Fall Conference Program

Reserve October 20 through October 22, 1989 for the HMA Fall Conference on Molokai. Our hosts will be the Molokai Museum and Cultural Center (R. W. Meyer Sugar Mill), and accommodations will be at the Hotel Molokai and the Pau Hana Inn, Kaunakakai. The registration fee of $50 for HMA members, $60 for non-members, includes ground transportation on Molokai, a venison barbecue Friday night, two lunches, one breakfast, choice of Sunday field trip excursions. A Saturday night luau will be extra.

The locations for conference meetings and activities include Meyer Sugar Mill, Kalae; Molokai Yacht Club at Kaunakakai for the barbecue; Kilohana Community Center, Ualapue; Ililiopae Heiau, Mapulehu. The Saturday night luau will be held on Molokai’s rural east end. The evening will feature locally caught and prepared foods, Hawaiian music, and a special presentation of hula kahiko. Field trips are to areas not usually open to the public, and will be guided by specialists and local informants familiar with the sites.

The theme of the Fall Conference this year is “The Museum and the Community”. The conference will be opened by keynote speaker Mina MacKenzie, Director of the Manawatu Museum, Palmerston North, New Zealand. MacKenzie will identify and define what is meant by community involvement in museums, and explore possibilities for cultural inter-relationships.

Panel discussion topics scheduled for Friday and Saturday are:

1. “The Museums’ Changing Role in the Community: a Reinterpretation of the Classical Functions of Museums”
2. “Cultural Diversity: Four Case Studies”
3. “Linking the Past Present and Future by Involving the Private and Public Sectors in Preserving Our Heritage”
4. “Speaking Out: the Museum Staff and the Trustees as Advocates”

These topics, and the conference theme, are to some degree an extension of the ideas presented by Michael Ames at the fall, 1988 conference in Kona. See his article elsewhere in this newsletter. Panel participants represent museums, the Office of Hawaiian Affairs, citizens of Molokai, and other diverse groups.

A trip to Molokai is always a special occasion, and this HMA conference promises to be one that is particularly full, enriching, and lasting in memories. We hope you will decide to join us.

Waikiki Aquarium Completes Improvements

Waikiki Aquarium has just completed the first in a series of major improvements to its facilities.

Responding to its number one visitor complaint - the excessive heat in the exhibition galleries during the summer months - the Aquarium has installed a central air conditioning system which now maintains comfortable temperatures throughout the day.

The Aquarium’s Education Department has always been cramped for space. This problem has been corrected through the addition of a new 1,200 square-foot office which the Education Department and the Blue Water Marine Laboratory staff will occupy from June 14.

Finally, the Aquarium has completed the first phase in a series of planned improvements to its Hawaiian monk seal exhibition. A new, state-of-the-art filtration system has been installed on the exhibition to improve water quality in the pool.

Additional funding will be used to modernize the seal exhibition with the addition of new rock work and viewing windows, an expanded haul-out area for the seals, and improved graphics and labels about monk seals and their (current) natural habitat, the Northwest Hawaiian Islands.

Construction costs for these projects totalled $850,000 and were paid for through funds appropriated by the 1986 Legislature, by a special equipment allotment from the University of Hawaii, and by funds raised by the Friends of the Waikiki Aquarium.
News from Your HMA Board

The Board of HMA is inviting all Directors of HMA Institutional Members to attend an informational seminar scheduled for Tuesday, July 11, 1989 at the Old Archives Building on the grounds of Iolani Palace. One of the topics to be discussed is House Bill 205. This bill concerns the appropriation of funds in fiscal years 1989-90 and 1990-91 for reviewing the feasibility of establishing a State Historical Museum. This museum would address the significant contributions made by Hawaii's diverse ethnic groups in the arts, sciences, religion education, literature, entertainment, politics, sports, labor and the history of the state of Hawaii. As the museum organization for the state of Hawaii, HMA should take a position on this issue. Other topics to be discussed at the seminar will include historic preservation, curatorship and interpretation programs, as well as public television possibilities and tourist industry programs. With a possible sixty-five institutions sending representatives, this meeting should provide a good forum for the sharing of ideas about these topics.

The Collection Committee headed by Laura Word recently conducted a workshop on pest control in Hawaii museums. Museum conservators as well as commercial fumigators shared their expertise with the participants. Based on the success of the workshop it will be presented on the Neighbor Islands in 1990.

