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Resource Paper

Small Numbers/Big City: Innovative Presentations of Pacific Islander Art and Culture in Phoenix, Arizona

John P. Rosa

Abstract

This resource paper provides an overview of how the small but growing Pacific Islander and Asian American community in Phoenix has sustained, developed, and preserved its culture and art in the absence of a permanent AAPI art or cultural museum. This article gives examples of such alternative formats and includes details on dance, music, and other folk cultural practices. Metropolitan statistical areas (MSAs) with AAPI populations comparable to Phoenix include Minneapolis, Atlanta, and Dallas. Phoenix community groups use small, temporary displays at annual AAPI cultural festivals. One approach is a “museum on wheels”—a used tour bus filled with certified reproductions of artifacts on loan from the Bishop Museum in Honolulu. Native Hawaiians also collaborate with the more numerous Native American organizations that can provide venues for indigenous arts. Universities and state humanities councils are frequent sources of funding for AAPI artists. MSAs with Pacific Islander populations most comparable to Phoenix (in the range of 10,000 to 15,000) are the U.S. Southwestern cities of Las Vegas and Salt Lake City. Pacific Islanders in these cities might be most likely to employ display formats and strategies similar to those used in Phoenix.

Introduction

How does a small, but growing population of Pacific Islanders and Asian Americans represent its range of art and culture in a big city? This is a question we are increasingly likely to ask as significant AAPI (Asian American and Pacific Islander) populations are no longer limited to Hawai'i and the West and East Coasts. For the past two decades, the U.S. Southwest, Midwest, and South have seen rapid growth among AAPIs.

Phoenix in particular has been one of the fastest growing metropolitan areas in the United States. As such, the area is becoming home to an increasing number of Asian Americans and Pacific Islanders, many of whom are surprised to find older generations of Chinese Americans, Japanese Americans, and even Native Hawaiians have been in Arizona for over a century. According to Census 2000, Phoenix is the sixth largest city in the United States and the state of Arizona's Asian American and Pacific Islander population increased by 79.3 percent from 1990 to 2000 with a majority of that growth in Maricopa County. The city, however, does not have a Wing Luke Asian Museum like Seattle, a Museum of Chinese in the Americas like New York City, a Japanese American National Museum like Los Angeles, or a Bishop Museum like Honolulu. Such museums seem to be limited to Metropolitan Statistical Areas (MSAs) that have a total AAPI population of 300,000 or more (See Table 1a). In the absence of a permanent art or cultural museum in Phoenix devoted to Asian American and Pacific Islanders, other alternative formats have been developed that help sustain a sense of an Asian American and Pacific Islander community in metropolitan Phoenix.

This article focuses mostly on presentations of Pacific Islander art and culture (and to a lesser extent, on Asian American cultural forms) in the Phoenix-Mesa-Scottsdale, AZ Metropolitan Statistical Area, but the range of exhibit formats discussed here can also serve as possible models for small Pacific Islander, Asian American, and other population groups that face similar challenges in other major cities. Recent 2005 population estimates from the U.S Bureau of the Census suggest that MSAs in the Midwest (like Detroit and Minneapolis) and in the South (like Miami, Atlanta, and the Texas MSAs of Dallas and Houston) are comparable to Phoenix in that they have significant and growing Asian American populations ranging in size from 100,000 to 300,000. MSAs in the U.S. Southwest (as in the case of Phoenix, Las Vegas, and Salt Lake City) have particularly large and growing Pacific Islander populations in the range of 10,000 to 15,000 (See Table 1b). This article also provides some details on dance, music, and other folk cultural practices in order to better contextualize these museum exhibits and alternative exhibits.

