Fall Conference Wrapup

HMA held its fall, 1985 conference at Lyman House Memorial Museum in Hilo on November 8 and 9. Entitled "An Anatomy of a Museum", the conference allowed museum professionals to become familiar with current museum activities throughout the state.

Seventy HMA members representing twenty-eight institutions attended the event. Welcoming remarks were given by Mayor Dante Carpenter. An introductory address by Bishop Museum's Director, W. Donald Duckworth, was followed by panels on education, exhibits and collections, new projects, libraries and archives, trustees and funding agencies.

Summaries of the conference were provided by Barnes Riznik of Grove Farm Homestead and Leon H. Bruno of Lyman House Memorial Museum.

One of the highlights of the conference was a visit to the historic Shipman House on Reeds Island for an evening reception. Glen Grant and Deborah Pope circulated among the guests as the Reverend and Mrs. Hiram Bingham, missionaries to Hawaii.

The conference chairman was Leon H. Bruno, Director of Lyman House Memorial Museum. Assistance was provided by Museum docents and staff members.

Donald Duckworth, Margie Boverman, Deborah Pope and Glen Grant, education panel members are introduced by HMA president, Mary Mitsuda.

The Reverend Hiram and Mrs. Bingham meet Hawaii Museums Association members at the evening reception along with conference chairman Leon Bruno.

Hawaii Museums Association members enjoy the evening reception at the historic Shipman House on Reeds Island.
Mission Houses Museum
Conservation Grant

The Mission Houses Museum has received an award of $12,763 from the Institute of Museum Services for Conservation Project Support. The grant, covering the period from Oct. 1, 1985, to June 30, 1987, will be used to prepare the museum's textile collection for installation in a new environmentally-controlled storage facility.

Loretta G. Woodward, a graduate of the University of Hawaii's textile department, has been hired to assist Curator Margaret S. Schleif with the project. The five-hundred object textile collection will be placed on individually-designed padded hangers and in special boxes for preservation of the garments. The Mission Houses collection of Hawaiian and American quilts will be rolled on acid-free tubes or prepared for flat storage, depending upon condition.

Contemporary Art
Merges with Opera

Contemporary artist David Hockney has designed the sets for "A Rake's Progress", Igor Stravinsky's opera inspired by Hogarth's eighteenth-century print series. At the same time that "Rake's Progress" is presented on stage by the Hawaii Opera Theatre, you will be able to see the prints, models and sets by David Hockney at the Contemporary Arts Center. Exhibition January 15 through February 26, 1986.

HMA Collections Committee

During the fall, 1985 meeting, the Board of Directors formed a Collections Committee, which will be a standing committee of the Hawaii Museums Association. The long-range goal of this committee is to have the committee members serve as resource persons for other individual and institutional members on questions concerning collections.

Short-term goals include bringing in the On Site team from the Office of Museum Programs, Smithsonian Institution, to conduct a three-day workshop on collections. To fund this workshop the committee has applied for a grant from the State Foundation on Culture and the Arts. Local foundations will also be approached for funding. The tentative workshop date is September, 1986. Questionnaires have been circulated to determine concerns of the membership that can be addressed at the workshop.

The following will act as your resource people for the next two years. We hope to hear from any interested people who can serve in this capacity in future years, particularly members on the neighbor islands.

Conservation: Laura Word 847-3511
History: Margaret Schleif 531-0481
Art/Ethnology: Betty Long 525-8047
Registration: Sanna Deutsch 538-3693
Natural History: Carla Kishinami 847-3511
Risk Management: Arnold Suzumoto 847-3511

We welcome any response or questions.