Beginning in February the Education Committee, headed by Ray Tabata, has organized five in-service training workshops. These workshops, with topics ranging from interpretation to volunteer management, have served more than 125 participants.

The six workshops mentioned were funded in part by the State Foundation on Culture and the Arts, which has recommended HMA workshop funding of $10,000 for the fiscal year July 1, 1989 to June 30, 1990. Much of this success is due to the hard work of HMA Board Member and Grants Coordinator Barbara Dunn.

Suggestions for future workshops are being sought, and should be sent to Herb Garcia, Program Committee Chairman, Tropical Lightning Museum, 94-524 Kealohi Way, Millilani, HI 96789. Please include names of possible workshop topics, conveners, and an estimated budget. We do want these workshops to address your needs!

New Members

HMA would like to welcome the following new members to the Hawaii Museums Association:

Ginger Alexander, Assistant Director, Kauai Museum
Mae Nelson Craw, Second Vice-Regent, Daughters of Hawaii
Paul A. Dahlquist, Collections Manager, Lyman Memorial Museum
Toni L. Han, Anthropology Collections Manager, Bishop Museum
Linda Hee, Mellon Fellow, Pacific Regional Conservation Center (PRCC), Bishop Museum
Rebecca Knuth, Student, University of Hawaii
Lynn Manuel, Registrar, Lyman Memorial Museum
J. Rachel Reynolds, Administrative Assistant, PRCC, Bishop Museum
Janice Schopfer, Senior Paper Conservator, PRCC, Bishop Museum
Lauren Stara, Exhibits Designer, Bishop Museum

'Iolani Palace Awarded IMS Grant

The Friends of Iolani Palace has been named recipient of an Institute for Museum Services General Operating Grant in the amount of $58,577. IMS is a Federal Agency that offers General Operating Support to the nation's museums. This grant represents 7.79% of the total Iolani Palace operating budget. The balance is funded by the State of Hawaii, administered through the Department of Land and Natural Resources.

IMS received 1,355 applications for the 1989 General Operating Support competition and made 400 awards totalling $17,237,178. The Friends of Iolani Palace plans to use the funds for the planning of exhibit space in the Palace basement, and for the development of audio-visual materials in support of The Friends' objective to offer quality resources for education and research.
The Built Environment: Learning from a Community

The built environment reflects a community’s history, a record and artifact of community interaction and vision. The built environment is a multidisciplinary learning resource that often is virtually untapped by schools and the community at large.

As many communities are facing growing pressures and a growing complexity of development issues, it is essential that citizens gain a better understanding and appreciation of the built environment if they are to participate effectively in decisions about their communities’ future.

In this workshop, we will: 1) examine structures used for religious purposes and shelter as built environments reflecting cultural, historical, social and aesthetic traditions for application by educators and the community at large, and; 2) have the opportunity to translate the skills of interpretation and historical perception for use in educating children and to assist concerned citizens in addressing community issues.

Three nationally recognized experts comprise the panel: Alan Gowans, Director of Images of North American Living Research and Archival Center, Washington, D.C.; John Michael Vlach, Professor and Director of the Folklife Program at George Washington University, Washington, D.C.; and Ginny Graves, Educational Consultant, A.I.A, and Regional Coordinator for Environmental Awareness Education.

Instructor: Ramona Mullahey, Planner and Project Consultant.

Dates: August 1-4, Tuesday-Friday, 9 a.m.-3 p.m.
Places: August 1, Iolani Palace; August 2-4, Mission Houses Museum. For registration information, call or write the University of Hawaii at Manoa, Summer Session, P.O. Box 11450, Dept. IBE, Honolulu, HI 96828, (808) 948-7221.

This program is supported in part by the State Foundation on Culture and the Arts through funds appropriated by the Hawaii State Legislature.

The Western Museums Conference Wants YOU!

For those who are concerned about provincialism and who are eager to expand their professional horizons, the step beyond the local level need not be so great. While the thought of attending the national meetings of the American Association of Museums (AAM) may be just a little overwhelming, there is an excellent alternative. The Western Museums (WMC) six regional organizations affiliated with AAM, serving the states of Alaska, Arizona, California, Idaho, Nevada, Oregon, Utah, Washington and Hawaii. The purpose of WMC is to provide individual and institutional members with educational opportunities, technical support, and channels for communication with other institutions and organizations, both within and outside the western region. WMC organizes an annual conference and publishes a quarterly newsletter. Up to now, Hawaii has had one of the lowest rates of participation in WMC of any western state, and the organization is eager to attract and involve new members from Hawaii to strengthen its regional meeting.

