Two Hawaii Museums Receive IMS Grants

Both the Mission Houses Museum and the Waikiki Aquarium will receive substantial grants from the Institute of Museum Services for fiscal year 1992-1993.

Mission Houses Museum Director Deborah Pope announced that the $53,805 grant will support the improvement of a wide range of museum operations including care of museum collections, educational programs, staff training, and communications. The Mission Houses has received numerous IMS grants in the past, the most recent being in 1990.

Bruce Carlson, Director of the Waikiki Aquarium, indicated that it has been five years since the Aquarium has received an IMS award. Carlson stated that his organization will receive $75,000. These grant monies will be used to defer operating expenses during the aquarium's projected closing next year for a $3-million renovation project, as well as for staff professional development.

HMA Fall Meeting on the Big Island — Museums and Education

September 24-25, 1992 • Keahou Beach Hotel

The Hawaii Museums Association 1992 Fall Conference in Kailua-Kona will explore and investigate the topic of museums as institutions of public service and education. This topic has been selected in response to the commitment to excellence and equity as stated in the American Association of Museums Task Force on Museum Education and as adopted by the AAM Board of Directors in May 1991. Conference participants will learn about several current and future museum education programs and partnerships and will experience both on-site and off-site extension programs, including a boat ride along the Kailua-Kona coast. Bud Norwood, Board Member of HMA and of the Kona Historical Society, host agency of the meeting, will be chairperson.

All of Hawaii’s museum professionals and volunteers are invited to attend this meeting of colleagues and to share their ideas and experiences on the multifaceted education and public service role of museums. Educational endeavors that involve the entire museum staff along with programs, research, operations, and public services that develop and expand museum learning opportunities will be highlighted.

New Permanent Exhibitions Open in Honolulu

The Waikiki Aquarium, the Pacific Aerospace Museum, and the Honolulu Zoo each completed significant capital improvements in the spring and early summer of this year.

On April 24, the state-of-the-art Sea Visions Theatre, with a double-feature film program and display of living jellyfish, premiered at the Waikiki Aquarium. The $168,000 theater and exhibits were paid for by private donors, local businesses and the Friends of the Waikiki Aquarium, which marked the successful conclusion of its first-ever capital fundraising drive.

Phase II of the Pacific Aerospace Museum opened to the public on June 3. Located in the Central Waiting Lobby of the Honolulu International Airport, the Museum now features expanded interactive exhibits. These include “Holovision”, which combines computer and laser technology to demonstrate the principals of flight; a computer assisted airplane design program; simulated landing of a plane on the Reef Runway; as well as replays of U.S. space missions and a voice activated Pacific Destinations globe charting direct flights from Honolulu to Pacific Rim countries.

The long awaited African Savannah exhibit made its public debut on June 12 at the Honolulu Zoo. Phase I of the Savannah has been more than three years in planning and two years in construction. This 10-acre simulation of African wildlife habitat was designed by the renowned landscape architectural firm Jones & Jones of Seattle, Washington. Its exhibits are without cages and display more than forty species of African birds, mammals and reptiles as they live naturally in the wild. Visitors view the animals from a half-mile pathway along the “immersion landscaping” which gives the impression that there are no barriers between human and animal.

(continued on page 5)
HMA NEWS — A Message From the President of HMA

My propulsion into the administrative arena of the professional museum world took another quantum leap when I attended my first American Association of Museums Conference held in Baltimore this past April. My scant involvement with conferences did not prepare me for participating in a world I felt was meant for administrative-types, not “line” people like me. I discovered that the AAM conference showcases work being developed and implemented in museums across the nation by people such as myself. Professionals in a multitude of fields were organized into the AAM’s Standing Committees to share ideas and support one another.

I realized that only when I could afford the airfare and time off to attend a professional conference out-of-state was I able to gain any knowledge of my professional support. My lack of awareness was also due to my own laziness and preoccupation with the day-to-day concerns of my job and institution.

While at the AAM meeting, old feelings of segregation - about Administrators versus “Liners”, the “Aware” versus the “Unaware” - resurfaced. The conference forced me to look up from my desk and think about the differences which separate museum professionals. I had time to reflect further as my plane’s wheels left LAX’s airstrip May 2, 1992. While there for the opening of the new Japanese American National Museum, L.A.’s riots had me under curfew and bombarded with television analogies about “melting pots” and “salad bowls”. Why wasn’t there better blending, integration, melting, balancing, understanding going on among people, parties, factions, etc.?

The juxtaposition of the recent turmoil in Los Angeles with my newly formed awareness put things in perspective, and I realized that awareness costs. I have to work at it. Associations and conferences can provide “line-workers” a forum for discussion and implementation — they can consolidate and dish up issues and answers to us on a silver platter. But without some understanding of what administrators do on those trips, “us guys” will continue to feel they’re on vacations.

Administrators attend to the politics, policy making, and watch-dogging necessary to guard our local needs and available financial resources, insuring our salaries and benefits. Administrators are very good at this crucial part of museum work. Their job is to focus on where the organization is going and what the future holds for the museum profession.

As for our Hawaii State Museum Association, we move typically in directions which reflect, more often, the skills of the leader. Past president Ruth Tamura has helped Hawaii’s museum profession to be counted far beyond our islands. Now that we enjoy the benefits of Ruth’s efforts, I hope to facilitate accessibility to HMA-sponsored activities which will serve the over sixty museums in our state and which will broaden the professional horizons of those of you who, like me, have had our noses to the grindstone.

