Connecting Fundraising with Mission Nets Unprecedented Amount for Artists and The Contemporary Museum
by Georgianna Lagoria, director, The Contemporary Museum, Honolulu

The annual black-tie gala is a staple of museums everywhere. The successful fundraising event not only raises needed dollars, but gives a museum the opportunity to reinforce its core mission and values to a captive, hopefully receptive and generous audience. The Friends of The Contemporary Museum, Honolulu, understood this when they planned and presented ConTempo 2000 Moon Over Makiki, a dinner dance for 450 people held at TCM’s gardens and grounds—and the accompanying auction, ContempoRARITIES.

Speaking in terms of net dollars to be raised, table sales were to bring in $116,000, while the auction goal was $50,000 for a total of $166,000. Instead, this year’s event raised over $300,000 net for the museum’s public programs, making it the most successful of all previous ConTempo fundraisers. The event’s unprecedented success was partially due to the Friends committee’s aggressive table sales—thirty-six premium tables beginning at $3,500 each for a table seating ten, including eight individuals and businesses who contributed $10,000 per table. However, a large part of the net—$170,000—proceeded from the auction. You are now thinking that the auction

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former museum educator at Mission
House Museums, living-history
presentations in the United States have
been going on since the United States
Centennial Exposition in 1876. Laitila
went on to denote the differences
between interpreters and reenactors, and
between first-person and third-person
forms of interpretation. Victoria
Kneubuhl, playwright, author, actor and
former museum educator at Mission
House Museums, stated that first-person
interpretations are powerful educational
tools which provide a platform to
present various historical viewpoints.
This form of interpretation was once
used regularly at Mission Houses
Museum and at commemorative events
such as ‘Onipa’a in 1993. Although
sometimes meeting with opposition,
Kneubuhl nevertheless believes that
“museums, as educational institutions,
have an obligation to face controversial
issues.”

Using the first-person form of
interpretation, Dr. Glen Grant was on
hand to perform a living-history
presentation as The Rev. Hiram
Bingham, leader of the Sandwich
Islands Mission. When fielding
questions from the audience while still
in character, Grant demonstrated the
skill of the role-player as researcher,
historian, biographer, educator, and
actor.

Historical accuracy is an important
aspect of any living-history
presentation. Sheree Chase, curator at
Kona Historical Society, detailed the
research involved in recreating the types
of clothing worn, the variety of tools
used, and the kinds of activities engaged
in on a 1920s coffee farm on the Kona
Coast. To help in the development of a
living-history program at Kona
Historical Society, Chase credited a
planning grant from the National
Endowment for the Humanities and the
American Association of Museums, also
emphasized the importance of
dialoguing to link museums with
communities. She explained that
dialoguing provides museums an
opportunity to inquire, learn, offer
thoughts about shared vision and
common meanings, investigate
assumptions and beliefs, and detail
shared intentions. Museums must have
a willingness to change and must
engage in interplay within museum
departments, between departments,
and experience of museum staff.
Connectiveness entails reaching
audiences in new learning communities
through emerging forms of technology;
while trustworthiness refers to a proven
track record in the development of new
products.

According to Skramstad, change must
begin at the top. Museum personnel
must develop new ways of thinking
about their organizations by looking
outside the field for new ideas. They
must be willing to listen, challenge
every assumption, and take risks. They
must forge partnerships in everything
they do and look for the common
ground with the communities they
serve. And, they must strive for
diversity within their ranks to reflect the
diversity of their partnering
communities.

Kim Igoe, director of Museum
Advancement and Excellence of the
American Association of Museums, also
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An innovative
program, “Art
Off the Wall,”
provides a
different form
of
interpretation.
It does not use
living history
but rather
theatre to help
museum visitors
understand the
artwork on view
in the galleries.
According to
Louise
Lanzlotti,
curator of
education at The
Contemporary Museum, this successful
program has found a following among
the art, drama and music communities in
Hawai'i, and has forged collaborative
efforts between artists and museum
curators.

