Museums and Community Initiative—Call for Issues

"Museums and Community," a new initiative of the AAM Board of Directors, will be a broad-based dialogue addressing how museums of all types can best respond to changes, challenges, and opportunities in the communities they serve while continuing to respect the tradition of collections stewardship and the museum's role as an educational institution. The initiative was developed in response to the AAM Strategic Agenda leadership goal: "to help museums anticipate and respond to issues so that they may succeed in serving communities' changing needs." To fully develop the initiative, the board is calling for issues from the museum field.

The dialogue, to be conducted nationally and regionally, will address such questions as: What are communities? How will museums define their relationships with those they seek to serve? To what extent should a museum's focus be upon community concerns? Why are museums appropriate venues for community-building and community (Continued on page 5)

Conservation of Three Sculptures at Honolulu's Federal Building

by Laura Gorman, objects conservator

The United States General Services Administration (GSA) is undertaking a program of conservation treatments of sculpture and other works of art installed in federal buildings across the country. Recently, three sculptures at the Prince Kūhiō Federal Building on Punchbowl Street were treated as part of this national effort.

Two of the sculptures, by nationally recognized artists Peter Voulkos and George Rickey, were commissioned through the Art in Architecture program. Widely known as a ceramist, he also created large-scale bronzes, the 26-foot-long Barking Sands on the Halekauwila Street side of the Federal Building among them. Voulkos was stationed at the airfield of that name on Kaua'i during World War II, and titled the piece in commemoration of "all my old buddies and the good and hard times we had together."

Unlike a typical bronze statue, which is cast from one alloy, Barking Sands was assembled using sections of different types of bronze. An early color photograph of the piece shows it had a dark, even patina. As the surface weathered over the years, the different sections—pipes, curved elbows, plate-metal boxes, cast cones, and numerous patches—each with a different crystalline structure and alloy (Continued on page 2)
Museum Trustee Association
Annual Conference
October 14–17, 1999
Pointe Hilton Tapatio Cliffs Resort
Phoenix, AZ

The theme this year is Museum Growth: Planning, Creating and Sustaining Museum Expansion. This year, the conference offers three educational tracks: Museum Growth, Building the Board, and Board President Seminars. The Museum Growth track features sessions on planning for expansion, achieving growth, and sustaining larger facilities, programs, and membership. The second track Building the Board will include a pre-conference workshop on Executive/Board Relationships: Building Partnerships. The Board President Seminars will include two sessions for those who are or expect to be elected board presidents. Registration fee is $375 for members; $400 for nonmembers. Hotel is $185 per night. For further information or to receive a brochure contact: Amanda Ohlke, phone 202.857.1180; fax 202.223.4579; email amanda_ohlke@dc.sba.com.

Conservation

(Continued from page 1)

composition—corroded in different ways. While the elbows had achieved a uniform dark green color, pipes were streaked with pale green stripes, and patches were an array of colors. The sculpture had a disjointed appearance which distracted from its overall form.

Before the surface could be addressed, some structural problems had to be corrected. A large, unsightly crack in one of the cone-shaped sections had developed along the edge of a patch. A mobile TIG welder was used to apply molten bronze along the length of the crack; the surface was then smoothed with grinding tools. Drainage holes were drilled at low points of most sections and water was released at each location—the cone with the crack had been holding several gallons of water—not a good thing if you consider that moisture promotes corrosion.

The sculpture was blasted with water under high pressure to remove all dirt and loose corrosion from the surface. The metal was then heated and treated with patination chemicals to recolor some areas in order to give it a uniform appearance. Again using heat, a microcrystalline wax mixture was applied as a protective coating. Most importantly, the GSA has contracted for maintenance of the sculpture, so that it can be washed to remove dirt and salts, and the wax refreshed on a quarterly schedule. Without maintenance, the sculpture would inexorably return to its pretreatment condition.

