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## EAST-WEST CENTER ORAL HISTORY PROJECT

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# Betty Buck Interview Narrative

11/10/2009 interview in Honolulu, Hawaii

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The **East-West Center Oral History Project** strives to capture the Center's first 50 years as seen through the eyes of staff, alumni, and supporters who have contributed to its growth.

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## **Betty Buck**

11-10-2009 interview in Honolulu, Hawaii

### **Personal Background**

I'm Betty Buck. My official name is Elizabeth Buck. I grew up in Mobile, Alabama, went to high school there, and then went to Duke University. I worked in Washington, D.C., before coming out to Honolulu.

My childhood was pretty typical for that part of the country. I graduated from high school in '58 in a segregated city of the south. All through those years, we never thought much about racial segregation. It's always been difficult when I've met people who grew up in Mobile the same time I did who are black, and we realize that we don't have anything in common to talk about because of segregation.

I've always been interested in politics, and so I went to Washington, D.C., after college and ended up in a personnel job, which was the only thing I could find. But it was fun being a single, career girl in Washington.

And there I met my husband, Bill Buck. And he was stationed, at that time, at the Pentagon. He had done ROTC at the University of Iowa, and when he got out, he was commissioned as a second lieutenant. He had graduated with a master's in Math Education and just at that time the U.S. Army started computerizing the Army war room in the Pentagon. So this was about 1964, and they still had those punch cards

### ***Coming to Hawai'i***

Anyway, Bill filled in for a bridge partner one evening and we then dated. He wanted to teach school, and he was hired by John Fox, who was then president of Punahou School [*in Honolulu*], to teach math and really to start a boys' gymnastics team. John Fox had

been to the Tokyo Olympics, and wanted to see gymnastics at Punahou. And some of the other schools in Honolulu were also starting teams.

So Bill got a couple months early release from the military, which you could do if you were going into teaching, and flew out to Honolulu, leaving me heartbroken in D.C.

(laughter) But he missed me and wrote me a proposal letter. I sent him -- what was it before faxes? You know, you'd send a telegram. And my telegram was just "yes, yes, yes." And the *[telegram]* guy said is this a marriage proposal response? And I said yes.

(laughter) So -- I came out, and we got married. It was a small wedding, just Susan Palmore, who at the time, was married to Rogers Martin. And Rogers was a teacher with Bill at Punahou. And we had a reception at the Cannon Club, and invited all the teachers in the 7th and 8th grades.

So anyway, Bill taught at Punahou.

I worked a few months for the Army at Fort Shafter as a personnel specialist. And I thought I just can't stand this. It was one thing to do it in Washington, D.C., but it was awful to do it in Honolulu. You know, there would be someone who had been a grade two all their life, and all of a sudden they're taking on grade three duties. And my job was to go and see if I could get rid of those grade three duties and give them to another grade three, so that this guy can be kept as a grade two. So I thought, "I can't do that the rest of my life."

So I went to library school at the University of Hawai'i and graduated in 1967 with my master's in Library Science, which is totally useless now. You know, there were no computers. We were still using card catalogs and computers really transformed that occupation.

After two years at Punahou, Bill was offered a job to go to New Trier High School in Kenilworth, Illinois, a very nice suburb of Chicago. It's probably one of the top 10 -- or at least it was -- public high schools in the country. He was hired there -- like at Punahou -- to teach math and coach gymnastics. We went for two years, and then we heard that the replacement for John Fox [*as president of Punahou*] was Dr. Rod McPhee who was superintendent for the K-12 schools in Glencoe [*Illinois*].

### ***Returning to Hawai'i***

So we called him, and we went over and talked with him about Punahou. That got us excited and we decided we had to come back to Hawai'i. So we came back. I had my degree in library science, but I could not get a job with any of the state libraries because I was no longer a Hawai'i resident. I think that was an old law that's no longer in existence. You had to have paid state income tax for a couple of years before you could get one of those jobs.

And I also had my first child, David, born in October of '69. So I was doing OK. We lived in faculty housing at Punahou, and I was working part-time in the Punahou library.

### ***Life at EWC***

#### ***Communication Institute, 1970s***

Susan Palmore said that Bob Worrall in the [*EWC*] Communication Institute was looking for a research assistant. So that's how I started at the Center in August 1971.

