

# Ka‘Elele

The Messenger

*The Journal of Bishop Museum*  
Fall 2011



# the museum

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# upcoming events

## Upcoming Events



Now on exhibit in Hawaiian Hall...  
*The Pā'ū of Nahi'ena'ena.*

The extraordinary *pā'ū* measures 20 feet long and 2½ feet wide, and was created using an estimated one million feathers of the 'ō'ō bird on its woven *olonā* backing. The creation of this sacred piece was the first time a large *pā'ū* using feathers had been created for a woman.

Read more about the *pā'ū*'s incredible story at [www.hawaiilive.org](http://www.hawaiilive.org).

Cover photo: Bishop Museum Archives.

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| <p>Oct. 14, 2011 <i>Facing Mars</i> Exhibit Member Preview, 5:30 p.m. (Castle Memorial Building) <i>Reservations required</i> (808) 847-8296 or <a href="mailto:membership@bishopmuseum.org">membership@bishopmuseum.org</a></p> <p>Oct. 15, 2011 <i>Facing Mars</i> Exhibit Opens (Castle Memorial Building)</p> <p>Oct. 21, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Nov. 4, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Nov. 4, 2011 <i>Tradition and Transition: Stories of Hawai'i Immigrants</i> Member Preview, 6 p.m. for Patron and above, 7 p.m. for Family &amp; Friends and below (Castle Memorial Building) <i>Reservations required</i> (808) 847-8296 or <a href="mailto:membership@bishopmuseum.org">membership@bishopmuseum.org</a></p> <p>Nov. 4–6, 2011 Arbor Day Celebration, 9 a.m. (Amy B.H. Greenwell Ethnobotanical Garden) (808) 323-3318</p> <p>Nov. 5, 2011 <i>Tradition and Transition: Stories of Hawai'i Immigrants</i> Exhibit Opens (Castle Memorial Building)</p> <p>Nov. 5, 2011 Amy B.H. Greenwell Ethnobotanical Garden Visitor Center Dedication, 12 p.m. (Amy B.H. Greenwell Ethnobotanical Garden)</p> <p>Nov. 10, 2011 Traditions of the Pacific Lecture: "Ki'i Pōhaku," 6 p.m. (Atherton Hālau) Tuition: \$10 General, Members are free. <i>Reservations required</i> (808) 847-8296 or <a href="mailto:membership@bishopmuseum.org">membership@bishopmuseum.org</a></p> | <p>Nov. 12, 2011 Traditions of the Pacific Workshop: "Petroglyph Printmaking," 10 a.m. (Atherton Hālau) Tuition: \$25 General, \$15 Members. <i>Reservations required</i> (808) 847-8296 or <a href="mailto:membership@bishopmuseum.org">membership@bishopmuseum.org</a></p> <p>Nov. 18, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Dec. 2, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Dec. 3, 2011 Members' Mahalo Day at Shop Pacifica, 9 a.m. (Shop Pacifica)</p> <p>Dec. 8, 2011 Traditions of the Pacific Lecture: "The Ecology of Hawaiian Gardening, A Campaign Against Nature Deficit Disorder" with Leland Miyano &amp; "Hawaiian Culture in Modern Garden" with Randall Mognahan (Atherton Hālau) <i>Reservations required</i> (808) 847-8296 or <a href="mailto:membership@bishopmuseum.org">membership@bishopmuseum.org</a></p> <p>Dec. 16, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Dec. 25, 2011 Bishop Museum closed for Christmas Day</p> <p>Jan. 7, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> <p>Jan. 21, 2011 The Sky Tonight, 8 p.m. (J. Watumull Planetarium) <i>Reservations required</i> (808) 848-4168</p> |
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# from the president

## Dear Friends of Bishop Museum:



Blair D. Collis

*Aloha kākou*—I hope all of you had a wonderful summer! I was happy to see many of you taking in the sights of the Museum’s Maoli Arts Month exhibit, *Hali’a Ke ‘Ala: “Fond Remembrances,”* as well as our popular prehistoric friends from *Dinosaurs*

*Unearthed: Feathered Discoveries*. But as we close the curtain on these two successes, we also look forward to unveiling a full slate of brand new exhibits this fall.

As the work to restore Polynesian Hall continues, we invite you to preview 81 stunning cultural treasures from the Museum’s Polynesian collection in the new J.M. Long Gallery exhibit *Mānu’unu’u Ka Welolani—The Chiefly Cultures of Polynesia*. Recently returned from an extended spring tour in China, this exhibition emphasizes the roles of power and chiefly individuals in Polynesian societies and is an absolute must-see.

Also “blasting off” this month in the Castle Memorial Building is the Ontario Science Centre’s heavily anticipated traveling exhibition, *Facing Mars*. This intriguing new exhibit asks us to examine whether our bodies and minds could endure the rigors of space for a two-year round trip voyage to “The Red Planet,” a horizon which may soon be part of our story.

In November, inspiring stories will abound when the discussion centers on the challenges faced by immigrants coming to a new homeland. With generous support from the Atsuhiko & Ina Goodwin Tateuchi Foundation and the Hawaii Imin Shiryo Hozon Kai, our new exhibition on Castle Memorial Building’s second floor, *Tradition and Transition: Stories of Hawai’i Immigrants* presents these stories of challenge, hardship, and victory, and celebrates the diversity brought by all ethnic groups who contribute to the strength and cultural diversity of Hawai’i.

As an institution, we are constantly striving to find new and innovative ways to share the Museum’s vast collections and the countless stories contained

within them—such as those found in *Tradition and Transition* and *Mānu’unu’u Ka Welolani*. To guide us in this effort, Museum leadership, staff, and community collaboratively took part in a landmark strategic plan development process aimed at providing direction and focus in order to achieve excellence and sustainability for the institution. Learn more about the efforts which produced Bernice Pauahi Bishop Museum’s inspiring strategic plan, vision, and mission and how it will guide the Museum in the years to come on page 4.

As we work to engage you, our supporters, and the community-at-large in the exploration and preservation of Hawai’i’s cultural heritage and natural history, one of our top priorities is to increase awareness and accessibility to our collections. On page 10, Natural Science chairman Neal Evenhuis shares the beginnings of the Charles Montague Cooke, Jr. Malacology Center at the Museum, which over the years, has grown into one of the most significant and renowned malacology collections in the Pacific.

Ron Cox, director of the Press and Library & Archives, shares recent innovations in the Museum’s audio digitization project, which have made accessing our prolific audio collection easier than ever before. Read about how the one-of-a-kind collection has proven to be a wonderful tool in Hawaiian language education—providing learners with an invaluable source of knowledge, insight, and inspiration—on page 12.

As always, *mahalo* for your steadfast support of Bishop Museum. As we embark on this exciting new journey together, I hope to see you all around campus. This is your museum and so I personally invite you to come often and experience all these fantastic changes for yourself.