Kinetic, stainless steel sculptures by George Rickey are found around the world, and if Honolulu’s Two Rectangles Excentric is any indication, they are well liked by the public. (Two smaller pieces by Rickey, Breaking Column and Two Open Triangles can be enjoyed in Honolulu in the garden of the Contemporary Museum.) Rickey made his file on the piece available, documenting that the rusting of the sculpture was a concern and a frustration to the artist since its installation. Indeed, examination showed the stainless steel surface was densely peppered with rust spots, and was further obscured by a deteriorated coating which had been applied ten years earlier and had to be removed with solvents.

Tests were conducted to assess various cleaning agents, and ZUD, a commercial product recommended by Rickey, was the winner. Sections of the cleaned test areas were then coated with several different waxes to see if they could protect the surface from rusting. Two months later, rust spots were back on the unwaxed sections, while the waxed sections were bright and shiny. It is unrealistic to expect that levels of scaffolding to reach the top could be put on a bimonthly cleaning schedule, and so it was waxed, even though at certain angles the wax slightly diminishes the effect of the pattern of grinding marks on the surface.

Cleaning Two Rectangles Excentric was especially satisfying because it was so straightforward, gave such brilliant results, and clearly restored the piece to the artist’s intent. Having access to information about what the artist wants and recommends is a huge bonus to the conservator, and thus to the artist’s public.

The third sculpture, Cascade, a cast concrete fountain composed of fantastic detailed shapes, benefited greatly from cleaning. Disfiguring rusty-colored streaks were removed from surfaces. However, the source of the rust must be addressed, and doing this may involve the replacement of pipes and pumps if an upgraded water treatment plan is not effective.

Working on the federal project was especially interesting because the three disparate materials—bronze, stainless steel, and concrete—each presented a different set of problems to be solved. Moreover, a major conservation campaign such as this can be very comprehensive—bicycle racks which were too close to sculptures were relocated, pedestals were altered to better drain water, and a dialogue was initiated with the building staff which acted to raise their consciousness about the sculptures at the site.

STAFF NEWS

Tamar Chotzen recently stepped down from her position as executive director of the Hawai'i Nature Center. She has accepted a position as senior vice president of the National Audubon Society. As such, she will be directing an initiative to establish a network of community-based nature centers nationwide.

by Paul Dahlquist, Lyman Museum

How many staff and board members do you think would willingly commit to a three-day seminar, 9 a.m. to 6 p.m. each very busy day? Then present them with a 3-inch binder (pretty much filled) containing readings that must be done before the seminar—would they still be willing to make the commitment? There is no question that participation in the NAS Seminar, brought here by the Hawai‘i Community Foundation, was a commitment that required much time, energy, and focus for all participants. It was not always easy to get that commitment, but the three staff members and two trustees of the Lyman Museum agree in retrospect that the time and work were well spent.

Fifty-five people representing sixteen culture and arts organizations did participate, and shared a lively, intense interchange of ideas about how to develop strategies for existing in the rapidly changing environment non-profits are facing. After getting over the initial intimidation created by the pre-seminar readings, the group took to its task enthusiastically.

The seminar was organized around a number of case studies, much in the manner of business school curricula, which, not so incidentally, is where the faculty came from—James Philips, of Yale University’s School of Management, and Joel Podolny, of the Stanford Graduate School of Business. Both were well prepared and dynamic. Underlying the seminar were assumptions like “the outlook for the culture and the arts economy features the lack of reliable growth,” that “the new environment is here to stay,” that “success requires the ability to adapt, sometimes rapidly,” and that “non-profits are not by nature particularly adaptable.” We might not like to hear these things, but we better take them to heart as we face the present and future.

One of our two trustees, Bill Lyman, said “the seminar focused on ways to determine a direction for the museum and the path to take in order to get to identified goals and vision. We were able to identify our programs and services, the purpose and core values and the vision of the museum. We identified our competitors, buyers, and suppliers. We also were able to identify ‘barriers to implementation’ of our different projects and ‘major strategic issues’ that will confront us in the future.

Success requires the ability to adapt, sometimes rapidly.

The networking and meeting with colleagues was also a big boost from this seminar. The ideas exchanged will greatly enhance our own programs and projects which will enable the museum to continue its mission for years to come.”

