Day One: Building Partnerships for Cultural Tourism

by Anne Smoke, The Contemporary Museum

Inspirational speakers, open dialogue, and Debbie Pope's impeccable housekeeping skills, in short, all of the components of a successful conference were there on May 7, day one of the Hawai'i Museums Association’s Annual Conference, the reconvening of representatives from Hawai'i's cultural institutions, the visitor industry, and the state government. It was during this year’s HMA conference that the three groups laid the groundwork for exploring ways to integrate the preservation of Hawai'i's cultural heritage with economic development and tourism. As the crowd filled the ballroom at the Hyatt Regency Waikiki Hotel there was a sense of eagerness to move forward with a plan of action.

An opening chant by Keola Cabacungan set the tone for this forum where Hawai'i's culture was the topic of discussion. The morning began with welcoming remarks by Melvin Kaneshige, President of Historic Hawai'i Foundation and of Outrigger Properties and Rick Egged, State Tourism Director for DBEDT. Hawai'i Museums Association and Honolulu Conference co-sponsors David Scott, executive director, Historic Hawai'i Foundation, and Deborah Pope, project director, Hawai'i Museums Association, welcomed Mayor Joseph Riley of Charleston, South Carolina (at right).

Day Two: Historic Preservation and Community Building: The Economic Benefits

by Sanna Saks Deutsch, Registrar, Honolulu Academy of Arts

While the varied presentations and interactive programs of the first day of the conference were dedicated to an assessment of how to form new partnerships to develop and service an informed visitor’s market, the meetings that followed were designed to explore the economic benefits of cultural tourism. Increasingly, invited speakers and all participants expressed less concern with outsiders’ presumed expectations and needs and concentrated on the needs of the community itself. The underlying, recurring theme that was heard was that nurturing and preserving the best of the natural and human and material resources found in Hawai'i was essential to the continuing well-being of its land and its people. This is the essence of the

Continued on page 4
News from the HMA Board

The annual meeting of the HMA membership took place on Thursday, May 7, 1998 at the Hyatt Regency Hotel in Waikiki.

Welcome and congratulations to the following newly elected directors.

HMA President
Dr. W. Donald Duckworth, President & Director, Bishop Museum

Kaua'i Director
Marsha Erickson, Executive Director, Koke'e Natural History Museum

Maui Director
Cathy Riley, Executive Director, Bailey House Museum

Directors At Large
George Ellis, President & Director, Honolulu Academy of Arts
Dr. Charles Lamoureux, Director, Harold Lyon Arboretum, University of Hawai'i at Mānoa

Mahalo nui loa to George Ellis, outgoing HMA president, for his outstanding leadership over the last two years. George has led Board efforts to improve public understanding of Hawai'i's museums and to increase museum visibility and participation in tourism and marketing promotions. His energy, enthusiasm and generous personal and institutional support are deeply appreciated. We are grateful that George will continue on the Board for another two-year term.

Mahalo also to outgoing Board members Carol Lovell and Keola Cabacungan. Carol served a one-year term as President and three years as Kaua'i Director. She also served as HMA's representative to the Western Museums Association. Mahalo, Carol, for your leadership, support and enthusiastic representation of Kaua'i's museums. Keola served 4 years as Vice-President and Director At Large, Mahalo, Keola, for your generosity, attention to detail and administrative support keeping things moving.

The Board has appointed the following directors to serve as officers: Dr. Charles Lamoureux, Vice President; Marilyn Nicholson, Treasurer; and Stuart Ching, Secretary.

Proposal to Increase Membership Fees
On behalf of the HMA Board and Membership Committee, Cathy Riley presented the membership with a plan to increase individual and institutional membership fees effective spring 1999. Approved by the Board at their March meeting, the plan calls for individual membership fees to increase from $25 to $35 annually. Institutional membership fees will increase from the current range of $50-$200 to $65-$300, based on the museum's operating budget. Membership benefits will also be upgraded.