The range of formats described here and the museum scene in metropolitan Phoenix itself are still in the process of development. Some of these temporary exhibits and other innovative dis-

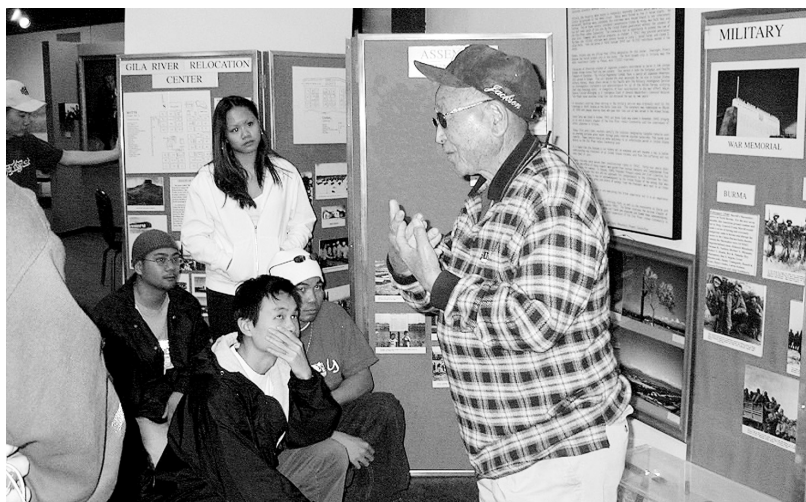
plays might be seen as stages toward the creation of permanent museum exhibits—or even a permanent museum—if those goals are so desired by the community.

Previous Exhibits

A variety of Pacific Islander and Asian American artifacts and cultural items have been put on display in the past twenty-five years in venues like the Gila River Arts and Crafts Center, the Phoenix Museum of History, and the Arizona Historical Society Museum at Papago Park in Tempe. Many of these early artifacts come from Phoenix's second Chinatown and the Gila River Relocation Center, located thirty-five miles southeast of downtown Phoenix. They were put on display with the help of local Asian American groups like the Arizona Chapter of the Japanese American Citizens' League, the Chinese Chamber of Commerce, and the pan-ethnic Asian Chamber of Commerce (See Table 2). The exhibits were developed since the early 1980s and have focused mostly on the older generations of Chinese Americans and Japanese Americans in Arizona.

Exhibits on Chinese American experiences made use of photographic collections housed in the Arizona Historical Society's branch museums at Papago Park in Tempe and in Tucson, at the Sharlot Hall Historical Society in Prescott, the University of Arizona Library's Special Collections, and from private collections. Although some exhibits are no longer on display, tangible remnants of these exhibits are still available to the public. "The Chinese Experience in Arizona and Northern Mexico" exhibit in 1980 resulted in an Arizona Historical Society published book of the same title available at many university and public libraries. The "Remembering Our History: The Chinese-American Presence in Phoenix" exhibit in 2001 to 2002 resulted in a thirty-minute video production, *Chinese Americans in Arizona* (2003) that is shown periodically by Arizona public television stations in conjunction with the celebration of Chinese Week in Phoenix at the start of the lunar new year or during the celebration of Asian Pacific American Heritage Month every May.

The exhibits on Japanese Americans have mostly centered around World War II and the internment experience in Arizona. The state had four government-run facilities for internees: an assembly center in Mayer, the Gila River Relocation Center, Poston (officially named the Colorado River Relocation Center), and Leupp Isolation Center. The exhibit at the Gila River Arts and Crafts



Photograph 1: Mas Inoshita, a former Gila River internee and Military Intelligence Service veteran, leads a tour of students through a Japanese American Internment exhibit at the Gila River Arts and Crafts Center operated by the Gila River Indian Community in Sacaton, Arizona.

Center was redone on the occasion of the fifty-year reunion of Gila River internees in 1995 (See Photograph 1). Aside from the World War II era, objects occasionally on display include line drawings of Hachiro Onuki (founder of the gas and electric light company in Phoenix in the late nineteenth century) at the Phoenix Museum of History and printed ephemera about Japanese American flower gardens along Baseline Road in south Phoenix at the Arizona Historical Society Museum in Tempe.

