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Nūhou

THE QUARTERLY NEWSLETTER OF THE HAWAII MUSEUMS ASSOCIATION

Federal and State Cuts Stun Hawai'i Museums

by Deborah Pope, Program Coordinator

In the face of massive federal and state budget cuts, museums and cultural organizations throughout Hawai'i are reducing programs and staff. Among those hardest hit are:

- state-controlled organizations such as the State Archives and the Judiciary History Center;
- organizations with major State contracts including Iolani Palace;
- Bishop Museum, the State Museum of Natural and Cultural History;
- museums which have previously received substantive funds from the State Foundation on Culture and the Arts;
- museums which have a Department of Education teacher liaison position;
- the National Parks.

While the impact of State cuts is being felt now, still to come is the effect of severe cuts to federal agencies which provide support to museums including the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH) and the Institute of Museum Services (IMS). In response to a major Congressional budget cut of 40%, the NEA has eliminated a total of 148 positions and announced a full-scale reorganization of its programs effective January 1996. NEH, anticipating a 40% cut, has

restructured, eliminated or reduced numerous programs and cut 90 staff positions. IMS projects a 27% budget reduction and has announced various program revisions. Further cuts in these agencies' budgets are possible until such time as the Federal budget is passed in Congress.

State-Controlled Organizations

The Hawai'i State Archives budget has been reduced by 18.7%, necessitating the elimination of 7 of the Archives' 29 staff positions, according to Jolyn Tamura, State Archivist. Tamura indicated that although the Archives will maintain its usual operating hours, service to the public has slowed, with patrons experiencing longer waits for access to records. Other significant changes include elimination of micro-filming of records for other state agencies; and a halt in the preparation of finding aids for the manuscript collection.

The Judiciary History Center in Honolulu has sustained a 22% cut and more serious cuts have been proposed for fiscal year 1996-1997. According to Executive Director Lani Ma'a Lapilio, the Center has eliminated one of 4 staff positions and is currently exploring a

50th Anniversary Com- memorations of the End of The Pacific War, 1-3 September 1995

by Thomas M. Fairfull, Director, U.S. Army
Museum of Hawai'i

The United States' commemoration of the 50th anniversary of World War II officially began on December 7, 1991. Nearly four years later, it officially ended on November 11, 1995. The U.S. Army Museum of Hawai'i and the Tropic Lightning Museum were part of the events even before the beginning.

In October 1991, Tropic Lightning Museum reopened with its all-new exhibits to commemorate the 50th anniversary of the activation of Hawai'i's own 25th Infantry Division (Light) and hosted the reunion of veterans who served with the division on Guadalcanal, the Solomons, Luzon, and occupation duty in Japan, not to mention Korea and Vietnam.

The 50th anniversary of the bombing of Pearl Harbor was the first national event, and the U.S. Army Museum observed that with a special exhibit and hosted a gathering of participants in the National Park Service's 50th Anniversary Symposium which included American and Japanese veterans of December 7th, reunited in friendship.

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News from the HMA Board

HMA Board meetings on September 27 and November 9 focused on reviewing progress towards goals adopted at the summer planning retreat.

● HMA Membership

New membership materials are being prepared to assist HMA and its member institutions with promoting membership in HMA. They will be available in time for the Annual Meeting in April, when membership fees are due.

● Professional Networking Groups

Individuals are being sought to lead professional networking groups for museum directors, educators, curators/collections managers and membership/development staff. In addition to providing support and networking opportunities, these groups will help to identify and plan sessions for the HMA Annual Meeting in April.

● Marketing Museums

The Board invited representatives from museums currently engaged in marketing efforts to share their thoughts and advice at the September Board meeting. Sue Kodani of Bishop Museum, Aldona Sendzikas and Paula Cartwright of the U.S.S. Bowfin Museum, and George Ellis and Tasi Manicas of the Honolulu Academy of Arts discussed their museum marketing strategies and suggested ways that HMA might address the larger issue of increasing museum visibility in the local community and the visitor industry. Deborah Pope, program coordinator for HMA, is gathering information on marketing collaboratives around the U.S. The formation of a pilot marketing group is underway and plans are being made for a seminar/strategy session on marketing and museum advocacy.

