HMA Conference: Weil's Address and Response
by Sanna Saks Deutsch, registrar, Honolulu Academy of Arts

The keynote address setting the theme for the two day meetings, “From Being About Something to Being for Somebody: The Ongoing Transformation of the American Museum,” was given by Stephen Weil, emeritus senior scholar, Center for Museum Studies, Smithsonian, April 9, 1999. Weil traced the history of not-for-profit organizations from the close of World War II, a period in which he described museums as being primarily in the salvaging, warehousing and preservation business, to the present, when museums are both more responsive to what attracts and satisfies the general public, who now provide the major portion of their operating expenses, and more actively engaged in entrepreneurial, marketing activities that generate needed supplemental income. He noted that three-quarters of the museums in existence today were established after 1945. As a result of this growth of the industry, and of greater competition for support from public and private endowments, Weil noted that there was an increase in professionalism and specialization among museum personnel, a greater

(Continued on page 6)

Trustees & CEOs Gather for Governance Seminar
by Deborah Pope

More than 50 museum directors and trustees from across the state gathered on the afternoon of Friday, April 9 at the Contemporary Museum for a seminar on “Current & Changing Issues in the Governance of Non Profit Organizations.” Led by Stephen Weil, HMA conference keynote speaker and Scholar Emeritus at the Center for Museum Studies, Smithsonian Institution, the seminar was among the most well attended and highly rated conference sessions.

Transparency & Accountability. Using a flip chart to illustrate his ideas, Weil described the four major sectors in the U.S. today: private life, government, the for-profit sector and the not-for-profit sector.

• Private life is governed by one’s individual preference; one is generally not highly accountable for individual choices and style of life and personal life is not highly “transparent” or easily seen by the outside world.

• Government is dominated by group process and is mandated to be both transparent and accountable to the public.

• The for-profit sector is driven by market forces, the need to make a profit and is

(Continued on page 5)
**Staff News**

***Luella Holt Kurkjian*** is now the branch chief at the Hawai‘i State Archives. Luella was the collection manager for the Bishop Museum Archives.

***'Iolani Palace*** welcomes Janet Ness as its new collections manager. Ness, the former registrar at Bishop Museum, is already enjoying her new duties.

***Stuart Ching*** begins his new position as curator at the Mission Houses Museum in June. Stuart formerly an archivist with the Bishop Museum, replaces Deborah Dunn who is now the Mission Houses executive director.

***The Volcano Art Center*** announces the appointment of Kate Whitcomb as new gallery manager. Kate has an extensive background in sales, display, management and teaching. She replaces Natalie Pfeifer, who has moved to the Mainland.

**Membership in HMA**

HMA Now Opens Doors to Hawai‘i Museums

Mahalo to the following Member Institutions who graciously offer free admission to current HMA members.

- Alexander & Baldwin Sugar Museum
- Amy Greenwell Ethnobotanical Garden
- Bailey House Museum
- Bishop Museum
- Cultural Learning Center at Ka‘ala
- Greenwell Store Museum, Kona
- Historical Society Grove Farm Museum
- Honolulu Academy of Arts
- Honolulu Zoo
- ‘Iolani Palace
- Kaua‘i Museum
- Lahaina Restoration Foundation
- Lyman House Memorial Museum
- Mission Houses Museum
- The Contemporary Museum
- Waikiki Aquarium

In addition, the following HMA member museum are always free to visitors.

- Damien Museum & Archives
- Hawaiian Historical Society
- Judiciary History Center
- Köke‘e Natural History Museum
- Maui Arts & Cultural Center
- Queen’s Medical Center Historical Room
- U.S. Army Museum of Hawai‘i
- University of Hawai‘i Art Gallery
- Volcano Art Center
- Waimea Sugar Mill Camp Museum

The Hawai‘i Museums Association deeply appreciates the support of these member institutions, helping to build and promote a stronger museum profession in Hawai‘i.
The Maui Historical Society Educational Program

by Cathy F. Riley, executive director, Maui Historical Society

Each year the Maui Historical Society offers approximately 45 educational classes resulting in approximately 900 individuals visiting Bailey House Museum 2,670 times. Many of those individuals become members. All of them walk away with a broadened appreciation of the history and heritage of Maui. Most of them return again and again.

