Just hours after his 1998 re-election, Governor and Mrs. Cayetano recruited James Bartels, a surprised first director of Washington Place with the mandate to open the home to the widest appropriate public usage. This appealing invitation immediately lead to an array of challenges which include the preservation of house and contents, the study of its history, structure, and associated objects, and the exploration of potential futures for the venerable home.

Preservation Issues. Washington Place has been lucky in recent years: governors and first ladies have been respectful curators of the house although there is no official requirement that they do so. Each first family since 1922 has been free to use the home in any way they wished: Walls were torn out and furnishings were rearranged, refinished or sent away. That first ladies of past decades have devoted the first floor rooms to historical exhibits and official ceremonies, and relegated family living, pets, and children’s activities to the modern second floor residence area has been entirely at their own discretion.

Deborah Pope Named Executive Director of Shangri-La

The Doris Duke Charitable Foundation has appointed Hawaii Museums Association’s own Deborah Pope as executive director of Shangri-La, Doris Duke’s Diamond Head estate.

Pope was selected from among several qualified candidates following a national search. As executive director, she will be responsible for organizing, implementing and administering programs at Shangri-La, which will be used to promote the study of Islamic art and culture. Her tenure as executive director begins on November 20, 2000.

"Ms. Pope brings a wealth of knowledge and experience to the Doris Duke Charitable Foundation. Her knowledge of historic homes, her commitment to historic preservation and her longstanding dedication to preserving Hawai’i’s artifacts make her uniquely qualified to oversee the programs at Shangri-La," said Joan E. Spero, president of the Doris Duke Charitable Foundation.

The Doris Duke Charitable Foundation
SPECIAL REPORT

Aloha Paul—A Farewell Conversation with Paul Dahlquist

by Marilyn Nicholson, executive director of the Volcano Art Center

Paul Dahlquist is retiring at the end of this year after 4 1/2 years as director of Lyman House Memorial Museum in Hilo. Dahlquist was born and raised in Honolulu, and traces his family back five generations to G.P. Judd, a medical doctor who came to Hawaii in 1828 with the Third Company of Missionaries.

Nuhou: You have family ties that go back many generations in Hawaii. Tell us about your background and how you came to settle on the Big Island.

Dahlquist: I was born and raised in Honolulu. After college on the Mainland (Yale 63) I went to graduate school in Ohio, married Charlene, had kids, got a job teaching anthropology at Ohio Wesleyan University, and stayed there for 20 years. In between research trips to Micronesia and Japan, we decided to return to Hawaii and zeroed in on the Big Island. We arrived in 1988 and have been here since.

Nuhou: What first attracted you to museum work?

Dahlquist: I’ve always loved museums, and visit them whenever and wherever possible. I didn’t work in a museum, however, until 1988. Having quit my tenured job and moved to the Big Island, I was delighted to see an ad in the paper for a position at the Lyman Museum. Leon Bruno [then director] had the great good taste to hire me and Charlene, each half-time, me as collections manager/curator, Charlene as education coordinator. Over the years I had said to Charlene that it would be nice to end my career at the Lyman Museum, a place I had visited since childhood. Be careful what you wish for, it just might come true!

Nuhou: What words would you use to characterize your tenure as director of the Lyman Museum?

Dahlquist: Exhilarating, fast-paced, stressful, and satisfying.

Nuhou: What changes have you seen in the museum field in general, and Lyman Museum in particular, since you became its director?

Dahlquist: The need for high-quality communications systems—phone, computers, e-mail, etc. is one. Another is requiring museums to come down from their previously aloof positions and interact with the community in many more ways. The need to have a real sensitivity to our constituents is related to this, and a most important factor today. There is also a need to develop better marketing techniques, defining our audiences better and targeting both old and new audiences. Funding is more difficult than ever, with many traditional funding sources disappearing. Funders are much more likely to ask what is in it for them, rather than just give out of altruism. Museums are coping with all the other forms of entertainment, from TV to theme parks, that our potential customers are seeing, and we must decide just how far into the entertainment realm we should go. If we decide the only way to attract customers is to bring in bigger and bolder “blockbuster” exhibits to compete with Disneyland, IMAX, and so forth, we need to decide if we are still being museums.