*Aloha,*

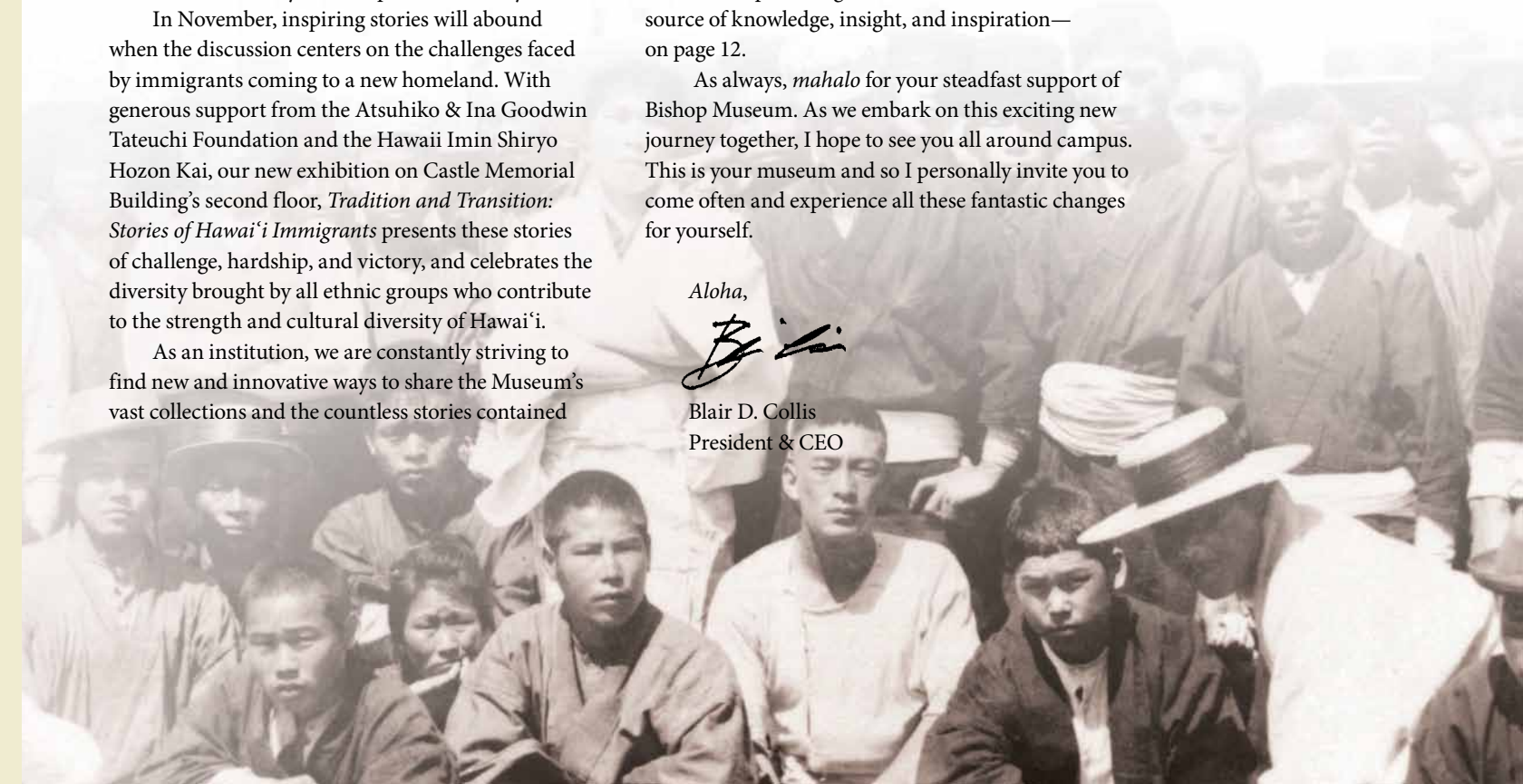
Blair D. Collis  
President & CEO



Discover how one man’s passion for collecting developed into one of Bishop Museum’s influential collections (page 10). Photo: Rosamond Purcell.



Decades of song, chant, and Native Hawaiian wisdom are shared, thanks to a revolutionary digitization project (page 12).



# update

## Bishop Museum's New Strategic Plan

For more information about Bishop Museum's new strategic plan, please visit the Museum's website at [www.bishopmuseum.org](http://www.bishopmuseum.org).

In early 2010, Bishop Museum embarked upon a strategic planning process, the purpose of which was to provide clear direction for the future of the venerable 122-year-old institution. With the economic turmoil of the last few years it was timely to re-examine priorities and develop a new vision for Bishop Museum's long-term success and sustainability. "The world is changing and we must change to address the needs of the community," said Blair Collis, Bishop Museum's new president and CEO. "Our museum requires a plan that recognizes our role in the community based on these changing needs so we may bring focus to our efforts in the coming years."

The strategic planning process began by gathering recommendations and input from hundreds of stakeholder groups and individuals across the state and abroad. By the fall of 2010, the Museum had gathered these perspectives and began to develop a framework for describing its new direction. By the spring of 2011, the Museum had completed its work, which included modeling scenarios and gaining further feedback from stakeholders on draft plans, and approved its first new strategic plan in a decade.

At its heart, the plan recognizes that Bishop Museum's purpose is educational. In a time when the need has never been greater to improve educational outcomes in our community, the Museum's world-class research, incredible collections, and tremendous reach can support a better understanding and appreciation of the cultural heritage and natural environment of Hawai'i and the Pacific. "This emphasis towards public engagement—underpinned with over 120 years of study in Hawai'i and throughout the Pacific—is the best way to serve the needs of our community, while at the same time, honoring the intent of Bernice Pauahi Bishop and Charles Reed

Bishop," said Allison Holt Gendreau, chairperson of the Bishop Museum Board of Directors.

Of course, the real work begins now with implementation of the plan to fulfill the new mission. It will be challenging to say the least, with the curtailing of various funding sources over the last few years, most recently a loss of \$2.2 million in federal earmark funds from the Museum's operating budget underwriting educational programs. "These are challenging times, but we are strengthened by the path set forth in our new strategic plan for Bishop Museum. We seek to cherish our founders, their lineage, and further our mission as a valuable resource to our community and the world. It will require some changes to the way we currently deliver our mission. But we are confident that our strategic plan will create a strong foundation that will allow sustainability, long-term growth and success for the Museum," said Collis.

"In everything that we do, we are mindful of our responsibility to our stewardship of the collections and assets of the Museum. And we are committed to moving forward in a manner that ensures that stewardship now and into the future."