● Special Programs

HMA is working with the Office of Hawaiian Affairs culture officer Pīkake Pelekai to plan a series of programs on each of the major islands in spring 1996. *Caring for Our Cultural Heritage: Dialogues Between Museums and Native Hawaiians* will target native Hawaiians and the various organizations which excavate, collect, present and interpret Hawaiian cultural material. The primary project goal is to increase and improve dialogue, cooperation and partnerships among these groups. ♣

Mele Kalikimaka a Ha'ouli Makahiki Hou! from the HMA Board of Directors.

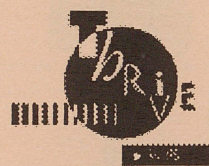
Ruth Tamura receives Western Museum Association Director's Chair Award for 1995

The Western Museum Association selected Ruth Tamura as this year's recipient of their Director's Chair Award. Sean Pitts, chairman of the WMA Director's Chair Award Committee, wrote that Ruth was chosen because of her "untiring efforts for the WMA and the museum profession."

Ruth's leadership and influence within the Hawai'i museum community as staff member and as an arts administrative consultant is well known. She has championed museums in Hawai'i through her work with HMA and as the state's first board member of the National Museum Service Board. She has spearheaded numerous conferences and the recent Institute of Museum Services visitor survey aimed at better identifying Hawai'i's museum visitor's profile. She has also led efforts to educate and inform Hawai'i's museums about the American Disabilities Act. In addition to giving time consulting with many of Hawai'i's smaller museums, Ruth has also served on numerous arts boards, including the Hawai'i Committee for the Humanities, Alliance for Arts in Education, Arts Council of Hawai'i,

Thrive in '95

by Carol Lovell, Director, Kaula'i Museum



The ability to "Thrive in '95" and beyond was the message of the Western Museums Association

conference that I attended October 19-21, 1995. Issues regarding changes in income, leadership, audience, marketing and security echoed throughout the conference.

The keynote speaker at the first general session was Dr. Robert R. Janes, Executive Director of the Glenbow Museum, Alberta, Canada. Dr. Janes shared his experience of change that has been ongoing for the past six years at Glenbow. *Museum and the Paradox of Change: A Case Study in Urgent Adaptation*, is the title of his new book.

Claudine Brown, Program Director for the Arts, The Nathan Cummings Foundation, addressed the Director's Forum luncheon. Her concern was also directed towards change in institutions and how we must be able to adapt in order to survive. The other side of the coin being, if you are not capable of change, you may not make it.

It is the leaders in museums today that will have to make decisions that were not necessary in years gone by. Some of these decisions will be on the spot with no former records or experience to fall back on. Creativity will become an essential tool, and the task is at hand as to how it will be applied to fundraising, creating support through networking and open communication between museums. ♣

Honolulu City and County Commission on Culture and the Arts, and the Hawai'i Museum Association.

The Director's Chair Award recognizes an individual who has made a significant and lasting impact on museum practices or the museum profession in the Western Region. Barnes Riznik, former director of Grove Farm Homestead and Wai'oli Mission House in Lihu'e, was last year's recipient. ♣

Budget Cuts

(Continued from page 1)

variety of ways to supplement declining State support with other funds.

State funds to the Waikiki Aquarium were cut by 10% last year and, while funding levels for 1995-1996 are not yet known, more drastic cuts are anticipated, according to Director Bruce Carlson. The Aquarium is part of the University of Hawai'i.