I was a research assistant, and I worked primarily with David Radel under a big USAID grant for family planning communication. There was the Jefferson Fellows program, but I would say 90 percent of the stuff we did was for this big AID grant. Bob Worrall was

the director of that project, and Wilbur Schramm was the director [*of the Communication Institute*] at that time.

No, it wasn't Wilbur. Maybe it was Lyle Webster? I think, maybe Lyle was the first director, and then Wilbur? [*Communication Directors: 1970-73 Lyle Webster, 1973-75 Wilbur Schramm*] And Bob did all of the USAID stuff.

It was a big project. There was Barbara Yount who's now Barbara Naudain, and Mary Lee Corwin (then San Luis), and Meg White, who's now Meg McGowan. All went back to their maiden names. And I think June Kuramoto was a student helper with us at that time, as was Ralph Carvalho.

And Ginny [*Virginia Jamieson*] was our publications editor. She did the music for the Christmas parties for years. She was just wonderful, and her husband was an anthropologist on Vietnam.

My job as a half-time research assistant was to write these really boring reports on family planning in different countries in Asia: South Korea, Indonesia, Thailand, Singapore.

You know, we were still China watchers at that time, so we didn't know too much about China. So I would write about their family planning organizations. The reports weren't analytical, just very descriptive. And then the different organizations like Family Planning International. Population Reference Bureau. And we had a lot of participants coming in: John Middleton, Larry Kincaid, Ronny Adhikarya and David Radel were all involved in the AID grant programs. We had a really, nice time, very congenial.

And they all were working with these AID-funded projects. You know, they did training manuals, and guidebooks on, you know, how to work with the media. You probably

have all of those up in the library. You know, it was a really, big project. They traveled all around Asia. I didn't, but -- (laughter)

This was the Communication Institute [*doing family planning communications.*] And then a little bit more broadly into things like agricultural communication. But anyway, it was development communication and there was a whole, big field of that.

Ev Rogers -- Everett Rogers -- was here off and on. And Lyle Sanders, who at that time, was with the Ford Foundation. We were still over in Lincoln Hall, and we were short on space. So I remember Wilbur moving his office -- his desk -- out into the courtyard of Lincoln Hall.

(laughter) I think he was trying to make a point.

And then Wilbur stepped down as director, and Jack Lyle came in as director. He had been mentored by Wilbur for a long time at Stanford, so Jack came in and ran the Communication Institute. John Middleton for awhile was his assistant director. And I guess it was at that point -- that I was made assistant director of the Communication Institute for Administration and USAID Activities. I found that in my files there.

(laughter)

Some people were leaving, they were going to World Bank, et cetera. A lot of the AID activities were closing down in terms of funding. And so I was kind of wrapping up things. And I guess that was after we moved over here wasn't it? If it was 1977, we had moved to Burns Hall.

### ***TV and Sex Roles Project***

And then also at that time, in the Communication Institute, I was working on a project on television and sex roles.

And that went on for about four or five years. And Barbara Newton -- Barbara Newton is now deceased -- was hired as a consultant or a visiting fellow or something. She taught out at West Oahu. And so it was Barbara Newton and myself and Larry Kincaid. And we did this in five countries: the Philippines, Japan, the U.S., Britain and Korea.

We collected data on what people were watching. We asked mothers and fathers, and boys and girls what they were watching in terms of television. We were trying to see if there was any correlation between the kinds of programs they watched, and how much they watched, and whether they had more traditional or less traditional attitudes toward sex roles.

We actually had student interns who looked at, I don't know, "Mary Tyler Moore" I think might have been one of the programs. And counted instances of obedience on the part of women or, you know, these different traits. We had about 10 to 12 traits. We were working with a guy named Joe [*Woelfel*], a consultant to the project from the University of New York at Albany. And it was at this time that I decided I didn't really believe in statistical research for the effects of TV.

We were looking at all of the studies that had looked at children watching violence on television, and violent behavior. And there is a correlation, but there are so many other factors that come in.

## **Institutional Transitions**

### ***Institute of Culture and Communication***

So I guess it was at this time that I started at 60 percent time, and then I went to 75 percent time. (laughter) And I think at one time I was maybe 80 percent time. (laughter) And then I went fulltime. That was when Mary Bitterman was director of [*the Institute*

of] Culture and Communication. You know, at one point, I don't know when they did that. I guess this is in your timeline when they merged the Communication and Culture Learning Institutes

*[Editor's note: In 1984, these institutes merged into the Institute of Culture and Communication and Bitterman became the first director].*

Then Mary left, I think. I think at some point, Bob Hewett -- maybe Greg Trifonovitch was director.