The next meeting of WMC will be in Phoenix, Arizona from October 25-28, 1989, with an excellent program built around the theme of “Cultural Leadership: Risks and Rewards.” (This will be the week after HMA’s fall conference on Molokai; Going from one conference to the other could provide very interesting comparisons!) All HMA members are encouraged to join WMC and attend the conference. Small stipends to help cover the cost of travel to the conference may be available. For further information contact HMA’s representative to WMC, David Kemble, Chairman, Dept. of Exhibits, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. (808)848-4178.

Exhibition Space Available

Elaine Murphy, Coordinator of the Mayor’s Office of Culture and the Arts, announces a Request for Applications for the exhibition sites in Honolulu Hale. July 31, 1989 is the deadline for proposals for art exhibitions.

Three exhibition sites are available: Honolulu Hale Courtyard; Lane Gallery on the first floor of Honolulu Hale, Diamondhead mauka corner; and Third floor of Honolulu Hale outside City Council chambers.

Courtyard exhibitions are scheduled for three-week periods beginning the first week of each month. Other site schedules vary. Only group shows, sponsored by non-profit organizations or agencies are allowed, and may be juried or non-juried. One-person shows are not allowed.

Exhibition proposals will be considered for August, 1989 through July, 1990. Proposal applications may be obtained from the Mayor’s Office of Culture and the Arts, 530 South King Street, Room 404, Honolulu, HI 96813, or call 523-4674.
Spring Conference Wrapup

The Hawaii Museums Association Spring Conference, "Electrifying Museums", took place at the Hawaii Maritime Center on Friday, March 31 and Saturday, April 1. The conference was preceded by a one-day workshop at the University of Hawaii, taught by David Bearman of Archives & Museum Informatics, who also gave the keynote speech to open the full conference. Sixty-one persons attended the meeting.

The pre-conference workshop was devoted to planning for automation of a museum. Following a brief introduction to the state of museum automation, Bearman broke the group into pairs to elicit initial statements of requirements, and then worked with increasingly larger groups throughout the morning to refine the requirements statements, identify categories of missing requirements, and develop strategies for weighting requirements. In the afternoon Bearman lectured briefly on the methods of procuring systems, and the group worked on constructing an RFP (Request for Proposal). The workshop concluded with a lecture on implementation planning and on overall automation project budgeting, management and evaluation.

Friday morning the conference began with welcoming remarks and the Annual Business Meeting. President Kipling Adams reviewed the HMA activities of the past year, and discussed the importance of our cultural institutions in the visitor industry. He extended heartfelt thanks to a number of HMA persons who worked on HMA business during the year, especially the Board’s Executive Committee of Roger Rose, Ruth Tamura and Barbara Dunn. The new Board of Directors was elected unanimously, and the “wand of office” was passed to new President Ruth Tamura, who previously served as president from 1978 to 1980.

David Bearman introduced the conference itself, with a keynote address on the implications of emerging home and office technologies for museum programming and planning in the 1990's. He emphasized the evolution of a culture that expects individuated and experiential learning, delivered through interactive video, and the potential that offers museums to be a source of concrete evidence for educational programming. Afternoon demonstrations by Sony, Apple and IBM of interactive video products underlined Bearman’s message and gave participants a concrete sense of these opportunities.

Larry Osborne and Carol Tenopir of the University of Hawaii School of Library and Information Science provided the instructional component of the
conference. Dr. Osborne lectured on systems analysis methods, stressing the common sense character of systems analysis while emphasizing the dependence of good systems plans on more rigorous documentation than we are often in the habit of writing. Dr. Tenopir introduced the issues involved in selecting information retrieval software. She emphasized the difference between retrieval-oriented software, which accommodates variable length, variable occurrence, and textual fields and supports full text and contextual retrieval, and off the shelf database management packages. Using this distinction, she directed attendees through a museum-oriented needs analysis, attending to the characteristics of museum data that call for the software capabilities.

Bearman followed Tenopir with a talk on commercial software for museum applications from membership and development and point-of-sale registers, to events management and ticketing, collections management, and cataloging and information retrieval. He stressed the availability of acceptable commercial systems in these areas and urged participants to purchase them rather than to try to save money by acquiring “vanilla” database managers and designing their own solutions, a course which he predicted would prove more costly over the long term as well as much less likely to produce an acceptable result.