At the Lyman Museum, we have seen a great deal of change recently. We are looking for ways to involve our local community more. We brought in the Bento to Mixed Plate exhibition and had nearly 250 people help in many ways from fund raising to installation, from acting as docents to running special events in conjunction with the exhibition, and more. Bento is by far the largest special exhibition we have ever put on, but the benefits we received in terms of number of admissions and rapport with the community have been wonderful. Another major change is in our staff. We now have a higher degree of professionalism than ever before, and have added positions for more programming. We went from one half-time curator (me) in 1988, to three curators, each with their own responsibilities. We make a great effort to see that staff gets training when needed, and has opportunities to keep up with things at professional meetings in Hawaii and on the mainland. Some other changes have included a major

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building addition and renovation, and the raising of more funds over the last four years, mostly for capital projects, than ever before.

Nūhou: What role do you see ahead for Hawai‘i’s small and mid-sized museums?

Dahlquist: I believe small to medium sized museums in Hawai‘i have an important role to play. We are the museums that can best adapt to the changes in environment we all face. We are the museums that can best involve our local communities and, by doing so, give our visitors a real taste of the culture of Hawai‘i that they increasingly want. We have some superb larger museums in Hawai‘i, but I think smaller museums can have much more personal contact with the people they serve, and that is a real advantage.

Nūhou: What do you think the primary role of museums should be; should it be to collect, study and act as repositories of items of historical and cultural significance, or should they primarily serve and educate the public through exhibitions and programs?

Dahlquist: I don’t know that either of the positions you have offered me are what I would take. I believe that museums are, or at least should be, first and foremost, educational institutions. While Disney can create hugely entertaining, and, at least to a degree, educational shows, museums have the status and ability to be places that collect, study, and preserve real items of historical and cultural significance. Go to Disney to be entertained, yes, but there is something truly wonderful about seeing a real object that Disney cannot duplicate. Certainly the notion of “interactive” exhibits is one that no museum can ignore. If we remain “cabinets of curiosity” as the traditional model of museums has been called, we risk becoming an artifact of history ourselves, and irrelevant to the new generations of potential visitors.

Nūhou: You have been very involved in the growth of your museum’s Elderhostel program, as well as the successful Bento exhibition, which recently closed. What do you feel are the key elements necessary to put together a successful program such as these?

Dahlquist: Our Elderhostel program, started in 1989, has been a great success. But because programs like ours were so successful, with new sites and ever increasing numbers of programs being created, Elderhostel is now showing some real strains. Over the past 10 years, the number of Elderhostelers coming to Hawai‘i has remained essentially the same, but with larger numbers of sites and programs, course enrollments have gone way down, and sites are struggling. To bring Elderhostel back to the level of success we previously experienced, we need to develop marketing that will attract greater numbers, or we need to decrease the number of programs we offer. Each site must define itself in a way that clearly differentiates it from any other site in Hawai‘i. The latter is apropos to all our museums, Elderhostel site or not!

Our Bento exhibition attracted 17,000 visitors in the five months it was up, a number that almost equaled the number of admissions for the prior twelve months. In my mind, it was a success mostly because it directly reached out to our community, met their needs and desires, and got so many people involved. If there is anything I have learned while director of the Lyman Museum, it is just this—we must devise ways to give the community a feeling of “ownership” in the museum and its programs. When we do we’ll succeed.

Nūhou: What is the one thing that you most wanted to accomplish, but didn’t, during your tenure as director? What stood in your way?

Dahlquist: I really thought that we would have completed our Earth Heritage Gallery project, but given the hugely complex nature of the project and the realities of staffing a museum of our size, it won’t be done until sometime after I depart. On the other hand, my replacement will be able to preside over a really exciting opening early in his/her tenure. This is far better than the situation I faced nine months into my tenure, when we closed the Museum for a building addition.

Nūhou: What’s next for you?

Dahlquist: In February, a trip to Africa, a place I used to teach about but have never been to. I intend to read more and write more. I intend to be available to the Lyman Museum for whatever help I can give without getting in the way of my successor. I hope to make my knowledge and expertise available to other museums, but don’t know yet just how that will be structured. Any anyone who knows me, realizes that I will play much more golf than was possible before retirement.