“A Proud Journey Home,” the most recent exhibit (2005–2006) addresses Southeast Asian American groups, some of the newest Asian American ethnic groups to come to Arizona. This exhibit was a collaboration among three different interest groups: community members from the Southeast Asian American communities (Vietnamese, Laotian, Cambodian); students and faculty from programs at the nearby university (Southeast Asian Studies Program and Asian Pacific American Studies Program at Arizona State University, Tempe); and museum staff from the Tempe Historical Museum. The project was sponsored in part by a grant by the Arizona Humanities Council, thus pointing again to the importance of funding from the National Endowment for the Humanities via Arizona’s state council

for the humanities. The Tempe Historical Museum's vision statement, featured prominently in the lobby entranceway, identifies the institution as "a center where the community comes together to celebrate Tempe's past and ponder the future." It is committed to building community bonds, both in the exhibits themselves and in the processes used to create such exhibits. In this respect, the museum helps enhance what public historian Linda Shopes has called the "historical consciousness of the community's residents" instead of having projects merely as a collection of discrete historical events and material objects (Shopes, 1984, 249).

Korean American, Filipino American, and South Asian American experiences in Arizona have not yet been adequately represented in the museum scene, despite the historic presence of these groups and their growing populations.

Non-Traditional Exhibits

Phoenix currently does not have Pacific Islander or Asian American ethnic enclave neighborhoods in the ways that other U.S. urban areas have existing Chinatowns, Koreatowns, or Little Tokyos. Instead, community members gather at monthly organization meetings and at various times throughout the year in preparation for, and at, cultural festivals (See Table 3). As Kathy Wong (Lau) has noted: "For a sojourner or newcomer to the Phoenix area who is unfamiliar with the local knowledge(s) of community formations, the search for spatial markers of Asian America is an unreliable mechanism for determining the presence and saliency of Asian American community. What is more reliable is to look at the temporary places created during the frequent and fleeting pan-ethnic organizing activities that are sprinkled through the larger community of the Phoenix valley, across the state, and local and national pan-ethnic and mainstream political events" [Wong (Lau), 1997, 89].

In the absence of a more permanent, traditional museum focused solely on Asian American or Pacific Islander experiences, some community members have used non-traditional forms of display to showcase aspects of their material culture and their experiences in Arizona. Instead of limiting displays to sections of museums' permanent collections, individuals and community groups have often taken it upon themselves to create small displays for use at annual cultural festivals. In some ways, the display of artifacts

at these festivals more closely resembles “show-and-tell” activities one would find in a K-12 school setting. Japanese Americans, for example, display aspects of Japanese and Japanese American culture every February at “Matsuri: A Festival of Japan” whereas Native Hawaiians, Samoans, Tongans, Chamorros, and other Pacific Islanders congregate in preparation for, and at, the annual Arizona Aloha Festival every March. Both of these events currently receive partial funding from the City of Phoenix and are held at Heritage and Science Park, a large complex in downtown Phoenix adjacent to Arizona State University’s Downtown campus which is also used to accommodate festival visitors and exhibits.

As part of a small, but growing community, Pacific Islanders in Arizona have often worked with larger, pan-Asian American organizations and festivals in order to give themselves greater visibility. According to Census 2000, Arizona has the tenth largest Pacific Islander population by state with a “Native Hawaiian and Other Pacific Islander alone or in combination population” of 13,128.¹ Of the ten largest census designated places in total population in the United States, Phoenix has the third largest proportion of Pacific Islanders (0.3 percent). For slightly over a decade, Pacific Islanders have been numerous enough in the state to sustain a highly popular Arizona Aloha Festival. In 2006, the event celebrated its twelfth consecutive year and is now the City of Phoenix’s largest free cultural festival, attracting over 100,000 attendees in a single weekend. Festival vendors and attendees are mostly from Arizona, but many also drive in from Pacific Islander communities in California, Nevada, and Utah or fly in from areas beyond the U.S. Southwest to visit friends and family members during the festival weekend.

At the Arizona Aloha Festival, one-third of the event is designated as a “Discoveries” section, dedicated solely to educational displays, non-profit organizations, and children’s activities. In the absence of museums dedicated to Pacific Islander material culture, cultural organizations and individuals put their own, personal items on display for fellow Pacific Islanders in the U.S. Southwest and other mainstream audiences who visit the festival. *Halau hula* (hula schools) from Phoenix or ones traveling in from Las Vegas, for example, feature items like Native Hawaiian *ipu* (percussive gourds) and *pahu* (drums), showing the dance implements in various stages of their creation. Tongan families, like that of Sione Toetuu Hola of



Photograph 2: Claudia Fajardo Kaercher displaying a Micronesian stick map and other artifacts from Guam and the Marshall Islands at the Arizona Aloha Festival.

