it, thought it was fine. But I just felt something had to be done about these rip-off artists. My son, Jay Hartwell, was a summer intern at the *Honolulu Star-Bulletin*. And he began to write and publish several articles on the subject. He had no trouble finding the research he needed. And subsequently, you know, it developed, and the state began to be aware of it. We were able to interest the Better Business Bureau and other people.

We knew at the time the legislation was passed—it was drafted by a volunteer attorney on the board, Michael Shea—nothing could ever be done without a federal law. But it would take a long time to get a federal law. And as it subsequently turned out—the way it developed, it was because these prints went into national circulation and therefore went through the postal service and so on. It became a national problem. There is still no consumer protection law on the books like Hawai'i's and like New York, which now insists, among other things, because people can forge signatures, that artists must put a thumbprint on the back of their work, which cannot be faked.

But these were some of the objectives of the arts council, which I think we pretty well handled.

JR: Were you the second director of the arts council?

PH: Yes, mm hmm.

JR: And you followed this gentleman from San Francisco?

PH: The young man came over from San Francisco, and he was the first director. I think he might have been for seven or eight months. And he's the one that recruited me as a volunteer. And then he dropped out and, I think, eventually went over to Kaua'i and has been active there.

JR: The name changed somewhere along the way.

PH: That's right. About the only mistake Fred Preis made when he was helping the legislation being drafted is calling the state foundation a state foundation. In most states it's called a council. So the Hawai'i Council on Culture and the Arts should have been the state agency, and the state foundation should have been the support citizens group. And I was very concerned about this problem. And so—also because it was an awfully long name. So then we agreed to change the name to the Arts Council [of Hawai'i], which is really what the state foundation should be called. But at least that wasn't quite so confusing as it had been.

And, of course, the state foundation was established as it was. And it had never, in the first days, been terribly involved in history because there was a special history group in the early days [i.e., Hawai'i Foundation for History and the Humanities], which was subsequently dissolved [in 1980], and the state foundation took that. In some states, the humanities—National Endowment [for the Humanities]—is also done by a group like the state foundation. But in Hawai'i, it's done separately. And there is no state money. It's just administering the federal grants from the national endowment.

JR: And how long did your relationship with what then became the Arts Council of Hawai'i continue?

PH: Well, it went on until I got cancer. And . . .

JR: When was that?

PH: About ten years ago. And I had a really bad cancer. I had to have surgery, I had to have radiation. I continued to work through the radiation period, and went to Houston for my surgery, and came back. And the arts council had hired—with, in a sense, my support—a new administrator. They had several other administrators as time went on. And I became, after I recovered. . . . Oh, I was maybe out of commission. . . . I began to pick up and do things again. And then I would be invited back by the arts council. Well, I guess, we continued—my husband and I continued to edit *The Cultural Climate*, which was the publication. And then I would go back and serve as interim director, executive director. And I would write grant requests and do other things. So that, in a sense, while I was out for maybe a month or two, there was some continuity all along.

But through this, the arts council began to wither away. The state foundation got a post—hired a field coordinator to do that work of working in the community. The state foundation decided they wanted a publication of their own—which they contracted with me to develop for them—which would be different in scope to *The Cultural Climate*. It's called [*Hawai'i*] *Artreach*. And so the two things kind of went along in tandem.

But because there was more stability in the funding of the state foundation, and because of the wars that had existed, say, between then senator Duke Kawasaki and Pundy, which was really a political thing, but which reflected in efforts to cut back on the state foundation's programs—these things had all been successfully weathered. And I guess there's the usual burnout. And it was decided. . . . Eventually, I was invited back for a final time. About seven years ago, I started teaching as an adjunct lecturer at the University [of *Hawai'i*] in the journalism program, and I just decided I didn't—couldn't go back again. I think it may be a mistake that we don't have a supporting citizens group. [The Arts Council of *Hawai'i* disbanded in 1989.] Maybe these local agencies are strong enough and maybe the state foundation is strong enough to exist without a support group. I certainly hope so.