*[Trifonovitch was Acting Director of CLI 1982-84. Bitterman became first director of the new ICC 1984-88, followed by Hewett 1988-90, and Tu Weiming 1990.]*

### ***Institute Staff Changes***

So there came that point when Communication Institute and Culture Learning were merging. John Middleton left at that point, too. He eventually ended up at World Bank. And Ronny Adhikarya left. He went to the World Bank and then FAO. So there was kind of a shift of staffing. But I was always at such a low level. (laughter)

I kind of dodged all of the bullets, you know. (laughter) But meanwhile, I was taking courses at the University of Hawai'i in political science. And I decided that if I was going to stay at the East-West Center, as I had been advised by Lee-Jay [*Cho*] and Jack Lyle, I needed to get a Ph.D. So I started working on my Ph.D. -- I'd take a course or two a semester, and got very involved in that.

### ***Tu Weiming***

Tu Weiming came in as Director of [*the Institute of*] Culture and Communication after Mary. Maybe there was an interim. Maybe Bob Hewett was interim after Mary or whatever. 'Cause Bob Hewett was here for a long time. He was with the journalism

program. But I think at some point, he was interim director of the *[Institute of] Culture and Communication [Hewett 1988-1990]*.

But Victor Li hired Tu Weiming *[1990]* who's probably the foremost Confucian scholar.

And brought him from Harvard with his young wife, and a whole bevy of young kids.

Mary Lee *[Corwin]* can tell you probably more about that. But he started looking at comparative religions, and at metaphysical understandings among Hawaiians and various Asian cultures.

He was just such a wonderful person to work for. And we still know Weiming. You know, he did an ASDP workshop for us just this spring. But he is now retired from Harvard, and is I think trying to set up some kind of institute in Beijing.

### ***Director of Education***

I became Director of Education when Charles *[Morrison]* became president. I was director after Larry Smith.

*[Ed. Note: 1995-99 Larry Smith, Director & Dean, Program of Education & Training; 1999-2003 Elizabeth Buck, Director of Education Program; 2001-03 Terry Bigalke, Dean of Academic Program; 2004 Bigalke both Dean and Director of Education Program.]*

When I came in, Larry had been the Director of Education and Dean, and he left. And Charles asked me if I would be director, and I said yes, but I still want to do ASDP. I don't want to give that up. And so at first, Geoff White was dean. But he was only a half-time Dean of Students.

And that just wasn't enough. We were growing.

So Terry Bigalke came on as fulltime dean [2001]. And then at some point, I told Charles that I wanted to give up the administrative stuff which I didn't like. Parts of it I really enjoyed, but I don't like the personnel stuff. So that's when I went halftime, and just concentrated on ASDP. And now I'm quartertime – still with ASDP.

## **Intellectual Innovations**

### ***Study of Hawaiian Music Industry***

Oh, another study we had done, when it was Culture and Communication, was on the international music industry and its impact on youth.

I got involved in that project researching the music industry in Hawai'i, on how it started, how particularly during the early 1900s, when the recording industry came in, Hawaiian music, or what they called Hawaiian music, was the most popular music in the U.S.

Decca must have recorded several hundred Hawaiian songs. You know, this *hapa haole* music [*a type of Hawaiian music with influences from popular music*]. I think it was on records at that point. The cylinders were used when they were recording the chants, trying to record the *kumu hulas* [*leaders/teachers of Hawaiian hula dance schools*] who were dying off at that point.

And then I looked at how the music industry was transformed by tourism. And then how it was transformed by the Hawaiian renaissance.

I guess this was mid-'70s, when you had Peter Moon and the Brothers Cazimero, and all of those who were part of that Hawaiian renaissance. And also, young Hawaiians, learning Hawaiian, learning hula, joining in the *halaus* [*Hawaiian dance schools*]. And then this other kind of contemporary Hawaiian music like Peter Moon and Brothers Cazimero, you know, "Guava Jam" [*song and album by Sunday Manoa*]?

And, you know, we used to always go out to the Ranch House. Remember the Ranch House? We could go out to Aina Haina [*to the Ranch House*]. And then this place near here, right at the corner of Kapahulu and St. Louis [St. Louis Drive and Waialae Avenue]. It also had performers. You know, Eddie Kamae all these people were singing there. I don't remember what -- was it the Oasis?