Tempe, feature forms of contemporary Tongan dress and traditional *tapa* mats. Chamorro individuals, like Claudia Fajardo Kaercher display stick maps of Micronesia, accompanied by maps and books about the region (See Photograph 2). Though none of these displays could be considered “museums,” they are, nonetheless, the presentation of Pacific Islander material culture for audiences in Arizona that might never see such items. Though not always fully professional in terms of their display, the items—unlike ones in formal museum displays—are accompanied by indigenous Pacific Islanders themselves who are able to explain the artifacts in their own voices and on their own terms, not relying on static, textual descriptions that one might find in a more formal setting.

Perhaps one of the most innovative approaches to presenting Pacific Islander culture is a “museum on wheels” program started by Aloha in the Desert, Inc. In 2003, this non-profit organization secured enough funding to purchase a used, but very plush tour bus with audiovisual screens. The bus is now filled with certified reproductions of Native Hawaiian artifacts on loan from the



Photograph 3: Tom Muller and the Aloha in the Desert travelling exhibit bus outside of the Heard Museum in Phoenix.

Bishop Museum and the Kamehameha Schools in Honolulu (See Photograph 3). The founders of Aloha in the Desert, the husband-and-wife team of Tom and Laurie Muller, use the bus as a traveling exhibit showcase that goes out to schools, cultural festivals, and museum grounds in Maricopa County throughout the year. In an interview with the *Arizona Republic*, Tom Muller said he had taken his Native Hawaiian upbringing for granted when he lived in Hawai‘i, but now that he lives outside of the islands, he appreciates his culture even more so and wants to share it: “Our whole purpose is to spread the aloha spirit. Nowadays, society is just moving so fast, chasing that next dollar. This [Hawaiian] culture can help people. It’s a culture of acceptance with a strong sense of belonging to a community.” Aloha in the Desert has a “mission of promoting the understanding of Hawaiian culture through history, music, dance, art, language, and traditions” (Park, 2006). The organization hopes eventually to found a permanent cultural center that would feature a resource library, educational workshops, Ha-

waiian language classes, and Hawaiian arts and crafts.

Given Arizona's sizeable Native American populations, there have been recent collaborations between Native Hawaiian non-profit organizations and Native American organizations at Phoenix events focused on highlighting the experiences of indigenous peoples in the United States. Since 2002, Arizona in the Desert and *Lau Kanaka No Hawai'i* (a Hawai'i social club in Arizona), and other groups have worked with area Native Americans to start Native American Recognition Days (NARD) held at Steele Indian Park in downtown Phoenix. The NARD event even flies in Native Hawaiian performers like Melveen Leed with airfare paid for by Hawaiian Airlines, a major sponsor of NARD, the Arizona Aloha Festival, and other Pacific Islander cultural events in Phoenix.² The Heard Museum, one of the country's leading museums devoted to Native American art and culture, has also played a significant role in featuring Native Hawaiian artists and performers alongside Native American artists at some of its exhibits and workshops (See Photograph 4). The Heard Museum's annual film festival now features documentaries about Native Hawaiian experiences whose screenings are well-attended by Phoenix-area Native Hawaiians and other former Hawai'i residents. Films shown in the past three years include works by noted Hawai'i filmmakers like Eddie and Myrna Kamae and Edgy Lee. Native Hawaiian groups in cities with Native American museums and non-profit organizations might consider exploring similar collaborations in order to utilize existing facilities and programming venues.

In a similar vein, colleges and universities often have funding for performing arts series that can highlight emerging Pacific Islander and Asian American artists. For example, Arizona State University's Public Events Office has made a concerted effort through its "A3: Arizona, Asia, and the Arts" series to include Native Hawaiian musicians and dancers. ASU's Public Events Office has hosted Kanakaole Foundation's production of *Kamehameha Paiea* in 1999 and visits by Grammy-nominated musician Keali'i Reichel in 2001 and 2003.