Position Available

The Lyman Museum is seeking candidates to replace the current Director who is retiring 12/31/00. Organizational skills, expertise in nonprofit finances, grant-writing, personnel management, public relations and marketing, fundraising, and the ability to communicate well with the local community, visitors, staff, and Board of Trustees are needed. For further information call the Museum at 808/935-5021 or visit their web site at www.lymanmuseum.org.
Washington Place
(Continued from page 1)

Repairs were often done by the same crews who work on state offices and there have been problems. Museum people are always shocked to see those standard aluminum tags saying: “Property of the State of Hawai‘i—Do Not Remove” glued to the French-polished surfaces of 170-year-old settlees. (The tags will go.)

While funding for upkeep has usually been adequate, it is subject to the ups and downs of the appropriation process. State fiscal procedures can never guarantee that essential preservation funding will always be available when needed.

In 1999 Vicky Cayetano created the non-profit Washington Place Foundation to introduce the full range of museum-standard policies and procedures to the house. The Foundation is accepting artifacts into its own collection, which it maintains in accordance with optimum museum practices. A Foundation goal is to eventually assume control of state-owned historical objects already in the home to accord them the protection these museum practices afford. The Foundation’s fund-raising activities are generating a substantial conservation/preservation endowment that is protected in perpetuity under non-government control. A first major artifact conservation project has been completed with monies from this endowment.

Governor Cayetano has authorized state funding for museum-related project work at unprecedented levels. Among other things, the home has acquired the first electronic alarm system in its history to upgrade collections security.

Defining the historical record. It was surprising to learn how much of the established “history” of Washington Place could be traced to a single 1887 newspaper article, itself based on folklore, that has been cited over and over to the present day. Some important dates in the accepted history of the home have not survived careful examination.

On the plus side, research has added to the record: The first developer of the property was found to be the infamous Richard Charlton (British consul) and it was a factor in one of the six points of the Paulet ultimatum of 1843 (demands made by Lord George Paulet, British commander of Kamehameha III). Hawai‘i’s first celebration of Christmas as we know it occurred there in 1858. Governor Charles J. McCarthy had intense early-life ties to Lili‘uokalani which account for his fervent championing of the home’s preservation. Lili‘uokalani’s association with the land, through her Keawe-a-Heulu forbears, is deeper than we knew, and, most surprising of all, her long demonized mother-in-law wasn’t as awful as we’ve been told.

Understanding the structure and setting. Except for the Historic American Buildings Survey in the 1960’s, the house had never been examined by an historical architect. Mason Architects is preparing an Architectural Survey of the original house and its later additions.

The original grounds were laid out long before the Mahele (land division of 1848) with additions as late as 1946. There is no record that they were ever properly surveyed so the first phase of a grounds survey is now in progress.

It seems that Queen Lili‘uokalani knew only half of the present grounds and about one third of the existing home.

Functional Evaluation. The official function of Washington Place is to serve as a safe, convenient, and symbolically appropriate place of residence and official entertainment for the governor of Hawai‘i and his family. It was also designated at the time of its purchase as a monument to Queen Lili‘uokalani.

It has been necessary to ask how effectively Washington Place fulfills these missions and how these uses impact the preservation of the house. Can the house be modified to work better for its occupants? More important, can the patterns of family living be modified to lessen stress on the house? How can greater public access, so ardently desired by Governor and Mrs. Cayetano, be best achieved?

Questions for the Future. Planning a future for the home leads unavoidably to a familiar and difficult question: Should Washington Place continue as a governor’s mansion? Should the governor move out as some desire?

More than one governor, including the incumbent, has explored the possibility of vacating Washington Place. All have found great problems in doing so. Washington Place works extremely well as a governor’s mansion. Its elegance presents Hawai‘i in good light to official visitors. It can be easily secured without an enormous expenditure for guards. Its closeness to the action of the State Capitol maximizes the governor’s efficiency.