So I got really interested in this Hawaiian music. But more importantly, Hawaiian politics.

The political science department at UH had a very interesting group. They were two groups: There was the Rudy Rummel group that was collecting data, a much more kind of scientific, political science. And then there was the other, which was Deane Neubauer and Mike Shapiro, and others that were much more theoretical, and actually worked with faculty in the English department. And we were looking at things like critical theory, neo-Marxist, and other philosophers like Nietzsche. And we were reading Foucault -- interesting things. And so I thought if I was going to write a dissertation, is there some way I could combine this theory with Hawai'i?

So that's what I did. I wrote -- it was kind of the politics of culture and history in Hawai'i. [*The Politics of Culture: a history of the social and cultural transformation of Hawai'i*]. I never learned Hawaiian, but I used the music, worked that music in as a way of reading how Hawai'i transformed.

So I was using neo-Marxist theory to look at how the economic, political base changed with contact. And how chant had been -- in Marxist terms -- the ideological element that placed the chiefs in the line of the gods. And it celebrated their achievements. And so you had these big schools affiliated with the chiefs that were priests, and poets, and their

hula *halaus*. And then how that changed, particularly when the missionaries came in, and how Hawaiian music and chant and hula became prohibited, went underground. And then, tourism and its impact on Hawaiian music.

I went into the archives, and got really wonderful pictures of that. And then during the war, how Hawaiian music was used. And all of these icons of Hawai'i as a romantic place with palm trees, and the full moon, and the movies. And, you know, movies like Blue Hawai'i? Elvis! (laughter)

And then how it changed in the '70s, and how Hawaiians reappropriated Hawaiian music, and it became part of the political elements of trying to protest the overthrow. I was still part-time at the Center. But I was able to use some of my time to write on that, because it fit in with what Culture and Communication was all about.

I worked up on the fourth floor with oh, an old clunker of a computer, but we thought it was wonderful. (laughter) In 1986 I finished my dissertation. And then at that point, I really went full-time.

### ***Hawai'i International Film Festival***

I was coordinator of the East-West film tour, from '87-'89.

Well, you know, that was under [*Institute of*] Culture and Communication. Jeannette [*Paulson*] started it first down in Public Affairs when Victor Li said we needed to do something that, you know, engages the community. And so Jeannette came up with the idea of doing a film festival.

I remember we had, like, 10 films [*7 films from 6 countries at the first festival in 1981*]. Once you turn Jeannette loose, you know, forget it. (laughter) It certainly outstripped what Victor had in mind, I think, for the Film Festival.

I was the ticket person for two or three years. And they were all free, and then we did the tickets at the Varsity Theater. We had runners, and you'd come in with your little list of what you wanted, and somebody would go pull yours, and run down and get the tickets. That was an incredible operation. (laughter) That was kind of fun.

It was really nice. You know, 'cause we did [*showed*] them at the Varsity [*Theater*], and then I think at the Kuhio Theater. I forgot about the Kuhio. And I guess we did them at the Art Academy [*Honolulu Academy of Arts*], too. We did them all over. You know, we did some in Kailua. I remember going to some at the Aikahi Theater.

### ***Hawai'i Film Festival/Mainland Tour***

And then we started the film tour, which I'm sure was Jeannette's idea, that we would take five or six or seven of these new films from Asia, and we'd take them on tour. And so I got put in charge of that.

We also took them to the outer islands, too. But I think that all started about the same time that we did the mainland. I remember we started in San Diego, and then we showed them at San Diego State, and we showed them at the Art Academy in La Jolla, and then we took it up to Los Angeles at -- was it Fresno? Or Northridge? One of the Cal state schools there.

And then we did Fresno -- and these are not all in the order. We did Sacramento, and at one point we took them to a school in Connecticut, Atlanta. Wimal [*Dissanayake*] and I went. A couple of times Wimal -- we went to Santa Cruz with the Houstons: Jeanne Houston and her husband, Jim, who just recently died. You know, she wrote Farewell to Manzanar.

The Houstons were very big with the Film Festival. They set it up for us to show them in Santa Cruz. We had enough money at that point to take directors with us on the tour.

So we had an Indian woman, who was the director, and we had a Korean film director who's very popular, and they brought out a lot of the local audiences. You know, the Indian audience would all come to see the Indian film, and hear her talk. And Wimal, of course, always did a wonderful after-film discussion.