The Phoenix-area Pacific Islander community has been very resourceful, forming pan-ethnic partnerships among themselves and with area Asian American and Native American groups. Benedict Stillman, a Native Hawaiian resident of Phoenix for over four decades and a prominent organizer in the community has observed: "Pacific



Photograph 4: Kaimi Valdez's *halau hula* (dance school) displaying hula implements at the Heard Museum in Phoenix.

Islanders have this instinct about working and coming together. You see this at the Aloha Festival, the visit of artists like the Kana'ole Foundation for the *Kamehameha Paiea* hula production at ASU's Gammage Auditorium, the visit of Keali'i Reichel and other islander events. You know, Arizona is wide open—it has a lot to offer."

Cultural Practices And Folk Arts

Beyond exhibits and museums (which some might consider to be "static" representations), one needs to remember that arts and culture survive as ongoing cultural practices in the lives of ordinary people. In the Phoenix metropolitan area, there are at least four categories of cultural practices among Pacific Islander groups: dance, music, physical recreation, and folk arts.

Native Hawaiian hula is the most visible Pacific Islander dance form in Arizona. As of 2006, there were six *halau hula* (Native Hawaiian schools of dance) in the Phoenix area alone, with additional *halau* in the cities of Tucson and Flagstaff. Since it is common for hula dancers to also know a few Tahitian and Maori dances, some of these *halau* occasionally mention in their promo-

tional literature that they teach “Polynesian” dance forms as well. (Many *halau* fund their groups partially through performing at corporate events, birthday parties, and other events for mainstream audiences reminiscing for the “Polynesian floor shows” popular on the East and West Coasts during the 1950s and 1960s). Tongan and Samoan dance groups are also common in Phoenix and are more often tied to church choirs and youth groups that have established themselves in the past twenty years.

Music is perhaps the most widespread (if less visible) form of cultural expression among Pacific Islanders in the Phoenix area. In addition to the visits of well-known Native Hawaiian musicians, Pacific Islander community members themselves take part in a range of vocal and instrumental groups that are often tied to church affiliation. Since at least the late 1990s, for example, there has been a Tongan-language choir at a Roman Catholic parish and a Marshallese-language choir at Cook College/Theological Seminary. Both of these choirs, based in Tempe, Arizona, have performed at the annual Arizona Aloha Festival, and the Tongan choir has even produced its own CD for sale.

Pacific Islander instrumental music in Arizona is largely Native Hawaiian—mainly *ki ho`alu* (slack key guitar) and *`ukulele* forms that originated in the late nineteenth century with Western instruments. One slack key guitarist, Dana “Moon” Kahele, has produced two CDs with music featuring his life in Arizona. In 2005 he started teaching *haumana* (students) in his Phoenix home; one year later, he also began driving to Flagstaff some two-and-a-half hours away to teach a group of slack key guitar students there. Among *`ukulele* players, there are two groups of players (beginner and intermediate) who practice weekly in south Scottsdale for formal and informal performances at senior centers, city functions, and the monthly backyard meetings of *Lau Kanaka No Hawai`i*, the local Hawaiian social group.

In the realm of physical recreation, there are currently four canoe paddling clubs in the Phoenix area, all of which have a strong Native Hawaiian cultural component. These clubs all trace their origins to the very first canoe club, *Na Leo O Ke Kai* that started in the early 1990s at lakes (some artificial, like Tempe Town Lake created in 1999) in Phoenix, a city more known for its desert aridity. Clubs display their canoes at the annual Arizona Aloha Festival; since many of these paddlers are also experienced wood crafts-

men, they also feature contemporary wood sculptures with Native Hawaiian themes at the festival as well.