Each class and lecture serves to fulfill our mission to preserve and share the history and heritage of Maui. Not only are we committed to preserving the objects and the papers of Maui, we must also perpetuate an understanding of the people, stories, traditions, and values of the communities to whom those objects and papers belong. That means “Keeping Maui’s History Alive.” It means we must learn from the past and affect the lives of today.

The subject matter of the classes addresses every facet of our collection which consists of pre-contact Hawaiian artifacts, missionary memorabilia and the 19th century oil paintings of Edward Bailey. The museum is an 1833 mission home on an ancient royal Hawaiian site. The story that we tell is that of the dynamics of two cultures coming together. The archival collection, however, represents the broadest range of Maui’s history. We collect the documents and photographs of the entire island of Maui. It is important that all of these elements are represented in the educational program. Therefore we present classes, lectures and hands-on programs on Hawaiian and missionary history, archaeology, genealogy, ethnobotany, and music. Some classes are hands-on, such as the lauhala weaving and tapa making classes. Others focus on traditional Hawaiian cultural practices such as Hawaiian healing and the warrior arts. Other classes focus on Edward Bailey’s paintings and the Wailuku Female Seminary. We make a special effort to keep current issues and projects before the community such as the Kaho‘olawe clean up; the archaeology of Kahikinui; and the issues, concerns and projects of historic preservation. We periodically invite the community to come in and help us identify photos from our collection as one of the class series.

One of our most successful series of classes has been on Museum and Collections Management. The program evolved out of an intention to raise community awareness of “what museums do;” train volunteers; and create an opportunity for museum people on Maui to come together and share expertise, resources, and concerns. We invite top quality museum professionals from throughout the state to share their expertise. It provides ongoing, high quality collections care and interpretation training for the staff and volunteers of Maui museums. To our delight the program brought together individuals and representatives from twelve community organizations including museums, churches, corporations, and cultural groups. Some of these groups have, or are building, community centers. They received timely, hands-on training on the conservation, accessibility, legal, and environmental concerns of collections management.

Funding for the program is almost entirely covered by the registration fees. Occasionally the instructors will decline payment and contribute the proceeds to the Maui Historical Society. The Ritz-Carlton, Kapalua generously donates funds to publicize the classes. In addition, the Alexander and Baldwin Foundation supports our yearly outreach program to teachers.

There is another very important benefit of this program. We have attracted some of the finest instructors statewide in the fields of Hawaiian history, archaeology, genealogy, historic preservation, collections and museums management. Many of the finest Hawaiian practitioners are represented at Bailey House. These people all become resources to us in the preservation and stewardship of the collection. The educational program “opens the doors” in both directions. It gives these professional people, and the communities that they represent, a greater awareness and understanding of the Maui Historical Society Bailey House Museum, our mission, services, collection, and concerns. It offers this organization access to the extremely fine cultural experts and professionals in every facet of our collection. It provides ownership and an open dialogue and consultation between the collection and the various communities that it represents.
Developing Honolulu Zoo’s Website
by Bridgit Stegenga, Honolulu Zoo volunteer Webmaster

For many years the neighbor island children of Hawai‘i could only experience their zoo by flying to O‘ahu. Because this was not a simple field trip, they missed out on the conservation experience our zoo provided and we could not realize our teaching/learning mission to reach all the families of Hawai‘i.

With the advent of the electronic age and the Internet, the technology became available to take the zoo to the children, in their classrooms. Mary Harbold, education specialist at the zoo took on this project with the volunteer assistance of her husband Bob, a computer expert. Partnering with community resources like Leeward Community College for an HTML workshop enabled Mary to develop the original site of about 6 pages which included a virtual zoo that could be used by classrooms to learn about animals. The Web pages were part of the City and County of Honolulu’s Web site.

About a year ago, Mary asked me to take over the site as a volunteer Webmaster (I am a docent at the zoo). My husband, Dave, a UH mathematics professor, had extensive Web site development experience and agreed to volunteer his time also. We were given the freedom to change and develop new ideas into the site. The present site has over 165 pages and over 350 images. Building it to this point, however, would not have been possible without Mary’s arranging for Oceanic Cable to sponsor us instead of being part of the C&C’s site.

We searched the Web looking at all kinds of sites to learn what was good, what was bad, what worked and what didn’t. At the time, most zoo sites were quite limited in their content; though this is beginning to change in response to the user’s “need to know” and a broader spectrum of people becoming more computer literate.