**Plenary Session. Museums and
Community**

In this session, Harold Skramstad,
museum management and planning
consultant, outlined the changes which
have occurred in the museum profession
and the outside factors which have
affected this change in the last twenty
years. In the past, he stated, museums
claimed authority as independent
professional institutions which held the
assumption that they possessed an
intrinsic appeal to everyone. But groups
gaining economic power, technological
shifts with more access to data and
information, and increased options
available for less but more highly
valued leisure time, have forced
museums to compete with other
attractions. Museums are now at risk of
losing public confidence if they do not
provide value to people’s lives in a way
they understand and in a manner which
fulfills their needs.

Skramstad put forth three requirements
for any organization, especially a
museum, to meet this challenge:
distinctiveness, connectiveness, and
trustworthiness. Distinctiveness applies
not so much to collections as to unique
educational programs and the expertise

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between staff and governing board, and between museums and communities.

Igoe detailed the work of the Museums and Community Initiative established by the board of directors of AAM. This initiative developed a national task force, composed of museum and community leaders, which was given the task of conducting dialogues to identify models of leadership, communication, innovation and risk taking.

Joseph Lapilio, executive director of the Hawai‘i Community Services Council, presented a community-based tourism project on the Wai‘anae coast as a model for museum and community collaboration. As a basic premise for his discussion, he defined community as a geographic place. He noted the challenges of introducing tourism into a community, which in other areas has had a destructive impact. He attributed success of museum and community initiatives to four areas: community-based economic development, community building, culture preservation and perpetuation, and community control.

Lapilio explained that museums contribute to the economic development of a community by acting as a draw for visitors to the area. By providing marketing opportunities for local craftsmen, museums help provide for the basic living needs of individuals and, thereby, participate in the well being of the community in general. As a gathering place, museums increase social network stimulation and enrich the social dynamics of the communities in which they are present. This inevitably leads to community building.

Museums have a role in culture preservation and perpetuation by reconstructing the past in the present. They help to promote cultural awareness in ways which emphasize the essence of the culture, not just the artifact. Museums also foster intergenerational interaction in the communities they serve.

Lastly, Lapilio asserted that museum and community initiatives support community control by providing a mechanism for decision making, developing leadership within communities, and encouraging participation in community agenda.

Leading the 21st Century Museum: A Workshop for Directors and Trustees, Part 1

Harold and Susan Skramstad acted as facilitators for this workshop which examined the topics of changing requirements of leadership in museums; leading and driving organizational change; and strategic learning, thinking and planning. It was noted that the traditional form of museum leadership placed the board of trustees at the top of the museum hierarchy. The board had the task of setting policy for staff to implement. In the new form of museum leadership, the mission of the museum is now paramount. Trustees now take a more active role in discussing issues and finding solutions together with museum directors who are now regarded as peers.

Reexamining an institution’s mission is important in effecting organizational change. A museum’s mission statement should not be a description of what it does, but rather what makes it distinctive. It provides a vision for what an institution should be. Sometimes it is necessary to broaden an institution’s mission to ensure continued relevancy to community being served.

The formulation of a strategic plan is another way to drive organizational change. It involves active listening, strategic learning and strategic thinking. Museums must alter their institutional behavior and show a willingness to experiment within the constraints of the institution’s mission, vision and goals. They must engage in strategic learning by focusing internally on past experiences as well as externally on the successes of others outside the museum profession. And, they must transfer that learning throughout their institutions to ensure that the outcome of this strategic thinking results in actions which have value to the communities being served.

Critical Issues for Museums

Some of the critical issues for museums outlined by Harold Skramstad and Kim Igoe in this session include: clarification of mission and purpose; articulation of audience being served; sharing information about governance and operations; meeting needs in a changing environment; asserting leadership on behalf of the public interest; encouraging stewardship through effective governance and management; and insuring quality through ongoing evaluation.