Hawaiian quilting is just one of a handful of AAPI folk arts practiced in Phoenix. One quilting *hui* (group) has been meeting for twenty years and is nearly thirty members strong. In this case and that of the canoe clubs, members of the local Hawaiian social group Lau Kanaka No Hawai`i played a key role in creating smaller, ongoing groups focused on particular cultural forms. Lau Kanaka, now with a membership of 300 families, has also recruited and sponsored visiting cultural practitioners. Some examples are workshops on genealogical research (important to Native Hawaiians, culturally and legally) and distance education Hawaiian language classes.

Though many of these day-to-day cultural practices might go unnoticed by Arizona's general population, they have sustained crucial networks of information and personnel for a wide variety of Pacific Islander cultural exhibits in Phoenix.

Partnerships and Responsibilities

Some of the most successful exhibits have involved partnerships among community members, academic institutions, and city historical museums, each with their respective skill strengths and access to resources. Community members, for example, loan or locate cultural objects for display and help to explain their uses to a larger audience. Academic institutions provide humanities consultants, grant writing specialists, university funding, and classroom and gallery space for exhibit programming. Museum personnel provide grant writing expertise as well, exhibit space, and technical advice regarding protocol for the loaning of objects for museum display and preservation.

Creating museum exhibits, whether permanent or temporary, involves great responsibility.³ In their national survey of Americans and their relationship to the past, historians Roy Rosenzweig and David Thelen found that ordinary citizens hold museums in great regard. Survey interviewees ranked museums highest in terms of trustworthiness—higher than personal accounts of historical events by relatives, other eyewitnesses, college history professors, high school history teachers, books, movies, and television. They have found that visits to museums “sparked an associative process of recalling and reminiscing about the past that connected

them to their own history.” Museum visits lend themselves well to community building—especially since trips to exhibits are often “made in small groups, generally with members of their immediate family” and later seen as “collective and collaborative” ventures (Rosenzweig and Thelen, 1998, 32).

In selecting and contextualizing objects for display, community members, scholars, and museum staff need to work together and listen to each other. Community members are often the best judges as to what items and issues can be publicly displayed and which ones might be kept more private. In some cases, for example, Pacific Islanders and other groups might not desire permanent museums or exhibitions at all; community members might instead, prefer smaller, temporary displays that can be more adequately and appropriately explained with a cultural practitioner on site. From university settings, humanities, social science, and arts consultants with Ethnic Studies backgrounds are likely to have long-standing relationships with community groups and thus act as go-betweens for community members and museum staff.

Museum and public history experts can also advise community members and scholars about the proper archiving of community newspapers, newsletters, flyers, and other ephemera; they can also suggest possible repositories and storage for organizations’ photo albums, family papers, and other objects at institutions locally or nationally. Ultimately, however, the question of whether or not more permanent preservation of community materials occurs will be determined by: 1) the desires of the community; 2) the perceived significance of the materials to current and future generations; and 3) the feasibility of physical storage space and costs.

Conclusion

In late 2005 and early 2006, Phoenix had not had a drop of measurable rain in a record of 143 consecutive days. Finally, in March (and at the Arizona Aloha Festival, no less) three-quarters-of-an-inch of rain fell on the city. Though this amount of rainfall might seem small and insignificant to other parts of the country, it was enough rain to allow desert plants to sprout and thrive. Similarly speaking, the Pacific Islander and Asian American museum exhibit scene in Phoenix might seem small and scattered by some standards, but it has rooted itself and begun to grow.

These lessons and survival stories from the Arizona desert

suggest transferable strategies that practitioners and academics in other cities can explore in developing and sustaining exhibits in locales that are not necessarily known for large Asian American or Pacific Islander populations. In some situations, alternative, temporary exhibit formats might prove to be more flexible in serving communities in locales where access to resources might initially be limited or geographically difficult. Pacific Islander communities in particular might explore alliances as indigenous people with existing Native American organizations when presenting their cultural forms. Funding can frequently be found via state humanities councils, city funding for arts festivals, existing university arts initiatives, and in-kind contributions from businesses that serve AAPI populations.