We use Microsoft’s FrontPage 98, which converts text into HTML automatically. This program has been a boon to Web page development. There are a number of rules-of-thumb you need to follow when developing a Web site.

Don’t confuse people when they visit your site. They need to know where they are and what they should do if you want them to stay and look around. You need to be organized in developing easy to follow navigation. For example, we didn’t want someone to drop into our black rhino page from a search engine, such as Yahoo, and not know immediately that they were at the Honolulu Zoo site. We chose colors, which are Web safe, meaning that they will look the same on any browser and print out well. For example, we had to change one of the print colors we used on our Tropical Forest section, from olive green to a regular green. Olive green looked fine on the browser, but when printed out, it was almost yellow and hard to read. The same goes for fonts; not all browsers support the same fonts, but choosing the more standard ones is a safe bet.

Then we developed a storyboard, which would reflect the Zoo’s Master Plan of Development, emphasizing the African Savanna, Tropical Forests and Pacific Islands. Thinking of the site as a great way to advertise the zoo, we wanted to show off not only the birds and animals, but also the wonderful habitats the keepers and staff have created for them. It was decided what the main topic pages would be and then the subsidiary pages. One of the difficult parts in developing a storyboard is to keep it open ended for future development. You don’t want to go back in and reorganize the navigation. A key to a good site is using as few steps as possible, to get where you want to go.

After choosing a background and header/button design, with the help of FrontPage, we began converting into Web pages, animal information sheets, which had been developed by the Zoo’s Education Department. Another critical key to a good site is content uniqueness.

We are fortunate that the zoo offers a plethora of interesting ideas to explore, just as any museum would.

Our 350 photos and images, are integral parts of the site. It is very important to make sure your photos load within a reasonable time (about 60k), because people are impatient. We use thumbnails (a small version of the photo) on the information pages, which allows a person to decide if it is worth the wait to see the larger image. All photos, whether they are scanned from a conventional picture or taken with a digital camera, need manipulation to reduce their size, change the contrast, brightness, etc. Part of the work is done for you if you use a digital camera, which allows you to save the photo as a JPEG (JPEG is the format a photo must be in to be put on a Web page). We use Microsoft’s Picture It, Adobe Photo Shop and FrontPage’s photo editing tools. It does get a little tricky. I take a large number of photos using both a digital and conventional camera; I seldom go to the zoo without one or the other. Photo contributions also come from zoo staff and volunteers. We are continually changing and adding new pictures to the site.

Another very important factor in having a Web site is to update it as often as you can afford the time/money. This cannot be stressed enough. We update the zoo site several times a week with additions, subtractions and changes. For example, last week I found an article on Brazil Nuts and the Agouti in April’s Smithsonian Magazine. I contacted the editor and said we would like to put a research note and link on our Red-Rumped Agouti page, to the Smithsonian Online Magazine article. They replied immediately asking if they could put our Honolulu Zoo Agouti Page as a link on their article. So we are cross-linked! It’s all about communication.

Our Zoo Talk Page has been very

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**Governance Seminar**

(Continued from page 1)

...generally required to be highly accountable and transparent.

- The not-for-profit sector has traditionally been driven by its mission or purpose and has not been either highly transparent or accountable to the public. Today, non-profits are under increasing pressure to be both.

**Increased Scrutiny.** Weil discussed the evolution of private not-for profits from "establishments" to enterprises. The structure and inner workings of not-for-profits are coming under increasing public scrutiny, based on the argument that private institutions, by virtue of the evolution of private non-profits resulting tax breaks they enjoy, use non-profits are under increasing pressure to be both.

For example, while non-profits have been required for some time to make copies of their annual 990 tax return available to any person requesting one, new legislation enacts more stringent requirements. Penalties may be assessed to non-profits who do not comply with such requests within a specified amount of time. The new 990 returns also require a narrative describing the organization's accomplishments.