Bill Lyman’s summary is, I think, very apt. We looked at Mark Twain Bank, Apple Computer, KQED TV, the Whitney Museum, and other case studies, learning basic principles to help any organization plan for the future. Much of the last two days was spent in developing a “plan” for our own organization. First a simple profile of the organization was noted. Second, the mission of the organization was explored by identifying core values, purpose, goals (especially what were termed BHAG or Big, Hairy, Audacious Goals), and vision or what the organization would look like when the goals were realized. Third, an industry analysis was done, looking at competitors, buyers (donors, visitors, members, etc., for museums), suppliers, barriers to entry into the industry, and substitutes available for our products and/or services. By this means we could see whether overall competitive pressure was growing, declining or level. (Most felt it to be growing.)

Fourth, we looked at strategy. What are our sustainable competitive advantages—are we different, do we have good funding, etc.? What is our competitive scope—where are we physically, who are we orienting our products to, etc.? What is the strategic logic or internal consistency of our organization? Finally, strategic issues facing our organization were identified by examining resource allocation and identifying barriers to implementation that might prevent our resolving the major strategic issues we face. Each organization’s plans were discussed in larger groups, with much interesting interchange.

The NAS seminar, in my opinion, would be helpful for just about any member of the HMA. We are facing an uncertain future, we must be able to adapt, and we need to examine the tools available to help us adapt, something this seminar can help us achieve. It doesn’t matter whether a group is large or small, old or new, well-funded or not, what does matter is having a commitment to meet the challenges we face. The NAS seminar can help.

Mahalo to Hawai‘i Community Foundation for bringing the seminar to Hawai‘i.
Museums and Community Initiative: A Rationale

On the cusp of a new century we can see that fundamental change characterizes the past one hundred years. Our national culture has become democratized; we have become a multicultural society that increasingly takes pride in its "coat of many colors." Voices previously silenced are raised in a rich and complex chorus; now we both hear and hearken to the voices of racial and cultural minorities, women, gays and lesbians, people with disabilities, the elderly, and a plethora of other groups representing a full spectrum of interests and concerns. Our nation is democratic in ways that our predecessors could not have predicted nor imagined. Our society has moved from one in which exclusive homogeneous groups wield the power to a society in which power and decision making are more broadly shared than ever before, a milieu that places expanded obligations upon its citizens and also offers them unparalleled opportunities. The democratizing forces in society have also affected museums. Once considered closed circles of authority, our institutions now seek to interact with our communities in more meaningful ways, to apply innovative technologies and educate our constituencies by methods that more clearly reflect the increasingly dispersed authority and power within our communities and nation.

But this invigorating democratization is not the only legacy of the closing century. In the last decades especially, we have witnessed and experienced the development, even the explosion of a technology that has transformed our lives in every way—education and entertainment, travel, commerce, food, medicine, leisure and the workplace, information gathering and communication. It had an incredible and often quite wonderful impact on our institutions and our profession. But it also altered relationships in our communities. The place and the community where we lived became less important as through the wonders of technology we selected virtual neighbors and constructed virtual communities with our automobiles, faster and cheaper air travel and phone service, and now ubiquitous email and the internet. Instantaneous communication and extensive transportation systems have made ours a global world where the concept and the meaning of place matters little if at all. Technology has enhanced solitary experience but at the expense of solidarity with a place and to the detriment of an acknowledged common destiny with the people who share that place.

This unfortunate, even disastrous result can be called a crisis in community. As location and neighborhood become less significant in determining our relationships, the places we inhabit threaten to become anonymous, isolated, more lonely. Small towns and urban neighborhoods are abandoned with wretched consequences for those who stay and those who go. In those who leave, a sense of place and common endeavor is also left behind, an important link to community impossible to forge again in anonymous places where strict zoning laws and real estate values define how to live. Those who stay may see the distinctiveness of their places, their region's cultural identity either commodified for the general market or else crushed in the blender of mass culture. Implications for museums, especially those that focus on regional heritage, history, and concerns, are far-reaching but by no means irreversible.