Martha Yent, Interpretive Program Manager with the State Parks Division of the Department of Land and Natural Resources (DLNR), said that the State Parks Division has suffered cutbacks and hiring freezes. Kahana Valley State Park Visitor Center and Lapakahi State Historical Park have each lost some staff positions and may not be able to fill future vacancies. The 'Aina Ho'omalulu Program, created by legislation in 1991 to develop interpretive programs for the State Parks and to conduct an active resource management program, is staffed only by Yent, with a "bare bones" budget and no project money for contracts with community groups and non-profit organizations.

"The University of Hawai'i Art Gallery as we know it will survive through January 1997," said Director Tom Klobe. "After that, unless something changes, we'll have to drop our special and travelling exhibitions and do only student and faculty shows." Klobe said the Art Gallery has experienced "a triple whammy", with declines in University funds, State Foundation on Culture and the Arts support and NEA grants.

State Contracts

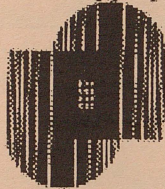
According to Betty Lou Stroup, Treasurer for the non-profit Friends of Iolani Palace, the Palace has suffered drastic cutbacks and has, to date, eliminated three staff positions. The Friends' contract and final budget are still in negotiation with DLNR and further cuts are a possibility.

The Friends of He'eia State Park, which operates on a lease from the State, has not received any State funds for three years, according to Director Carole McLean. Because of the unavailability of State and private monies, the

Friends cancelled all programs and cut staff in September 1994. McLean said the Friends are currently exploring a variety of revenue-producing programs for the site and expect to re-open to the schools on a limited basis in 1996 with volunteer-run programs.

Bishop Museum

The state appropriation to Bishop



Museum has been reduced by 55%, from \$2,077,952 to \$928,873. The Museum has announced reduc-

tions in staff and programs and changes to its admission structure. Twenty-five staff positions were to be eliminated by October 1. Family Sunday, the popular monthly program offering free admission to local residents, will be discontinued in January 1996. In September, the Museum instituted a \$2.00 per student admission fee. "The Museum will have to become even more purposeful in its work and efficient in its operations, a challenge being faced by organizations throughout Hawai'i," said Donald Duckworth, Bishop Museum President and Director.

SFCA Grant Funds

Numerous museums have been affected by the 70% reduction to the State Foundation on Culture and the Arts (SFCA) Grant Funding Program. David de la Torre, Associate Director of the Honolulu Academy of Arts, said that total SFCA support to the Academy had dropped from \$175,000 to \$60,000, affecting 11 different programs. Several programs have been eliminated including the Independent Film Series, highlighting the work of new, emerging and regional filmmakers, and the Distinguished Lecture Series. Support of temporary exhibitions has decreased by almost 50%, requiring adjustments to the Academy's exhibition schedule. State support of the Academy's Museum Enrichment Program and the Art Enrichment Program for Special Education, two long-term programs which serve DOE fifth graders with

studio art classes and museum gallery experiences, has been cut by two-thirds. The Academy's DOE teacher liaison Dorothy Oshiro indicated that the Academy is committed to continuing these programs for the present but that their future is in question.

Richard Chavka, recently appointed director of Waipahu Cultural Garden Park and Hawai'i's Plantation Village, said SFCA support had declined from \$150,000 to \$33,000. Chavka indicated the extent of the cuts would deeply affect the full scope of the museum's operations including staffing, programs and special events. He said the administration is aggressively seeking other sources of support including investigating the feasibility of a major fundraising campaign.

SFCA funding of the Contemporary Museum has declined from \$100,000 to \$30,000, according to Director Georgiana Lagoria. Lagoria said that the museum has already cancelled one major exhibition and may be forced to cancel others. "We'll be planning more local exhibitions and that's a positive," said Lagoria, "and we'll be a lot more aggressive in our fundraising efforts. The real struggle will be to maintain an edge and continue to mount the kind of bold, experimental exhibitions we're known for."

