

PLANNING CULTURAL PROGRAMS WITH THE COMMUNITY

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"If we care about the quality of life of the people . . . then the same provisions made to meet their health and educational needs should be extended to cover their cultural and recreational needs as well." This statement of concern expressed by the Honorable Ernest Hall, Provincial Secretary of British Columbia, at a recent Canadian national arts conference reflects an attitude which has surfaced throughout North America. Stimulated by the leadership and financial assistance of the National Endowment for the Arts, arts councils, universities, departments of education, and other groups have developed methods to enrich the cultural opportunities of people regardless of their economic and social circumstances.

Like many western states, Hawaii has a small population in widely scattered communities. Not only are there seven populated islands separated by water, but mountains and valleys separate the various communities within each island. The historic development of certain areas, during which communities have been closely associated with competitive sugar and pineapple plantations resulting in continuing cohesiveness among the various immigrant groups, has contributed to their isolation.

The Community Service Division of the University of Hawaii, College of Continuing Education has attempted to enlarge the scope of cultural activities available in many of Hawaii's communities by cooperating with other agencies and with individuals whose goals are similar. This article outlines the nature of this cooperation as it applies to two of our programs, the Lyceum series and Lama Ku.

THE LYCEUM SERIES

The Hawaii State Foundation on Culture and the Arts (SFCA), funded by the Hawaii State Legislature and the National Endowment for the Arts, has co-sponsored our Lyceum series for the past seven years. Allocated by the State of Hawaii the responsibility for overall planning for both audience and artist development, the SFCA has placed much responsibility for the implementation of touring performing arts programs with the University. The Lyceum series has presented modern dance and ballet companies, Asian theater dance and music, young

Hawaiian entertainers, and other performing arts attractions in more than eleven communities throughout all the islands.

The SFCA has been a valuable collaborator with the University, not only for its financial assistance, but for its multi-faceted involvement with national programs and with local performing artists. Thanks to the SFCA's close working relationship with the National Endowment for the Arts, Hawaii has been able to develop a touring dance program which has presented annually two or three major dance companies. On occasion, local performing groups that have received developmental funds from the SFCA have been subsequently toured by the University.

Another essential collaborator is the community college system. Community service specialists on these campuses serve as local coordinators for the performances. They form advisory committees which help with planning, publicity, ticket sales, and special arrangements. Their requests for programs frequently stimulate major projects. The requests of the committees on Maui and at Hilo for a ballet company led to a highly successful engagement of the San Francisco Ballet in 1973-74 with plans for a return visit in 1974-75.

In smaller areas not served by community colleges the program depends on local leaders whose enthusiasm for bringing cultural attractions to their neighborhoods is invaluable. Many of these people are school teachers or principals who also support other community projects.

In carrying out the Lyceum program, several considerations have emerged. One is the avoidance of competition with local concert societies and the Honolulu Symphony tours. Since these groups provide high quality musical events in several communities, the Lyceum avoids scheduling any attractions of a similar nature. Members of the Maui Philharmonic Society and the Hawaii Concert Society serve on their respective Lyceum committees to facilitate planning. Co-operative booking works to mutual advantage. On occasion the University presents their programs in other communities; as the number of concerts for an attraction increases, the base fee is lowered and everyone benefits.

For the past several years, one or two touring dance companies have booked cooperatively with the

Symphony and the University. This arrangement enables the dance companies to be seen on the neighbor islands accompanied by taped music, and in Honolulu accompanied by the live orchestra. Using one company for both types of services results in savings in travel costs, fees, and other expenses to both the University and the Symphony.

Consensus is easier to reach on programming philosophy than on production dates. The rigid time limitations of most groups passing through Hawaii, allow little flexibility on performance dates, and frequently major events coincide. Several years ago the Paul Taylor Dance Company and a Hawaii Opera Theatre production toured within a week of each other.

As a result of the policy of avoiding competition with established cultural programs, the Lyceum series has specialized in presenting types of attractions not otherwise available. There is an emphasis on the Asian performing arts. In the past few years the Kathakali Dance Theatre (India), Edo Bayashi Festival (Japan), Pansori (Korea), Ah Ahk (Korea), Topeng Dance Theatre of Bali, and the Awaji Puppet Theatre of Japan have toured.

In addition to touring productions from abroad, the Lyceum series has toured Asian productions by local companies. The University theatre has produced Japanese, Chinese, and Filipino theatre forms in English translation. These have proved enormously popular with Hawaii's immigrant groups, many of whom, though interested in their heritage are not fluent enough in the language of their ancestors to enjoy a foreign language production.

The presence on the University campus of specialists in Asian theater and music who are anxious to work on community programs contributes greatly to our ability to develop Asian projects. The availability of these scholars and the interest of the Department of Education in these presentations, have made possible the third characteristic of our program. Whenever feasible, we prepare an educational supplement with a scheduled event. This supplement has taken the form of a "residency," during which the artist or group performs one or more services in the community in addition to the public performance; often these services are conducted at a school. The residency concept has been very effective in both exposing children to new cultural experiences and, through their enthusiastic reports to their families, in drawing audiences to the public performances.

Residencies have been developed to fulfill various purposes. To stimulate awareness among young people of the creativity of their peers in modernizing traditional musical themes, we have asked young professional Hawaiian entertainers to give school concerts and "rap" with students. When bringing a new art form such as

modern dance to a community, we arrange lecture-demonstrations by the company to help the children relate to the experience in a positive way. To help people increase their own performing skills, we hold workshops and master classes.