Betty Long, Chairperson

Nuhou Deadlines, 1986

Nuhou deadlines (date by which newsletter copy must be in the editor's hands) for the coming year have been set as follows:
March 1, for Spring, 1986
June 1, for Summer, 1986
September 1, for Fall, 1986
December 1, for Winter, 1987

Please help the editor by getting your articles and press releases in on time. Call the editor at 531-0481 if you'd like to discuss your ideas for future articles, news items or features.
Found: Display Panels That Meet the Needs of Traveling Photo Exhibitions
by Gaylord C. Kubota, Director
Alexander & Baldwin Sugar Museum

Traveling exhibitions are becoming an increasingly important means of taking the museum out into the community. And, generally speaking, photo exhibitions (using reprints) are easier to design, set up, secure, and transport than artifact exhibitions. Nevertheless, even traveling photo exhibitions have certain inherent problems that must be dealt with if they are to be successful.

There are two basic types of traveling photo exhibitions: the type which uses individually framed and hung photos and the type which uses free-standing panels of premounted photos. The former type is at the mercy of the different exhibit spaces, exhibit furniture, and hanging restrictions at each exhibit location. This type generally takes longer to install and requires someone from the originating institution to supervise the installation. Premounted free-standing panels, on the other hand, are subject only to the size and configuration of the exhibit space at each location; it is easy to determine in advance whether the exhibition is workable in that space and in what layout options. Moreover, if the panels are properly designed the exhibition can be easily transported and rapidly installed. The key lies, therefore, in properly designing free-standing panels.

The free-standing panels easiest to put together from readily available materials are hinged pairs of hollow-core doors. While these are very light, the 30-inch width of the doors severely restricts layout options on each panel. The museum's first traveling photo exhibit, "Puunene: A Plantation Community Remembered" (1983), used hinged pairs of 48" x 78" sheets of three quarter-inch plywood. This gave the desired 48" square display surface (the first 30" above the floor is below comfortable viewing-level) per panel, but the panels were very heavy and extremely difficult to handle. Moreover, because the photos were not recessed the panels could not be folded, stacked, or leaned against one another without damaging the photos.

The panels used this time around resulted from criteria and a basic concept developed during ongoing discussions between myself and Hawaii Army Museum exhibit designer John McLaughlin, who also felt the need for properly designed travel exhibit panels for his institution.

The concept and guidelines were given to Thomas T. Nakano of Honolulu, a master finish carpenter, who completed the design and made the panels. His training in Japanese carpentry techniques is particularly evident in the joinery and the shoji door-like lattice, design details which complemented the Sugar Museum's "Kanyaku Imin Centennial" exhibition. The preparation of that exhibition, which included construction of the panels, was funded in part by a grant from the State Foundation on Culture and the Arts.

Each panel has three basic parts: a 50" wide x 78½" high x 1½" deep frame made from 2" x 2" (actually 1½" x 1½") boards; a half sheet (48" x 48") of quarter inch plywood recessed ½" into the frame and leaving two (front and back) 47" x 47" display surfaces; and the lattice for support and aesthetic appeal. In determining the height (30 inches off the floor) of the display surface, comfortable viewing level had to be weighed against the panel top-heaviness and stability. Each panel is light and manageable enough to be carried by one person. Construction costs (materials and labor) per panel runs about $100;
Living History -- Time Travel or Time Warp?
Comments on Time Machines: The World of Living History

by Glen Grant

Have you ever considered just what they really mean when they claim that their museum promises a "living history" experience? The term is bandied about so much nowadays in the professional museum world that one is inclined to brace oneself upon entering the threshold of these time traveling institutions. First perhaps a barrage of visual delights in the guise of costumes and artful artifacts -- then the sounds and smell of bygone eras in the busy colonial kitchen or a more pungent nineteenth-century horse pen -- topped off with dramatic highlights of folksy dialect dialogue, cute homespun anecdotes or sham battles. Mix a few costumed interpreters with a life-like mannequin so real you can't tell it from its creator and you have the simple ingredients of "stepping into time." Guaranteed to please, Disneyland and museums, opened and closed, join forces in the rediscovery of nostalgia.