Many museums including the Volcano Arts Center, Lyman House Memorial Museum and the Mission Houses Museum indicated that SFCA funds represent a comparatively small percentage of their total operating budgets but a significant source of funds for public programs such as outreach programs to the schools, performing arts series and summer camp programs. "These cuts will be deeply felt in the arts, history and in cultural education programs," commented Lyman Museum Director Leon Bruno.

Some museums indicated that their operations and programs were largely independent of state support and therefore state budget cutbacks have had minimal impact on their operations. These included the Hawai'i Nature Center, Queen Emma

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Budget Cuts

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Summer Palace and Hulihe'e Palace, the U.S.S. Bowfin Submarine Museum, Kaua'i Museum, Grove Farm Homestead and Wai'oli Mission House, the Alexander and Baldwin Sugar Museum and the Maui Historical Society. Marsha Erickson, Director of Hui O Laka which operates the Koke'e Natural History Museum, echoed many administrators when she credited the museum's independence from state support to a diverse funding base and strong membership and volunteer programs.

DOE Teacher Liaisons

Among the heaviest cuts sustained by museums and their school-age audiences is the planned elimination of the Department of Education (DOE) teacher liaison positions at five individual museums. Teacher liaisons at the Bishop Museum, the Honolulu Academy of Arts, the Waipahu Cultural Garden Park, the Alexander and Baldwin Sugar Museum and the Ellison Onizuka Space Center were notified by their District Superintendents that the positions would be cut in June 1996. However, Greg Knudsen, Director of the Communications Branch, DOE, recently said that "the positions are still under review and discussion. We do expect more cuts and restrictions and, in the face of these, we have to give priority to direct in-classroom teaching and delivery of

instructional services."

The DOE teacher liaison positions at the Academy of Arts and Bishop Museum were established in 1949 and 1959 respectively. Dorothy Oshiro, Academy teacher liaison, estimates she serves 20,000-25,000 DOE students annually with a wide variety of programs, materials and services. Ku'ulei Ihara, Bishop Museum teacher liaison estimates she currently serves 30,000-50,000 DOE students annually, with variations depending upon the Museum's exhibition schedule. Ihara indicated that, given other staff cuts sustained by the Bishop Museum, it was unclear how the Museum would continue to serve these students.

National Parks

National Parks throughout Hawai'i were closed for five days in November due to lack of spending authority, while Congress and President Clinton wrestled with the federal budget. They are currently reopened under a continuing resolution, operating at last year's budget levels. Jerry Shimoda, Superintendent of Pu'uuhonua O Honaunau, indicated that while next year's budget remains uncertain, they do expect to take significant cuts. In addition to Pu'uuhonua, sites operated by the National Parks Service include the Hawai'i Volcanoes National Park, Pu'ukohola Heiau National Historic Site, the Thomas A. Jaggar Museum, Haleakala National Park and the U.S.S. Arizona Memorial Museum. ♣

50th Anniversary

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Throughout the commemorative period, the museums have displayed special 50th anniversary exhibits: *Battle of Midway*, *Activation of the 442nd Regimental Combat Team*, *Liberation of Guam*, *Return to the Philippines at Leyte*, and the current exhibit, *Unconditional Surrender: The Last Months of the Pacific War*, which features home movies of the victory celebrations in Waikiki and Honolulu.

During the intensive activities of this past Labor Day weekend, there were events at Schofield Barracks, National Memorial Cemetery, Pearl Harbor, Hickam Air Force Base, Waikiki, and elsewhere. Two of the most memorable events were held at the U.S. Army Museum.

On Friday, September 1, Secretary of Defense William Perry hosted a reception for 200 distinguished visitors and World War II veterans at the museum, which served as a magnificent viewing platform for the awesome Parade of Ships and the spectacular fly-over of vintage and modern warplanes. Among the guest were the Secretary of the Army, Secretary of the Air Force, senior military commanders, and the defense ministers of a number of other nations.