Practical examples of computer applications were presented by a panel Moderated by Mikki Tint, Film Cataloger, Oregon Historical Society, and including Bonnie Judd, Oarence Lee Design, Inc.; Peter O'Connor, Bishop Museum; and Eric Watanabe, Honolulu Academy of Arts. Judd showed, through slides, some of the many uses of the Macintosh system for museum publications, exhibition labels, and illustrations. O'Connor described the use of a database system for cataloging of very large collections such as Watanabe detailed the history of a project at the Academy to utilize an integrated program for cataloging, collections management, and other museum functions.

In a final tutorial session of the conference, Bearman provided a basic introduction to optical media and discussed the kinds of applications that have been made of videodisc in museums.

Pleasant opportunities for exchange and socializing during the conference included a very hospitable reception at the Old Archives Building, with the assistance of the Friends of Iolani Palace; a chance to lunch al fresco at the Maritime Center's Coaster Restaurant; and time between sessions to tour the wonderfully varied displays at the Maritime Center. The final social event was a delicious dinner at the Maple Gardens Restaurant, organized by Ruth Tamura.

Susan Shaner coordinated both the pre-conference and the conference, and her superb organizational skills were much in evidence throughout the three-day event. Mahalo nui loa to Susan, for once again contributing her time, energy and talent to the Hawaii Museums Association.
Smithsonian Museum Shop Management Workshop
Gerry Miyamoto, Mission Houses Museum

As the recipient of an Award for Minority Museum Professionals, sponsored by the Smithsonian Institution in Washington, D.C., I participated in their Museum Shops Management workshop held from February 28th to March 3rd, 1989. During that time the class of twenty received instruction and viewed demonstrations in museum shop practices as carried out by the shops at the Smithsonian. We heard lectures from the heads of the business, merchandise, product development, books, toys, volunteers, display, graphics, catalogues, personnel, legal and financial departments spread out over the allotted time. Many of the managers combined lecture with demonstration. For example, the product development head for the Smithsonian shops brought merchandise that was produced as an adaptation of a particular object she had seen in one of the museum’s collections. She informed us that the rule of thumb is five products developed from one object; e.g., a scarf, tote-bag, t-shirt, note card and post card might have the same image on them from one artifact such as a flower design on an old plate.

A concept that was stressed again and again by all the lecturers was product relatedness, its educational value and the fact that the product developer should work closely with the curator of his or her museum. Another important issue that was discussed repeatedly was provenance literature, text that explains the relationship of the product to the museum’s collections. This literature could be in the form of individual cards attached to each piece of merchandise, or loose sheets to be taken by the customers if they chose not to buy the item, but still wished the information.

We were also escorted to a few of the Smithsonian’s gift shops at the end of each day’s session by a member of the staff. This enabled us to ask questions and to get a glimpse of the behind-the-scenes operations.

I had arranged to be in Washington for two weeks. After the workshop ended, the remainder of the time was filled with two appointments each day, set up by the Office of Museum Programs. These appointments were at various museums, primarily for discussing product development, a subject I was most interested in, but also offering an opportunity to discuss other issues. I was able to ask questions of the financial operations chief and legal counsel, among others at the institution. I visited the Decatur House, the National Museum of Women in the Arts, the Octagon House, as well as meeting on a one to one basis with some of the Smithsonian’s gift shop staff.

My last day in Washington I met once again with the staff of the Office of Museum Programs at the Smithsonian. I can’t begin to express my gratitude for their aid and instruction. I feel I have learned so much from the gift shop staff and that this experience has enriched me more than I ever imagined. After studying American History at the University of Hawaii, I had always wanted to visit the East Coast. The total experience has filled an educational void that no book, movie or television special could ever do. I feel that this enrichment has helped and will continue to help me in my profession of museum work.


Children’s Museum Set to Open

The Hawaii Children’s Museum of Arts, Culture, Science and Technology is scheduled to open this fall in Dole Cannery Square. The museum will provide an environment of “hands-on, minds-on” experience focused upon “You, the Child”.

The main areas will include exhibits about the human body showing how the heart and lungs work and how the skeleton supports the body. In the Big Mouth Theater children will learn about their teeth and dental hygiene.

In “Your Family and Friends” the visitors can play games of other cultures, listen to different types of music, and see themselves in clothing of other ethnic groups.

The “Let’s Talk” section will encourage children to use sign language, write their names in braille, send a message in Morse code or express themselves with art.