### BISHOP MUSEUM'S STRATEGIC PLAN GUIDE

*Bishop Museum has developed a new strategic plan that seeks to provide focus and direction to its efforts. The institution's plan is organized under the following areas:*

**VISION & MISSION STATEMENTS:** *Bishop Museum's new vision and mission statements describe the purpose of its existence and serve to both prioritize work and communicate a sense of intended direction for the Museum. All of the Museum's efforts in the coming years will be focused toward supporting this new vision and mission.*

**GUIDING STATEMENTS:** *Bishop Museum's guiding statements outline important tenets that will help the organization when fulfilling its mission. Bishop Museum will look to apply these guiding statements to ensure efforts are aligned with both the mission and the principles under which it is achieved.*

**STRATEGIC OUTCOMES:** *Strategic outcomes frame how Bishop Museum will specifically deliver its mission in the coming years. The four areas of excellence, knowledge, collections and sustainability act as filters for evaluating alignment of projects and activities with the new vision and mission. Bishop Museum will look to understand the answers to questions such as "Are we able to deliver this program with excellence?" "Is this activity sustainable?" "Does this activity increase collections access and/or use our unique knowledge?"*

# BERNICE PAUAHI BISHOP MUSEUM

## *Vision*

We envision a future where all people understand and celebrate Hawai'i's cultural heritage and natural history, and use that knowledge to inspire the future.

## *Mission*

As "The Museum of Hawai'i," Bernice Pauahi Bishop Museum's mission is to be a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai'i's cultural heritage and natural history, as well as its ancestral cultures throughout the Pacific.

## *Guiding Statements*

- We cherish our founder, the Honorable Charles Reed Bishop, his beloved wife Princess Bernice Pauahi Bishop, and her Kamehameha lineage.
- We treasure the Museum's connection to Hawai'i's royal past.
- We recognize Hawai'i and its host culture as our priority.
- We also recognize that to understand the cultural heritage and natural history of Hawai'i, one must understand the cultural heritage and natural history of the Pacific.
- We strive to maintain and enhance our international reputation for excellence in the study of the cultural heritage and natural history of Hawai'i and the Pacific.
- We are uniquely situated to study, explore, and present the connections between Hawai'i and the Pacific, and the connections between culture and the natural environment.
- We serve as a forum for dialog and a center for education and life-long learning.
- We consider community engagement fundamental to our mission.
- We are responsible in the stewardship of our resources.
- We seek excellence through best practices and organizational focus.
- We integrate collections, programs, and activities to create unique experiences.
- We will evaluate our efforts periodically to ensure we remain focused on our mission.

## *Strategic Outcomes*

### EXCELLENCE

Bishop Museum will seek excellence and continual improvement in order to meet the needs and expectations of the communities it serves.

### COLLECTIONS

Bishop Museum will maintain its collections in keeping with the best practices and provide greater access to enhance understanding of their value to Hawai'i and the world.

### KNOWLEDGE

Bishop Museum will be a gathering place and forum for understanding Hawai'i's unique cultural heritage and natural environment.

### SUSTAINABILITY

Bishop Museum will seek financial outcomes that support activities and contribute to the sustainability of the institution.



# on exhibit

## Tradition and Transition: Stories of Hawai'i Immigrants



Above left: *Hāpai kō*, or hauling cane, Hawai'i, ca. 1890. Photo by P. L. Lord.



Above right: Patriotic Parade at A'ala Park, Honolulu, O'ahu, 1919. Schools were significant in teaching the value of patriotism and the pride of being American. This instruction had a great impact on the younger generation of Japanese parents who first came to Hawai'i.

Opposite background: Newly arrived Japanese workers, 1890s.

Opposite inset: Ōla'a Theater, Hawai'i, 1927. Photo by M. Koga. By 1900, there were more than 100 Japanese businesses throughout Hawai'i. They included groceries, dry goods stores, barbershops, tailors, and fish markets. Many of these first businesses were started with money saved from meager salaries by the Japanese during their term of plantation employment.

Inspiring stories abound when the discussion centers on the challenges faced by immigrants coming to a new homeland. *Tradition and Transition: Stories of Hawai'i Immigrants* presents these and celebrates the diversity brought by all ethnic groups who contribute to the economic strength and cultural multiplicity of Hawai'i. The initial phase of the multi-year exhibition, set to open on November 5, 2011, will primarily focus on the Japanese experience within this larger multi-ethnic diaspora to the Islands.

It is said that the very first Japanese to visit Hawai'i did so in the 13th century, but Bishop Museum's telling starts with the documented story of Jirokichi, a fisherman set adrift with others in the open ocean, who was rescued and brought to Hawai'i in 1839. His journey home was a long and circuitous one, but once back in Japan, Jirokichi's story of the outside world was captured on paper. His adventures and impressions are told in three handwritten volumes beautifully illustrated with charming watercolors.

In the 1880s, King Kalākaua sought to bring Japanese to Hawai'i as laborers after failed efforts decades earlier. The large influx of Japanese immigrants, called *kanyaku imin*, marks 1885 as

a milestone year as thousands of Japanese disembarked at Honolulu Harbor.

These new immigrants to the Islands spent their prescribed time at the Quarantine Station in the Harbor and then made their way to the assigned sugar plantations on various islands. They faced unexpected challenges. Field and mill work was back-breaking and the laborers worked long hours for meager pay. In many cases, their new homes were little more than tiny structures that gave scant protection. Compensation among workers of different ethnic groups was neither consistent nor fair.

When does tradition become transition? When does transition become a part of regular life? For immigrants who toiled in Hawai'i fields, mills, and businesses, tradition and transition merged as they took on what seemed to be insurmountable challenges in order to secure equality and rights as Americans in their new homeland. *Tradition and Transition* continues with the telling of stories of those who maintained the core of Japanese communal spirit as they also became a part of the Island population known as "locals."



Castle Memorial Building's second floor gallery will present special treasured stories in focus cases, a timeline of Hawaiian history, video stations, and significant artifacts and documents to relay the history of Japanese in Hawai'i. Kids will enjoy Pā'ani Place—a special spot for *keiki* to learn about multi-ethnic playthings and pastimes. Adjacent to the main exhibition gallery will be Ho'olaule'a Hall, donned with large photo murals and smaller exhibit cases that focus on multi-ethnic celebrations. At the end of the Ho'olaule'a Hall, visitors who wish to sit a while and browse books on various ethnic traditions in Hawai'i can do so in Ho'okipa Parlor, a replica of the interior of a plantation home living room.

*Tradition and Transition: Stories of Hawai'i Immigrants* celebrates the stories of challenge and victory, tales of hardship matched with those of success. It is a story that focuses on the strength of human spirit and the power of change.

Importantly, this exhibition recognizes those individuals who sought out the stories, kept them pure, and shared them with others. Through the 1970s, staff members of Bishop Museum's Hawaii Immigrant Preservation Center took on this responsibility—not only collecting the story-telling artifacts and documents of Japanese immigrants, but also of other ethnic groups



who arrived in the Islands in response to the need for a stronger labor force. The exhibition is especially dedicated to Kazuko Sinoto and Dr. Yosihiko Sinoto, and those whose life work has been to know, document, and share the stories of those who came from far away lands to make Hawai'i their home.

*Tradition and Transition: Stories of Hawai'i Immigrants* is funded by generous gifts from the Atsuhiko & Ina Goodwin Tateuchi Foundation and Hawai'i Imin Shiryo Hozon Kai.