Perhaps the most poignant event occurred on September 3. A reception sponsored by the University of Hawai'i's Spark M. Matsunaga Institute for Peace united some 450 Japanese veterans, spouses and families, with an equal number of American World War II veterans. After touring the Army Museum, the veterans joined in a joyous and sometimes tearful ceremony to sign scrolls declaring mutual friendship as a final act of reconciliation.

Old wounds heal slowly, and the events of the 50th Anniversary commemoration of the end of the Pacific War, conducted with reverence and mutual respect as well as patriotism, served well the healing process.

The U.S. Army's Museum's commemorative exhibit, *Unconditional Surrender*, will remain open to the public until March 31, 1996. ♣



Without the generous support of the Hawai'i State Foundation on Culture and the Arts exhibitions like would not have been possible!

A Conversation with Candace Tangorra Matelic

Candace Tangorra Matelic became the executive director of the Mission Houses Museum in July 1994. She had been Director and Professor of Museum Studies in the Cooperstown Graduate Program in History Museum Studies. Previous to her tenure at Cooperstown, she managed the interpretive training program for staff at the Henry Ford Museum in Detroit. In her year and a half at the Mission Houses Museum, she has implemented a reorganization of the staff and has worked with board members to launch a five million dollar capital endowment campaign for the museum's 75th anniversary in 1995. *Nūhou* spoke with her at the Mission Houses Museum offices.



Candace Tangorra Matelic

Where were you before coming to Hawai'i?

CTM: I was directing a Museum Studies program at Cooperstown. I had worked in the field of outdoor museums and museum education primarily when I first entered the field, and then I was at Cooperstown for almost ten years in teaching... Cooperstown is very different than here—a small town with only a three-block main street up in the mountains... only 2300 people.

Had you been to Hawai'i before?

CTM: I had come out three years ago and taught a course for the HMA at UH. So I was here for that week and stayed on for another week or so touring... I fell in love with it then. But you come out and do something like that and think, "This is nice... do people really live here? How do people live here?"

You were intrigued enough to actually make the move?

CTM: Well it seemed like the right move at the time, to put my money where my mouth was, as it were. And to come back into the field. It was hard to give up tenure. One doesn't do that lightly. But I had been very active in the field in a lot of professional organizations. Lecturing, teaching—I'd done a lot of extra stuff—so I felt I'd gotten the credentials and really wanted to focus and do something different with my career and with my life.

So it wasn't a complete break...

CTM: Not a complete break, but I was ready for a switch from what I was doing in the field. I had cut back on a lot

of what I was doing. Which is fine. It's nice to focus on a place, an institution and a community again.

Where were you before Cooperstown?

CTM: The Henry Ford Museum (in Detroit). I sat on their long-range planning new curriculum committee, and helped to chart a new direction for that organization in the early 1980s. I'd done a lot of consulting work for organizations in institutional planning, forward direction, institutional assessment and self-study. So it was fun not only to sit down and do it here, but to make it work! (laughs)

Were you involved in the planning of the 75th anniversary of the Mission Houses Museum here?

CTM: Yes. Most of the focus had been on the historical anniversary—this year marks the 175th year anniversary of the arrival of the first missionary company. But it's also the 75th anniversary of the museum in this community. As I came in and started thinking about this place as an institution, I started to marvel at the number of early milestones that this professional organization passed—being very early in its recognition as a national landmark and its commitment to preservation in the mid-1960s; getting museum accreditation in the mid-1970s when the program only started in the early 1970s. (We were just reaccredited.) In terms of marking the anniversary, we opened with some exhibits in the Chamberlain House to document the first company of missionaries and the Hawaiians involved, and a second exhibit

took a look at how we've evolved as an institution—the changes from a memorial society to a bona fide museum and more recent trends towards outreach to the community, such as the living history program from the mid 1980s through the present. And the most recent focus on becoming a more community-driven organization.

So there has been a real change in direction...