The ultimate lesson learned is that AAPI communities need to be creative and flexible in displaying their respective cultural forms. Permanent museums devoted solely to Pacific Islander and Asian American culture might not be possible—or even desired—by communities in cities with less than 300,000 Asian Americans and Pacific Islanders. The case of Phoenix shows that Pacific Islanders have had to be exceptionally creative in displaying their cultural forms, given their small number in most major cities. Pacific Islander communities in the MSAs of Salt Lake City, UT (14,784) and Las Vegas-Paradise, NV (15,355) are most similar in size to the Pacific Islander community in Phoenix-Mesa-Scottsdale, AZ (10,133). Pacific Islanders in these Southwestern metropolitan areas are most likely to benefit from the lessons learned in their nearby neighbor, Phoenix.

Innovative exhibits featuring artifacts, cultural products, and educational programming promote a sense of community among Pacific Islanders and Asian Americans, declaring to larger state-wide and national audiences that “we are here.” Such art and cultural exhibits make Phoenix more hospitable and inviting for Pacific Islanders and Asian Americans, whether they be long-time Arizona residents or recent arrivals. Herman Sani Lavatai, for example, is just one community member who has worked to bring academics, non-profit organizations, and fellow community members together at events like the Arizona Aloha Festival and Native American Recognition Days—two annual venues for the display of Pacific Islander material culture. Lavatai, a Samoan American originally from Hawai‘i, works as a Native American Liaison for

Everest College in Phoenix and sees the city as offering many opportunities for himself and his family. When asked about Arizona's potential for future generations of Pacific Islanders, he sees a thriving art and cultural scene that fosters a sense of community: "For my children, [the city] has helped me build new relationships in my present life with other Pacific Islanders. I like to pattern my life with that of the Phoenix bird. It's a wonderful example of how I am just springing up from the dust and just making my livelihood and life here."

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Table Ia. 2005 Pacific Islander and Asian American Population Estimates for Selected Metropolitan Statistical Areas (MSAs) that have Museums Devoted to Asian Americans and Pacific Islanders. Source: 2005 American Community Survey, U.S. Census Bureau.

Metropolitan Statistical Area	2005 Estimate of Total Population	2005 Estimate of Asian American Population (alone, or in combination with other races)	2005 Estimate of Pacific Islander Population (alone, or in combination with other races)
New York-Northern New Jersey-Long Island, NY-NJ-PA	18,351,099	1,731,977	12,568
Los Angeles-Long Beach-Santa Ana, CA	12,703,423	1,854,565	57,275
San Francisco-Oakland-Fremont, CA	4,071,751	964,935	37,740
Seattle-Tacoma-Bellevue, WA	3,133,715	372,568	28,586
Honolulu, HI	873,177	547,309	184,958

Table Ib. 2005 Pacific Islander and Asian American Population Estimates for Selected Metropolitan Statistical Areas (MSAs) comparable to Phoenix-Mesa-Scottsdale, AZ. Source: 2005 American Community Survey, U.S. Census Bureau.

Metropolitan Statistical Area	2005 Estimate of Total (alone, or in combination with other races)	2005 Estimate of Asian American Population (alone, or in combination with other races)	2005 Estimate of Pacific Islander Population
Dallas-Ft. Worth-Arlington, TX	5,727,391	285,675	6,161
Miami-Ft. Lauderdale-Miami Beach	5,334,685	127,804	4,800
Washington-Arlington-Alexandria, DC-VA-MD-WV	5,119,490	462,312	5,505
Houston-Sugar Land-Baytown, TX	5,193,448	310,433	6,556
Atlanta-Sandy Springs-Marietta, GA	4,828,838	208,786	3,776
Detroit-Warren-Livonia, MI	4,428,941	151,856	2,660
Phoenix-Mesa-Scottsdale, AZ	3,805,123	114,227	10,133
Minneapolis-St. Paul-Bloomington, MN-WI	3,076,239	169,043	3,212
Las Vegas-Paradise, NV	1,691,213	134,759	15,355
Salt Lake City, UT	1,017,572	33,614	14,784

Table 2. Selected Pacific Islander or Asian American Exhibits in Arizona as of Spring 2006 (Exhibit;Year/Duration; Location; Creators, and Sponsors)