National initiatives developed by AAM, such as the Museum Assessment Program, Technical Information Service, and Accreditation Program help address those issues. The Museum Assessment Program helps institutions identify their strengths and weaknesses in the areas of institutional governance.
Academy Internship: “East Meets West”

Jessica Anne Osland

All graduate students in the Arts & Administration Program at the University of Oregon, <http://aad.uoregon.edu>, are required to complete a summer internship between their first and second year of coursework. This component of the program recognizes the value of both academic and experiential learning. During the semester prior to the internship, all students participate in a professional development course designed to address career goals, the work environment, and the role of interns. The end product of the course is an internship contract outlining work learning goals and intern and site supervisor responsibilities. This process ensures that both the intern and the internship site benefit as much as possible from the internship experience. After the internship is completed, students are required to give a formal presentation to the department so that all students benefit from the lessons learned at each site.

I chose to do my internship at the Honolulu Academy of Art due to its reputation, expansive collection, and commitment to arts education. Based on my career and work learning goals, David de la Torre, my internship supervisor, and I designed an internship that would allow me to gain experience in various areas within the museum. During my ten weeks at the Academy, I gained experience in the administration, education, registration, and curatorial departments.

My primary project involved designing and assembling a discovery kit to complement the “East Meets West” exhibition. This educational component involved collecting objects from the Academy’s Lending Collection to illustrate the thematic content of the exhibition. The project allowed me to research ideas and concepts concerning “East Meets West,” to gain a familiarity with educational programming, to work closely with members of the education department, and to explore the extent of the Academy’s Lending Collection. Besides the knowledge gained from these experiences, the project instilled in me a deep appreciation for art created as a result of cultural exchange. I will never be able to quickly glance over a piece of blue and white porcelain again.

Another favorite project involved cataloguing a collection of prints and paintings created by the late John Kjargaard. Prior to this opportunity, I had no experience as a registrar and knew little about the profession. I quickly realized the allure of working with art objects themselves and enjoyed getting to know the artist through his work. When I wasn’t working on the discovery kit or sorting through John Kjargaard’s work, I organized and archived administrative files, scanned information about works of art going out on loan to Japan, edited and prepared the Shangri-la Security Survey report, and labeled exhibition slides.

I feel very fortunate to have had the opportunity to work at the Academy. From the onset of my internship, I was welcomed as part of the Academy ‘ohana. I would like to take this opportunity to thank all staff members at the Honolulu Academy of Arts for taking the time to make my first experience as a museum professional so insightful, valuable, and enjoyable. If only all interns could be so lucky! *

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collection management practices, and public dimensions. The Technical Information Service tracks museum trends and conducts research to help museums find solutions to various problems; while the Accreditation Program recognizes those institutions which have upheld professional museum standards and best practices.

Roundtable Discussions on Critical Issues

This session combined roundtable discussions concerning collections and ethics and public accountability. Kathleen Bryant of Dispute Prevention and Resolution, Inc. and Kim Igoe acted as facilitators. Discussions centered around issues of ownership as they relate to collections, ethics and public accountability. It was recognized that conflicts over ownership of artifacts have, in some cases, created an adversarial relationship between museums and the communities they serve.

In order to resolve these conflicts, it was agreed that the concept of ownership should be redefined as joint stewardship. This concept encourages dialogue and redefines the roles, responsibilities, and relationships of museums and communities. It provides communities with access to collections and a voice in how museum objects are cared for and interpreted. Although museums must give up an element of control, they now have an opportunity to

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**STAFF NEWS**

The Honolulu Academy of Arts welcomes **Dr. Ronald F. Chapman** as their new head librarian. Dr. Chapman has had a distinguished career as a librarian at the Library of Congress, the University of Hawai‘i system, and as a teacher and consultant.

**Thomas M. Fairfull** is stepping down from his position as director of the U.S. Army Museum of Hawai‘i. He has accepted a new position as Historian with HQ, USCINCPAC at Camp Smith, Hawai‘i. Tom spent twenty-two challenging and rewarding years developing the U.S. Army Museum at Fort DeRussy into the exemplary museum it is today.