CTM: Yes, after a wonderful decade of leadership under Deborah Pope. The things that happened here in terms of professionalization were really remarkable and a number of important self-studies were done. I felt coming in that the organization was in pretty good shape. And it would be relatively easy to pick up and move forward out into the community. I am also blessed with a wonderful board president in Lynne Johnson. She is a visionary and a great supporter who is not afraid to take some risks to try to "put this museum on the map" in this community.

Did you have any long-range goals before you came in?

CTM: I really didn't have an agenda. My only real interest was trying to find some way to reach out more to the local community. And I think we're doing that slowly. That's not something that happens quickly, because it means a fundamental shift of mind in how you do business at the museum: What you collect and why you collect it. Who's voice is it? Where is the voice in the interpretation process? How do you figure out a way to give the community some voice in exhibits and particularly in programs.

I think everyone is wrestling with that same problem.

CTM: It's happening in the museum field as a whole. The field went through waves of evolution from collection and preservation, to focusing on education and public programs as equal to those other goals, rather than afterthoughts. Now we are moving into the realm of community development as not a luxury, but as a mandate for accountability. We hold collections in public trust. We really *should* be reaching out to the community

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Candace Tangorra Matelic

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in a much more active way.

Do you think that's a particular challenge here in Hawai'i?

CTM: I wouldn't say there are particular challenges just because of being in Hawai'i. There are challenges in doing that period. . . I've been thinking about this a lot lately because it means that you balance the fundamental purpose of museums in a slightly different way. You have to think about public outreach as well as preservation and research. That's the classic dilemma—whether you're a history institution or an art museum or an historic site or whatever—to balance all that. If your only focus was collection and preservation, you'd just close the doors and get a lot more work done! It would be a lot easier. In fact, we are actively exploring ways to make our collections more accessible to the public. Then you throw into that mix the challenge that many organizations here in Hawai'i, as well as many institutions across the mainland, have in terms of trying to financially survive. Look at the cutbacks in federal funding and state funding. It's a big issue for us right now. Not only is part of our 75th anniversary the launching of a major capital and endowment campaign, we are also trying to increase earned income and maximize the earning potential of the site. When you start to do that, it automatically imposes an internal struggle, because it's hard to do it tastefully, gracefully and still keep your eye on maintaining the collections, preservation, etc.—all those things that are not income producers. It's hard to keep it all in balance. We reorganized our staff to provide more resources in this whole area of the organization. We couldn't do it with the staff that we had. For example, we added a manager of community relations and the manager of the museum shop has become manager of retail operations and special events. Half of her responsibilities now focus on earned income opportunities from craft fairs to the new community festivals we will launch next year to facilities rentals to trying to develop some new special events that are specifically focused on earned income. That's a whole new area of development in terms of internal

resources to make sure we have some strength in those areas. And to let the programming staff team up with them to try to create something that attracts a new constituency, brings visitors here, teaches them something while having some fun with the thought that maybe they'll come back. I used to be much more of a purist, I have to tell you (laughs). *"We don't do that sort of thing!"* But I think I've mellowed, and I regularly remind myself to "lighten up." I don't see it as selling our soul or challenging the integrity of the site.

If you can get people involved and interested in coming back, you're absolutely right.

CTM: This is part of the fundamental shift, because the classic scenario when you've got a tight budget is to cut back...cut back...cut back...to the point where you're cutting off your nose to spite your face. You're not doing anything! Then as an organization you're in a very difficult position in terms of trying to find new support because there's nothing to sell. Nothing for people to get excited about. So my philosophy is that you can't cut back. In fact, you have to launch new programs at the same time that you're trying to turn that situation around. That may come from my own training at the Henry Ford Museum. When I arrived there at the same time as the new director, Harold Skramstad, there was a 2 million dollar deficit. Within a couple of years he turned it around in the face of a lot of sceptics by launching new programs and attracting a whole new audience that had never come before, as well as changing all the internal administrative stuff. . .

You saw that happen from the ground up. . .