# staff spotlight

## Mike Shanahan

Whether he's seeking the best new traveling exhibit for Bishop Museum's visitors, writing a planetarium program on Galileo, or helping coordinate the landmark science museum conference that Bishop Museum hosted last fall, Mike Shanahan is definitely dedicated to his work. Nearing his 12th year at the Museum, currently as the director of Education, Exhibits, and Planetarium, he has a career-long commitment to the museum experience.

Senior exhibits designer Brad Evans, a Bishop Museum veteran of over twenty years, shares this: "Mike is one of the hardest working staff members at the Museum. He always has an eye for making sure that the visitor's experience is of the highest quality. He's on campus nearly every day and often into the evening hours for special events. Mike sweats the small details, from a need for directional signage, to pointing out when exhibits aren't looking their best, and he makes sure they get fixed. As a manager, he's fair and really allows his staff to take initiative and gives us the freedom to get our jobs done." With an impish grin, Evans quickly adds, "But his puns are awful. Seriously."

Raised in Massachusetts, Mike attended Holy Cross College in Worcester, Massachusetts, and University of

Washington in Seattle. At U.W. he received a master's degree in English literature, with a focus on connections between Italian astronomy and English literature in the Renaissance.

Early in his time at U.W., Mike got a student job in the planetarium at Pacific Science Center, a work-study job that turned into a career. He remained at Pacific Science Center for twenty years, where he ran the floor interpreter program and eventually became the center's visitor education manager. In the summer of 1999, Mike accepted the position of planetarium producer at Bishop Museum. As it turned out, it was the opportunity of a lifetime. He became director of Education in 2003 and of Exhibits as well in 2008.

"If someone told me 15 years ago that I'd have a job that combines three of my strongest museum interests [in education, exhibits, and planetariums] in a job in Hawai'i, I would not have believed it. In Seattle, I was working at a science center while pursuing my interests in the arts 'on the side' as a classical guitarist, tango dancer, and student of literature. It's great to work for a place like Bishop Museum that actively combines culture, science, and art under one roof."

Below: Don't blink! Mike stares down a toothy Allosaurus from Bishop Museum's past exhibit *Dinosaurs Unearthed: Feathered Discoveries*. Photo: Courtesy of Dennis Oda, *Honolulu Star-Advertiser*.



*“I would like [us] to be a world leader when people ask, ‘What museums do a really good job of taking their local host culture and environment and interpreting them in really great, dynamic, engaging ways to their visitors?’ and someone says, ‘You have to go to Bishop Museum.’”*

Mike is proudest of the achievements of the education and exhibit departments over this last decade, from the expansion of the Museum’s outreach programs to the restoration of Hawaiian Hall and its related programs. He is passionate about exploring the ways in which programs, exhibits, customer service, and the overall “feel” of a museum can create educational and entertaining experiences for museum visitors. “The exhibits [department] works with many other branches of the Museum to create exhibits that thrive on their own. Then, the exhibit experience can be even further enhanced by education programs and interpretation. And sometimes, whether discussing the 1893 overthrow of the Hawaiian monarchy or the conflict between Galileo and the Catholic Church, an educational program may be the more effective medium for telling a particular story. Sometimes an exhibit is a better medium; sometimes a guided, hands-on activity works better. All different tools that we have to tell our stories. I think it’s valuable in some ways that education and exhibits are under the same umbrella.”

Along these synergistic lines, Mike is the principal investigator on a new grant award from the Native Hawaiian Education Program under the United States Department of Education called “All Together Now.” Under this grant, Bishop Museum will team with staff of Polynesian Voyaging Society, the University of Hawai‘i at Mānoa College of Education, and local classroom teachers to create educational programming on voyaging that is aligned with the classroom needs of teachers.

Mike also retains a strong interest in the Jhamandas Watumull Planetarium where he started 12 years ago. Like every other Bishop Museum planetarium director since the early 1960s, he still writes a monthly “Skywatch” article, now for the *Honolulu Star-Advertiser*. Bishop Museum’s planetarium opened in 1961 as the first planetarium anywhere in Polynesia and played a crucial part in the recovery of Polynesian navigation skills in the 1970s and 1980s. Since its inception, it has been an important



astronomy resource for Hawai‘i. From its first lunar eclipse party in 1962, to the central role the Museum played in the 1991 total solar eclipse, to the upcoming “Transit of Venus” festival (June 5, 2012), the planetarium has also been a gathering place for real astronomy events. Mike is confident that the planetarium’s ability to tell these stories will make a “great leap forward” this year with the planned installation of new hybrid projection and sound systems. Key to this renovation: a full-dome digital video system and a brand-new, state-of-the-art star machine.

Everyone in the museum field these days is aware of the challenges as well as the joys of working in informal education. But even the financial challenges that have affected Bishop Museum have not put a damper on Mike’s aspirations for the future. “I would like [us] to be a world leader when people ask, ‘What museums do a really good job of taking their local host culture and environment and interpreting them in really great, dynamic, engaging ways to their visitors?’ and someone says, ‘You have to go to Bishop Museum.’”

Above: The sky is the limit. . . Celebrating its 50th anniversary in December, the Jhamandas Watumull Planetarium has been at the center of several of Hawai‘i’s astronomical programs. The planetarium is expected to undergo a renovation within the next year, which includes plans for a full-dome digital video system and a brand-new, state-of-the-art star machine. Photo: Lindsey Fujimoto.



# natural science

## Andrew Garrett Malacology Collection

“We stand on the shoulders of giants” is a phrase Bishop Museum collections staff and researchers use often when explaining to visitors the historical importance of our collections. The current collections in the Bishop Museum represent over 120 years of work that has been built upon the foundations of some of the most important collectors and researchers in the world.

The importance of an early “giant” is found in our Charles Montague Cooke, Jr. Malacology Center; his name is Andrew Garrett. Currently, our malacology collection, which consists primarily of land and marine snails from throughout Hawai‘i and the Pacific, is the largest such collection in the Pacific and, with over 6 million specimens, is the 9th largest in the United States.

Its beginnings were much more modest, but still significant. Only a few years after opening its doors, the Museum acquired in 1894 a collection of approximately 20,000 snails made by naturalist Andrew Garrett, who collected throughout the Pacific. Compared with our current 6 million specimens, this does not seem like much, but it was an incredible collection for its time and brought attention to the Museum for the value of its holdings to scientists worldwide. A note in the journal *The Nautilus* by world-renowned malacologist William H. Dall, who was visiting Hawai‘i in 1898, gives one such testimony:

*“Here I have been revising the catalogue of the shell collection of the Bishop Memorial [sic] Museum, a surprisingly well developed and outfitted museum of Polynesian ethnology and natural history. [...] The shell collection is that made by Andrew Garrett, and (apart from the great collections like those of the Nat. Museum at Washington, the Academy at Philadelphia, the British Museum, etc.) is one of the best in the Pacific Ocean that exists.”*

Since that initial acquisition, the malacology collection has grown significantly due primarily to world-famous scientific expeditions made by the Museum throughout the Pacific in the 1920s and 1930s. Charles Montague Cooke, Jr., for whom the collection was named, was on some of these

### SEE THE COLLECTION!

This fall, Benefactor level members and above will be invited to attend special behind-the-scenes tours of the Charles Montague Cooke, Jr. Malacology Center and other Museum collections. To learn more about our premier membership and associated benefits, please contact the Membership Office at (808) 847-8296 or [membership@bishopmuseum.org](mailto:membership@bishopmuseum.org).

expeditions and was a major influence in building the collection and increasing its importance to scientists worldwide. Among others, the collection holds the historically significant Hawaiian collections of Rev. John T. Gulick, the marine collections of Ditlev Thaanum, the collections of Yoshio Kondo, and the recent donation of the Burgess cowries.