Actually, one of my favorite "living history museums" failed to make the top ten list of Jay Anderson's recent survey of "time trippers," Time Machines: The World of Living History. Of course, from a strictly purist point of view, Knott's Berry Farm's Calico Ghost Town probably doesn't qualify for the honors. First, its pseudo-western movie lot design hardly ranks as historically accurate -- most of the history there is pretty dead and who can take dummies stuffed with straw with painted beards or voluptuous plaster breasts too seriously? And yet if one gauge of "living history" is the ability to provoke memories and stimulate interest, then I vote for Knott's Berry Farm. I must have first visited that village over thirty years ago, when I was just a young whippersnapper, but I still vividly recall panning for gold and discovering my first nugget with the help of a foul-smelling old-timer. I always sat on the window side of the stagecoach or train to protect my mom from Indian attack or evil gunmen (my dad told me gentlemen did that kind of thing back in the good old days) and once I even sneaked a six-gun onto the train cuz I knew those bandits would shoot up the train just like they always did at a certain spot on the track. But I was too frightened to fire back. Probably the highlight of each visit to the Old West was to look in on old Sad-eyed Joe, the perpetual town prisoner who sure enough was just a stupid old dummy, but I swear he could talk and he knew what color shirt you had on and once he even knew my name. I could never figure out how he knew my name until one time I caught my dad giving a slip of paper to an old fella with a big mirror and a microphone hidden in the back of the jail. "Ignore that man behind the curtain! I am the Great Wizard of Oz!" I know this sounds like sacrilege, but that old dead town did as much for my respect for living history as do all the weekend warriors in Civil War get-up taking potshots at one another or all the costumed interpreters who, just because they got a great looking costume on, think they've got a little corner on their own private past.

Don't read me wrong -- I think that the experiments in "living history" that Anderson has highlighted at Plimouth Plantation, Old Sturbridge Village, Colonial Williamsburg, Conner's Farm, The Old Farmstead and other historic or cultural sites are brilliant forays into uncharted educational ground. The concept of historic interpretation as passive, uninteresting tours of valuable but irrelevant artifacts is rapidly going the way of traditional rote learning. The audience has become inured to the millions of images bombarding them daily from the popular culture, and now demand something more from their museums and attractions than the professional host who has a flair for reciting the least memorable facts in the most perfect monotones. The audiences of the future will want their senses, imaginations, and intellects challenged, roused and satiated. The "living history" programs are for the present some of the most exciting activities taking place in the field of museum education which are dedicated to the proposition that learning can be stimulating, provocative and fun.

And when a "living history" program works, there is no question that it really works. On a balmy September afternoon I sat for a fascinating hour with a young peasant woman from seventeenth-
century England who had recently immigrated to the New World of Plimouth. She was regaling a few of us bystanders with the details of her wedding, giving us all the chatty prattle of her homesick reminiscences. Immodestly, but with a certain caution, she showed us a small portion of her faded, filthy undergarments, recalling that her wedding dress had once been made of the same material. She explained the genesis of the flies in the blood of raw meat and shared her gossipy wisdom on the true nature of the Indian's soul. It didn't matter that at 5 o'clock she would shed her skin, hop into her Toyota and pick up a meal at Burger King. I knew she was of the twentieth century, but preferred for the moment to suspend my disbelief and partake of her reconstructed reality. It was invigorating.

But was it "living history"? That is to say, did I really step into the world of the Puritans? Anderson quotes one former participant in the "living history" experiment at Plimouth Plantation as claiming bluntly that "the past cannot be recovered." Historical purists blast the little inaccuracies and the liberties sometimes taken with "fake reproductions." "An epidemic of quaintness," other critics admonish, has swept the nation's museums as history is redefined as pastoral memories and nostalgic escapism. The failure of Time Machines as an introductory study of "living history" programs is the author's unwillingness to focus critically and incisively his attention on the methodological and philosophical underpinnings of what defines a "living history" experience. Anderson is the High Priest of the movement and is therefore too optimistic, too laudatory and too accepting of people who don costumes and claim authenticity. How do we assess and distinguish between what is a legitimate and worthwhile learning experience and what is balderdash unless we can critically define the process through which the past is "recreated?"