“You Plus” will let the children experiment with electricity, simple machines, and optic devices to learn how they can extend themselves and their abilities.

These exhibits, and many more, are the result of many months of work by community volunteers who are dedicated to the development of the Hawaii Children’s Museum. The organization was founded in 1985 and the vision of the early supporters became a reality with the groundbreaking at the facility in June of this year.

First Lady Lynne Waihee joined the group as Honorary Chairperson in 1988 and has helped by raising community awareness.

The 5,200 square foot museum will be open daily except Mondays, and will be operated primarily with volunteers. For more information, call 531-2270.
AASLH Meeting in Seattle

Association for State and Local History will convene its 49th Annual Meeting in Seattle, Washington, September 6-9. The theme of the 1989 meeting is “Maintaining Standards for Today and Tomorrow”. In 52 provocative panel sessions, 22 workshops, and several special forums, meeting participants will examine the standards and ethics that direct the work of historical organizations and of the individuals who work in them.

For the first time ever, AASLH'S annual meeting also features sessions and special activities that address the roles and responsibilities of the trustees who govern historical organizations of all kinds.

Meeting participants will enjoy some of Washington's outstanding cultural institutions and historical areas. Scheduled evening events and tours will feature the Museum of Flight, the Daybreak Star Indian Cultural Center, Mount Rainier, the Snoqualmie Hydro-Electric Plant, the Washington State Historical Society, Woodland Park Zoo, Pioneer Square, and the Pike Place Market. Other evening events include the President’s Reception at the newly renovated Union Pacific Railway Station, AASLH'S annual auction for education, and several receptions.

This year’s meeting returns the ever-popular AASLH exhibit hall which hosts the suppliers of services and products that assist historical organizations; the AASLH Service Center, a one-stop source of information on services of all kinds, training opportunities, and program ideas; and the History Employment Center for individuals seeking employment and for organizations looking to fill vacancies.

The American Association for State and Local History, headquartered in Nashville, Tennessee is a national, nonprofit educational organization with 6,000 individual and institutional members. AASLH works to advance the knowledge, understanding, and appreciation of local history in the United States and Canada. The Association publishes books, technical publications, a monthly newsletter, and a bimonthly magazine, holds an annual meeting, and offers a variety of educational opportunities for professional and volunteer workers in the field of state and local history.

For a copy of the annual meeting program and further information, please contact Linda DiCiaula, Annual Meeting Coordinator, American Association for State and Local History, 172 Second Avenue North, Nashville, Tennessee 37201, (615) 255-2971.

Lyman House Memorial Museum

Lyman House Memorial Museum became an Elderhostel campus in 1989, offering courses to older adults (minimum age 60) who like to travel and learn more about new areas and subjects.

Elderhostel is an international organization patterned after the youth hostels of Europe. This movement of adult education began in 1975. By 1988, over 160,000 hosteler were enrolled in programs in all 50 states, all 10 Canadian provinces and over 40 different countries overseas at 1,000 colleges, universities and other educational institutions, including museums.

The Museum is offering course in: “Religion and the Peoples of Hawaii”, taught by Paul Dahlquist, PhD., Lyman Museum Collections Manager; “History of Hawaiian Sugar”, led by Harold Luscomb, Lyman Museum Docent and retired C. Brewer official; “Seashells”, taught by Professor Done E. Hemmes, University of Hawaii, Hilo faculty; and “Museum Favorites”, a series of programs offered by several staff and volunteers, including Outreach Programs, “Early Hawaiian Music” and “Poi Pounding”, and an historic walking tour of Hilo.

Four one-week programs were conducted in February and March and were very successful. The opportunity to share information and in-depth knowledge about the Museum and its resources with these lively seniors will be repeated in the summer and fall. New courses to be instituted in the fall program are: “The Sea and Its Products” which will include field trips to Suisan Fishmarket and a boat yard; and “Hawaiian Culture through Archaeology” which will be supplemented by visits to an ancient village, major temple and a petroglyph field. The “Museum Favorites” course will include new activities, lectures and experiences.

We hope the Elderhostel program will be an ongoing feature at the Lyman House Memorial Museum.
Cultural Empowerment and Museums:
Opening Up Anthropology Through Collaboration
By Michael Ames,
The Museum of Anthropology, The University of British Columbia

The movement towards self-determination among North American Native Peoples continues unabated and with some degrees of success. They are asking that society recognize their interests and their claims over their own heritage, spiritual as well as material. The call for the repatriation of burial remains and sacred objects is part of this much larger claim to exercise more control over their own history and present conditions and over how they are represented or misrepresented in museums, universities, and the media. In this paper I want to focus on how museums might respond to these issues.