Board Planning Retreat
The Board will hold a full-day planning retreat on Saturday, July 25 for the purposes of conducting a self-assessment and adopting operational goals and objectives for the coming year. If you have ideas or requests which you would like to submit for the Board's consideration, please contact one of the Board members listed on the last page of Niihou or Deborah Pope at 254-4292.

À hui hou!

Funds Available to Care for Collections

The Conservation Assessment Program (CAP) is a federally funded grant from the Institute of Museum and Library Services and administered by Heritage Preservation. CAP funds a general conservation survey of a museum's collections, environmental conditions and sites. Conservation priorities are identified by professional conservators who spend two days on-site and three days writing a report. The reports help museums develop strategies for improved collections care and provide a tool for long-range planning and fund raising.

A maximum of two assessors per institution are funded through CAP. Most museums are awarded an objects conservator to assess the museum's collections. Institutions with living collections, such as zoos, aquariums, nature centers, botanical gardens and arboreta, can be awarded a zoologist, botanist or horticulturist as their collections assessor. Museums located in historic structures—buildings more than 50 years old—are also awarded an architectural assessor.

Jim Barnett, director, Division of Historic Properties at Historic Jefferson College in Washington, Mississippi states, "The CAP program is an excellent way for small museums located away from large urban centers to receive expert help and guidance." CAP is a onetime grant awarded to eligible museums on a noncompetitive, first-come, first-served basis. Applications for the 1999 cycle will be mailed October 9, 1998 and the deadline for submission will be December 4, 1998.

To find out more about CAP, receive a sample application, and be placed on the application mailing list contact: CAP, Heritage Preservation, 3299 K St., NW, Suite 602, Washington, D.C. 20007-4415. (phone) 202-625-1495; (fax) 202-625-1485; eblackburn@nic.org


**Diversity, Leadership and Museums**

by Stuart Ching, Archivist, Bishop Museum

Four museum professionals from Hawai‘i recently attended the seminar, Diversity, Leadership and Museums: The Representation of Asian Pacific American Communities. Sponsored by the Center for Museum Studies and Office of the Provost of the director of the Judiciary History Center; the seminar was hosted by the Japanese American National Museum in Los Angeles, May 6–9. The Hawai‘i Community Foundation provided generous financial assistance for our Hawai‘i participants.

Hawai‘i sent Deborah Dunn, curator at Mission Houses Museum; Guy Kaulukukui, education chairperson at Bishop Museum; Lani Ma‘a Lapilio, director of the Judiciary History Center; and Stuart Ching, archivist at Bishop Museum. The fourteen participants included museum professionals working in both mainstream institutions, such as the American Museum of Natural History in New York City, and ethnic-specific museums, such as the Wing Luke Asian Museum in Seattle.

The seminar, a pilot program of the Smithsonian, provided a forum to explore diversity issues in museums and to offer training opportunities for leadership enhancement. This was accomplished through a series of lectures and round-table discussions presented by various experts within and outside the museum field. A presentation by Marshall Wong, director of the Art Education Initiative at the Los Angeles County Museum of Art, set the pace for all subsequent discussions throughout the four-day seminar.

Wong noted the emerging presence of Asian and Pacific Americans in the museum world, but stated that they still lagged behind other ethnic groups.

According to Wong this may be attributed to the fact that Asian and Pacific Americans are still viewed as a foreign presence in this country. His was a call for representation and cultural equity whereby the collective memories of these groups should also become part of our national heritage. In this respect, museums and cultural institutions have a legal and ethical obligation to serve all ethnic groups. But Wong also emphasized that Asian and Pacific Americans should become strong advocates for themselves. They must participate in the cultural debates that go on and must have representation on important policy-making boards. They must become a more visible and vocal group. If Asian and Pacific Americans do not take up the challenge, they will remain on the sidelines and their roles will be defined by someone else.

As an example of how one ethnic group is meeting this challenge, Lani Ma‘a Lapilio outlined experiences regarding Hawaiian participation in the enactment and enforcement of federal legislation governing the return of Native American human remains and cultural objects. She stated that Hawaiians were among the first to make a claim for the return of human remains and cultural objects under the Native American Graves Protection and Repatriation Act (NAGPRA).