<p>“The Chinese Experience in Arizona and Northern Mexico.” 1980. Arizona Historical Society in Tucson. Principal Investigator, Lawrence Michael Fong. Project made possible in part by a grant from the National Endowment for the Humanities, administered by the Arizona China Council.</p>
<p>Japanese American Internment exhibit. Mid-1990s to present. Gila River Arts and Crafts Center, Gila River Indian Community in Sacaton (35 miles southeast of Phoenix; take exit 175 from Interstate 10.) Created by the Arizona Chapter of the Japanese American Citizens’ League.</p>
<p>Artifacts from Phoenix’s Second Chinatown. 2000–2005. Display case in America West Arena (now called U.S. Airways Arena), 201 East Jefferson Street, Phoenix. Materials unearthed by archaeological excavation before the construction of the arena.</p>
<p>“Views From the Home Front: Arizona Transformed by World War II.” 2000–present. Arizona Historical Society at Papago Park, 1300 N. College Avenue, Tempe. Japanese American Internment materials from the Japanese American Collection at the Arizona Historical Society at Papago Park, Tempe.</p>
<p>“Remembering Our History: The Chinese-American Presence in Phoenix.” October 2001–June 2002. Phoenix Museum of History, Heritage and Science Park, 105 North 5th Street, Phoenix. Brenda Brandt, curator, with donations from area Chinese American families.</p>
<p>“A Proud Journey Home: Cambodian, Laotian, and Vietnamese Communities in Arizona.” October 2005 to September 2006. Tempe Historical Museum, 809 East Southern Avenue, Tempe. Co-sponsored with Arizona State University’s Program for Southeast Asian Studies and made possible by a grant from the Arizona Humanities Council. Humanities consultants also from Arizona State University’s Asian Pacific American Studies Program.</p>

Table 3. Asian American and Pacific Islander 2006 cultural festival calendar for Phoenix

<p>Phoenix Chinese Week. January 27–29. Chinese Cultural Center, 668 N. 44th Street.</p>
<p>Matsuri: A Festival of Japan. February 25–26. Heritage and Science Park, 7th Street and Monroe Street.</p>
<p>Arizona Aloha Festival. March 18–19. Heritage and Science Park, 7th Street and Monroe Street.</p>
<p>Arizona Dragon Boat Festival. March 18–19. Tempe Town Lake.</p>
<p>Arizona Asian Festival. April 21–23. Heritage and Science Park, 7th Street and Monroe Street.</p>
<p>Native American Recognition Days. October. Steele Indian School Park. (Features Native Hawaiian artifact displays.)</p>

Notes

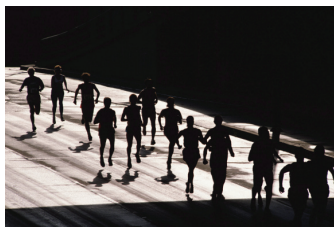
1. The majority (9,092) of Pacific Islanders in Arizona live in the Phoenix metropolitan area:
 - Phoenix (3,470)
 - Mesa (1,618)
 - Tempe (821)
 - Glendale (668)
 - Chandler (545)
 - Scottsdale (403)
 - Gilbert (312)

Other Arizona areas with sizable Pacific Islander populations include the cities of Tucson (2,097) and Yuma (406), and the Arizona parts of the metropolitan statistical areas of Las Vegas, Nevada-Arizona (368) and Flagstaff-Utah (205). Census 2000, Summary File 2 (SF 2).

2. Since 2001, there has been growing, competitive market of non-stop flights between Honolulu and Phoenix among carriers including Hawaiian Airlines, America West Airlines/U.S. Airways, and America Trans Air.
3. Anthropologist Benedict Anderson has warned that the census, the map, and the museum are “three institutions of power which, although invented before the mid nineteenth century, changed their form and function as the colonized zones entered the age of mechanical reproduction.” He argues that these three institutions “profoundly shaped the way in which the colonial state imagined its dominion—the nature of the human beings it ruled, the geography of its domain, and the legitimacy of its ancestry.” (Anderson, 1991, 163–164).

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