**Susan H. Kodani** has been appointed president of the Japanese Cultural Center of Hawai‘i (JCCH). Prior to joining JCCH, Kodani was the project director of the Space Science Initiative of the Denver Museum of Natural History and senior vice president of community relations at the Bishop Museum.

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take the lead in bringing people together. Critical to the success of this process is the building of trust between museums and the communities with whom they are partnered. This is accomplished through public awareness of the museum’s mission, transparency of its institutional policies and accountability, and the actions of its governing board and staff. It was declared that the biggest asset to any museum is its credibility. Once it has lost that credibility, it will take a long time to rebuild trust within the community it serves.

At the end of this session, it was agreed that a task force composed of museum personnel, trustees and community participants should be formed to continue discussions about collections, ethics and public accountability.

Interpreting Community Issues in Public Programs

Representatives from three museums gave presentations on educational programs based upon community issues rather than museum collections. Diana King, education director at Hawai‘i Nature Center, talked about their educational programming that is intended to provide school children with a general understanding and respect for nature. Interpretive programs were designed to provide each grade level with a different focus based upon a specific ecosystem. Teachers are required to attend on-site planning conferences before bringing their students on field trips. Students receive instruction in natural environments and then take home assignments geared to reinforce what they have observed.

Matt Mattice, education specialist at Judiciary History Center, discussed a program of law-related education that it sponsors, Parents and the Law. This program focuses on the rights and responsibilities of teenage parents as defined by the law. The various teaching strategies and activities in the curriculum provide teenage parents with the legal information and practical skills they need and the community resources upon which they can rely.

Lyne W. Wolford, assistant curator at Lyman House Museum, gave an overview of an exhibit about ranching that they developed. She noted the importance of working with the ranching community to accurately portray the many facets of the ranching industry. The support offered by a local camera club was also utilized in the development of this exhibit.

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**Getty Trust Supports Professional Development**

by David de la Torre, associate director, Honolulu Academy of Arts

Professional-development opportunities for artists and arts administrators can be scarce in the Hawaiian islands. Individuals who want to participate in learning experiences to increase their knowledge about particular disciplines often have to go to the U.S. mainland or abroad. Programs can be presented in a variety of formats from one day workshops to three or four day conventions or, in some cases, total immersion experiences. One such example is the Getty Leadership Institute for Museum Management.

Operated by the J. Paul Getty Trust, the Museum Management Institute (MMI) is the largest executive education program for museum professionals. Since 1979, MMI has provided training for over 700 museum professionals from the U.S. and 21 foreign countries. The MMI coursework covers strategy, organizational and staff development; financial management; understanding, reaching, and serving audiences; and managing organizational culture and change. Faculty members facilitate rigorous analysis and discussion in an informal environment that encourages participants to learn from one another. Original museum case studies and exercises developed specifically for use at MMI ensure that the lessons learned are relevant and practical.

Designed for directors and senior executive team members from all types of museums, MMI offers museum leaders an opportunity to break free from the tactical concerns of everyday management and focus on core questions that are fundamental to individual and organizational performance. Beginning in January 2000, the Getty Leadership Institute (GLI) will be based at the Getty Center in Los Angeles, CA. For more information on MMI you may contact:

Editors note: David de la Torre, is a 1999 graduate of the Getty Leadership Institute for Museum Management.
Tales from the Tomb

by Karen Thompson, Honolulu Academy of Arts

When we learned that the Academy would be hosting *Mystery of the Nile: Treasures of Ancient Egypt* from the University of Pennsylvania Museum of Archaeology and Anthropology, we knew we would have a major blockbuster on our hands. For the Academy’s education department there was the challenge of moving tour groups, especially school children, through the Luce gallery with minimum interference to individual visitors trying to read labels or listen to the audio guide. We decided to limit school tours to mornings and the number of children in the gallery to twenty at one time. How then to accommodate the typical bus load of sixty children? Divide school tours into three groups and rotate them every thirty minutes. To accomplish this, we needed to develop a complementary exhibition designed to provide additional information on the art and culture, mythology, life and afterlife of the ancient Egyptians. We named the exhibition *Tales from the Tomb* and opened it in the afternoons as well to all visitors with tickets to *Mystery of the Nile*.