CTM: I experienced the organizational change firsthand as a department head. At the time some of us even questioned what he was doing. Why are we spending money on this? Some of my staff may be asking the same sort of thing. We're doing a light display for the Honolulu Festival of Lights—not because it's historically appropriate and missionaries did that. We're doing it to be a community player—to contribute to the festivities and to attract some attention that this place exists. In the year that I've been here, I've had a heck of a lot of people say

"Mission Houses—where's that?" or "I drive by there all the time. I didn't know you could come in." So it says to me that we have a challenge here in this particular institution to get the word out in the community that people are welcome to come, that we want them to come, and that there are programs here that they can benefit from. It's not just an elitist haole institution sitting here only for missionary descendents. While descendents are an important constituency, this is not an insiders' club. One does not need to be a missionary descendent to be on staff; we are a group of professionals who share an interest in history and museums. We have this added perception to break down as we do community outreach.

How do you view the museum scene in Hawai'i in general?

CTM: Clearly there's a need for training here. The sooner we get moving on figuring out a way to provide some training the better off it's going to be for all our organizations. What professional training does is accelerate the individual growth process. There's a lot that it can't do—a lot that can only happen on the job, as people learn and actually apply the theory as they work in the environment and understand the day to day challenges. But I think what it does is accelerate the awareness level of individuals so that they not only learn about curatorial affairs or programming but learn very quickly about the big picture. They also have many more options because they've learned about all the primary functions of museums. But the museums in Hawai'i are also full of heart energy and very special people. Perhaps it is the aloha spirit in action. I have found colleagues here to be very dedicated, caring people—open to new ideas and new ways of doing things, and remarkably balanced in terms of work and personal lives. It is inspiring to those of us who still tend to work too hard and get over-stressed. And to know that when this happens it is possible to take a walk on a beautiful beach, view a gorgeous sunrise, enjoy a lovely city, or take a few days off on the spectacular neighbor islands. To me every day here is truly a blessing, a holiday, a real joy. I'm honored to be here and ready to contribute wherever needed. †



Grove Farm Homestead and Wai'oli Mission House announce the appointment of **Robert J. (Bob) Schleck** as new director. He succeeds **Barnes Riznik** who retired October 1 after 20 years as the Museum's first director. Bob has served as curator of the two museums since 1980, before which he was employed by Mabel I. Wilcox to inventory the furnishings and collections at Grove Farm. In addition to caring for the collections at Grove Farm and Wai'oli, Bob, author of *The Wilcox Quilts in Hawai'i*, also coordinated Grove Farm exhibitions at the Kaua'i Museum and Hawai'i Sugar Sesquicentennial at Kōloa. He is a past president of the Hawai'i Museums Association and the Kaua'i Historical Society. . .

The Honolulu Academy of Arts welcomes two new staff members.



Tautasi (Tasi) Ka'alookalani Manicas is the new head of the public relations department, and **Kimberly Bridges** was

appointed head librarian. Tasi previously worked as marketing manager for the Bishop Museum Press as well as John Wiley & Sons Publishing in New York. She also served as editorial assistant for Harpers Bazaar Magazine, staff assistant for Congressman Neil Abercrombie, and planning specialist with Alu Like Inc. (Native Hawaiian Vocational Education Program). Before joining the Academy, Kimberly was records manager at the Virginia Museum of Fine Arts in Richmond. Kimberly is completing her last semester towards a Masters of Library and Information Science degree at the University of Hawai'i at Manoa. . .



Kimberly Bridges

Lynn Manuel, registrar at the Lyman House Memorial Museum, celebrated her ten-year anniversary at the Museum in May. She first joined its staff as a guide, and then developed educational programs for elementary schools



Lynn Manuel

and worked with former and long time curator/exhibition designer Brian Tanimoto until being named museum registrar in 1988. Lynn became the first person of Hawaiian ancestry to be appointed to a position of such responsibility in a Hawai'i museum. . .