The continued productive existence of our museums—our sustainability—is closely related to community sustainability, which in turn is complementary to environmental sustainability. Decisions and actions that lead to responsible resource use will also result in communities that are more considerate of the common good, the shared goals and mutual obligations. This kind of community will emphasize values that transcend the marketplace: human needs and relationships, a decent life quality, a healthy planet, land use and built environments that consider all of these values. These kinds of places will be conducive to the construction of an inclusive narrative that encompasses people and their place and defines common values and shared aspirations. These kinds of places will welcome the benefits our museums can offer.

What will be our role in the development of community in the 21st century? Museums can choose to be appropriate venues for conversations about all of these issues, to facilitate inclusivity and an appreciation for diversity of perspective while simultaneously identifying the common ground and assisting in the formulation of a common agenda.

Through this Museums and Community Initiative we will launch a broad-based dialogue about how museums of all types can best respond to changes, challenges, and opportunities in the communities we serve while continuing to respect our tradition of collections stewardship and our role as educational institutions. We will begin with such questions as: What are communities? How will we define our relationships with those we seek to serve? To what extent should our focus be upon community concerns? Why are museums appropriate venues for community building and community leadership? What are the impacts of real collaboration? Who will lead our institutions in the 21st century, and what skills must they possess? Who will be qualified to work in the museums of the future? What values will inform our work? What meanings pertinent to contemporary concerns are embedded in our collections, and how will we identify and interpret them?

Our conversations will consider the character of communities of the future and the relationships that ought to exist between museums and those they serve.
Rationale
(Continued from page 4)

We will discuss the degree of authority we ought to exert over the assignment of meanings to our collections, the extent to which we should be collaborative institutions, and what collaboration implies for our work. Our dialogue will encompass how we ought to respond to the enduring concerns of the individuals and communities we serve and the extent to which museums ought to assume an active role in the search for solutions. The results of this dialogue are not entirely foreseeable at this point, but the initiative has the potential to offer us workable definitions of some best practices models and a range of follow-up recommendations to offer our institutions.

Call for Issues
(Continued from page 1)

leadership? What is the impact of real collaboration? Who will lead our institutions in the 21st century, and what skills must they possess? Who will be qualified to work in the museums of the future? What values will inform the work of museums? What meanings pertinent to contemporary concerns are embedded in collections, and how will museums identify and interpret them?

A national steering committee, appointed by AAM Board Chair and Director of the National Museum of the American Indian Richard West, and chaired by Robert Archibald, director of the Missouri Historical Society, is seeking issues from the profession. Responses may address any of the questions listed above, or more generally, the role of museums in the development of community in the 21st century. For an overview of the initiative, visit the AAM Web site: www.aam-us.org/hottopics.htm. Please submit responses to: Museums and communities, and Department of the Interior. The conference is being organized by the University of Hawai'i College of Tropical Agriculture and Human Resources Extension Service, UH Sea Grant Extension Service, and UH-Hilo Conference Center.

Applications are invited for traditional presentations of papers or an informal "Talk Story" Share-a-Bration. The Share-a-Bration will accommodate displays and traditional posters and encourage networking among conference participants. Include a maximum 250 word summary about what you would like to present or display. An application form is available by e-mail, mail, and on the Internet.

Deadline for receipt of applications is September 30, 1999. Applicants will be notified of acceptance in early December. Deadline for proceedings submissions will be March 15, 2000. The deadline for Share-a-Bration applications may be extended upon request, but no later than February 28, 2000.

For additional information on the conference, contact one of the conference co-chairs:

Linda Cox, UH CTAHR
Phone: 808-956-7602
FAX: 808-956-2811
E-Mail: lcox@hawaii.edu

Raymond Tabata, UH SGES
Phone: 808-956-2866
FAX: 808-956-2858
E-Mail: tabata@hawaii.edu

Conference web site: http://www.soest.hawaii.edu/SEAGRANT/ (on-line in July)
In an effort to strengthen and diversify Hawai‘i’s cultural offerings to visitors, the Hawai‘i Tourism Authority (HTA) has recently awarded approximately $650,000 in funding for cultural events and programs; and another $1,579,000 for events and product development related to eco- and edutourism. The HTA solicited proposals for the 1999 calendar year and the following programs and events were approved by the HTA board. Created during the 1998 legislative session, the HTA is funded by a dedicated percentage of the state’s hotel room tax.