These holdings provide us with critical scientific information on species found in Hawai'i and the Pacific as well as give us a rare glimpse into the past to understand what species used to exist in certain areas. For example, Hawaiian land snails (*pūpū*) and land snails on other Pacific islands are undergoing an extinction crisis of incredible proportions. Many of the beautiful land snails, like the endemic O'ahu *Achatinella*, that were once common are gone forever, due mainly to human impacts as well as predation by rats and introduced snails.

Also, our Museum's malacologists have helped us understand Pacific people's migrations. In working with anthropologists on digs in Hawai'i and the Pacific and identifying the shells that have been dug up, they have found that some of the tiniest land snails have followed humans in their travels by hitchhiking with plants brought along on voyages of colonization.

Today, thanks to funding from generous donors such as the Jessie D. Kay Foundation and others, the Charles Montague Cooke, Jr. Malacology Center is one of the most prolific curated malacology collections

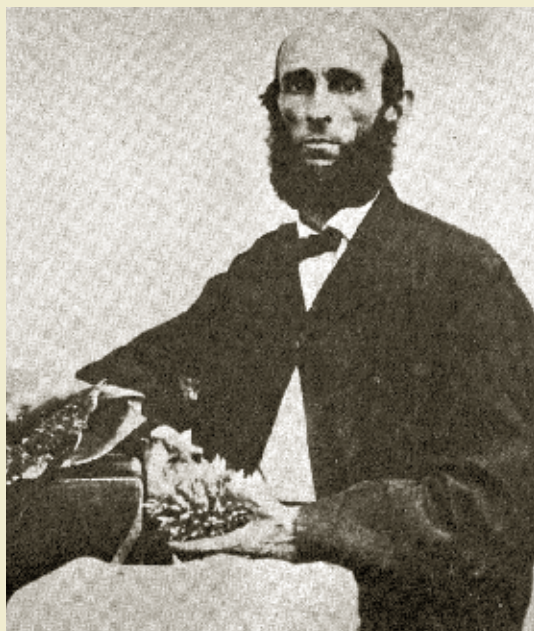


in the Pacific. Virtually the entire collection has been databased, hundreds of historically significant maps used in the many scientific expeditions have been recently digitized, and the Cooke Malacology Center continues to host visitors from around the globe who cannot properly conduct their research without seeing the specimens we have in our collection.

Yes, we've come a long way since that initial "foundation" of 20,000 specimens—thanks to Andrew Garrett and many of our other founding "giants."

Above: This endemic Hawaiian land snail (*Partulina semicarinata*) from Lāna'i is listed by the International Union for Conservation of Nature as endangered. Photo: William P. Mull.

Opposite: Land snails of the genus *Carelia*; Hawai'i. Photo © Rosamond Purcell, "Hidden Wonders Calendar: An Engagement Calendar Featuring the Pacific Collections of Bishop Museum," 1991.



Born in Albany, New York, in 1823, Andrew Garrett began collecting shells and fish while aboard a whaling ship in the Pacific in the 1840s. He settled for a few years in Hawai'i in the mid-1850s, but continued his travels in the Pacific and made his living collecting for others. He not only collected shells but also fish, birds, and insects. His skills in collecting in places like Micronesia, Tahiti, Fiji, Tonga, the Galapagos, etc. drew high praise from museums such as the California Academy of Sciences and the Museum of Comparative Zoology at Harvard, who claimed his collections were some of the best ever made by a single man. After traveling and collecting in the Pacific for many years, he finally settled in Huahine in 1870. He stayed there working on his collections until November 1887 when he passed away at age 64. Museum entomologist Neal Evenhuis visited his grave in 2007, which still existed, surrounded by an aging iron fence. Photo: Bishop Museum Archives.



# collections

Hāpai I Nā Leo: Preserving  
Bishop Museum's Audio Collection

Bishop Museum's unique and wonderful audio collection is more accessible than ever, thanks to the completion of a two-year digitization project in partnership with the National Historical Publications and Records Commission. Audio recordings originally on a variety of media such as wax cylinders, discs, steel wire, reel-to-reel, and cassette tapes are now preserved in digital format and available for patrons to access on special audio listening stations in the Museum's Library and Archives. The audio collection is a rich source of Hawaiian history, culture, language, and cultural practices.

Among the many gems in this ethnographic treasure trove are the renowned Roberts and Kuluwaimaka Collections of *mele* and *oli* (songs and chants) and interviews of *kupuna* (elders) primarily conducted by esteemed cultural authority Mary Kawena Pukui. The repository is one of the finest of its kind in the world, comprising recordings of Native Hawaiian oral traditions over a period of sixty years from the early 1920s to 1980s and including rare examples of the Hawaiian language spoken by some who first learned the language over 100 years ago.

Audio technician and Hawaiian language specialist Hina Kneubuhl came across many intriguing stories while breaking sound files into specific tracks and writing detailed notes for the project. "One of my favorite stories is told by a woman named Flora Ka'ai Hayes. She tells the story of how her father came to be called the '*kāne aloha*' of Queen Lili'uokalani," says Kneubuhl. "The queen would go to Hāna, Maui, for pleasure or to rest and would visit Hayes' father when she did. On one of her visits, she was not feeling well, and had been instructed by a *kahuna* to find a *kapa pa'upa'u* as the *lā'au* (medicine) to bring her back to health. She went to Hayes' father, explained the situation, and asked that he let the people of Hāna know. He dutifully put out the call to the Hāna community of the *ali'i wahine*'s need. It turned out to be Hayes' father who procured the *kapa* for her and, at a large feast the people of Hāna threw in her honor, the queen told them all that he was her '*kāne aloha*' and that only death would separate them."



Left: New digital listening stations provide unprecedented access to the Museum's rich and varied audio collection.

Opposite: Dorothy Barrère and Eleanor "Ele" Williamson interview Mary Kawena Pukui in Bishop Museum's Hawaiian Hall; 1954.

For tips on how to search the Archives catalog and to hear sample audio clips online, go to <http://www.bishopmuseum.org/research/library/audio.html>.