The first step toward a rigorous educational science of "living history" would be the admission that it is not history. Although Anderson makes a significant case that in terms of educational programs, research and personal enjoyment the "living history" phenomenon is a legitimate and worthwhile learning experience, he goes too far when he claims that "history lives" again. What was missing from my pleasant peasant companion from the seventeenth century was the fear that she was, like we are, trapped by the impinging reality of our frames of reference. "Living history" is emotionally sanitized glimpses of the past -- we fail (with good reason) to recreate the realities of violence, terror, hatred and death in the fabric of our new time frame and thus we eliminate the edge of human existence that fleshes out the scene. My point is best illustrated in the "sham battles" being fought by "living history" enthusiasts who relive World War II or the Civil War. Nothing is more presumptuous, or immoral, than to claim that one has "relived" the reality of a soldier's past when one knows that all the bullets are harmless duds. To claim authenticity in such cases is to glorify warfare and belittle the lives of those who shed blood on far more realistic battlegrounds.

It would perhaps behoove the "living history" movement to rename itself as highly educational and provocative "illusions of history." To create accurate and insightful illusions of the past allows the historian, the role-player and the audience to engage former realities without falling into the presumptuousness that "this is the way it was." Ultimately any such program must not be an end in itself, but a vehicle for the public's further awareness and understanding of their national or regional roots. The challenge before the museum educator and the "illusions of history" enthusiast is to begin creatively the process of defining and critiquing this unique style of presentation. How do we assess and distinguish between the successful and worthwhile "illusion of history" programs and the perhaps entertaining but distorted commercial illusions of a Calico Ghost Town? Time Machines highlights and surveys an exciting new dimension in historical and cultural education, but its all-inclusive, romantic indulgence of "living history" requires a deeper investigation into the warps and wefts of time travel.

HCMS Library Closing for Construction

The Hawaiian Mission Children's Society Library will be closing for construction in March 1986. A major addition is planned to the Library building. Plans also include renovation of the reading room and librarians' offices. The construction is expected to take approximately seven months. During that time the reading room will not be usable. The Society hopes to have the Library reopened by November 1986.

The closure will include the Hawaiian Historical Society library collection which is housed in the same building.
Connections: Report on the Western Museums Conference, Salt Lake City, Oct. 16 - 19

by Betty Long

It was my privilege to represent the Hawaii Museums Association members at this meeting. Not only was the board meeting valuable training but the whole conference offered a new view to planning and organization.

A very effective planning committee consisted of representatives from all over the western states, making the theme of connections more than just a word.

More than forty-two exhibitors offered materials and visuals to support the museum business. The local tours and evening activities were outstanding. Well organized and well planned, they even provided a special pamphlet on local eating, drinking and playing places as well as how to get those drinks and still be within the complicated Salt Lake City laws.

Many of the materials provided by the exhibitors I was able to bring back and share with you at the fall meeting in Hilo. For those that don't have them and are interested, I have maintained a file to share via Xerox as requested. I also purchased several tapes of the sessions; some are very informative and others are purely motivational, but all of value depending on your needs. These can be borrowed on request.

The sessions explored the circumstances in which people connect with one another, museums connect to one another and how museums connect to their public and the granting agencies, etc. To be connected means to be contributing to the human experience and we in museums do that better than anywhere else. We can help our visitors relate creatively, making connections that excite and educate.

Our workplace is always changing, with women being more visible in top level management positions and equal rights for minorities remaining a big issue. It is to our advantage to avail ourselves of these conferences whenever we can. It is undoubtedly a great expense for us to travel from the islands. The good news for those who didn't attend the fall conference is Western Museums Conference has chosen Hawaii as its location for the fall, 1987 meeting. This means all the resource people and numerous experienced museum professionals will be coming here where we can readily connect with them. You must be a WCM member to attend. Please contact me at 525-8047 for more information. We will soon be looking for people to help with the local arrangements committee. Mahalo for your support. Please remember I will be happy to share any information I gained at the conference.