For additional information on the HTA including upcoming Requests for Proposals, look on the web at www.hawaii.gov/tourism.

**Cultural projects** (Funding to HMA members is indicated in italics.)

### Island of Hawai‘i
- Big Island Resource Conservation & Development
  - Plantation Living History Project, $15,000
  - Puna Trails Organization and Interpretation Project, $20,000
- East Hawai‘i Cultural Council
  - Big Island Slack Key Guitar Festival, $5,000
- Hawai‘i County Economic Opportunity Council
  - Rainbow Junction Cultural Program, $10,000
- Hawai‘i Economic Development Board
  - Big Island Slack Key Guitar Festival, $5,000
- Kona Historical Society
  - Kona Heritage Stores, $20,000
  - Kona Heritage Corridor, $20,000
  - Hōʻulaʻula Heritage Corridor, $25,000
- Kūhio Main Street
  - Kūhio Community Visitor Attraction Program, $15,000

### Island of Kaua‘i
- Office of Economic Development, County of Kaua‘i
  - Līhuʻe Airport Entertainment Project, $19,000
- Garden Island Arts Council
  - E Kanikapila Kākou, $5,000
  - Hui O Laka (Kōke‘e Natural History Museum)
  - Emalani Festival, $10,000
  - Kapa’a Business Association
  - Coconut Festival, $5,000
  - Kaua‘i Economic Development Board
  - Cultural Passport Program, $10,000
  - West Kaua‘i Visitor Center
  - DVD Visitor Attraction Program, $10,000
  - Living Museum Cultural Program, $10,000
  - Kupuna Visitor Program, $10,000
- Kaua‘i Japanese Cultural Society
  - 14th Annual Kaua‘i Japanese Cultural Festival, $2,000
- Kaua‘i Mokihana Festival
  - 1999 Kaua‘i Mokihana Festival, $15,000
- Kaua‘i Tahiti Fête
  - Kaua‘i Tahiti Fête, $10,000
- Koloa Plantation Days, Inc.
  - Koloa Plantation Days Celebration, $10,000
  - Nā ‘Ohana Kāko‘o o ʻŌʻēlo Makauhine No Na Keiki Concert, $4,000
  - Prince Albert Foundation
  - Prince Albert Music Festival, $15,000
  - Kaua‘i Heritage Center
  - Kā I Ka Mana, $10,000
  - West Kaua‘i Main Street
  - HM Bark Endeavor Festival, $15,000

### Island of Maui
- Friends of Moku‘ula
  - Moku‘ula Project, $20,000
- Kā‘anapali Beach Resort Association
  - Maui Music Festival, $50,000
- Lahaina Town Action Committee
  - Boat Day Greetings in Lahaina, $25,000
- Maui Arts & Cultural Center
  - Ho‘onanea Project, $25,000
- Maui Chinese Multicultural Museum
  - Chinatown Historical Tour, $10,000
- Kaua‘i Business Assistance
  - Earth Nature Maui Summit, $20,000

### Events & product development
- Kona Historical Society
  - Kona Coffee History, $50,000
  - Destination Hilo
  - Hawaiian EdVenture, $180,000
  - Hawai‘i Economic Development Board
  - Hawai‘i Island of Adventure, $45,000
- UH Tropical Agriculture
  - Coffee Cherry Blossom Festival, $10,000
- Laupahoehoe Train Museum
  - Caboose Display Project, $20,000
- World Indigenous Peoples Conference, $50,000
- County of Maui Office of Economic Development
  - USC School of Cinema Seminar, $55,000
- Hawai‘i Nature Center
  - A Walk in the Rainforest, $30,000