JR: You mentioned Duke Kawasaki. I wanted to see if you could talk about your role as a lobbyist, because I know in 1977, in particular, there were threats from the senator to eliminate certain funding for the SFCA. How did you see your role as a lobbyist? And how did you then carry that out?

PH: Well, it really—well, there were two things. One was that Kawasaki had this long-standing political problem with Pundy Yokouchi. As executive director of the arts council, I attended all hearings and meetings. And I began to hear Kawasaki—I would testify right after Mary Bitterman testified for [*Hawai'i*] Public Television. And she was great. And he thought she was great. But he would tell Mary, "Don't do any local programming. Don't spend your money that way. We haven't got the money for local programming." All they supported was "Rice and Roses." "Buy good stuff." And Mary would say yes.

Then he began to say, "Well, you know, why do we need an arts program? I love art—come see my Japanese prints or my Japanese porcelains—but why do we need the program?" Or, "The program should be changed. And if it should—such a good investment, maybe we should auction off some of the pieces. A lot of the people are not conforming. Some of the departments are not going through the process to get their 1 percent. Maybe it should be reduced to half a percent."

Well, this is scary stuff, so I went to work on that. We formed telephone trees. I had great help from some of the local artists and some of the people who were active in the arts in education program in the DOE.

We started---we had a hearing—I mean a get-together—in an art auditorium at the university. I started writing letters to the editor attacking, in a sense, the Kawasaki position on this. He was a very powerful senator. So then we forced a hearing in the big auditorium down at the capitol. And the artists turned out, and we all turned out. And Kawasaki was there with members of his committee and some of the artists who he felt were doing quite well as instructors in community colleges or teaching in the art department of the. . . . "Why did they need this other source of income?"

I remember Martin Charlot was a great success, talking about when he did a mural in Hilo, how he went and painted the people of the community. It was explained how the state foundation program worked. The art community really got behind it. And we were successful. And so the 1 percent law continued as it was, and the effort to reduce the sum was ended. Now, certain other legislation has since passed [e.g., Senate Bill 1140 of 1989], so that in a sense the scope has broadened, but it's never been limited. The idea of auctioning off pieces was put down. The idea that more money should be spent in restoration was accepted, and the state is now spending more money in restoring works which do need care and had gone unattended. Money was spent for landscaping, and so on and so forth. So it's all, you know, worked out very happily.

Some programs are better than others. You have a problem in this state that some artists become very beloved, and everybody wants one [of their artworks]. And so you have some sculpture commissions going to one or two Japanese American artists who studied in Italy after World War II. So you will find, not look-alikes, but of the same series in a number of schools. Juliette May Fraser, who was a well-known woman artist who did murals, ceramics, and so on, had commissions way through her eightieth year, because people. . . . "Benjamin Parker has one over in Kāne'ōhe. We want a May Fraser." And this can be a problem, because May did die. Fortunately, she had working with her a young man (Mataumu Alisa) who was able to finish the projects and is now, of course, doing projects on his own. But these were some of the problems.

It was difficult to get what they called portable works of art on exhibition in state office buildings. At the time of the legislature, it used to be the habit that the secretaries or office workers of the different members of the legislature would go down and look and see what they wanted for their offices. And some of these

people did not always find what they wanted and came back fussing and stewing because somebody had been paid \$500 for this. I mean, you are always going to have this kind of problem. But by and large, it's been a very successful program. And they've also learned now to deaccession [i.e., dispose of] pieces, because sometimes pieces wear out. And you have to give 'em—destroy them. And this hurts to do this, but it has to be done. So I think all is well.

JR: Okay. We need to pause for just a second.

PH: Mm hmm.

END OF SIDE ONE

SIDE TWO

JR: Did you have to lobby every year?

PH: (Chuckles) Oh yes.

JR: You did.

PH: You always had to lobby. And in certain times, you had to turn out the other organizations. I remember---he's no longer at the head of the Bishop Museum, but I would sit there day after day [at the legislature], and the Bishop Museum director would never surface. Or he would surface at five-thirty with four people when the legislators were very tired. So you had to, in a sense, organize other people. Some of the organizations were very good, like the Honolulu Theatre for Youth. The symphony was terrible. I finally suggested to the symphony that if they volunteered to have a concert for the legislature at the opening of the legislature, so that people could see that (musicians) didn't always wear a black tie—they even had aloha shirts (JR laughs)—that that might be a good idea for the—to help them. And the then director, Bob Sandla, thought it was a good idea. And lo and behold, the symphony has since played at every opening.