Hawaiian Island Aquarium Corporation

The Hawaiian Islands Aquarium Corporation has announced plans to negotiate with the University of Hawaii for the operation of selected programs at the Waikiki Aquarium.

The Corporation, formed in 1984, is a Hawaii not-for-profit, tax exempt, community-based organization. It intends to succeed the University of Hawaii Foundation as the partner with the University in raising monies for the operation of the Aquarium's education and exhibit programs.

The major purpose of the Hawaiian Islands Aquarium Corporation is to "help persons of all ages to learn to understand, appreciate, and to care for the life of the ocean." Corporation President Leighton Taylor explains, "We are very pleased that our Board of Directors represents the diversity of Hawaii. Board members include educators, fishers, scientists, business people, and community leaders. We feel that the partnership of a non-profit community-based corporation in partnership with a governmental entity can provide the best possible service for our residents and visitors."

Successful models for such partnerships exist within Hawaii and throughout the United States. Stellar examples are the National Aquarium in Baltimore and the California Academy of Sciences in San Francisco.

A special committee of board members will negotiate contractual arrangements with the University of Hawaii. In addition, a delegation of the Board will meet with Governor Ariyoshi later this month to discuss ways in which the Corporation can help the State in the operation of the proposed Hawaii Ocean Center.
Astronomer Kevin Kriscunas in costume as seventeenth-century scientist Sir Edmund Halley discusses the return of Halley's comet with a Museum visitor.

Lyman House Activities

Lyman House Memorial Museum is offering two new Hawaiian studies outreach programs during the current school year 1985/86. The programs are "Kui I Ke Kalo" (Pounding Poi) and "Na Akua Nui O Hawaii" (A Look at the Four Major Gods of Hawaii). Both programs were developed with the assistance of Kaui Billups, Hawaiian Studies teacher from the Department of Education. The programs were then given to teachers and kupuna in Hilo, Kona and Waimea for evaluation and revision. They are now available to classes on the island of Hawaii. Both of these programs are a part of an on-going series of outreach programs that provide an in-depth look at some aspects of Hawaiian culture.

Astronomer Kevin Kriscunas from the United Kingdom Infrared Telescope Unit was invited by Lyman House Memorial Museum to give a presentation on Sir Edmund Halley and the comet he predicted would return every seventy-five to seventy-six years. The presentation consisted of Kriscunas' role-playing the seventeenth-century scientist and a slide presentation. The lecture was so successful that it will be repeated at the University of Hawaii, Hilo Theater in February, 1986. The Museum, University of Hawaii Drama Department, Continuing Education and Community Service will cosponsor the presentation.

The University of Hawaii at Manoa Art Department will share a traveling exhibit with Lyman House Memorial Museum entitled "First Impressions: Japanese Prints of Foreigners" from the Melvin P. McGovern collection. The exhibition will open on January 22 and is part of the continuing celebration of the 100th anniversary of Japanese immigration to Hawaii.

Hula Festival Videotape

Hawaii's Magic: Prince Lot Hula Festival VIII will be on sale beginning the first week in November. This videotape shows not only beautiful hula by eleven halau (accompanied by program notes explaining the dances), but also thoughtful interviews with the kumu hula on their home islands. Co-produced by Moanalua Gardens Foundation and KHNL-Channel 13, the videotape retails for $39.95, with discounts available through the Moanalua Gardens Foundation. The videotapes will be sold at the Foundation and at various video stores and Waikiki shops.

The Foundation will use the money from this fund raiser to support future Prince Lot Hula Festivals, an annual celebration of the Hawaiian culture.