Washington Place also works as a memorial to Lili‘uokalani in an oblique but effective way. Her story is inescapable there. Every official visitor to the governor’s mansion has been exposed to the story of Hawai‘i’s last queen and this has had its value. It is doubtful that the current President of the United States or other influential visitors would be impacted by the drama of Queen Lili‘uokalani if they were entertained, not under her grand portrait at Washington Place, but in an historically neutral governor’s mansion.

First ladies have maintained a limited tour program for school groups and seniors focusing on the Queen and there are an increasing number of open houses to share the house with the public.

Washington Place is the oldest continuously occupied residence in Hawai‘i. It is also an old arena of evolving civic authority, from Governor Dominis’ fledgling contacts with Japan’s Tokugawa Shogunate, to the long sorrows of the 54-year residence of Lili‘uokalani, to its use as frontier welcoming point for eastern rulers arriving on U.S. soil; as site of Governor Burns’ revolutionary “kitchen cabinet,” to the florid controversies of.
GALLERY GRAND OPENING AT 'IOLANI PALACE

The Friends of 'Iolani Palace will unveil the first phase of the new Galleries of 'Iolani Palace to invited guests on November 16, 2000, the anniversary of King Kalakaua’s birth.

Over the past two years, Palace staff and a team of architects, designers, conservators, craftsmen and consultants have been involved in intensive planning, design and construction for this first of four phases of the galleries to be developed on the basement level of the Palace, following an interpretative plan conceived by Edward P. Alexander for 'Iolani Palace in 1973.

A vigorous fundraising campaign led by Friends' Executive Director Alice Guild brought in over $900,000 in donations from generous foundations, members of the community and friends from abroad.

Core contributions from Muriel M. Flanders and other individuals, in addition to grants from the Atherton Family Foundation, the James & Abigail Campbell Foundation, the Cooke Foundation, the Hawai‘i Tourism Authority, and the Hawai‘i Community Foundation (Lowell Dillingham Fund and Kosasa Family Fund) helped to launch the project in 1999. A gala ball will be held January 27, 2001, with Tiffany & Co. as the Ball Benefactor, to raise additional funds.

The galleries will present visitors with a new, self-guided experience for this part of the Palace, combining restored historic spaces in the basement with new galleries—totally separate from the docent-led tours of state rooms and the royal living quarters. The first phase will showcase the crown jewels and ancient regalia once housed in these areas; many of these objects are returning to 'Iolani Palace for the first time since the overthrow of the Kingdom in 1893.

Members of the Hawai‘i Museums Association are welcome to the first day of public opening on Tuesday, November 21 (9:00 a.m. – 4:00 p.m.). Please present your HMA card for free admittance.

Reveal the Untold Stories

Interpreting Sacred Places & Native Peoples

Ala Moana Hotel, Honolulu
April 3–7, 2001

Additional training opportunities will occur in pre-workshop and post-workshop training sessions on the neighbor islands of Maui, Kaua‘i, and Hawai‘i (two different sessions).

For additional information about the workshop, please contact NAI (National Association for Interpretation) at (888) 900-8283 (toll free) or Tom Richter, National Park Service at (402) 221-3472. In Hawaii, contact Dave Aplin at (808) 828-1413 or Ray Tabata at (808) 956-2866.

Washington Place

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the present day.

The ending of this living tradition in favor of freezing past history in stop time exhibits has a down side to be weighed. The efficacy of converting all of Washington Place into additional historic period room exhibits, in an historic district already supporting other such facilities, does not seem so obvious as it did a decade ago.

Its traditional use in living history-making and its development as a thinking place of history and remembrance seem, after all, more complementary than mutually exclusive uses for the home.

The treasure that is Washington Place certainly warrants a safe, respectful and useful future in the life of the city it has graced for so long. Exciting possibilities are emerging. Expect a significant statement of progress soon.
School for Scanning: Issues of Preservation and Access for Paper-Based Collections

by Alan Miller, collection manager, Mission Houses Museum

The Northeast Document Conservation Center (NEDCC) presented its fifth annual School for Scanning: Issues of Preservation and Access for Paper Based Collections, in Seattle on September 18th through the 20th, 2000. The conference was attended by over 300 archivists, librarians, administrators, curators, and other cultural resource managers. Distinguished faculty members included Howard Besser, UCLA; Paul Conway, Yale University Library; Franziska Frey, Image Permanence Institute; Melissa Smith Levine, Library of Congress; Steve Puglia, National Archives and Records Administration; and Diane Vogt-O'Connor, National Park Service, among others.