So this is what you do. And you work with the staff. It's not just---you know, it's bringing brownies and cookies, and it's sweating out certain problems, particularly when you go into committees and you don't know. And it's very, very hard to monitor and target the particular legislators who you think will help. We never particularly got into the capital programs, which would be requested by, say, different communities of their local legislators. It didn't---they seemed to be able to do that without needing much help. But then, of course, it was the problem getting the money released. But again, this wasn't a particular problem that we addressed. So we watched it, we worked. We had members of all the major arts organizations on the board of the arts council, so it was a group that came together very well. And when the time came, if there was a legislative problem, we tried to organize

them into a format so that we didn't burden the legislators too much.

One of the things that Kawasaki was successful in doing—he originally got into it because he was kind of mad at the man [Vincent Marino] who was then, and still is, running Habilitat—was to develop a different administrative way of handling the grants procedures, which are now contracted in a different way and a very cumbersome way. And this is a major problem still facing the state foundation and the arts groups, because it sometimes takes two years or longer for a small arts group to develop a program, to see it through the various stages in this contract procedure. And the state, quite frankly, is losing many golden opportunities, because the state foundation doesn't have the flexibility. If—well, someone is now able to fund the [Bolshoi] Ballet which is coming from Russia this fall, but the money that used to be available on short notice to take advantages of these opportunities is no longer there. Or it's there but in very limited quantities and very hard to do.

But the arts organizations have strengthened. It's very, very hard for small arts groups to get funding still and very costly to administer. In the National Endowment for the Arts, the executive of the National Endowment for the Arts can make grants—it used to be up to \$25,000—without relation to any panel or so on. The state foundation should have some discretionary funds like that.

From the first days that I became involved in the middle seventies, we weren't able to develop any scholarship programs to send singers and artists and writers to the Mainland to work. Most states have that. It's wrong that we don't have it. The state foundation has some grants that are more costly to administer because the bookkeeping involved and the amount of the grant—I'm talking about grants of 2,000 [dollars], 2,500, something like that. These are things that probably should be changed. Whether they ever will be, I don't know. Hawai'i is, you know, great on paperwork.

There's a [staff] morale problem, which sometimes the legislators want to get into, which you find in many state arts agencies, because the people who are administering the programs are, in a sense, frustrated artists themselves. But except in the folk arts program, and to a certain extent in the humanities program, the state isn't actually administering a program. They are giving the money to the Bishop Museum, who have the people that do it, or to the symphony, or to Kaua'i—the Kaua'i Museum—and so on. So people do get unhappy. And the salaries are not great either. So except for the 1 percent for art, and humanities, and folk arts, you see, the state foundation is really not in the arts program. They're going to do as part of this anniversary [i.e., the SFCA's twenty-fifth anniversary] the Smithsonian [Institution] program here. [Hawai'i was the featured state in the Smithsonian Institution's Festival of American Folklife held in Washington, D.C. in 1989. In October 1990, the SFCA restaged much of it in Honolulu.] But again, the initiative for this started with the Smithsonian and Governor Waihee's office. And then it was, in a sense, dumped on the state foundation, which took it and followed through.

But some of these things are very, very difficult. And there will be pressure on Hawai'i, I know, to do this cultural event with the Pacific countries [i.e., the Festival of Pacific Arts]. It's been held in Tahiti [1985]. I went to the one in Australia two years ago. (The Cook Islands are next.) I question whether we have the facilities to invite all the Pacific nations to a festival of that kind. Where would we put it? Where would we get the administrative support? So sometimes people have very ambitious programs for the state which are hard—the state foundation—which are hard to fulfill.

JR: How did you get into doing the annual reports then? You were doing the—*Artreach* it's called?

PH: Yeah.

JR: Right. And was it just a natural step then to take over the annual reports?