**Evaluating Outcomes.** Weil reiterated the point that organizations are not ends in themselves—they exist to accomplish a purpose. How do you measure whether an organization is fulfilling a viable purpose and creating a positive social outcome? Pointing to the United Way of America as an example, he described how they and other major funding agencies are increasingly evaluating grant proposals by outcome, e.g. how many people learned to read from this program? What difference did this program make? What behaviors did it influence? What skills were learned? What do we mean by success in museums and how do we measure outcomes? Many of the older models may no longer apply in today's shifting social and economic climate. For example, in the 1960s the NEA and NEH led the way to evaluating museums on the basis of how they used available resources. The AAM Accreditation process evaluates museum operations against what it determines to be current professional standards. Weil argues that in today's world, museums need to measure their success by evaluating impact, outcome and results. He pointed to the work of the Visitors Studies Association, the Office of Institutional Studies at the Smithsonian and the work of Beverly Serrell, author of Exhibit Labels: An Interpretive Approach, and a long-time advocate for evaluating visitor needs and learning styles and developing programs accordingly.

**The Role of the Mission Statement.**

Many museums define themselves in terms of their programs and activities—what they do—rather than in terms of the outcome and results of those services. Weil advocated for mission statements that describe the intended outcome, what they “hope” or “expect” will happen to the target audience. He referred the audience to the recent AAM publication *Mission Statements: Building a Distinct Identity* by Gail Anderson which provides guidelines for writing mission statements and includes 79 model statements from a wide variety of museums.

**The Three Legged Stool.** Weil emphasized that the Board needs to play a major role in determining the direction of the museum. Most museums serve three primary stakeholders—what Weil called “the three legged stool.”

- donors;
- participants (including trustees, staff and volunteers);
- the public.

The Board needs to recognize each of these audiences as stakeholders; reach consensus on how to meet their identified needs; and realize that in today's changing world each one of these groups can ultimately exercise a veto if their needs are not being served. Finally, Weil stressed that “You can't take a museum in a direction the major stakeholders don't want to go.”

**Zoo**

(Continued from page 4)

...popular and Mary does a great job answering questions from children to professionals; however, it is open to anyone's comments. It was easier than we thought developing it and we have only had one incidence of inappropriateness in the last 6 months. FrontPage does allow us to go in and edit or delete what is necessary.

Because people are more likely to enjoy themselves if they can participate in your site, Dave wrote a Java Script for animal quizzes that we have added to several pages. You get to answer questions, get your score and if you bomb, no one knows!

We have spent hundreds of hours working on the site from our home because the zoo's computers are inadequate for the job. Combined with Mary's early work, there is no telling how many hours have gone into its creation. We volunteer our time because we believe in our zoo and its role in educating people to understand and appreciate the need for saving wild animals and their habitats worldwide.

Please visit our site at www.honoluluzoo.org/
commitment to use their collections for popular educational purposes and to serve as instruments of ideological and social change, and widespread institutional acceptance of performance criteria that parallel the efficiency and accountability requirements of commercial, for-profit businesses. He spoke of museums as highly adaptable institutions, which are able to deal with the impact of the increasingly electronic environment by exploiting the newly available media for the diffusion of the materials, knowledge and experiences with which they traditionally have been associated.

In Stephen Weil’s analysis of museums’ shifting emphasis from “being about something” to “being for somebody,” he did not define who is that unspecified “somebody,” and whether potentially it is “everybody.” While museums are one of the most popular leisure venues, out-drawing sporting events, the museum-going habit has been identified with a minority segment of the public whose characteristics are often, but not necessarily associated with particular educational levels, races and ethnicities, incomes, ages, or gender. In one of the many studies of who does and who doesn’t patronize museums, “Staying Away: Why People Choose Not to Visit Museums,” (Museum News, April 1983, p. 50-57), Marilyn G. Hood synopsized hundreds of such surveys in the United States and Canada, and found that those who love museums are seeking informal spontaneous learning experiences; stimuli for curiosity about the world in which we find ourselves; opportunities for quiet inner directed contact with varied material or intellectual accomplishments; a safe haven from stress. This hard core of frequent and dedicated attenders, who come alone or in small groups, accounts for almost half of annual museum visitations. The second equally large block of attendees is comprised of the occasional visitors who come only once or a few times per year, often with family or with peers. They come seeking shared educational enrichment. The successful cultivation of this group through planned programming—festive events incorporating music, the performing and culinary arts, and film—is a recent phenomena, resulting from museums’ increasing efforts to fulfill these communal needs. Finally, there is the majority of the population, who are nonparticipants, who generally avoid museums unless they are an integral part of a self-guided or packaged tourist itinerary. Hood’s research indicated that this is not because museums are still perceived as being intrinsically elitist, but because temperamentally most people find enclosed spaces dedicated to cerebral activities as inherently restrictive, and prefer to commit their daytime leisure hours to more physically active or socially interactive amusements.