Kneubuhl says this is a fascinating example of how differently Hawaiians of prior generations related to one another and stands in contrast to the ideas that many westerners had about relationships between men and women, where "friends" or "lovers" were the only options. "Hayes and Pukui then get into a discussion about this term '*kāne aloha*' and other terms, such as '*kāne ho'okāne*' and '*wahine ho'owahine*,' which described relationships that

were not about sexual intimacy, but indicated other kinds of closeness," says Kneubuhl. "Pukui discusses how hard it is to explain the variety of relationships that Hawaiians had with one another to foreigners."

Much of the collection is made up of Pukui's recorded interviews that yielded invaluable information for several important published works including *The Hawaiian Dictionary*, which she co-wrote with Samuel Elbert, and '*Ōlelo Nō'ēau: Hawaiian Proverbs and Poetical Sayings* published by Bishop Museum Press. Many recordings give insight into traditional practices associated

with daily life in earlier times, and some refer to extinct indigenous wildlife and geographic landscapes that no longer exist. "One of the oldest speakers in the collection talks about surfing in Kāhala'u on the Kona coast of Hawai'i Island," says Kneubuhl. "He talks about a famous break outside Kalaeokaleikini that the people of Kāhala'u surfed from morning till noon. Everyone from fishermen to farmers would stop what they were doing and watch the surfing. He recites an ancient chant used to bring up the waves and talks about other activities, '*e ho'oulu ai i ka nalu*,' to generate waves. These kinds of traditional accounts are fascinating and rare."

The collection also includes programs, lectures, and workshops, a number of which are in English. But most of the collection is in the Hawaiian language, and over ninety-five percent of the collection users have learned Hawaiian as a second language. Kneubuhl thinks the best way to learn the Hawaiian language is to sit with *kupuna* and listen, but she sees the audio collection as another option. "They will never replace the kind of learning that happens '*i ke alo*' (in the presence of people)," says Kneubuhl. "For those of us who do not have that opportunity, collections like this one are a wonderful resource."

# archives

## Spotlight Images

Bishop Museum Archives holds a rich collection of diverse historic materials from Hawai'i and the Pacific.

Bishop Museum Archives is located on the 2nd floor of Pāki Hall. Public Hours: Wednesday—Friday: 12 noon to 4 p.m.; Saturday: 9 a.m. to 12 noon (closed on long weekends).



Top left: The Eastman Kodak store on Fort Street in Honolulu is filled with cameras and equipment for sale; 1934. The first photographs taken in Hawai'i (daguerreotypes) date from 1845.

Top right: On the telephone, Anna Ho Coker discusses the large cockroach in her hand with another Bishop Museum staff member; 1954. Hawai'i's first telephone went into use in 1878.

Bottom left: A new Zenith television is displayed at the Von Hamm-Young store in Kahului, Maui, Hawai'i; ca. 1955. TV broadcasts began in Hawai'i in 1952.



Bottom right: Duke Kahanamoku speaks on the radio to a national audience via the "Hawaii Calls" broadcast at Waikiki. Seated in the canoe are the show's host Webley Edwards and behind him, musician Alvin Isaacs; Aug. 2, 1935. Commercial radio broadcasts started in Hawai'i in 1922.



Updated digital recording and computer technologies have now enabled Bishop Museum to make its audio collections far more available to everyone, as can be seen elsewhere in this issue of *Ka 'Elele*.

Looking back, these historic photos show now-familiar advances in technology that have also changed our lives.

Bishop Museum Archives holds a rich collection of diverse historic materials from Hawai'i and the

Pacific. Photographs, manuscripts, audio recordings, films and videos, artwork, and maps are all available during the Archives' public hours. No appointments are necessary during these times, and everyone is welcome. The archivists will help you to use the materials, whether you're engaged in serious research or you'd just enjoy seeing the collections. Copies of most of the Archives' treasures can be ordered in different formats.

# programs Traditions of the Pacific

## Ki'i Pōhaku (Hawaiian Rock Art): History Carved in Stone

Journey back in time 2,000 years to explore the creations of the artists who left Hawaiian history carved in stone. Consider that the early voyagers to these islands had no paper, no pens. With an artist's passion, they pounded one stone with another, recording voyaging, battles, birth, death, and cosmic phenomenon—clues to the past to be discovered centuries later.

Join freelance writer, printmaker, and rock art researcher Lynn Cook for a fascinating voyage around the Pacific through her research and findings. Explore New Caledonian carvings that mirror those found on Hawai'i Island, her photography of *honu* (sea turtle) petroglyphs—discovered in Huahine by Bishop Museum senior anthropologist Yosihiko H. Sinoto—matching those at Pu'uloa, the same location where giant canoe paddles seem to form an arrow toward South Point.

In the workshop, students will weave a dozen techniques of design development and hand printing inspired by Hawaiian rock art to create a unique petroglyph print suitable for framing. No experience necessary. RSVP to 847-8296 or membership@bishopmuseum.org.

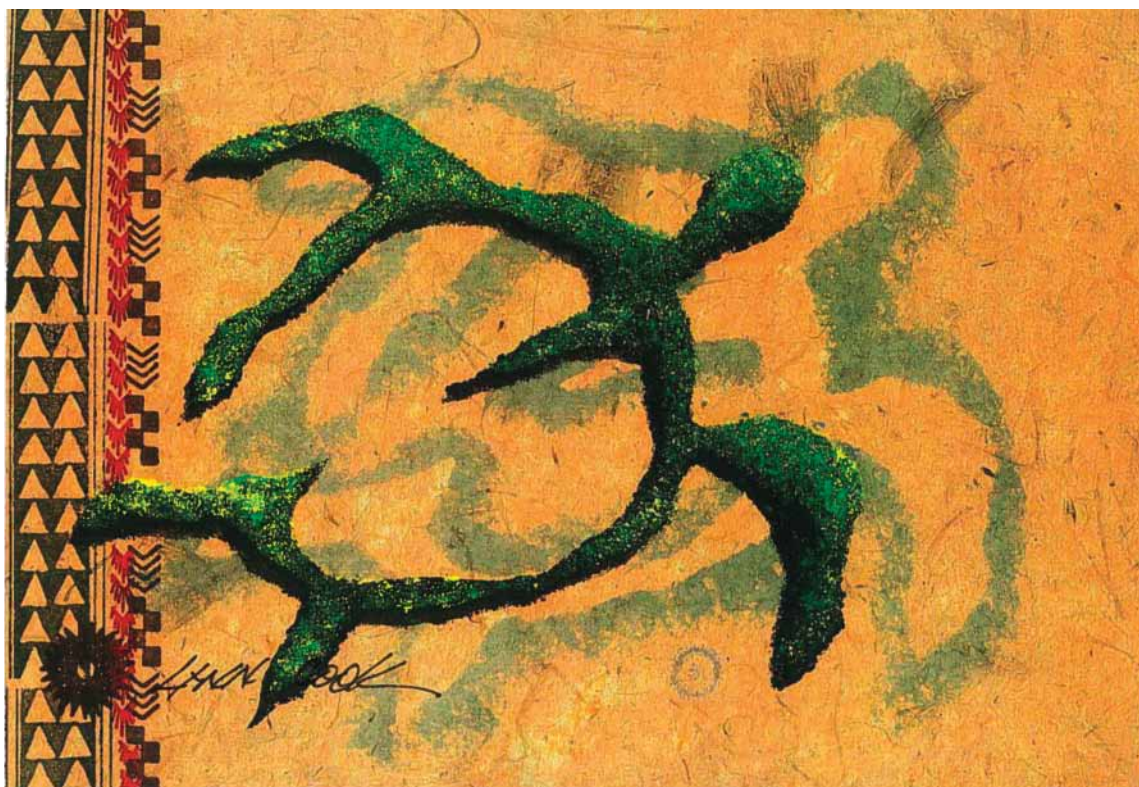
Lynn Cook has lived in Hawai'i for 40 years. She was a drawing student of Edward Stasack at the University of Hawai'i. Stasack is the co-author of *Hawaiian Petroglyphs*, the most comprehensive book on rock art published by Bishop Museum Press. Her muse is ancient petroglyph rock art from New Caledonia to New Mexico and Huahine to Hawai'i. She is the author of *Petroglyphs from Hawaii*, published by Bess Press, a journal-style guide to adventures across the lava flows of Hawai'i.