PH: Well, originally Fred Preis asked my husband to edit the first annual report. In fact, it was a two-year annual report. The state wants an annual report once a year. And nobody cares a great deal about it happening, or what it looks like, or so on. But then suddenly somebody said, "You know, we really don't have any publications of our own, certainly we should have a good annual report." And so I was given the responsibility to contract for it, to hire a printer, hire graphic artists to do the job, which I did for a number of years. And the annual reports became known, and were circulated, and in a sense were very helpful to the state foundation in Washington with the national endowment, and with other state arts agencies, and with libraries here, and so on.

Then somebody said, "Well, maybe they cost too much. Can't we do this in a simpler format in-house?"

And since they then had a field coordinator, it was decided, "All right, we'll try do this in-house with just the tables and maybe one or two illustrations." So I haven't been doing it the last couple of years. But that's how it was, because. . . .

I had done for the state a couple of very small throw-away things, but there was no way of explaining to somebody who wanted to come in and apply for a grant. You could give them, you know, the forms to fill out, but no way for an organization to know how the state foundation worked. And it is complicated to understand about the panels and how it works. And so it was an educational tool and, I think, very valuable. Where it's going from here, I don't know.

JR: Another publication that you were involved with was an economic study in the early 1980s. [*The Economic Impact of Hawai'i's Non-Profit Arts and Cultural Organizations* was a statewide study conducted in 1982.]

PH: Yes. Obviously, I read a lot and I follow a lot. And it occurred to me that one of the problems, a continuing problem, with the state foundation and its funding and getting—and arts organizations getting funding from local private foundations and

so on—is that nobody really understood the economic impact of the arts. And Sarah Richards was then director of the state foundation. And she very much wanted to do it, because she had heard about economic impact studies being done in other states. And everyone that she would talk to would say, “This was the best thing we ever did, because it really shows that the arts brings business and is a good development.”

So I made a proposal to the state foundation, which was accepted. I retained an economist [Wesley Hillendahl] who was a retiring economist for one of the banks. I hired an organization here which does polling to help do some of it. And then I developed a questionnaire and supervised the project. I did all the work in the neighbor islands myself. I would interview people in Kona who went to Hulihe‘e Palace. I would talk to people at Volcano who came to the [Volcano] Art Center. I found tourists and visitors everywhere, on every island. And here, through the research organization that we used, we did interviews with people who were coming out of a symphony program, or a dance, or so on. Had they gone to the hairdresser? Had they eaten? Had they hired a baby-sitter? How much gasoline had they used? And so on.

And we got all this material in. Organizations like the [Honolulu] Academy for the Arts and some of the bigger arts organizations were asked to do some of their own polling and interviewing. So we got this material together. The research man, Wesley Hillendahl, and I drafted the report. We were able to get downtime from the computers at no cost from the University of Hawai‘i to pour all this material into. And lo and behold, it turned out that we were right, that the arts, in a sense, were big business and productive business, because we used the multiplier factor to show what could be done—what was a result of a visit to a museum, or a visit to [a] tourist [destination], or so on. And it turned to be much more money than anybody had anticipated.

In other states, the result of an economic impact study of that kind was that it showed a dramatic increase in funding [for the arts]. I don’t think ours accomplished quite that. Maybe it wasn’t properly exploited. But it’s been used and, to a certain extent, is still used. It probably needs to be updated. It was a very beginning thing, but it had validity. We never had any problems with the state statistician, Mr. [Robert] Schmitt, about whether our projections were right or wrong. And, yeah, we still know that more people go see the *Arizona* Memorial and [went] up to Punchbowl. But it was also helpful to some of the organizations—like the Honolulu Academy of Arts, and the Bishop Museum, and the ladies, Daughters of Hawai‘i, who have their projects—to see what the tourists felt about it, how much money was spent, and so on. Great resistance from (visitors) who are in Kona, I found, who would come to the door of Hulihe‘e Palace—I sat there for two days—and didn’t want to pay to get in, didn’t understand why you had to, that that was its only source of income. So we found out a good deal. And I’m very glad to have, you know, had the responsibility for doing it. I hope that there’ll be follow-up studies done. It’s [i.e., the economic impact of the arts] not ever going to replace pineapple or sugar, but it is important.