In order to validate themselves, to provide proof of popular public support with quantifiable results, the development thrust by many museums has been to concentrate on attracting these habitual nonparticipants. As Weil observed, critics of such efforts feel that they may represent a dumbing-down, an introduction of extraneous and distracting factors that make the museum environment less intense and meaningful to its hard core participants, and less conducive to the kind of research projects that enhance the experiences that museum habitues anticipate. Throughout his presentation, Weil emphasized the need for non-for-profits to emulate the business practices of the for-profit sector. From this standpoint, attempts to compete with shopping malls, sports and games centers, etc., may be counterproductive. If a commercial enterprise had the assurance of a loyal minority of its community, which consumed 40–50% of the services and products it offered, and added to this, there was a larger proportion of the community whose values and occasional interests sufficiently coincided with the former, so that collectively this group, too, represented a secure 40–50% of their market; and moreover, with no added investment on their part, this enterprise also attracted a profitable share of one time disinterested curiosity seekers, then surely it would concentrate on strengthening its monopoly on those who are innately drawn to them, rather than on attempting to gratify those who are innately disinclined to their products.

Following Weil’s address, four museum directors shared local perspectives on new developments in Hawai’i’s museums and provided their reactions to issues that Weil raised.

Alice Guild, managing director, Friends of ‘Iolani Palace, very openly discussed the pressures for change that the Palace experienced during this past year, and its Board’s efforts to redefine itself in order to better serve native Hawaiians, the resident community of Hawai’i, and its national and international guests. Unlike any other institution, she noted that the Palace is a historic site, an icon, a presence with mana, a repository for objects of sacred patrimony, and increasingly, a rallying point for those seeking greater Hawaiian sovereignty. To help interpret its monarchial history, the Palace is currently developing new exhibits in its basement for materials that were not part of its original restoration as a royal home. Guild noted that these new facilities not only will allow changing installations to explore different themes, but provide alternative options for participation by visitors.

George Ellis, president and director of the Honolulu Academy of Arts, spoke of the major challenges of funding a major art museum. He viewed education as a museum’s primary function, and for practical purposes, he reported, this approach is precisely what most easily secure’s federal, state and private grants. To celebrate the Academy’s 75th Anniversary in the year 2002, Ellis announced that a building program is underway which will expand gallery space for specialized new collections that continue to reflect the changing demographics of Hawai’i’s population, perpetuating the policy initially established by the Academy’s foundress; and will in addition provide more adequate facilities for the revenue producing shop and cafe.

Marsha Erickson, executive director, Kōke’e National History Museum, (Continued on page 7)
MORE HMA NEWS

Introducing New HMA Board Members

Nāhōu asked the three newly elected Board members to contribute a brief piece introducing themselves to the membership. Two of those introductions follow. Daniel Martínez’s profile will appear in the next Nāhōu.

Lynn Manuel, curator/registrar, Lyman Memorial Museum. I was born and raised in the Lower Puna district of the island of Hawai‘i in the area known as Kauleau, where my family has lived “forever.” I still live in this area—“off the grid,” no running water or electricity—and I commute 50 miles plus round trip to work in Hilo each day. I am a native Hawaiian and have been privileged to dance with Hālau O Kekuhi, under the direction of Pu‘ula ‘O Kaua‘u, under the direction of Pu‘ula ‘O Kekuhi, under the direction of Pu‘ula ‘O Kaua‘u, Kanakaole Kanakaole and Nalani Kanakaole for 10 years. My other passions are my three children and sports, especially volleyball and baseball.

I have been employed at the Lyman Museum for almost 14 years. My first position on staff was as an interpreter and soon I moved on to develop and present outreach programs in Hawaiian culture to schools and other organizations on Hawai‘i’s island. In 1988, I was promoted to registrar. My first experience with HMA was at the 1986 annual conference in Waikiki. Our staff thanked HMA for bringing news of the outside museum world to Hawai‘i, for heeding the needs of the smallest as well as the grandest of its members in the museum community, and for providing a forum for open discussions. She observed that from its inception, the Kō‘ee‘e museum has been focused on affirming the significance of its site’s assets. Its programs have experienced a healthy growth rate because it has been responsive to the needs of those who live in its community, those who come to do research on its unique endemic environment, and those who pass through when touring Kaa‘u. Erickson emphasized how all of Kaa‘u’s museums are linked by common concerns, and how in many ways the island’s peripheral position and small size has provided a laboratory for experimenting with ways in which to deal with ever-changing ecological, social and economic conditions.