During this same session, Nathan Nápōkā of the Hawai‘i State Historic Preservation Division also presented an overview of Hawaiian cultural values and the need to address these values in a museum context. He stated that the placement of Hawaiians in positions of authority in museums would insure that proper ceremony and protocol would be observed when dealing with Hawaiian cultural objects.

The inclusion of ethnic communities in the decision-making process of cultural institutions was discussed by many of the other seminar leaders. Collaborations and partnerships with the Japanese community in Hawai‘i were essential during the development of the exhibit, From Bento to Mixed Plate. The controversy over the term “concentration camps” in an exhibition about the incarceration of Japanese Americans during World War II was resolved after much consultation with the Japanese community and the American Jewish Committee. Prany Sananikone, director of Diversity Relations and Educational Programs at the University of California at Irvine, also led a discussion on how museums can best serve recent immigrants from Southeast Asia who are now a part of our national experience.

What was learned from this seminar is that the issues of diversity come in many forms. It is hoped that through seminars such as this one and the open dialogue that ensues, museum professionals in Hawai‘i and throughout the nation will become aware of the need for ethnic diversity in museum leadership and the importance of greater sensitivity to the diverse communities we serve and the objects entrusted to our care.

**Hawai‘i Museums Awarded Grants**

The Pacific Tsunami Museum was awarded a $312,500 grant from the Federal Emergency Management Agency (FEMA) for a public tsunami awareness program at the museum. The grant is a matching grant which will be used to produce a series of permanent exhibits inside the museum building. For more information contact the museum at: (808) 935-0926 or e-mail at: tsunami@aloha.net.

Kona Historical Society has received a grant of $75,000 from the Atherton Family Foundation to be used as part of the capital campaign to establish a Kona History Center. The Center will include a visitor/orientation area at the KHS headquarters and three living history programs: the restoration of the Uchida coffee farm; the creation of the Kona Heritage Ranch; and the restoration and restocking of the Greenwell Store to the 1890s. For more information call KHS at (808) 323-3222.
SPECIAL REPORT

Day 1
(Continued from page 1)

Academy of Arts President George Ellis outlined the day’s goals, proposing that “partnership and open dialogue between all groups is the key component to success in promoting cultural tourism and strengthening Hawai‘i’s economy.”

According to the Travel Industry Association’s (TIA) landmark Report on Cultural and Historic Tourism, presented by keynote speaker Dexter Koehl, 65 million Americans visited a historic site or museum, or attended a music, arts or other cultural event in the past year. The report notes that this group, which constitutes the cultural and historic travel market, spends on average $615 per trip compared to $425 for all US travelers, a revenue differential of 45%. Koehl emphasized the importance of culture to the travel experience noting that cultural and historic travelers spend more, shop more and stay in hotels more than the average tourist.

Does that mean that Hawai‘i is on the right track? According to Koehl, TIA’s Vice President of Public Relations and Communications, yes. Effective packaging and promotion of Hawai‘i’s culture and history could be a tremendous economic boost for the state. “That’s where the money is,” Koehl stated. Hawai‘i’s museums and other historic and cultural institutions have to promote themselves aggressively. “Sell, sell, sell,” Koehl added, before reminding us all that “not for profit” does not mean not for revenue. It is a lesson the cultural and historic groups can learn from the market-savvy hotel and travel industry.

A partnership between Hawai‘i’s cultural institutions and the travel industry would be beneficial for all as long as there is a mutual understanding of each others needs and concerns. Koehl cited several models of successful partnerships such as “Shed Aquarium’s Sky, Land and Sea Program” in Chicago, and North Carolina’s “Handmade in America.” Charged with the encouragement from the morning’s speakers, participants broke into caucuses which provided a forum for one-on-one dialogue between representatives from Hawai‘i’s tourism industry, its cultural institutions and the state government. Individuals addressed specific concerns and shared their experiences and expertise to define the necessary steps to build partnerships.