### Total Cultural funding $650,000

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MORE LOCAL NEWS

Visitor Edu-tourism Center @ Kaua’i Community College, $42,000
West Kaua’i Community Development Corp.
Waimea Marketplace & Center, $25,000
Interpret West Kaua’i, $10,000
West Kaua’i Visitors Center
Kaua’i: An Island of Discovery, $145,000
Kaua’i Business Council/West Kaua’i Visitors Center
Kaua’i Products Catalog Development, $65,000
Honolulu Academy of Arts
Encounters with Paradise Marketing, $25,000
Waikiki Enhancement
Waikiki Walk of Honor, $35,000
Native Hawaiian Tourism & Hospitality Association
Re-Enchantment of Waikiki, $150,000
Honolulu Japanese Chamber of Commerce
Edu-tourism Mission, $40,000
Hui Kalo O Waialua
Waialua Taro Festival, $15,000

‘Iolani Palace
‘Iolani Palace Galleries, $20,000
Bishop Museum
Hō’Ike ‘Ike, $25,000
USS Missouri Association
Battleship Missouri Memorial Education Program, $100,000
Hawai’i Ecotourism Association
Hawai’i Pono, $10,000
Nature Conservancy/Tom Coffman
Hawaiian Forest TV Documentary, $125,000
Economic Development Alliance
Hawai’i Educational Tourism Initiative, $25,000
DLNR/EDAH/KEDB/HIEDB
State Freshwater Fishing Program, $100,000
DLNR/Econ Dev Alliance HI
State Natural Resources Display, $75,000
DLNR/HTA
State Permitting/Reservations System, $75,000

Total Eco- and Edu-tourism funding $1,579,000

How SFCA Compares—Funding for Fiscal Year 1998–1999

The State Foundation on Culture and the Arts (SFCA) awarded $1,564,426 in grants to Hawai’i organizations in support of 102 projects in culture, the arts, history and humanities projects for Fiscal Year 1998–1999.

The amount of funding allocated to program areas were as follows:

- Community Arts: $169,068
- Dance: $138,010
- Ethnic Heritage: $37,794
- History and Humanities: $86,545
- Literary Arts: $29,437
- Media Arts: $31,572
- Multidisciplinary: $102,393
- Music and Opera: $365,115
- Theatre: $259,514
- Visual Arts: $187,385
- SFCA Initiatives: $157,593

HMA Annual Conference Call for Proposals

April 2000
Location: To be announced

Each year the HMA Annual conference is the primary opportunity for Hawai’i museum professionals and related colleagues to meet with peers and discuss issues of common concern. HMA is seeking proposals on a broad range of topics including museum administration, collections, conservation, education, interpretation, exhibitions, marketing and public relations, security and technology. To submit a proposal, please complete the following form and return it by the November 1 deadline.

Session Title: ___________________________

Session chair (please include name, title, employing organization, mailing address, telephone and fax number, e-mail address)

List of panelists: (limited to 3 per session. Please include name, title employing organization mailing address, telephone and fax numbers, e-mail address)

Summary of presentation: on the opposite side of this form please describe purpose of presentation, issues it will address and what conference participants will learn in 4–5 sentences. DEADLINE for submission: November 1, 1999. Please mail to HMA, P.O. Box 4125, Honolulu, HI 96812-4125; fax to 808-254-4153; or e-mail to dpope@lava.net.
Spring Calendar

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

**NOVEMBER**
1 Deadline, IMLS Museum Assessment Program (MAP); 202/289-6578; map@aam-us.org
12–14 AAM seminar, Current Issues in Museum Management, Phoenix, Arizona. Deadline for registration, November 2, 1999; 202/289-9114; seminars@aam-us.org

**DECEMBER**
1 Deadline, Heritage Preservation’s Conservation Assessment Program (CAP) grant; 202/634-1422; koverbeck@heritagepreservation.org

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 $35 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 at rates vary. Information on membership is also available on our web site http://openstudio.hawaii.edu/hma/

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Nūhou is the quarterly newsletter of the Hawai‘i Museums Association which carries articles of professional interest to HMA members. Submissions to Nūhou 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.