### LECTURE:

*Thursday,*  
*November 10, 2011*  
*6:00–7:30 p.m.*  
*Atherton Hālau*  
*Tuition: \$10 General,*  
*Members are free*

### ART WORKSHOP:

**PETROGLYPH  
PRINTMAKING**  
*Saturday,*  
*November 12, 2011*  
*10:00 a.m.–12:30 p.m.*  
*Atherton Hālau*  
*Tuition: \$25 General,*  
*\$15 Members*



**PETROGLYPH:** In Hawai'i, petroglyphs, or ancient rock art, are called *ki'i pōhaku* (*ki'i* meaning "image" and *pōhaku* meaning "rock"). Images carved in stone are found around the world—across the American Continent, Europe, Asia, Africa, Australia, Egypt, and volcanic islands across the Pacific. The images range in age from a hundred to many thousands of years old. The word petroglyph comes from the Greek *petros* (stone) and *glyphe* (carving or image). Artwork by Lynn Cook.

# Legacies

## Dr. Charman J. Akina



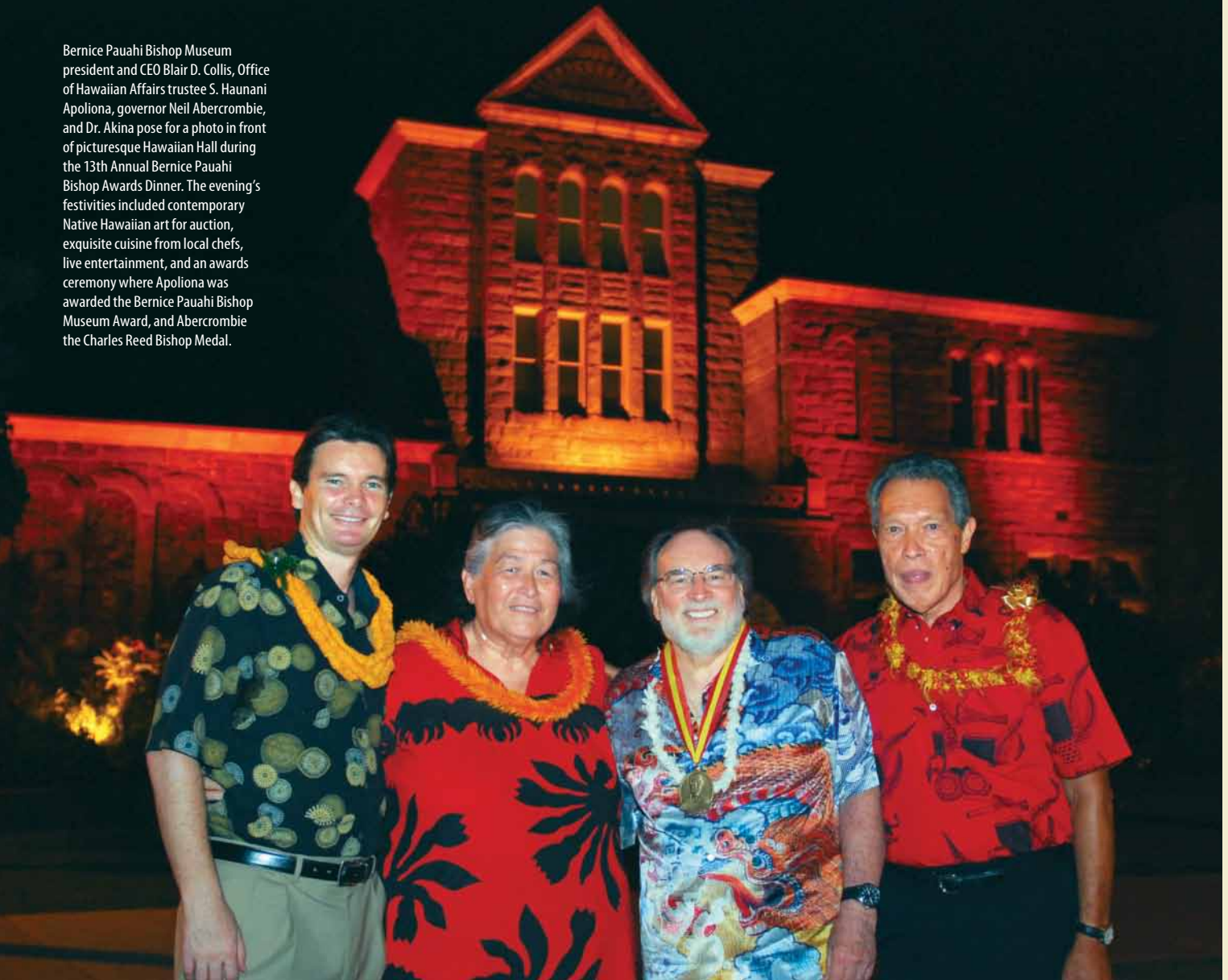
Charman J. Akina, M.D.

On September 22, 2011, Dr. Charman J. Akina stepped down as chair of the Board of Directors of the Bernice Pauahi Bishop Museum. Fortunately for all of us, he remains an active member of the board.

Born in Honolulu in 1933, Dr. Akina attended Stanford University for his undergraduate and medical school education. He retired in 2005 after 42 years of practice as a doctor of internal medicine, first at Honolulu Medical Group and then at Waimānalo Health Center. Dr. Akina served for many years on the board of the Honolulu Academy of Arts before he accepted the invitation to join Bishop Museum's board in 2004.