Concerns were raised about irresponsibly exploiting Hawaiian culture due to a lack of understanding. John Votsis, regional director of marketing, Hilton Resorts Hawai‘i pointed out that “it is in everybody’s best interest to preserve what is uniquely Hawai‘i [and] we can only be enriched by a better understanding of it. Everybody wins if we succeed in properly selling our product.” The consensus of the caucuses was that all of the groups represented, big and small, are struggling together for survival during slow economic times.

The results of the caucuses were presented prior to the luncheon break and, not surprisingly, reiterated the “Summary of Recommendations” from the 1997 HMA Conference. Ideas put forth included creating a Cultural Tourism Coalition to provide a forum for regular dialogue; creating a community driven inventory of Hawai‘i’s cultural resources and maintaining a calendar of Hawai‘i’s cultural sites and programs.

The most memorable moment of the day was when the Maui/Moloka‘i/Lāna‘i caucus announced the date, time, and place for the inaugural meeting of their newborn Tri-Isle Cultural Coalition. The County of Maui’s Film Commissioner Georja Skinner and Executive Director of Alexander and Baldwin Sugar Museum Gaylord Kubota received an ovation for their galvanic initiative. This represented a turning point in what was set out to be accomplished during the conference. The reaction of the conference participants was a testament to the readiness to take action. (You can contact Georja or Gaylord if you are interested in finding out about the Tri-Isle Cultural Coalition.)

The luncheon keynote speaker, John De Fries, president of Native Sun Business Group and director of the Native Hawaiian Tourism and Hospitality Associations offered a provocative talk concerning the visitor industry’s awareness and understanding of the cultural community, and conversely the cultural community’s recognition of the needs and realities of the visitor industry. De Fries’ position as a promoter and ambassador for Hawai‘i embodies this cultural sensitivity. His interest in promoting what is authentically Hawaiian to boost tourism reinforces the very definition of cultural tourism which is experiencing the arts, heritage, lifestyle and special character of a place in a culturally sensitive and ecologically responsible manner.

Others who have recognized, packaged and marketed an authentic, culturally rich, “quality Hawai‘i” were introduced in the afternoon panel discussion: Manu Boyd, president of Aloha Festivals, Maile Meyer, president of Native Books and Beautiful Things, and Henry Akina, artistic director of Hawai‘i Opera Theatre. Meyers explained that the common denominator to each of their successes was in applying the three components of Aloha: kindness, care, and generosity, and “in recognizing what each of us can bring to the table.” By pointing out the diversity of cultural activity, museums and historic sites, the panel reinforced what Dexter Koehl proclaimed earlier in the day: Hawai‘i has an excellent product to sell.

The conference reaffirmed that during this time of economic malaise it is necessary to dispense with conventional ways of promoting Hawai‘i as a travel destiny. Collaboration between the cultural community and the travel industry to form a strong cultural tourism package is critical to the revitalization of Hawai‘i’s economy. All indications are that the players are ready to take action and the goals are clearly defined. Now, let us follow the example of the Tri-Isle Cultural Coalition and get to work.
Day 2
(Continued from page 1)

allure of the islands and also the basis for a more stable, profitable tourist industry.

In his opening address on the second day of the conference, Mayor Jeremy Harris recognized that earlier efforts to increase tourism primarily dealt with quantitative issues, but now that sun, sand and surf are so readily available in many other competing destinations, this approach is shortsighted. The Mayor affirmed that the focus of this conference should be on issues affecting the quality of life, on the reassessment of the historic, cultural and aesthetic components that create the uniquely Hawaiian sense of place. In their own introductory comments, two officers of the Historic Hawai‘i Foundation, Melvin Y. Kaneshige, its president, and David Scott, its executive director, also stressed the need to preserve historic buildings and sites to serve as landmarks for continuing community development, to provide the context and character of future growth.