School for Scanning prepared participants to make critical decisions regarding planning and management of digital projects. While technical issues were addressed, it was not a technician training program. Conference content included: managing of digital assets, content selection, text and image scanning, quality control and costs, legal issues surrounding digital technology, metadata, theory and reality of digital preservation, and digital products and processes. At the conclusion of the conference participants were better prepared to decide whether digital imaging technology could be applied at their given institutions. Following is a brief summary of just a few of the many issues covered:

At the outset, an institution must articulate how digitization and preservation fit into institutional goals. Consensus must be reached on what criteria should guide the choice of projects and the growth of a digitizing program. Once you commit to a digital imaging project, you are committed to it for life. Digital imaging projects are expensive propositions and require proper investment in the “how-to” before starting. Projects requiring high quality images need the proper equipment and technicians who are “visually literate.” Plan on continuously modifying databases, interfaces and metadata. Be aware that no single image database package is likely to meet all your needs. Develop institutional standards in the areas of greatest interest to you. And remember that digitizing is a team effort and should involve imaging technicians, IT people, conservators, collection managers, cataloguers, and preservationists.

An institution should not expect to make a profit from a digitizing project. Any revenue generated should be considered an added bonus, but projects should not be undertaken solely for the purpose of generating revenue. Digitizing and preservation efforts need to be seen as core assets and functions of an institution to be supported from inside the organization and rely less on outside funding. While pilot projects funded from outside sources are great ways to get started, an institution should plan on working into their budgets the maintenance and growth of digital collections. Institutions should also be honest about the true costs involved and avoid, if possible, the hidden costs of internal development. Changing economics of non-profits may require a reallocation of funds and institutions may have to stop providing certain services on “out-dated” programs.

An institution needs to determine whether they are digitizing strictly for access or also for preservation. It is a given that digitizing images and making them available to the public will increase access to one’s collection. There will be more access for more people and outreach to new groups. And wear and tear on the original can be reduced if high quality digital reproductions can be produced. Although preservation is an important reason to digitize, the technology, currently, is limited and costs are too prohibitive to use preservation as the sole reason to digitize. But preservation should remain the core goal that needs to be pursed.

In many cases, it is not reasonable to digitize one’s entire holdings. The following should be considered during the process of selection: Does the collection have sufficient content value and user demand to justify digitization and preservation? Do you have the intellectual property rights to create and disseminate digital versions? Can digitization achieve the goals you have in mind? Can you digitize successfully, and do you have the necessary infrastructure? Is the cost appropriate, and can you afford it? Does the material’s content merit the effort and expense? Intellectual value alone is not a sufficient reason for digitization. Is there an active, current audience of the materials? Can you attract new users? Is there a secondary audience who will use the materials for new reasons and in new ways?

What about often ignored or unforseen effects of digitizing? Diane Vogt O’Connor of the National Park Service reminds us, “When you post your collections on the Web, you will be forcefully bringing your collections to the attention of scholars, students, the general public, news reporters, donors, collection creators, film makers, publishers, discipline specialists, as well as to potential thieves, vandals, intellectual property right infringers, opportunists, and others. Digitizing materials for which you lack duplication and publication policies, systematic rights management, documentation/metadata, and security (for originals and copies) is simply asking for trouble.”

Many questions are yet to be answered regarding the effects of digitizing on an institution: Will there be an increase or decrease in requests to see originals? What are the implications on the institution’s public image? With increased access and new groups accessing one’s collection, will new groups have different usability.

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Scanning
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requirements? Will there be a need for different user interfaces? Different vocabularies? New methods of navigation?

Institutions undertaking digital imaging projects should communicate openly and regularly share both successes and mistakes, especially in this time of limited funding. There is no one right way: best practices are relative and evolving. While we’re getting closer to universal standards, we’re still a long way away. Institutions can look to successful practices and projects which are, themselves, becoming standards, for example, Making of America 2 and the California Digital Libraries project.