What Dr. Akina has enjoyed most during his tenure is getting to know the workings of the Museum, and the very dedicated people associated with it. Dr. Akina remembers that when he was a child, Hawaiian Hall was the entire Museum. Today the collections are vast. "When I read the application for reaccreditation that lists everything that the Museum is doing, I was bowled over," he says. "The Museum is a major resource for the study of the anthropology and natural history of the Pacific," he says. "It was founded first to show Princess Pauahi's huge collection of artifacts from the Kamehameha lineage. Then it began to include the natural history of Hawai'i and the Pacific. Today the Museum assists the State of Hawai'i with

Bernice Pauahi Bishop Museum president and CEO Blair D. Collis, Office of Hawaiian Affairs trustee S. Haunani Apoliona, governor Neil Abercrombie, and Dr. Akina pose for a photo in front of picturesque Hawaiian Hall during the 13th Annual Bernice Pauahi Bishop Awards Dinner. The evening's festivities included contemporary Native Hawaiian art for auction, exquisite cuisine from local chefs, live entertainment, and an awards ceremony where Apoliona was awarded the Bernice Pauahi Bishop Museum Award, and Abercrombie the Charles Reed Bishop Medal.



many contemporary challenges, such as detecting and monitoring invasive species and helping to preserve natural resources.”

Dr. Akina’s hope for the future is that Bishop Museum becomes increasingly a part of the community. Polynesian Hall’s ongoing renovation will illustrate the interconnectedness of the Pacific islands and their people, which is key to understanding the natural and cultural history of Hawai‘i. “These collections were started way before anyone was studying Pacific Island cultures,” he says, “and now they are providing an important link to what might have been lost.”

Soon, the second floor of the Castle Memorial Building will be reopened to exhibit the Museum’s immigrant collections and tell the stories of those who came to Hawai‘i searching for work and a better future. “Eventually,” says Dr. Akina, “everyone who is *kama‘āina* here will be represented at Bishop Museum.”

Recently, Dr. Akina informed Bishop Museum that he is working with his financial advisors to make a provision in his estate plan

to leave funds to establish a personal endowment for the institution. “I was prompted by becoming personally involved,” he says. “When you become personally involved, you begin to think about the financial future of the Museum and how it can continue. I believe one way this can be achieved is by individuals leaving funds for endowment. Annual gifts help as long as you are alive, but what happens to your support when you are gone? An endowment goes on in perpetuity. And your name also remains with the Museum in perpetuity. It is important for those who follow us to know who their benefactors were and why this was important to them.”

Dr. Akina notes that gifts of all sizes will build the Museum’s endowment. Making an estate gift brings philanthropy within the reach of everyone. “I am working with my financial advisor to leave a percentage of the remainder of my retirement plan to the Museum. Presently, this makes more sense

*“An endowment goes on in perpetuity. And your name also remains with the Museum in perpetuity. It is important for those who follow us to know who their benefactors were and why this was important to them.”*



Above: A couple examines necklaces from various cultures in the Pacific in *Mānu‘unu‘u Ka Welolani: The Chiefly Cultures of Polynesia*, Bishop Museum’s newest exhibit in the Joseph M. Long Gallery. The cultural artifacts featured in the exhibit offer a striking preview of what visitors can expect to see when the fully restored Polynesian Hall reopens to the public.

than leaving a specific dollar amount because I don’t know what the exact value my estate will be given the present economy. I also understand that periodic gifts toward an endowment goal can be made prior to the distribution of my estate. That’s what I hope to do.”

Bishop Museum is extremely grateful to Dr. Akina for his tireless work, his ongoing generosity, annual financial support, and foresight in planning his estate gift. His efforts will long impact our mission to be “The Museum of Hawai‘i”—a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai‘i’s cultural heritage and natural history, as well as its ancestral cultures throughout the Pacific.

If you are interested in making your own gift to the Museum’s endowment or would simply like to know more about endowment gifts, please contact Courtney Chow at (808) 848-4187, [courtney.chow@bishopmuseum.org](mailto:courtney.chow@bishopmuseum.org), or 1525 Bernice Street, Honolulu, HI 96817. Gifts of any size to the Museum’s general endowment are greatly appreciated and named endowed funds can be established for as little as \$10,000.



# mahalo

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*On behalf of the Board of Directors, staff, and volunteers of Bishop Museum, we wish to recognize and thank those who contributed to Bishop Museum between June 1, 2011 and August 31, 2011. Mahalo for your support of the Museum.*

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A creative highlight of the annual Bernice Pauahi Bishop Awards Dinner, the Wishing Tree attracts the interest and generosity of our corporate supporters, members, and donors. Visit the museum's online Wishing Tree at <http://www.bishopmuseum.org/membership/wishtree/wishtree.html>.

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Bishop Museum is dedicated to studying, preserving, and telling the stories of the cultures and natural history of Hawai'i and the Pacific.

Bishop Museum is open Wednesdays through Mondays from 9 a.m. to 5 p.m. Closed Tuesdays and Christmas Day.

Admission:

Adults	\$17.95
Youth (4 – 12)	\$14.95
Seniors (65+)	\$14.95
Children (3 & Under)	FREE
Bishop Museum members	FREE

*Kama'āina* rates and ample, free parking available. Admission fees include guided tours, live demonstrations, music and dance performances, planetarium shows, and admittance to all exhibits, including the Richard T. Mamiya Science Adventure Center. For more information or the current daily schedule, please call (808) 847-3511 or visit our web site at [www.bishopmuseum.org](http://www.bishopmuseum.org).

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*Ka 'Elele* is a quarterly publication of:  
Bishop Museum  
1525 Bernice Street  
Honolulu, Hawai'i 96817

If you have questions about this issue of *Ka 'Elele*, please contact the Bishop Museum Development Office at (808) 848-4187.

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## Annual Fund 2011

*As "The Museum of Hawai'i," Bernice Pauahi Bishop Museum's mission is to be a gathering place and educational center that actively engages people in the presentation, exploration, and preservation of Hawai'i's cultural heritage and natural history, as well as its ancestral cultures throughout the Pacific.*

**WITH A GIFT TO THE ANNUAL FUND, YOU WILL HELP US TO:**

*Digitize our collections*

*Expand our volunteer programs*

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*Your generous support and active participation in the Museum's programs, exhibits, and research will help us build a dynamic, vibrant Bishop Museum for all to enjoy. He hale kou. This is our house.*

Make your Annual Fund gift online at [www.bishopmuseum.org](http://www.bishopmuseum.org) or call (808) 848-4187. Your donation is tax-deductible.

*Mahalo* for your support!



Ko koā uka, ko koā kai.

*Those of the upland, those of the shore.*

In olden days relatives and friends exchanged products. The upland dwellers brought *poi*, taro, and other foods to the shore to give to kinsmen there. The shore dweller gave fish and other seafoods. Visits were never made empty-handed but always with something from one's home to give.

An adaptation of selection #1090 from Mary Kawena Pukui's *Ōlelo No'eau: Hawaiian Proverbs and Poetical Sayings*, Bishop Museum Press, 1983.