But Wimal was no help physically. (laughter) I remember that we took these films.

They were in these big, metal, hatbox size boxes. No DVDs, you know.

They're heavy. You know, and there'd be at least two cases per film. And Wimal had a bad back, so I was picking up these things and putting them in the trunk of the cars. And, for instance, we did them in San Jose and Santa Cruz at the same time. And so I was schlepping these films. We'd show them in one night in San Jose, and then we'd drive it down to Santa Cruz and show it there. And so I was on that really dangerous stretch of road taking these films back and forth. And I remember being up in the top at the old theater in Sacramento. And, you know, that's where we'd do it in these old theaters, 'cause they had the equipment for the original films on 35mm.

And I'm up there putting labels on these huge, film cans and I'm thinking, am I getting too old for this? (laughter) I was thinking that. But it was fun. You know, we really had a great time doing that. And made a lot of friends.

I think it was a good program, but you know Mike Oksenberg came in [*as EWC president*]. And Mike thought film was not serious. He basically ended the East-West film program.

Wimal left, went to Hong Kong, and Paul Clark left.

And we had that great, East-West Film Journal?

And there are still issues floating around every time I have an ASDP Institute. There's a few of those still around, and they're still wonderful analyses of some of these films.

***Asian Studies Development Program (ASDP)***

Victor decided that Americans weren't learning about Asia, particularly at the undergraduate level. You had your centers of Asian Studies at Harvard and Michigan and Berkeley and UH. You know, where you had really big programs, but the vast majority of Americans, at the undergraduate level, were not getting anything about Asia. I remember if I had anything at all at Duke, it was probably a comparative religion course, where you'd hear a little bit about Shinto and Buddhism and Hinduism. And so we started ASDP [*Asian Studies Development Program*].

I'd become Victor Li's assistant from '90-'91. And I had real mixed feelings -- my husband had just died in '89. He died of an embolism very suddenly when he was 51. I was really glad I worked at the Center, because it gave structure to my life -- and a support system, too -- that I really needed.

I had been involved in one of the tourism congresses that the governor had organized. And so I worked with Victor on that and he asked if I would be his assistant. I think he wanted somebody who could write speeches. I was a terrible speechwriter. (laughter) I don't think I ever wrote a speech that he didn't rewrite himself, you know. But while I was there, he started the Asian Studies Development Program.

He had been invited to give talks to the American Association of State Colleges and Universities, AASCU. Which are all of the -- primarily four-year -- state universities.

Not your flagship schools -- not the University of Hawai'i, but the University of Hawai'i

at Hilo. And not University of Michigan, but Western Michigan. All of these schools were AASCU schools. And so he gave the talk to these college presidents, and he said, if the East-West Center were to offer programs where we would help you expand teaching about Asia, would you be interested? And they said yes, and we were going to fund it, too. (laughter) And then he had the same meeting with the American Association of Community Colleges and said the same thing to them. And just after we set it up Victor left.

When Mike [*Oksenberg*] came in, that's when we brought in the Association of Historically Black Colleges and Hispanic-serving universities. So we got all the special minority initiative money.

Our first institute was in 1991. Our first "Infusing Asian Studies into the Undergraduate Curriculum Institute."

It became our term. We had had a meeting in 1990 -- Victor was still there -- and we invited several people: We invited a few people from community colleges and AASCU schools, some Asian specialists who taught about Asia. Maybe we had around 18 to 20 people, and said, "What would you want to see the Center do? And they said, "Well, several things. We would like it to include four-year universities and community colleges." You know, community colleges never get included in anything. "We'd like it to be both faculty and academic administrators, and we would like you to present content programs for the faculty."

But they weren't interested in our writing curriculum, which we think is just the best advice we ever got. Because what we do is in three weeks or five weeks, whether it's an infusing or an NEH institute or whatever, is we give people the best speakers we can find

on whatever topic -- if it's China or Japan or whatever. You know, they're not only good scholars, but they're good presenters. They're good teachers.

And we provide this interesting content, and then these multi-disciplinary groups of participants, put that into the courses they're teaching. And some of them go on and then begin to develop stand-alone courses on Asia. They are experts in their disciplines -- I would say probably 3/4th of them have Ph.D.s, but not in Asian Studies.

They get really interested. It's been such a wonderful program, I mean I feel really lucky to have gotten involved in ASDP. After Victor left, the decision was to continue the program under Oksenberg and then Kenji [*Sumida*], the interim president.