There are a number of conceptual distinctions museums and the academic world take for granted and express in their activities that may appear alien to the Native American experience. The use of these distinctions to classify and describe Native heritage is thus frequently seen as a vestige of colonial domination. Native people offer a more holistic perspective in opposition to this differentiated one. Prominent examples are the institutional distinctions between art and artifact, past and present, and culture and politics.

1. Art/artifact. This distinction is institutionally enshrined in museums of art and anthropology, separating other peoples’ objects according to a Western theory of aesthetics. From the Native point of view objects may be seen as beautiful, useful and mystical all at the same time, and focussing on one of these values to the exclusion of the others distorts the original meaning.

2. Past versus the present. Non-native people tend to separate the past from the present, with the former relegated to museums and the contemporary activities and interests of Native people largely ignored or confined to craft displays and dance performances. Curators and university scholars are still struggling to come to terms with the fact that the past can be continuous with the present, that the “traditional” may be part of the “modern” - as in “living traditions” - and that Indians who wear Adidas running shoes, drive pick-up trucks, and carve with the aid of power tools are still no less Indian for all that.

3. Politics from culture. While Native people may understand a museum’s interest in keeping out of politics, they note as well the political implications of what museums do and refrain from doing. Whether a work by a contemporary Native artist is displayed in a museum of art or of anthropology is, from the perspective of those included and excluded, as much about status as it is about aesthetics. As one Native leader said during a talk he gave recently at the Museum of Anthropology, “the museum is the creation of the dominant White society, but the museum is the creation of the dominated Native peoples.” A number of problems flow from this disjunction.

It is important to understand where Native Americans are coming from as well as where they are going. Where they go is toward greater degrees of self-determination. Where they are coming from is a history of colonial domination. A paradigm for this history that is still very prominent in Native interpretations, at least in Canada, is the residential school. Generations of Native children in Canada were taken away from their families and communities and lodged in residential schools staffed by missionaries and others who set about in an organized way to pacify, convert, and forcibly assimilate their charges to White languages and customs. The teachers were probably well meaning, they had a fair degree of success, and Native people express more than just negative feelings about those residential experiences. They nevertheless frequently speak of these experiences like refugees from a colonial situation which they believe continues ev see many of the same systems of domination continuing to operate in their lives: government regulations, legal systems, and schools foreign to their traditions; White-operated museums that hold custody of their heritage; other people occupying their lands, and so on. It is not difficult to understand how this colonial ideology might influence their attitudes toward museums and other educational institutions. To make it even more interesting, Native Americans are speaking out more often and are obtaining more public attention. The question is, how are museums responding to these developments?

Museums are responding in various ways, some more enthusiastically and creatively than others, but probably none as promptly or positively as Native Americans would wish. Rather than attempt to catalogue these responses, however, which would be a lengthy task, I want to outline a few things I think museums, in an ideal world, to do.

First, I suggest three ideal objectives for museums holding the heritage of other peoples.

1. Cultural empowerment: transferring skills to others and providing opportunities for them to present their own points of view within the institutional context.

2. Multi-vocal interpretations: creating opportunities for several voices to be heard, combining disciplinary perspectives with the cultural expertise of Native peoples. This involves making more public the differences between perspectives and epistemological grounds upon which they are based, plus respect for those differences. Consider, for example, historian Thomas Woods’ distinction between the “experiential
perspectives” of people studied, grounded in their own histories - for example, the cultural knowledge of Native elders - and the “interpretive perspectives” of the observers, grounded in traditions of academic research. (Thomas A. Woods, “Perspective Interpretation: A New Direction for Sites and Exhibits”. History News 27-28, 1989.

3. The application of critical theory: to both the management of museums and their curatorial and interpretive enterprises. By critical theory I mean, following American philosopher Brian Fay (and Practice. e Allen and Unwin, 1975), the use of social science to identify those features of social situations which can be altered in order to eliminate certain injustices, frustrations and mystifications people experience. Museums therefore should be critically examining those systems of power, authority and ideology that hold dominance in a society and which thereby perpetuate particular social formations. To those systems one can then put the question: is justice as unequally distributed as power and status?