For more information about this videotape or Moanalua Gardens Foundation, call 839-5334.
Resources Available to Hawai'i's Not-for-Profits

By Mary Ann Lentz, Executive Director, Moanalua Gardens Foundation

"Our Board doesn't seem to be functioning well."

"I don't think our personnel policies cover everything they should, but I'm not sure what's missing."

"We aren't doing adequate evaluation — and frankly, I'm worried about whether we're doing the job as well as we could."

"Help... For Nonprofit Organizations" is a technical assistance service provided through all Hawaii's United Ways, the Health and Community Services Council of Hawaii and the Molokai Community Service Council. The basic elements provided are initial consultations, diagnostic services, workshops, and information and referral. An agency may call with any question or problem related to management effectiveness. If information or assistance is not available within the scope of services offered, the system coordinator will track it down or suggest where it can be found.

Agencies are helped to spot gaps and problems in three different ways: by needs assessment, agency self-assessment, and consultations. The Volunteer Leadership Development Program offers a needs assessment session which helps boards to assess their own strengths and weaknesses. This is designed to take no longer than a regular board meeting. Agency self-assessment is a more extensive management audit which involves the agency board and key staff in a thorough evaluation of its present functioning and a plan for its future. Sometimes a simple conversation helps clarify an agency's pressing needs. More extensive consultation is available for complex situations.

One element of "Help" is the Volunteer Leadership Development Program, which aims to increase the management effectiveness of Hawaii's not-for-profit corporations. Most services are performed by highly trained community leaders and are available on all islands. On Oahu, Holly Henderson (tel. 521-3861) is the coordinator of VLDP. On the other islands contact the United Way or United Fund office. Their special two-hour program, "Organizational Training Needs Survey", helps participants analyze the needs of their organizations and decide which workshops would be most appropriate in designing a board development plan. The eight individual workshops address the primary board responsibility areas of policy, administration, evaluation, public and community relations, personnel and finance. In addition to these workshops, the VLDP is an excellent resource.

Many forms of agency assistance are provided by other community resources, and "Help" assists not-for-profits in using these.

The Voluntary Action Center, a program of volunteer, information and referral service helps agencies to recruit, select, motivate, train and retain program volunteers. The Neighborhood Justice Center mediators help resolve disputes and conflicts.

Hawaii Pacific College teaches a financial management course designed especially for executive directors of not-for-profit agencies. If you do not understand your accounting procedures, financial reports and budgeting methods, and if you can put up with a night class once a week for ten weeks, this is a highly recommended course. By the end of November more than 100 of Hawaii's executive directors had acquired this knowledge. These leaders were put through a course in basic accounting, not so that they could handle the books themselves, but to enable them to ask the right questions. The course examines various budgeting methods and formats for board reports to help participants understand why each agency uses a particular method and how to help the boards of directors meet their responsibilities. In working towards accountability, the course goes a long way to help.

The Hawaiian Foundation is another resource helping organizations with plans for fund raising. Their community resource center, located in the Hawaiian Trust offices, is a source of reliable, current information and technical assistance in the areas of fund raising and marketing. An orientation to their collection of development materials helps one to focus on specific needs. Their library is open, by appointment, to Hawaii's not-for-profit agencies and contains materials about corporate giving, foundations, direct mail methods, planned giving, special events, special gifts, and management and volunteers.

And finally, one of the finest resources available is the network of Hawaii Museums Association members.
Makiki Environmental Education Center
by Faith Roelofs, Executive Director

The Makiki Environmental Education Center is starting its fifth year of outdoor environmental education experiences for Oahu's kindergarten through fourth graders. This year for the first time, we have a full team of twenty-six trained docents which allows us to schedule sixty children everyday from October, 1985 through May, 1986.