- JR: Between the arts council and your publishing the annual report and *Artreach*, what period were you involved with the state foundation?
- PH: What do you mean?
- JR: Roughly what period of years? From '75, I think . . .
- PH: Seventy-five, really, off and on through '89, I would say.
- JR: So during that time, you had a chance to work with the various executive directors, and the . . .
- PH: Board members.
- JR: . . . board members, and things like that. Would you care to mention the outstanding board members that come to mind, or contributions . . .
- PH: Oh, there have been many. I remember one of the best Hawaiian members is a man named Wayne Chang, who is now, or was then and is now still, at Kamehameha Schools, who had been part of the hula group with the Cazimero Brothers, at that time. Oh, there was Phyllis Bowen, who was on the board for a number of years and has great insight into art and the development of art.
- JR: Did you notice any change in the way the SFCA was run, say, under the different chairmen—Pundy, Ranis, Morita, Odo?
- PH: Well, it has changed to a certain extent. I think the directors, following Preis, have been more circumscribed just by the administration, maybe have become more fearful. Meetings are now attended by someone from the attorney general's office. People worried a great deal about conflict of interest. So perhaps the program has suffered a little, but maybe that's just the evolution of a state agency.

At one time, it was very difficult to get quorums because of the out-of-state members, out-of-O'ahu members. Now the meetings are pretty well attended. But through a freak of circumstance there are now two members on the board from the Big Island. In other days, it was only one. Millicent Kim, of course, is now (chair). And she and the other board member [Gladys Sonomura] are both from the Hilo area. It used to be the thought would be, because that island was so divided in a sense, that there should be someone from the Kailua-Kona area. I often thought that it would be better to have a larger board, because they take a heavy responsibility. They put in endless hours, and it must seem, to some of them, it's a terrible waste of time. Now they have an architect [Arthur Kohara]. They have a very—one of the state's top attorneys [Andy Ichiki]. They have a good woman on Hawaiian (matters, Rowena Keaka). They tried to keep a balance. Usually, the format is the governor's office will ask for recommendations from the executive director and the members of the council [i.e., board] who would like to serve. And not everybody enjoys it. (Chuckles) So it doesn't always work out. They really try to keep a (racial) balance. They try to keep a balance. It just happens, right now,

there isn't a Caucasian on the board, which is strange. But that's just the way it is right now.

JR: A lot was made, especially in 1980s, about Western arts versus folk arts. And somehow the two—at least, say, in the media—were posed as opponents for funds. Or, you know, so and so favors Western arts, so and so favors. . . . Have you noticed any shifts over the years from ethnic to Western to ethnic?

PH: Well, beginning seven or eight years ago [1983] when the National Endowment for the Arts endowed, in a sense, a job—the folk arts coordinator—and Lynn Martin was hired, that gave the impetus for developing a stronger folks [arts program], because you had to keep proving to the national endowment that this was a worthwhile investment. And Lynn has done a fine job. The state has now assumed the responsibility—and the job is state funded now—so that this helped in the development.

Lynn, because of her background, has mainly been interested in the development of Hawaiian folk arts. But last year, with the desire to develop the festival in the Smithsonian, many other groups have been included. Certain groups have never—well, they will come up at the time of an anniversary of the first Chinese immigrants or something like that. The program is not particularly strong in that type of ethnic approach. It can really only be as strong as, say, the Filipino community wants to make it. When Bea Ranis was chairman, it was a very strong Filipino program. I sense that's not quite as strong as it was. While the commissioners—or board members, what you will—are involved, they naturally—they are not supposed to lobby for their individual islands or their individual interests. In fact, they are circumscribed from voting on the funding. But inevitably, they do (participate). And it's a good thing. And important to have a diversified group.

JR: You've had a lot of contact with the public. How well do you think the public understands the SFCA? And do you think . . .