The critical approach, which I have sometimes referred to as “liberation museology”, would be a difficult one for museums to embrace given their structural location in North American society. It would be unreasonable to expect museums to become in the vanguard of critical theory and practice. They nevertheless could work in that direction, as I suspect many museum professionals are quietly doing.

What museums can more easily do, however, is to work toward the cultural empowerment of the less powerful, many of whom are, typically, the peoples anthropology museums have traditionally studied and represented.

(Extracted from “Notes for presentation to the annual meeting of the Society for Applied Anthropology, Santa Fe, New Mexico, April 8, 1989” by Michael Ames.)

Staff Changes

Arelene Woo is the Executive Director of the new Hawaii Children’s Museum of Arts, Culture, Science & Technology, which is scheduled to open in September.

Glen Grant leaves for Japan on September 30 to teach American Studies through the “University of the Air” in Tokyo, a program of courses broadcast on television. Grant’s leave from Kapiolani Community College will extend to March 30, 1990.

At the Archives, Mary Ann Akao is the new chief of the Historic Records Branch; Susan Shiner has been promoted to Head of Special Collections; and Jolene Nakamatsu is now head of the Government Records and Publications Section.

Bishop Museum has retained Eileen Mortenson Associates to handle public relations for its ongoing programs and exhibitions.

Positions Available

'Iolani Palace

Curatorial Technician. Responsible, self-directed individual desired to perform collections management activities and general clerical work. Typing and filing skills necessary. Full-time position available in July. Please send resume to Curator’s Office, Friends of Iolani Palace, P.O. Box 2259, Honolulu, HI 96804.

Friends of Waipahu Cultural Garden Park

Assistant Director. Responsible for care, research and documentation of artifacts; maintenance of permanent exhibition materials; assistance in planning temporary exhibitions; development and implementation of collection policy; and for the development of the collections in a small plantation museum. Minimum qualifications: Bachelor’s degree from an accredited college. Submit cover letter and resume by July 20 to Director, Friends of Waipahu Cultural Garden Park, P.O. Box 103, Waipahu, HI 96797.

Collections Manager. The Friends of Waipahu Cultural Garden Park, a museum established to preserve and conserve the plantation life-style is seeking a dynamic, experienced and resourceful individual with administrative and marketing skills. The selected candidate will direct a small staff and volunteers; plan and coordinate museum activities including exhibition program planning and grant writing. Minimum qualifications: Bachelor’s degree from an accredited college and three years of museum experience. Submit cover letter and resume by July 20 to Director, Friends of Waipahu Cultural Garden Park, P.O. Box 103, Waipahu, HI 96797.

Kauai Museum

Assistant Director. Collections Management and Cultural Education. Responsibilities include maintaining the museum’s collections, supervising staff, and coordinating tours, workshops and volunteers. Bachelor’s degree in liberal arts required with background in Hawaiian and Kauai history preferred. Supervisory and educational or training background desired. Candidate must have excellent verbal and written communications skills and knowledge of personal computer processing preferred. Please send resume and salary requirements in confidence to: Dan Dahl, Director, Kauai Museum, P.O. Box 248, Lihue, HI 96766.
Sugar Museum Notes

Education Specialist to be Assigned to Maui Museums

Thanks to behind-the-scenes efforts spearheaded by Alexander & Baldwin Sugar Museum Director Gaylord Kubota the museums of Maui County (including Molokai) will have a newly-created educational specialist position in the Maui DOE office specifically assigned to work with them. They followed the lead of Waipahu Cultural Garden Park, which obtained a similar position through the legislature last year. Maui legislator and House Finance Committee Chairman Joseph Souki was instrumental in getting the position funded for his home island.

Sugar Museum Gains Museum Aide through SCSEP

The Sugar Museum has gained a 19-hour per week, paid museum aide at no cost through a Federally funded program, the Senior Community Service Employment program (SCSEP). Funds are allocated by the State Department of Labor, Office of Employment and Training. The program provides community service work training to older individuals to upgrade and/or develop new skills by placing them in public service agencies. Senior citizens in the program must meet certain age and income guidelines. The museum's SCSEP aide has done a fantastic job, and we recommend that other museums look into the program.

Hawai‘i Museums Association

P.O. Box 4125 Honolulu, Hawai‘i 96812-4125

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 membership, send a check (Individual/$10 or Institutional/$20) with your name, address/zip code, home and business phone numbers, organization and your position title (Institutional applicants should include the name of their designated delegate) to: Hawai‘i Museums Association, PO Box 4125, Honolulu, Hawai‘i 96812-4125.