Our wonderful forest and streamside setting is the main attraction, a "classroom without walls"; but, we are also developing indoor displays which extend the outdoor teaching. Perri Koffman, one of our docents, has been awarded a grant proposal for what we think will be Oahu's first crawl-through volcano. This will allow children to experience more of the geology of our island. Special thanks to Dave Kemble and the Anthurium Sisters who share fantastic ideas and encourage us to "go theatrical." Now we're looking for a corporate sponsor to make it happen.

Does any of this sound like lessons learned from HMA's spring conference with Robin Simons from the Denver Children's Museum? Faith Roelofs visited the DCM this summer and saw their success story in action. It is as dynamic, fun and innovative as Robin told us. Have you ever "swum" in a room full of fifty thousand plastic balls? It is an experience for your senses and hidden fears.

"Na Hana Hawaii" is the new name of our Saturday program for the community directed by Sonny Ching. His summer events, funded by the State Foundation on Culture and the Arts, were so popular that we want to make them a permanent part of our program. Sonny's experts have presented unusual topics such as "Hawaiian Personal Hygiene" and "Hawaiian Stones and Sculpture: Their Meaning and Significances," as well as theme hikes on the Makiki-Tantalus trail system.

Networking through the Hawaii Museums Association and its Education Committee continues to be a joy and a great benefit to us at the Makiki Environmental Education Center.

Aquarium Receives Research Grant

The Waikiki Aquarium has received a grant of $24,000 from the Institute of Museum Services to conduct research on rearing and captive maintenance of three species of tropical marine animals: blacktip reef sharks, giant clams and mahimahi.

Projects supported by this grant will employ two graduate students in zoology to work with Aquarium staff in developing better methods to rear and distribute these three species to other aquariums. In 1985, 265 grants were awarded nationally. The maximum of each grant is $25,000.

A portion of the Aquarium's general operating funds are also provided through another General Operating Support grant from the Institution of Museum Services.
**Vintage Tractor Acquired by Sugar Museum**

The Alexander & Baldwin Sugar Museum's latest acquisition is a 1930, gasoline-powered, "Caterpillar Sixty" tractor donated by Mark Watase of Honolulu. The tractor, which is in near running condition and will require relatively little restoration, will eventually become a key exhibit on the museum grounds in Puunene, Maui. Caterpillar Sixties were used in the sugar industry in the late 1920s and 1930s. The model Sixty represented the high-point of gas-powered tractor technology and was the first Caterpillar tractor to be offered with optional diesel power.

![1930 Caterpillar Sixty](image)

**Waikiki Aquarium Announces Spring Activities & Classes**

The Waikiki Aquarium announces its educational activities and courses for spring 1986. Families and adults enjoy learning while having fun on fascinating night or day reef walks. Activities for adults also include one-day field studies on Hawaiian coastal plants and shore- and- water birds. Courses for adults range from two to ten sessions in length and cover a wide variety of topics including Hawaiian seaweeds, miniature marine life, coral biology, Hawaiian reef fishes, and adaptations of Hawaiian marine life. An evening lecture series focuses on exciting current topics in marine biology. Brochures and registration information are available; please call or write the Waikiki Aquarium Education Department, 2777 Kalakaua Avenue, Honolulu, HI 96815; phone: 923-9741.

**Bishop Museum Library Hours**

Bishop Museum's extensive manuscript and document collections, and photographic images of Hawaii and the Pacific are now more accessible to researchers and the general public. Bishop Museum Library has increased its public hours from one to five days each week. The Photo Collection has added Saturday hours to its public schedule.

The Library's new public hours are Tuesday through Friday from 10 am to 3 pm and Saturday from 9 am to noon. The Photo Collection's public hours are Tuesday through Thursday from 1 pm to 4 pm and Saturday from 9 am to noon. The extended hours and the hiring of an additional public services librarian are funded by a one-year grant under the Library Services and Construction Act. The grant will also fund three workshops in January to introduce the resources of the Library and the Photo Collection to public school teachers and librarians.

Administered by Alu Like as the Native Hawaiian Library Services program, the federal grant will fund a total of thirteen projects throughout the state intended to make library resources more available to native Hawaiians.