Roger Ames is the UH co-director, and I'm the EWC co-director. And Peter Hershock is the super coordinator. We decided that it should be a joint program of the UH and the East-West Center. It's, as far as I know, perhaps the only successful collaboration between East-West Center and UH. This will be our 20th summer coming up [*2010*].

We committed to doing this for 10 years because the feeling was that if you just start something, do it two years and drop it, you don't have a substantial impact. And it's met a real need. You know, I think we can see a big difference. I don't know whether we can take all of the credit for it, but schools that had nothing on Asia have continued to send new faculty to the program. We have 19 regional centers. And these are community colleges, four-year state universities, and now private liberal arts schools all over the country. And they have a special relationship with ASDP.

We did an evaluation after 10 years. And it probably wouldn't be a bad idea to try to do something else now after 20.

It was a survey of people who had been in the program off and on during that period of 10 years and what they were doing. Oh, and some of them said, you know, it changed their life, and it had a real impact on their school. We had to sell the program, you know, 'cause not everybody thought that Americans needed to know about Asia. But, you argued that the increasing presence of Asian Americans, and more trade across the Pacific now than across the Atlantic -- that you can't ignore that. And if you look at a lot of the political and security issues, a lot of them involve Asian countries and the U.S. stake within that. And we've been really successful in getting money. I think ASDP has probably done as well, if not better, than almost any program at the Center.

### ***ASDP Field Study***

We've gotten a lot of money from NEH for five-week institutes. And for instance, we've got one this summer coming up on China and the silk roads. And the grant is about \$200,000. We did two or three field studies with Fulbright -- group travel abroad. And we had money from the Luce Foundation for six years. And then the Freeman Foundation's been a big and wonderful ASDP supporter.

The five-week NEH institutes are all here. And then we do the field studies. And most of our field studies have been to China. We've got a program that we do jointly with the Ministry of Education in China. UH, East-West Center and Beida (Peking) University. And every other year, the Ministry of Education funds all of the in-country travel costs for 15 American faculty.

And in the alternate years, we bring 15 Chinese faculty, and we spend some time in Hawai'i and San Francisco, and always in Washington, D.C. And then we usually stick

in another city. We did Atlanta one year, we wanted them to see the American South, and get a better idea of Martin Luther King and the civil rights movement.

Two years, we took them to Youngstown, Ohio, where nobody ever takes anybody to Youngstown. But the state university there has been one of the schools involved with us. And they put up the money for our lodging and meals. Youngstown was like the fifth largest steel-producing city in the country. And it's now right there in the Rust Belt. The Chinese had a really interesting program there, and they saw what happened to American manufacturing centers and tons of jobs. And because of the global economy, all of those jobs were lost to Asia. So when you drive around Youngstown, you see these beautiful houses that are shuttered up and the downtown is closed. We met with the mayor, because it's a small enough community, so they got to do things that wouldn't have been possible in a big city.

### ***ASDP/ After RIF***

With the big cut in Center funding in the mid '90s I was glad Kenji was president. I thought he was a calm presence and that was needed.

After the cut [*Congressional reduction in funds, 1995*], we still had our staff, but we didn't have any program money. So that's when we started really, in earnest, going to the Luce Foundation first, and to the Freeman Foundation. And those were kind of the bedrocks of ASDP funding, plus NEH.

I think in some ways, people saw this as a worthwhile thing of, you know, Asian understanding through education. With NEH Endowment our first program was on China, and then we did one on India, South Asia, and on Japan.

And we thought, well, the next one should be on Korea, and we had a great proposal on Korea. We started getting money from the Korea Foundation. And so we did five programs where we did two weeks here, and then we take Americans to Korea for a couple of weeks, and travel around.

We have taken, in the last few years in our infusing institute, we were bringing some Southeast Asian faculty. We also, in this last China field study, included Southeast Asian faculty. It's just, you know, finding, again, the money to do that.

There have been summers where we've had an NEH institute, and we've always had the infusing – now this is 20th annual -- where we've done a Korea field study, and we've done the Chinese to the U.S., or China field study, Americans going there. And so we've been really busy – basically Peter and myself. And sometimes a temporary or student hire or something like that.

We're working on a proposal right now that has to go to the Japan Foundation that would do the kind of program that we did for Korea but focused on Japan. And we're also submitting a big Title VI grant that would look at Chinese studies and language. And we would be working with a consortium of six schools all over the U.S. So we're working -- working on those proposals right now. But I'm now quarter-time.