Donavan Rypkema, principal, the Real Estate Services Group, Washington, D.C., and author of The Economics of Historic Preservation: A Community Leader’s Guide, delivered the opening address of the second day, The Economic Benefits of Historic Preservation, and the keynote speech given during the luncheon, It’s My Property and I’ll Do What I Want To: The Property Rights Movement. As a spokesman for business interests, he described how the global economy and the opening of hemispheric market places have and will continue to affect local communities. He predicted that in the 21st century, only about two-thirds of the work force will be localized, tied by necessity to a specific place. Due to technological innovations, the remaining one-third of the work force will be able to choose the location of their work and residence. Much greater mobility also will characterize how people choose to spend their recreational time. To counteract the inherent impermanence and instability of this trend, people will seek to reattach themselves, to identify with and actively participate in the communities to which they commit themselves. Mr. Rypkema envisions that the most desirable communities, enabled by increased demand with greater options, will be those which have planned for and managed their growth. These communities will define the territory that they wish to encompass and thereby limit the size of their populations. They will welcome multi-functioning economic diversity and ethnic diversity, and will create the means of mediating the explicit differences and disagreements that inevitably arise in public and private sectors among lively peoples. They will maintain the landmarks and the meeting places for which their community has developed an affection, and will practice sound ecology and good urban design to sustain respect for the environs and a sense of communal ownership. They will prepare for and welcome visitors on their own terms, for the sustaining of their own quality of life will be their major tourist attraction.

Mr. Rypkema’s final important point, which was developed during his luncheon address, was the need to balance individual rights, such as a landowner’s determination of how to most profitably dispose of his property, with civic responsibility. He noted that since an increase in land values is almost always generated by outside forces, such as improvements in delivery of needed resources, proximity to areas of development, growing scarcity within that location, etc., the preemptive designation of land use for the greater good is a legitimate “taking.” As a self-proclaimed conservative, Mr. Rypkema asserted that while such “taking,” with appropriate recompense, may not adhere to Lockian principles which protect private property above all other considerations, it is essential to the actual practices of a representative democracy such as ours, in which each citizen is called upon to take an active part in achieving sound governance and in assuring the happiness and well being of the majority of his/her fellow citizens.

After the mid-morning break, Shelley Mastran, director of the Rural Heritage Program of the National Trust for Historic Preservation, spoke about Regional Heritage Areas: Approaches to Sustainable Development and Tourism. Ms. Mastran began by defining a heritage area as a cultural landscape where people and nature have interacted to form a distinctive pattern over an extensive span of space, and where signs of this process are still visible. Such special areas may be centered by a river channeled into a canal for navigation, such as the Illinois/Michigan heritage corridor between Chicago and the Great Lakes; or they may have developed around a source of water power for mills, such as the...
Day 2
(Continued from page 5)

Blackstone River Valley of Massachusetts and Rhode Island, a center for cotton spinning. These older sites, preserved and protected, now offer great potential. They are promoted for recreational sports; they have been rehabilitated as housing fabric; and they are resources ripe for interpretation, celebrating this country's entry into the industrial revolution. When business entrepreneurs, politicians at the state and federal levels and concerned lay people get together, as they have in urbanized regions and in rural counties from the Hudson River Valley of New York to the Caminos del Rio in Texas, they can readily tap into appropriate government funding. There are various programs, described by Ms. Mastran, which provide aid for economic development of heritage areas through technical assistance, and even more important, through tax credits and matching grants for incentive investment. A very useful recently developed program even funds improving the older highways and scenic byways that link such sites. Ms. Mastran's activating message was, "Go for the money."

The afternoon program was comprised of three concurrently held sessions. Shelley Mastran chaired the first, Hawai‘i Heritage Areas in Progress: Three Case Studies. Three panelists from diverse communities were preparing themselves for the impact of tourism. Millie Kim represented the Hamakua Heritage Corridor, a scenic, historic roadway with still extant agricultural and fishing villages; Joseph Lapilio, from Wai‘anae Cultural Festival, represented a native Hawaiian center dedicated to the reaffirmation of native Hawaiian practices and art forms; and Tamoe Nimori, represented the Kona Heritage Corridor, which is working toward the linkage of the archaeological and historic sites of that region. Ms. Mastran was able to provide practical advice about how to organize an inventory of resources, how to use local experts—county engineers, public works surveyors, archaeologists and architects, etc.—to provide guidelines for the applications for varying forms of federal funding, and how to partner with those with clout in Washington so that petitions are heard. What emerged from the participants’ descriptions of their projects and their exchanges during panel discussions was that their communities wanted the opportunity to create new sources of income, providing these did not radically alter their lifestyles. These leaders had listened to their communities' voices and had identified what aspects of their culture they voluntarily and proudly wished to share and where a tourist presence would not be welcome. They were not only expanding their knowledge of how to utilize outside resources for assistance, but were learning to empower themselves in order to retain grass-roots control in their districts.