Dorian L. Travers joined the staff of the U.S. Army Museum, Fort DeRussy, as museum technician, bringing a wealth of experience as an education specialist. Most recently Dorian was coordinator for the University of Hawai'i Sea Grant Extension Service, Hanauma Bay Educational Program. Dorian also has extensive curatorial and education experience gained from almost fifteen years with the Hawai'i Maritime Center and Falls of Clyde. . . **Robert Burt** has been appointed Director of Security for the U.S.S. Bowfin Submarine Museum and Park.

Smithsonian Institution Fellowships in Museum Practice

Proposals are invited for the fifth annual Fellowships in Museum Practice program, a professional development opportunity dedicated to helping museums increase their expertise and leadership. An award enables experienced staff to spend time at the Smithsonian conducting research on a topic of importance to the field. Fellowships are individually designed. Applications are accepted until February 16, 1996 for projects beginning after October 15, 1996. For guidelines and application procedures, contact:

Nancy Fuller, Center for Museum Studies, Smithsonian Institution MRC 427, Washington, DC 20560 tel: 202-357-3101; fax: 202-357-3346 e-mail: ompemO16@sivm.si.edu.

Kona Historical Society Wins Richard Smart Big Island Community Achievement Award

More than 700 Big Island organizations and businesses recently submitted nominations to a panel of judges, resulting in a list of 44 nominees for Richard Smart Big Island Community Achievement Awards. The Kona Historical Society, winner of the cultural and historic preservation award, was honored for preserving the unique culture and historic resources of the area, its volunteer program, walking tours and preservation effort on the Uchida coffee farm.

"American House Museums" Course Offered at the University of Hawai'i at Mānoa

What purposes do house museums have? What do Hawai'i historic property museums—from common homes to palaces—tell the public about history? What are the connections between house museums and other forms of preservation and other types of museums?

American House Museums, taught by Barnes Riznik, will emphasize collecting, preserving and interpreting material culture. It will be of interest to students of historic preservation and other fields and professionals and volunteers already working in museums.

Barnes Riznik, interviewed by Deborah Pope in the last issue of *Nuhou*, is former director of Grove Farm Homestead and Wai'oli Mission House on Kaua'i and Vice President of Old Sturbridge Village in Massachusetts. For more information on the class (American Studies 690-(2), 3 credits, ref #1764, offered alternate Saturdays, 9:00 a.m.-2:00 p.m., January 13-April 20, 1996), call 956-9546. For a registration packet, call 956-6424.

Winter Calendar



Nūhou

Winter '95-'96

JANUARY

- 12 Deadline, NEH, Projects in Museums and Historical Organizations
- 19 Deadline, IMS, General Operating Support
- 22-26 *Introduction to Museum Management*, Center for Museum Studies, Washington DC
- 26 Deadline, IMS, Collections Management Assessment

FEBRUARY

- 1 Submission Deadline, *Nūhou*, Spring 1996
- 2 Deadline, IMS Technical Assistance Grants
- 26 Deadline, IMS Public Dimension Assessment

MARCH

- 1 Deadline, IMS Conservation Project Support

We would like to solicit submissions regarding important events at member institutions, including openings of major exhibitions, renovated spaces, new structures, etc., upcoming important special events, that would be of interest to HMA's membership and the readers of *Nūhou*. Thank you.

The Hawai'i Museums Association is a non-profit corporation dedicated to communication and cooperation among the staffs and supporters of Hawai'i's museums.

Membership, subject to approval by the HMA Board, is open to all individuals, educational institutions, historical organizations and museums interested in the growth and development of the museum profession and its activities in the State of Hawai'i.

To apply for individual membership, send a check for \$25 with your name, address/zip code, home and business phone numbers, organization and your position title to: Hawai'i Museums Association, P.O. Box 4125, Honolulu, Hawai'i 96812-4125. Institutional applicants should call Carol Lovell on Kaua'i at 808/245-6931 as rates vary.

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**Hawai'i
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Association**

Nūhou

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