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Nihou, the quarterly newsletter of the Hawai‘i Museums Association, carries articles of professional interest to HMA members. Submissions to Nihou are welcome, are subject to editing, and should be received (c/o HMA at the above address) by the quarterly deadlines: 1 December, 1 March, 1 June and 1 September. Mailing is scheduled for the 15th of the following month.

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Working Title:

Brief Description: Include names of possible faculty or session leader(s).

Estimated Budget:

- Administration/Planning
- Honorarium
- Travel - air
- Travel - land
- Printing
- Postage/Telephone
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- Other

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Mail proposal to HMA, P.O. Box 4125, Honolulu, HI 96812

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1988 Hawaii Museums Association Institutional Members

Alexander & Baldwin Sugar Museum    Ioie Mission Homestead Foundation
Bernice P. Bishop Museum            Jean P. Haydon Museum
Coco Palms Hotel                    Kauai Museum
Commonwealth Council on Arts & Cult. Kona Historical Society
Consortium for Pacific Arts & Crafts Lahaina Arts Society
Contemporary Museum                 Lahaina Restoration Foundation
Damien Museum & Archives            Lyman House Memorial Museum
Daughters of Hawaii                 Lyon Arboretum Association
Friends of He'eia State Park        Maui Historical Society
Friends of Iolani Palace            Mauna Lani Resort, Inc.
Friends of R.W. Meyer Sugar Mill    Mayors Office of Culture & the Arts
Friends of Waipahu Cult. Garden Park Mission Houses Museum
Fuku-Bonsai Inc.                    Moanalua Gardens Foundation
Grove Farm Homestead & Waioli Mission 'Ohia Project
Hana Cultural Center                Pacific Fleet Submarine Memorial Assn
Hawaii Children's Museum            Pacific Tropical Botanical Garden
Hawaii Committee for the Humanities Paradise Park Inc.
Hawaii Maritime Center              Pu'u honua O Honaunau
Hawaii Nature Center                Richardson Ocean Park
Hawaii State Archives               Sea Life Park
Hawaii Tropical Botanical Garden    State Foundation on Cult. & the Arts
Hawaiian Electric Co.               Temari, Inc
Hawaiian Historical Society        Tennent Art Foundation
Hawaiian Humane Society             Tropic Lightning Museum
Hawaiian Studies Institute          U.S. Army Museum of Hawaii
Hawaiian Sugar Planters Assn        U.S.S. Arizona Memorial
Historic Sites Program              University of Hawaii Art Gallery
Ho'opulapula Haraguchi Rice Mill   Volcano Art Center
Honolulu Academy of Arts            Waikiki Aquarium
Honolulu Botanic Gardens           Whaler's Village Museum
Honolulu Zoo                       
Honolulu Zoo Hui                    
Hui-O-Laka, Koke'e Museum
Institute for Polynesian Studies    

MEMBERSHIP APPLICATION

Membership in the Hawaii Museums Association is open to all individuals, educational institutions, historical organizations and museums interested in the growth and development of the museum profession and activities in the State of Hawaii. As required by the By-laws, all applications will be reviewed by the board for approval.

Two general meetings are held each year, in the spring and fall. A quarterly newsletter, Nūhou, is published by the Association, which contains information and reports on program activities and news of member institutions.

Individual Membership $10.00
Individual members will receive a copy of Nūhou, attend general meetings and conferences, and are eligible to use all services sponsored by the Association. They have a right to vote and hold office.

Institutional Membership $20.00
Institutional members will receive a copy of Nūhou and a delegate should be named to represent them at each meeting. The delegate will have the right to vote.

Please complete the Application, and send it with a check made out to:
Hawaii Museums Association to P.O.Box 4125, Honolulu, Hawaii 96812-4125

MEMBERSHIP APPLICATION for The Hawaii Museums Association

Please circle appropriate category: Individual $10.00 Institutional $20.00

Name:_________________________________________________________

Address:_____________________________________________________________________________________

_____________________________________________________________________________________

Telephone (Business) _______ (Home) ___________________________

For Individual Membership:
Employed at:_____________________________________________________

Position:_____________________________________________________________________________________

For Institutional Membership:
Name of Delegate:_____________________________________________________

Position:_____________________________________________________________________________________

I am interested in participating in the activities of:

_____ Collections Committee  _____ Education Committee