A second panel, Historic Backyards Becoming Hollywood Backlots, was headed by Amy Masterman of the Historic Staunton Foundation in Virginia. She reported that film makers are seeking authentic locations throughout the country, since historic districts and homes offer period settings at far less cost than fabrications in studios. She related from her own institution's experiences both the pros and the cons of leasing such facilities, for while the fees received may cover restoration projects and maintenance, fragile properties are vulnerable to the wear and tear of hard usage.

The third panel, Addressing Public Resistance to Historic Preservation Initiatives: A Case Study, had John Whalen of Historic Hawai‘i Foundation serving as moderator and Donovan Rypkema as commentator. The panelists were Doug Davich, executive director, 'Ewa Villages; Al Lono Lyman, AICP, Chinatown Revitalization; and Helen Nakano, president, Malama O Mānoa. Ms. Nakano's summary of the initiative to get a special district ordinance for Mānoa Valley presented a model case study of how to sensitively and effectively develop a community movement and how even the best efforts can be thwarted. She described how Malama O Mānoa ran workshops to educate homeowners about preservation laws and created a special design committee to advise on restoration projects, to provide guidelines to enhance the streetscapes and to nurture its many historic trees. Yet opposition appeared unexpectedly, and conflict and mistrust split neighborhoods. When Mr. Rypkema was asked to comment about this, he noted that such projects, perceived as restricting the property rights of private owners, take a very long time to gain acceptance and often require compromises. Ms. Nakano reported that there was a pending temporary solution to the problem, a plan to regroup, to register adjacent historic homes belonging to those who are sympathetic to the movement, and thereby form several smaller historic districts which may in the future be conjoined.

Mayor Joseph P. Riley, Jr. of Charleston, South Carolina, was honored at the evening reception held at the Honolulu Academy of Arts, and the following day, Saturday, June 9th, was the principal speaker at the annual meeting of Historic Hawai‘i Foundation. His slide lecture was inspirational. It gave those present an opportunity to walk through the streets of a city that has found the means to live with great historic and architectural distinction.

(Continued on page 7)
more special report
Day 2
(Continued from page 6)
To develop a flourishing economy based on graciously servicing the needs of its own residents. Old Charleston, a backwater city with little incentive to change, still retained its original fabric, a fabric ripe for restoration. Image after image showed how, during Mayor Riley’s twenty year tenure, housing for the poor and disabled, for the middle class, and for the very rich have been accommodated in restored and rehabilitated buildings, or in new buildings legislated to conform in scale and materials to the older models. Community pride in neighborhoods sustains good maintenance and a high degree of safety in the streets.

Commercial districts are likewise comprised of restored or rehabilitated buildings, retain height restrictions and are landscaped with shady trees and flowers; mandated open facades in the shopping areas welcome window browsers. Parking lots are well integrated through city planning; a public shuttle system also alleviates traffic. The community enjoys facilities designed for large scale sporting events and concerts, and smaller neighborhood parks that are reserved for quieter gatherings.

Charleston provides satisfaction for all of the senses. The Mayor is unabashed about developing shoreline promenades and docks projecting from the waterfront to enhance the aesthetic experience of viewing sunrise and sunset. Although the accomplishment of such a model city cannot be the work of a single man—they reflect the values of the entire community who supports his vision by reelecting him year after year—one certainly left his presentation wishing that Joseph P. Riley, Jr. could be cloned.

O‘ahu Cemetery Celebration

On Saturday, August 22, O‘ahu Cemetery will be hosting a day-long event to commemorate 154 years of history and service to the community.