### ***Asia Pacific Leadership Program***

We got a big [*Asia Pacific Leadership Program*] APLP proposal to the Freemans. And worked with the Freemans on that. So I got that funding for APLP. We worked really hard with Buck [*Freeman*] and his wife on that proposal. Also we were trying to assess the Center's student programs which had been slashed drastically when the budget was cut.

And then we were trying to revitalize the student program. The Board [*Board of Governors*] wanted us to do an analysis of whether the Center should keep doing what it was doing, should it add something else? Should it drop the degree program and do a shorter-term program?

Geoff White and I went to Japan, to Okinawa, India and the Philippines. And people were asking, you know, “Does the Center still have a student program? We thought it was gone.” You know, we were doing all of the student selection here. You know, it used to be that, say for India, USEFI [*U.S. Educational Foundation in India*] would get tons of applications from Indian students, and they would send us 20 that they had rated highest. And then the Center would select from that list.

When we started the degree programs at the Center, at the beginning of time, there were not many opportunities for Asians to get a graduate degree. Asian countries didn't have graduate programs. And there weren't that many opportunities, and there certainly wasn't the funding. So the Center during the '60s and '70s was very important.

It really filled a need.

But by the time this [*analysis of the student program*] was happening, universities in Asia had their graduate programs, and there were more opportunities. It wasn't just the East-West Center and the University of Hawai'i. Their brightest students were getting scholarships to Harvard and Michigan and Oxford. So how important was what we were doing?

And Charles was very interested in trying to see if there was any interest in a kind of sandwich program, where students would be not doing the degree at UH and East-West

Center, but they'd come here for an international experience. Which kind of morphed into the APLP.

But the alumni got very upset about that, and the researchers got very upset about that. They did not want to see the degree program -- and I didn't want to see it -- end. And so we reached this compromise of keeping the degree programs and adding the APLP program, which is a non-degree program. And then the degree programs started growing, too. We started getting more funding, and did a lot more fundraising with the alumni.

### ***Ford Foundation International Fellowships Program***

And then the Ford Foundation came in with funding for international fellowships [*International Fellowships Program*], which were for students who had some work experience, but lacked the funds for graduate study. And a lot of them couldn't qualify for a graduate degree program because they didn't have the English language. And so the Center and the UH, we worked it out so that they could start their English language, and start taking some of their graduate level courses. And end up with a master's degree at the end of the three years.

And then the U.S. Department of State has funded the East Timor program, and the South Pacific Student Program. I think they're funding Aceh [*Indonesia*], too, I think we have students there. With all that we needed a full-time dean, and we hired Terry [*Bigalke*].

### ***Education 2020***

While I was Director, we also started Education 2020. That was after 9/11. The Center had never focused on education as a topic of research. We had started it involving the researchers and the Education Program, and what it might do, and how we might study

education. You know, there were many different ideas. The economists would study it one way, and the political scientists would study it this way, et cetera.

And we brought in some really good people like Victor Ordonez. He was very inspirational, and he had so much experience. He had been with UNESCO in Paris, and then he was head of UNESCO Bangkok. He knew education in Asia probably better than anyone could have known it. And then we brought in John Middleton, who had been doing a lot of education programs with World Bank.

So we were going to be very creative in our approach. We wanted a very normative approach, trying to transform education so that it's not always reactive to what's going on, but would be proactive -- could education actually shape the future? Education is usually, you know, 10 years behind, and by the time they've told us they need 10,000 accountants, then we're training 10,000 accountants, and, then the technology has changed, and they don't need so many accountants. It's been an interesting project. And the leaders are Terry, Deane Neubauer and John Hawkins.

So those are the three working primarily on 2020 and Sig Rambler. Sig came to the Center when he retired from Punahou where he was Director of the Wo [*International*] Center. He had just too much energy, so he came over and said maybe he could work at the East-West Center for no salary.

At first he worked with CTAPS [*Consortium for Teaching Asia and the Pacific in the Schools*]. CTAPS was started under Victor Li before ASDP. And CTAPS was for K-12 teachers. He brought David Grossman from Stanford to run it. And you had Cheryl Hidano, and Merle [*Grybowski*], Harriet McFarland. Merle's still working for PAAC

*[Pacific and Asian Affairs Council]*. And then they were getting money from the Freeman Foundation.