School for Scanning has become an annual event with increasing popularity every year. NEDCC has just published A Handbook for Digital Projects: A Management Tool for Preservation and Access, which can be ordered through their website. The handbook includes a tutorial on technical issues with an overview of larger issues which will help institutions plan digital imaging projects. Anyone interested in more details about this conference can reach me at Mission Houses Museum at 808/531-0481 or e-mail mhm@lava.net.

NAGPRA’S Evolving Legacy—A Workshop, December 7–9, 2000

Doubletree Alana Waikīkī Hotel, Honolulu
Fee: $525 (One optional graduate credit available for an additional fee)
Instructors: The Honorable Sherry Hutt and C. Timothy McKeown, Ph.D.

The Native American Graves and Repatriation Act (NAGPRA) was enacted in 1990 to address the rights of lineal descendants, Indian tribes, and Native Hawaiian organizations to certain Native American cultural items. Since that time museums and federal agencies have provided Indian tribes and Native Hawaiian organizations with summaries of their Native American collections and inventories of human remains and associated funerary objects in their control. Federal agencies have also provided information to Indian tribes and Native Hawaiian organizations regarding inadvertent discoveries and planned excavations on federal and tribal land.

This course is designed to help those affected by the law to comply with its ongoing obligations in a timely and meaningful manner. The legislative history and regulations are reviewed as a basis for effective decision making. Special attention is given to the consultation requirements imposed by the statute and to review committee recommendations and case law that elaborate on the regulatory definitions and procedures. Grants available through the National Park Service are also discussed. The course consists of lectures, video case studies, and class exercises.

For more information call University of Nevada, Continuing and Distance Education at (775)784-4046 or 1-800-233-8928. Or visit their website at www.dce.unr.edu/hrm.

The Honorable Sherry Hutt is a judge with the Maricopa County Superior Court in Phoenix, Arizona. As an assistant U.S. Attorney, she handled cases dealing with the Archaeological Resources Protection Act (ARPA). She co-authored Archeological Resource Protection (1992), and received the Conservation Service Award from the Department of Interior in 1994.

C. Timothy McKeown, Ph.D., is with the Archeological Assistance Division of the National Park Service where he is program leader for implementation of NAGPRA. Dr. McKeown has worked as a cultural resource manager for the Navajo Nation and Jicarilla Apache Tribe and has also taught as a Fulbright professor at Janus Pannonius University in Pécs, Hungary.

Pope
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is a nonprofit, philanthropic organization that was created in 1996 in accordance with the will of Doris Duke. Her will proposes that the Foundation support a variety of charitable interests, including the performing arts, environmental conservation, medical research and child abuse prevention. The Foundation’s assets total approximately $1.6 billion. It began its grant-making in December 1997. As of December 1999, the Foundation has awarded 102 grants committing nearly $120 million in program, planning, capital and endowment funding to nonprofit organizations throughout the United States. For more information on the Foundations programs visit its Web site at www.ddcf.org.

Deborah Pope has served HMA as project director for the past six years and has been HMA’s tireless spokesperson in promoting cultural and community-based tourism to the visitor industry in Hawai‘i. In particular she spearheaded the research and publication of Economic Impact of Hawai‘i Museums and their Role in Tourism as well as the first ever Passport to Hawai‘i’s History, Culture, and Heritage, a promotional brochure to encourage visitors to explore the many museums, historic sites, national and state parks, botanical gardens and nature centers where so much of our history and culture reside. The Hawai‘i Museums Association wishes Deborah Pope the best in her new adventure.
**Fall Calendar**

**NOVEMBER**
1 Deadline, NEH, planning grants (Public Programs); www.neh.gov
1 Deadline, IMLS/AAM Museum Assessment Program; 202/289-9118

**DECEMBER**
1 Deadline, IMLS Conservation Assessment Program; www.imls.gov

**FEBRUARY**
1 Deadline, Hawai‘i Council for the Humanities (HCH): preliminary regular grants beginning after May 1 (above $2500); mini-grants beginning after March 1 (up to $2500); http://planet-hawaii.com/hch/grants

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**Hawai‘i Museums Association**

**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 $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. Information on membership is also available on our web site http://openstudio.hawaii.edu/hma/

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**Niihou**

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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