What to install that would be informative and fun and would appeal to adults as well as children? With a subject like Egypt, the creative possibilities were endless. Fortunately, we have a wonderful exhibition space in our newly renovated education department. The long, spacious hallway easily lends itself to murals. We chose as a theme craftsmen at work adapted from actual tomb paintings. Images from books were copied onto transparencies, projected on an overhead, and traced onto the walls. A docent or volunteer interpreter can discuss the materials and techniques of painting, sculpture and metalworking in ancient Egypt. One section shows the progressive stages of rendering the human image. Kathy Izon, gallery director at the Japanese Cultural Center and a former intern in the Academy education department, was commissioned to paint the murals. The striking graphic walls at the entrances depicting the jackal Anubis, god of embalming and guardian of tombs, were designed and painted by Scott Goto, who also painted images of the gods Osiris and Thoth in the Education Gallery.

The education department’s gallery may be configured in a number of different ways with four-by-eight-foot panels that slide on ceiling tracks. These were used to divide the space into two separate areas: one devoted to mummification, the afterlife, and the gods; the other to the people of the Nile. After the vinyl-covered panels were in place, they were faced with gatorboard and painted in the same gold color as the permanent walls, fittingly named Sahara Shade. Accent walls were painted a medium blue. On some walls, appropriate quotations from various papyri further defined specific sections of the gallery space.

*You live again, you revive always, you have become young again and forever. It wasn’t difficult to determine what about Egypt would most interest kids. Objects associated with mummification, a magnificently painted mummy case, and a stone sarcophagus lid were included in the *Mystery of the Nile*, but not a real mummy. From an educational point of view, mummies and the religious rituals that were a part of the mummification process are very important to understanding the art and culture of the ancient Egyptians. Arrangements were made with The Fine Arts Museums of San Francisco for the loan of the 3,000-year-old mummy of Hatason, Priestess of the Temple of Amun at Thebes. Upon her arrival, she received a traditional blessing bestowed by The Reverend Bill Kaina.*

*Heart of my body, don’t weigh heavy against me.*

A model of a funerary barque bearing the deceased to his tomb, a set of canopic jars, a variety of touchable amulets and shabti images, and a replica of a mummy case in black and gold leaf created in papier-mâché by Angél Vardas are on display with our visiting priestess. On the wall is a scene from the Book of the Dead which shows the symbolic weighing on a balance scale of the deceased’s heart against the feather of truth to determine if he is qualified to enter the afterlife. As an interactive take-off on this ritual, kids may weigh on one end of a balance scale their good deeds (I didn’t forget to do my homework) against bad, represented by a heavy ceramic heart—their guilty conscience—on the other end. Atop the scale, the feather representing Maat, goddess of truth and justice, monitors the proceedings.

*Hail you Gods! I know you as I know your name.*

Myths of the Egyptian gods are fascinating to children and adults alike. How best to tell these marvelous tales in an imaginative and interactive way? Statuettes of major gods and goddesses, approximately thirteen inches high, were purchased from the Artisans Guild in California. We knew that the illuminated gold-leafed figures placed against a rich, lapis-lazuli background would be dramatic. It would be even more effective if the touch of a button would spotlight an image and a recording tell its story—a mini sound-
and-light show. On school tours, docents could turn off the sound and tell the stories themselves using the Socratic method. We had the concept, but no experience in this sort of technology, so we turned to Richard Duggan, chairman of the exhibition department at Bishop Museum, who acted as consultant. The components are run by a CD and lighting controller which can be reprogrammed with a computer. We already have ideas for future use.