### ***ASDP/China-U.S. Program***

Sig *[Ramlar]* came in to work with CTAPS *[Consortium for Teaching Asia and the Pacific in the Schools]*. Although he and I actually got some money from the Office of Hawaiian Affairs, and we took at least one group of high school teachers to Tahiti. Then he started working with us on ASDP, and he and I coordinate the China-U.S. program. And Sig must be, I don't know, 84?

You know, he says, "I think maybe I'm getting too old." (laughter) I said, "No, no, you're not." He's very conscientious about following through, and setting things up, and he's got such a nice presence, too. As he calls it, gravitas, you know. When you're the one with the 15 Chinese, and they've been wonderful to travel with to the Library of Congress, the Supreme Court, State Department and the Pentagon, the Woodrow Wilson Center and other things in Washington.

So we're trying to pick our other city this summer, and I think Boston could be interesting. A lot of history. And a big city and a little bit different. I know they'd love to meet with people on the campus of Harvard and MIT, you know.

One thing I've loved about ASDP is how much I've gotten to learn. I've learned a lot about Asia, and I sit in on all of these great lectures and go on field studies.

### ***CTAPS/AsiaPacificEd in the Schools***

Namji Steinemann had been kind of a consultant, and when David Grossman left we hired Namji. It needed a new vision, and it also needed more money. And we were

lucky to get Freeman money, 'cause that's exactly the kind of thing that they fund and they had worked with Namji when she was head of education at the Asia Society.

CTAPS became AsiaPacificEd in the Schools. And so we hired Terry [*Bigalke*] as Dean, and Namji was Associate Director. Namji has been very creative in getting money from the federal government. And she decided to focus on Southeast Asia. That was another big change. I think David had taken faculty to Japan and China. And I think they went also to India. But I think Namji thought, you know, other organizations were covering East Asia, she would focus on Southeast Asia.

So we cover K-12 and then undergraduate education. I'm working quarter-time, and if we get all of these new grants that we're writing, then I'm hoping that the Center will hire a full-time person.

Not me. I'm going to be 70 in January. I don't want to work more than 25 percent. I work during the summer months and then less regularly during the rest of the year. But when I'm here in town, I come in every day around 9:30. And I may stay until 5:30, but I do what I want to do.

## **EWC's Impact**

### ***On Career, Perspectives***

Going back to some of these questions here. Did the East-West Center have a long-range impact on your career? I think it's been my career, my life. (laughter) I mean, you know, when you've been doing this for more than 35 years, that certainly has influenced me, and it certainly has changed me.

*[Editor's note: Buck is asked how she's influenced other people?]*

So many American educators have come and they've taught for 20 years, and they're just tired of what they're teaching. And they all of a sudden discover something totally new that they can relate to their courses and their teaching. ASDP has the most active alumni association. We're not geographical, we're subject-oriented [*alumni group*]. We have a national meeting every year. And this year, it's going to be right before the East-West Center [50<sup>th</sup> anniversary] meeting. It'll be ASDP's 20th, and the Center's 50th.

### ***Best Memories***

I was thinking that when I started at the Center, and through the 1970s, it seemed to me the Center had a lot more social things going on. I don't know if it was because of the institutes that you'd had the Communication Institute volleyball team, and the Mini-Olympics.

That was so much fun. And then I remember going on a lot of picnics in Kailua on the beach, with interns, and people who were visiting scholars, or whatever. It seemed to me there was a lot more of that kind of thing that you did, particularly for your full-time participants.

Those '60s -- that really did change their lives. You know, when I look at the alumni participation, you've got the '60s people and as long as they can get here, they'll get here. I think there was so much social attachment that, you know, that we did with participants. We've been remembering people out of the past as we sit here, we've pulled names that we remember and think, oh yeah, that was a really nice person. And I think the Education Program has been something that should be remembered. I'm glad I was part of that, and I certainly think, you know, that the Asian Studies Development Program has been a good, a wonderful program.

You know, one thing I did at one point here was coordinate the Post-doc Fellows program. That was fun. I had these young scholars who had just finished their Ph.D. and they were turning their dissertation into book form. And we also had dissertation interns -- and those were programs that didn't stay around too long, but Victor supported them because he thought it was a way of bringing some new ideas into the Center. Jerry Finin, was one of our post-doc fellows. That's how Jerry Finin happened to be here.