The celebration is from 9:00 a.m. to 3:00 p.m., and starts with a Grand Procession through the graveyard, followed by a musical program with the Royal Hawaiian Band. Other musicians will perform throughout the day and will feature songs associated with famous musicians and composers resting peacefully here, such as Johnny Noble, Sonny Cunha, Bina Mossman, R. Alex Anderson and Charles K.L. Davis.

A new book on the cemetery, O‘ahu Cemetery, Burial Ground & Historic Site, will be debuted at this event. The author, cemetery historian Nanette Napoleon Purnell, will be on hand to autograph books.

There will also be free games, prizes, ice cream and balloons for the kids. For more information, call the cemetery at (808) 538-1538.

Staff News

1. **Bishop Museum** bids fond aloha to Susan Kodani who leaves to join the staff of the Denver Museum of Natural History in Denver, Colorado in August. Sue will be heading the Denver Museum’s $25 million Space Science Initiative Project. Ken Miller has been named director of a new unit, the Center for Space Education. Elizabeth Tatar will assume Sue’s responsibilities as manager of Public Programs and Ken’s responsibilities as head of Exhibits and Education.

2. **James Bartels** has resigned from his position as managing director of the Friends of ‘Iolani Palace, a position he assumed in February 1997. Jim, in what was intended to be a short interlude following naval service in Vietnam, joined the Friends of ‘Iolani Palace as a volunteer artifact cataloguer and, later, became a part-time researcher/registrar for the acquisitions committee. In July of 1971, he accepted the staff position of research specialist and was further charged with providing research support for the FIP acquisitions program and interpretive planning. In 1975 he was named Palace curator and charged with responsibility for museum exhibit development and supervision of artifact conservation.

3. **Ruth Tamura** recently resigned as Hawai‘i’s Plantation Village executive director and soon leaves the islands for a new post as curator and collections manager, Aviation Archive and Museum, San Francisco Airport.

Museums. Ruth’s energy and dedication to Hawai‘i’s museum world will be sorely missed by all of us. She served twice as HMA president and was instrumental in bringing the Western Museums Association’s annual conference to Hawai‘i for the first time in 1994.

4. **Mission Houses Museum** bids aloha to executive director Lindsay Dodge in June. After an eventful and productive year at the Mission Houses, Lindsay resigned to move her family to Denver, Colorado. Lindsay hopes that Hawai‘i’s museum professionals who are visiting Denver will contact her.

5. **Deborah Dunn** has been named the interim executive director.

6. **Susan Gaughan Tissot**, has resigned from her position as executive director, Pacific Tsunami Museum, effective May 30, 1998. The Tissot family is relocating in the Vancouver, Washington area where Susan’s husband Brian will join the faculty at Washington State Universities new Vancouver campus. Susan has been at her post since the museum began 4 1/2 years ago. Susan plans to look for another museum position in the Portland/Vancouver area and will be answering e mail at: tsunami@aloha.net until August. All inquiries about the museum should be addressed to: Donna Saiki, Interim Director, PO Box 806, Hilo, HI 96720, (808)935-0926, or email: dsaiki@hgea.org
Summer Calendar

AUGUST
3 Deadline, NEA Grants to Organizations. Education & Access.

SEPTEMBER
1 Deadline, Hawai‘i Committee for the Humanities: mini grants (projects up to $2500 beginning after Oct. 1); preliminary regular grants (projects above $2500 beginning after Dec. 1); planning grants (activities beginning after Oct. 1) Contact Bob Buss 732-5402 (on O‘ahu) or 1-800-424-1301 (inter island)

OCTOBER
15 Deadline, Hawai‘i Committee for the Humanities: final regular grants (projects above $2500); mini grants (projects up to $2500 beginning after Nov. 15); preservation grants (up to $5000 beginning after Dec. 1)

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 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 Deborah Pope at 808/254-4292 as rates vary. Information on membership is also available on our web site http://ala.1ke.lcc.hawaii.edu/openstudios/hma/

Hawai‘i Museums Association

P.O. BOX 4125 HONOLULU, HAWAII 96812-4125

NONPROFIT ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NUMBER 1191
HONOLULU, HAWAII