For people unable to get to the library, some of the library will come to them. The grant also provides for a library-museum resource van that will carry materials from the public libraries, Bishop Museum, and the Polynesian Voyaging Society directly to the community.

**Smithsonian Sponsors Women's Conference**

The Smithsonian Institution's Office of Museum Programs and the Smithsonian Women's Council announce that plans are underway to cosponsor a national conference on "Women's Changing Roles in Museums." The program, which has been scheduled for presentation during March, 1986 to coincide with Women's History Month, will be open to museum professionals, trustees, and other interested individuals.

If you would like your name placed on the mailing list to receive the program announcement and registration materials, please write to: Office of Museum Programs, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, DC 20560; tel. (202) 357-3101.
costs can be cut by simplifying details (i.e., lattice and beveling).

Recessing the plywood sheet into centered grooves in the frame serves two purposes: it holds the display surface in place (The sheet slides in from the top and is capped by the top cross-piece) while at the same time it recesses the surface on both sides with respect to the plane of the frame, thereby protecting pre-mounted photos when the panels are stacked. The hinges are also recessed into the frame, giving each pair the flexibility of opening in either direction.

All edges of the frame are beveled for aesthetic effect, as are the edges of the optional molding strips which can be used to divide a display surface. No nails are used; each panel is held together by screws which secure the frame's cross-pieces to its uprights and can be easily assembled or disassembled. (Nakano prefabricated the frame and lattice pieces on Oahu and shipped them to Maui for assembly with plywood sheets precut on Maui).

Optional "shoes" for the outer legs of each pair of panels add stability and enable each pair to stand fully open if necessary. The flexibility of opening each pair from less than a right angle out to a straight line enables the exhibit designer to use a wide range of layouts in accommodating the exhibition to the different space conditions encountered by a traveling exhibition.

Both the "Kanyaku Imin Centennial" exhibition and the "Paia: Looking Back" exhibition have six pairs of hinged panels, giving them close to 400 square feet of display surface; the former has some 130 photos, while the latter has some 170. Either exhibition can be packed into two air-freightable crates custom-made by Nakano. The panels are unhinged and stacked, with Fome-Cor between them to prevent abrasion and styrofoam around them to keep them from moving within the crate. For short distance moves the panels can be transported, uncrated, in a van.

Either exhibition can be installed by two people in less than an hour by simply re-inserting the hingepins and setting each pair of panels in place according to a predetermined layout. Because the exhibit furniture's dimensions and properties are known, the exhibition can be laid out in advance on a scale drawing on the next gallery's floor space. And, when not in use, an entire exhibition can be stored in a large closet!
The Institute of Museum Services (IMS) has announced the deadline for its 1986 Conservation Support Grants, February 14, 1986. Organizations which have applied in the past should have received an application directly from IMS. However, in view of mail delays experienced in the past, IMS also sent applications directly to the Humanities Program of the State Foundation on Culture and the Arts (SFCA). The applications are available at SFCA.

There are no basic changes in the application or eligibility. The IMS strongly recommends, however, that a letter of commitment or a treatment proposal from the conservator indicated in your application accompany your application.

The State Foundation on Culture and the Arts, under the State Budget bill for fiscal 1985/86, received an additional appropriation of $22,000 as undesignated funds for purchase of services from arts and culture organizations. The SFCA encourages organizations not previously funded to submit applications. Organizations already funded may submit proposals for new projects or activities.

Deadline for application is February 1, 1986. After an advisory panel meeting in March, the SFCA board will act on the panel's recommendations. Services to be performed must begin no earlier than March 20 and no later than June 30, 1986 and be completed by September 30, 1986. Application forms will be available from the SFCA office in early January.

Applications for funding for the fiscal years 1987/88 and 1988/89 will be due some time in late spring. Applications are not currently available, but the SFCA encourages potential applicants to begin planning for that fiscal period.