PH: Not at all. (Chuckles) Not at all. I don't think they understand. I don't think—I mean, the state foundation gets very little credit for what they do. If you are putting on a theater performance, you are supposed to include the magic words, "Funded in part by the state foundation, with funds from blah, blah, blah." And how many people read that? I don't know. Newspapers, when they report on a theater or something or other, cannot possibly take the lines of type that's required to say "this was all made possible by the state" or "possible in part." So, with the best relations with the press that you can have, you are never going to get a really broad community understanding.

Recently, some of the island people have developed pretty good publications of their own. I don't know whether you've seen the Garden Island one (called *ARTS*. Maui) puts out one (*Off Center*. Both Hilo and Volcano art centers put out newsletters). But again, the [numbers of] people that read (them) are very limited. They are the people on Kaua'i or on Maui who are interested in particular activities. And the

fact that Hui No'eau has a great program going, and it's really developing, and they are teaching classes in photography, blah, blah, blah, and they have an annual arts competition—very little of it rubs off on the public consciousness. That may be the beginning of this. . . . Although Hui No'eau was really started by ladies in big hats who were amateur artists years ago and it's now progressed to a truly professional organization, people don't associate the state foundation with it.

JR: Do you think it's important for the public to know what the state foundation's up to, in order for the state foundation to . . .

PH: Oh, I think it's very important. But I don't know how you're going to bridge that as long as the state foundation doesn't operate any programs of its own. And I think it's a little late in the game to do that. Certainly, it was through the efforts of years and years of work by the commissioners and by the state foundation staff to develop a better economic background for the Bishop Museum and the Honolulu Symphony, who now are pretty well established, as is the Honolulu Theatre for Youth. But they have their own boards, who also participate in this.

So the state foundation is really not highly visible, except in times of controversy. And unless it will become more visible here with the Smithsonian thing. . . . And maybe people will feel—but I think that will be shared with, in a sense, the fact that this was initially in Washington, D.C., and now it's brought home. It's a hard thing. It's very, very difficult. And so I feel, in a sense, sorry for the staff and for the board members—who work so hard and spend so many hours deciding who's to get what—that they get very little recognition.

The state foundation does things. They publish books on the artists of Hawai'i, but we're talking about small circulation. I used to think, and I still think, that on Hawai'i Public Television, doing the weekly program there [i.e., "Spectrum Hawai'i"] helps. And I guess, from time to time, there'll be somebody else putting in money. But whether those words flashed on the screen or mouthed really stick in people's minds, I don't know. People can remember when Bobby Pfeiffer and Alexander & Baldwin do certain things. They find it very hard to remember (what) the state foundation is and that maybe the state foundation helped motivate the other things. But that's just the way it is.

JR: What about your involvement in the arts today? Have you curbed that somewhat?

PH: (Laughs) I would say so. I've been a little busy the last six months, and I haven't been going to meetings. There's a meeting this morning, and I'm seeing you instead.

JR: I appreciate that.

PH: I try. They phone me from time to time, ask me questions. And I try to help out. I read a lot. I still go to Washington, and I see people at the national endowment. But I just have other commitments that seem to take more of my time. I don't think I'll ever give up. And I think I've always tried to stay current. But it's just—

it's not as it was, which was then about 50 percent of my life. (Chuckles) Now I think it's maybe about 5 percent.

JR: Well, it's been a pleasure talking to you. I appreciate it.

PH: Oh, thank you, Joe. It's nice to think back and to see how all these things have evolved. And, you know, I've enjoyed it. And I guess I've become a little lazy, but you know, it's great in a way not to feel that you have to go (chuckles) to every concert, and every theater, and every art opening. I can still go—and I hate to go to art openings—but I can go and see things when it's quiet, so I enjoy them. I enjoy being able to go to the occasional chamber music concert or to the symphony, but I don't have to do every one. And I'm beginning to do some more travel and some more outside writing, besides my work at the university. And my students there are absorbing more of my time, too. I try to get them to write on the arts. I make them—each and every one of them has to do a cultural commentary every semester, and some of them have turned out quite well. We've gotten some of them in the *Honolulu* magazine. (Chuckles) So it's nice to have known you. Keep in touch.

JR: Thank you.

PH: All right.

END OF INTERVIEW

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**The State Foundation
on Culture and the Arts**

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An Oral History

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