The most comprehensive educational program conducted to date has been a two-week residency by the Awaji Puppet Theatre of Japan. The company spent three days on the Island of Hawaii, two days on Maui, and six on Oahu. On five of these days the company traveled to schools to give lecture-demonstrations under the Artist-in-the-Schools program of the Department of Education (DOE), which is funded under a grant from the SFCA. On the performance days the company gave student matinees to which children were bused.

The company also held an eight-hour workshop in the vocal, musical, and dramatic techniques of Awaji puppetry, which was part of a one-credit course offered by the College of Continuing Education and Community Service; the College offered a course in the historical background of puppetry in Japan. This lecture series was organized by three University faculty members in cooperation with the Pacific and Asian Affairs Council; a teachers' guide on puppetry was also prepared.

The residency concept was designed to enhance the actual performances by providing background and curricula aids for teachers, by introducing children in outlying communities to the basics of the art form, by presenting the puppet theater in its essential components to children within commuting distance of the performance, and by enlarging the technical skills of local residents interested in the Japanese performing arts. It developed from conversations with the community service specialist for the University of Hawaii-Hilo and the DOE curriculum specialist for the island of Hawaii, and was sustained by the cooperation of University faculty members who helped develop the courses. It was made possible by the flexibility of the Asia Society, which brought the Awaji Puppet Theatre to the United States. Response to the Awaji residency was enthusiastic. We plan to use this project as a model for future programs.

LAMA KU

Lama Ku, derived from Hawaiian words meaning *enlightenment* and *extension*, is a program dedicated for the past six years to enhancing the knowledge and appreciation of Hawaii's richest traditions, pre-missionary and contemporary, by presenting lectures, lecture-demonstrations, performing arts and workshop-seminars for all of Hawaii's people. Federal and state grants, trust monies, contracts and ticket sales fund Lama Ku activities, based at the University of Hawaii Manoa, College of Continuing Education and Community

Service. Offerings are made available, for the most part without charge, to the public through cooperative efforts with the University of Hawaii System, the State Library System, the Department of Education, senior-citizen centers, Army education centers and interested community groups. While the major emphasis has been Hawaiian culture, both ancient and modern, the diversity of ethnic contribution from Japan, the Philippines, and other countries of the world has been included. Because of the availability of funds to finance these programs, it has been possible to take them to many areas of rural Hawaii and to various islands of the Pacific Basin. The following represent a sampling of Lama Ku-sponsored programs:

Drawing on values and customs of the past to make them workable in contemporary times keynotes the efforts of *The Ohana Workshops*, coordinated by the Hawaiian Students' Research Project and funded by Lama Ku. Motivated students and adults attempt the "group" approach to problem solving, a method founded upon the practice of *ohana* or extended family. The workshops, conducted throughout the State, are geared toward Hawaii's youth as an incentive to continued education and productivity in our society.

Exploring Hawaii's Heritage parallels Ohana Workshops in intent, apprising youth of the inherent values of higher education and of their own heritage. This program entails a series of lectures planned by the University of Hawaii College Opportunities Program and co-funded by Lama Ku. Local personalities are invited to speak on their *kuleana* (specialty) and lifestyles. Lecturers represent the arts, politics, religion, education and business field.

For the past three seasons, Lama Ku has participated in the administration of the *College Art Show* which represents and exhibits the works of art students from State and private colleges throughout the island of Oahu. The program is co-sponsored by the Community Colleges, the University Campus Center Board, State Foundation on Culture and the Arts, and the University of Hawaii College of Continuing Education and Community Service. During the 1974 exhibition 25,000 people observed and enjoyed the College Art Show, which has become an annual and ongoing event.

Under contract with U. S. Army Education Center and the University of Hawaii, Lama Ku creates and administers weekly lecture-demonstration programs on Oahu military bases for military personnel. Duration of the weekly programs is from seven to ten weeks and includes theme titles such as: "Dynamics of Early Hawaiian Music," "The Impact of International Folk Dance," "Korea-Past and Present," "Pacific Panorama of the Philippines," and "Kabuki Theatre." Attendance

certificates are awarded to military personnel who attend a majority of the programs.

During the summer of 1970, the *Community Cultural Opportunities Program* was launched in cooperation with the State Foundation on Culture and the Arts to present mini-performing arts programs in music, dance, and drama to community centers on Oahu and Kauai. Since that time, the program has reached out to rural areas on all of the Neighbor Islands.

Five springs ago a steering committee was formed by the chairman of the Kwajalein Adult Education Committee, and Lama Ku was invited to establish program format and a long-range plan. By midsummer the 1970-71 *Kwajalein Community Program Series* was launched. The series is designed to provide cultural and aesthetic education and leisure-time enrichment activities. During this past season Lama Ku developed the following events: "Tiger" and "The Typists," two one-act comedies; a concert with Honolulu's renowned Elizabeth Cole, "Music from Around the World"; and a program of music and dance from the Philippines presented by the students of the UH Philippine Ensemble. The series has continued for four consecutive seasons, thus partially filling the need for professional performing arts in this community situated in the middle of the Pacific Ocean.

Lama Ku undertakes ten major projects throughout the year. The cumulative effect has been the generation of newer approaches to historical and cultural education and an increasing number of qualified and talented people to communicate and share their specific knowledge and skills. At present, Lama Ku is developing a registry of talent to be circulated to U.S. mainland and Pacific areas in the hope that the programs developed here, demonstrating an appreciation of cultural differences and the value of our ethnic heritages, will provide enjoyment and insight to a potential worldwide audience.

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