It is to writings that you must set your mind... A large wall map greets visitors to the People of the Nile section. A reading area is provided for children, and an interactive CD-ROM takes one on a trip along the Nile. Visitors learn about the unification of Upper and Lower Egypt and the hierarchy of Egyptian society, with special attention to the importance of the scribe. There is a one-third size replica of the Rosetta Stone, key to deciphering ancient Egyptian writing, scribe’s tools and a step-by-step, hands-on display on papyrus making. Well beyond the ancient scribe’s wildest imaginings are computers on which one may write messages in hieroglyphs. As long lines formed, we had to limit the number of printouts to two per participant.

Excuse me, lady. When you take off the costume and wig, this girl is next to try them on. A quote from a shopkeeper in ancient Egypt reproduced on the wall of our gallery? No. But it points out the amazing popularity of our costume and accessories bazaar with adults. Costumes were made for both boys and girls, but the larger sizes, including a priest (fake) leopard-skin, gold collars, pharaohs nemes headdresses, and false beards have turned out to be as much fun for adults as kids.

Besides being tremendously popular in its own right, comments in letters and evaluation forms we have received confirm our primary objective for the interpretive gallery: it enhances interest and appreciation of the art in the Mystery of the Nile by helping to place works within their contexts. This is the real benefit of the groundswell trend in art museum education towards more interactive and engaging programs.

Fundraising (Continued from page 1)

must have been huge, with every item a 100% donation. Exactly the reverse was true. The auction consisted of less than sixty-five items—original works of art by a select group of twenty-eight locally and nationally recognized artists, lampshades with surface decorations by twenty-three invited local artists, and eleven trips to art filled cities across the mainland. While the lampshades and trips were pure donations, only seven of the original artworks were totally donated. For the other sixteen, TCM agreed to give the artists up to 50% of the retail value.

This arrangement was intended to do two things: to encourage artists to offer only their best for the auction, and to nurture the visual artists participating. Both of these ends are consistent with the mission of TCM, which exists to develop an appreciation and understanding of contemporary art and artists.

Three weeks prior to the event, digitized images of the works were placed on the museum’s website, www.tcmhi.org, along with biographical information on the artists, and basic information on each piece: medium and dimensions along with retail value and starting bid. Registration and bid forms could be downloaded for interested individuals to complete and fax to the museum.

Further, the auction artworks were organized as an exhibition and mounted in the museum’s main gallery for two weeks prior to the event. Special viewings were arranged for museum donors, members, and other special guests. The website and exhibition broadened access to the art works and presented these works in the formal gallery with the educational context they deserved. This increased the value of the auction for the exhibiting artists, allowed interested bidders to become familiar with the art and artists well in advance of the event, and expanded the bidder pool greatly beyond event attendees.

None of these steps, however innovative or mission-consistent, would be of fundraising value without a committee working extremely hard to cultivate bidders for key pieces. In fact, this committee began identifying and contacting potential bidders for the centerpiece of the auction—a cast-bronze horse by Deborah Butterfield valued at $75,000 with a starting bid of $45,000—from the time it was secured, a full year before the April 2000 fundraiser. By the night of ConTempo 2000, the wall-mounted bid sheet showed that bids on the piece had reached full value. By evening’s end, the sculpture had attracted a final bid of $100,000—$25,000 over the retail value.

This active bidding created interest and lively competition for all items in the auction. Over half of the artworks sold at or significantly over value. Two of the decorated shades climbed from opening bids of $100 to $3,500 each! The auction garnered $74,000 for individual artists in addition to $170,000 for the museum.

We don’t expect to have a Deborah Butterfield horse as part of the auction every year, nor will we budget the proceeds for next year’s event to match this year’s. On the other hand, we are very satisfied that the new format for the auction will meet the dual objectives of raising much needed funds and carrying forth the basic mission of The Contemporary Museum, to spark the excitement of discovery and to bring new ways of seeing through interaction with contemporary art and artists in a unique Hawai’i setting.

Author’s note: Many, many individuals, volunteers, and staff worked long hours planning and producing ConTempo 2000. Although their names are too numerous to list here, you can visit The Contemporary Museum’s website at http://www.tcmhi.org and click-on the ConTempo logo for a complete list of committee members, donors, and artists, as well as photographs of the event.
Hawai'i Museums Association

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

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