Dr. W. Donald Duckworth, president and director, Bishop Museum, outlined the history of the Bishop Museum, now an 110 year old institution. He explained its relationship with the Bishop Trust until 1975, when it became an independent nonprofit organization, with its own board of trustees, owning and operating its own premises; and its eventual designation in 1988 as Hawai‘i’s state museum. He spoke of how 15 years ago he had been hired as an agent to bring about those changes that Weil had identified as “from being about something, to being for somebody,” to shift from the introverted focus of a research institute to an outreaching commitment to provide for the more general informational needs of an extraordinarily diverse public. He described the painful process of paring down human resources in order to become more financially accountable, and the difficulties of defining new organizational goals to generate greater support in the marketplace.

In post-panel comments, Weil suggested that the hopes and expectations of those who do the work of serving their communities provide the best basis for defining or redefining an institution’s goals. Every institution’s hopes and expectations will be different. It is this variety and flexibility that makes American institutions the envy of the international museum world.

presented a “Walking Tour of Hilo” (standing still!), using photographs to interpret sites in Hilo. I was elected to the HMA Board in 1993 and served as Hawai‘i island representative and as secretary. I believe that the association has improved greatly since then. I am honored to again represent the island of Hawai‘i and I hope to continue to bridge the “island gap” of our membership.

Louise King Lanzilotti, curator of education, The Contemporary Museum. Like many people, I did not leave college realizing that I would be active in the museum field, even though I had been an avid museum goer since my mother began taking me to the Honolulu Academy of Arts and Bishop Museum as a small child. After ten years at The Contemporary Museum, I am even more fascinated with the museum world and committed to sharing it with the public. In between those times, I taught in public and private schools for many years, and had the pleasure of serving as musical director on many productions with people of all ages. In some ways, those experiences have prepared me well for the exciting and ever-changing museum world.

At the recent AAM conference, the idea of museums as places for experience and transformation was stressed. No longer are museums seen as repositories of interesting objects to be appreciated by an elite audience. The growing role of museums as educational and community resources inspires all of us to develop programs and materials to support the excellent collections and exhibitions that are at the center of our institutions. I am especially interested in collaborations between museums leading to a stronger museum community, both in the context of cultural tourism and in relation to our own local population. I'm looking forward to serving on the Board of the HMA for the next two years. Please feel free to contact me with your ideas and concerns. It takes all of us to make a strong museum community.
**Spring Calendar**

**JUNE**
- 15 Deadline, Hawai‘i Committee for the Humanities (HCH), preservation grants (up to $5000); 808/732-5402.

**JULY**
- 1 Deadline, NEH Preservation and Access grants; 202/606-8400; www.neh.gov/
- 2 Deadline, IMLS, Professional Services Program; 202/606-8539; www.imls.fed.us/

**SEPTEMBER**

**OCTOBER**
- 15 Deadline, IMLS, Conservation Project Support; 202/606-8539; www.imls.fed.us/

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**Niihou**

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://openstudio.hawaii.edu/hma/

**HMA BOARD OF DIRECTORS**
- President: W. Donald Duckworth
- Vice President: George Ellis
- Secretary: Daniel Martinez
- Treasurer: Charles Lamoureaux
- Hawai‘i Director: Lynn Manuel
- Kaua‘i Director: Marsha Erickson
- Maui Director: Cathy Riley
- O‘ahu Directors: Bruce Carlson, Louise King Lanzillotti
- WMA Representative: Lynn Manuel

**Niihou** is the quarterly newsletter of the Hawai‘i Museums Association which carries articles of professional interest to HMA members. Submissions to Niihou are welcome, subject to editing, and should be received (c/o HMA at the above address or e-mail to shaner@hawaii.edu) by February 1, May 1, August 1 and November 1. Mailing is scheduled for the following month.

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**Hawai‘i Museums Association**

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**Niihou**

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