“Other Duties As Assigned:”
Embracing, Empowering, and Redefining the Job Description

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Outline

- Sense of Place
- The Collection Management Triangle
- ‘My Place’ (Washington Place)
- Washington Place Galleries Rehabilitation & Restoration Project (Renovations of the Second Floor Parlors)
- “Other Duties” that led to Program Development, Stakeholder “Buy-in,” Preservation Efforts, & Augmented Reality
- Radical Empathetic Access
- Accessibility Fueling Relevance & Creating Value for your Place
- Questions & Answers
Place

- A location or idea
  - Physical Place
  - Self-Place
- Particular Position
- Point of Purpose
- Sense of Place
  - Meaning and value people attach to a place
Creating Value

- Collection Management falls into 3 main categories that create value for an item:
  - Use
  - Preservation
  - Development
- Accessibility fuels value creation
- Collection Stewards:
  - Manage these values
  - Communicate these values

The Collection Management Triangle
Washington Place

- Completed in 1847, over 170 years old
- Functions as a Historic House Museum and the Official Residence for the Governor of Hawai‘i
- National Historic Landmark, 2007
- Queen Lili‘uokalani’s residence for 55 years
Collections

- Decorative Arts (Objects)
- Paintings, photographs, maps, and other works on paper
- Rare, out of print, and published books, and manuscripts
- Documents and records regarding operations and functions of the home
Organizational Chart

- Under the Department of Accounting and General Services (DAGS) for the State of Hawaiʻi
- Managed by:
  - Director, Cameron Heen
  - Curator, Cynthia Engle
- Staff of about 5 (reports to Director) and 25-30 Volunteers (reports to Curator)
- Relationship with Governor’s Staff, Governor, First Lady, and the Washington Place Foundation
Washington Place Galleries
Rehabilitation & Restoration Project
Washington Place Galleries
Rehabilitation & Restoration Project
Washington Place Galleries
Rehabilitation & Restoration Project
Raking Leaves
Program Development

- Mālama or concern for the place
- Identifying community groups that can benefit from the site and collections
- Building inclusive space(s) for these groups
Governors’ Parlor
Washington Place Parlor
Plucking Mango Stakeholder Buy-in

- Build an inclusive workplace culture by eliminating hierarchal power.
- Divide power to empower:
  - Check your ego
  - Be transparent
  - Active Listening
  - Identify the strengths of your stakeholder(s)
  - Match a strength to a duty
Dominis’ Parlor
Making Lei
Community Engagement & Preservation

- Ho’okupu
  - Creating space for cultural practice(s)
    - Favorite Chair
    - Queen’s Foyer
    - Composition Parlor
- Preserving the “sense of home”
- Establishing a Mission and Vision statement that reflects our efforts
Queen’s Foyer
Composition Parlor
He Kūʻono Mele (Music Niche)

- **Creating a space for cultural practice(s)**
  - Learn your place and the land it sits on to know its significance.
  - Learn the relationship or connection between this and your local community.
  - Observe what might be happening now.
  - Seek help from community members, cultural practitioners, and fellow colleagues.
- **Design a space** that can be used to honor and respect this relationship/connection without putting the collections at risk. If you’re comfortable, everyone will be comfortable!
- **Name the space**
- **Provide the tools and resources**, if any, to utilize the space (Support)
- **Promote the space**
Preserving the “Sense of Home”

- Developing alternate way(s) to promote access and engagement with preservation in mind
- 360° Video of Queen’s Koa Piano

https://youtu.be/RJXOtEm8NrM
Mission & Vision

- A home to connect, engage, inspire.
- Focus on
  - mālama (preserve) its historical site and grounds, collections, and cultural heritage by researching, interpreting, and sharing its mo´olelo (stories) with the people of, and visitors to, Hawai’i for the purpose of fostering meaningful connections and experiences.
Brewing Coffee Collaborations

- Building collaborations to develop and implement place-based learning, “learning in local reality”
- Bridging past with present
- Development of Augmented Reality, an infrastructure for content management
  - Documenting oral histories
  - Linking places and collections by making content accessible from other institutions
Augmented Reality

- AR is used to enhance natural environments or situations and offer perceptually enriched experiences.
- Brings components of the digital world into a person’s perception of the real world, the ‘Mixed Realty’ experience.
- Provides visual interaction with printed content.
- Uses object recognition.
- HP Reveal previously called, Aurasma.
Places Tell Stories
Radical Empathetic Access

- Radical Empathetic Access, Whole Person Librarianship, and Decolonization.
- Empathy is the first-person experience of intersubjectivity; which allows for two individuals to share a mutual situation.
- Can be seen in 4 relationships:
  1. Archivist to the Record Creator (original creator)
  2. Archivist to the subject
  3. Archivist to the user (acknowledging ‘deep connections’)
  4. Archivist to the “unseen user” or the community at large
- Allows variation of experiences in building a meaning or connection based on the individual.
Creating Value

- Collection Management falls into 3 main categories that create value for an item:
  - Pluck Mango (Use)
    - Include your key stake-holders and administrators in the project and research processes.
  - Make Lei (Preservation)
    - Create Inclusive space(s) for cultural practice(s).
  - Rake Leaves and Brew Coffee (Development)
    - Identify key organizations or leaders that align with your vision and mission. Reach out beyond your network for ideas.

The Collection Management Triangle
“The way to loose any earthly kingdom is to be inflexible, intolerant, and prejudicial. Another way is to be too flexible, tolerant of too many wrongs, and without judgment at all. It is a razor’s edge. It is the width of a blade of pili grass.”—Queen Liliʻuokalani
Image Credits
In order of Appearance

- Slide 3: *Christmas Card of Washington Place, Collectors’ Item ca. 1940s*, Photo by Cynthia Engle, 2018, Washington Place Collection.
- Slide 7: *Queen Lili’uokalani*. Photo by L.E. Edgeworth, March 1913, Courtesy of Bishop Museum.
- Slide 8-22: Photos of Washington Place Collection Items or Washington Place, Photos by Cynthia Engle, 2018, Washington Place Collection. (Slides 13, 16, 18, & 21 are items on loan from Hawai`i State Archives).
- Slide 23: *Horse-Drawn Trolley on Beretania Street, Honolulu, Washington Place Fence on Right. Photographer unknown, ca. 1890*, Courtesy of Hawai`i State Archives (Call No. PP-38-5-008).
- Slide 24: Photos of Washington Place Collection Items or Washington Place, Photos by Cynthia Engle, 2018, Washington Place Collection.
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In order of Appearance (Continued)

- Slide 27: Washington Place, Photo by Danny Morss, ca. 1850s, Courtesy of Hawaiʻi State Archives (Call No. PP-12-5).
- Slide 34: Reception at Washington Place upon Queen Liliʻuokalani's return from Washington, D.C., in August 1898. Photo by Frank Davey, August 2, 1898. Courtesy of the Bishop Museum.
Citations

Mahalo!