At this year’s long-range planning meeting held on June 6, your board unanimously agreed that we must touch base with you who make up the “association”, to develop the services you need from HMA. We may put on great workshops and conferences, but if they are still inaccessible to you because of cost, time, and subject matter, we need to do something about it. Let us know how we can help you take advantage of these opportunities. Would scholarships, membership benefits, and/or advance scheduling be of help? Please tell us by completing the survey which will be mailed to all of you. Help us chart our future direction. The board is relying on you to get the ball rolling, because only by your numbers will we be able to respond effectively to your real needs.

Thank you to the present board of directors, Barbara Dunn, Gaylord Kubota, Jerry Shimoda, Ruth Tamura and especially to Dee Dee Letts, Assistant Director of the Center for Alternative Dispute Resolution who facilitated the long range planning session, detailed elsewhere in this newsletter.

Mary Morioka

Local News and Notes

Honolulu Academy of Arts Requests Voluntary Admissions Donations

Beginning May 1 of this year, the Honolulu Academy of Arts began requesting a voluntary admissions donation of $4 for general admission, $2 for seniors, students and military, and children under 12 free. Academy members are admitted free, and the first Wednesday of every month will be free. The governing body of the museum voted to institute the new voluntary admissions policy due to rising operating expenses.

Staff Changes

Violet Scott retired on March 31 from her position as Curator of the Arts Center at Linekona of the Honolulu Academy of Arts, and Carol Khewhok, formerly HAA’s Director of Public Relations, has been appointed to succeed her. Mickey Wittig-Harby will replace Khewhok as Director of PR.

HMA Board President Mary Morioka has left her position as Program Associate in Education at the Waikiki Aquarium to join the Hawaii Children’s Museum as Director of Programs.

Bonnie Louise Judd will be leaving her position as associate at Clarence Lee Design & Associates to fill the newly created position of design and communications coordinator at Punahou School.
Museum Studies Course and Workshop Report
By Mary Morloka and Ruth Tamura
Sponsored by the Hawaii Museums Association and the Center for Arts and Humanities at the University of Hawaii, American Studies 694: Introduction to Museum Human Resource Management wound up its first series of classes which took place June 22, 23, 24, and 25 at the Honolulu Academy of Arts. Seventeen individuals registered for this four-day, 18-hour introductory course which explored how the varied developments in the field of human resource management affect the future of museums.

A breakfast meeting at College Hill, the home of UH President Albert Simone, was hosted by Associate Dean of the College of Arts and Humanities, Judith Hughes, and Rockne Freitas, Vice-President for University Relations. HMA Museum Studies committee members, along with Wendell Silva, Director of the State Foundation on Culture and the Arts, and others from the museum community discussed the implications of this proposed new course of study. Dr. Candace Matelic, instructor of the course, profiled the status of museum studies programs nationwide.

Dr. Matelic oriented the group to trends in museum studies programs on the mainland and spoke about how some of these programs have become the “jewel in the crown” of several graduate programs. A museum studies program in Hawaii, she stated, would provide not only a training opportunity for individuals in the field, but would attract others to the museum profession. A museum studies program in Hawaii would attract students from within the state, but could also attract students from the Pacific and Pacific Rim countries. She saw Hawaii’s resources from both the East and West as both unique and rich. Citing Megatrends 2000 by John Naisbitt and Patricia Aburdene, Candace spoke about the economic, cultural, and educational rise of the Pacific Rim. With this in mind, she urged the University and the Association to join forces to establish a museum studies program. She also acknowledged that the support of the museum community is crucial to the success of any museum studies program.

Barnes Riznik followed, providing an historical perspective on the evolution of the museum studies program here in Hawaii. He then invited comments and discussion from those in attendance. Topics discussed included the University of Hawaii becoming a local and Pacific center for museum studies, undergraduate vs. graduate status of the program, marketability to working museum professionals, and prospects for the employment of trained professionals. Despite the unknowns, all agreed on the value of a museum studies program in Hawaii. Barnes Riznik reported that there are at least 800 museum professionals, 400 of them active HMA members, state-wide, indicating a market for a program targeted to the needs of our members.

A Brief History of HMA’s Museum Studies Program...
For many of us, it is becoming harder and harder to find trained personnel to staff our museums. More often than not, staff are trained on-the-job, which means existing staff must devote time to training new staff instead of working at their jobs. The result is a lost of time and, at times, staffing.

To address this issue of training, a Museum Studies Committee was formed in 1990 under the leadership of Barnes Riznik, Director of Grove Farm Homestead and Waioili Mission House. The committee included representatives from the Hawaii Museums Association and the academic community. A partnership was formed with the University of Hawaii American Studies Department and work was begun to establish a Museum Studies Certificate Program at the University. This certificate program is being developed as a learning and training opportunity which would provide a solid foundation in all aspects of museum work for both entry level students and current museum staff. Classes would provide individuals with critical skills, familiarity with museum operations and an awareness of current issues confronting today’s museums.

In developing the curriculum, great concern has been given to creating a balance between theory and practice, and between introductory and advanced level subjects. Emphasis has also been placed on direct experience through museum practicums or internships.

These and many more issues have been discussed by the committee, which has been assisted in its efforts by Dr. Candace Matelic, Director of the Cooperstown Graduate Program in Museum Studies at the State University College at Oneonta, New York. Dr. Matelic came to Hawaii in June to review and evaluate the committee’s development and findings, as well as to serve as the instructor for “Introduction to Museum Human Resources Management”, the one credit class held in June which was offered as a pilot course for this museum studies program.

If you would like to learn more about the developing museum studies program, please contact the HMA Board or Barnes Riznik.

Nuhou Looking for New Designer
After five years, Bonnie Louise Judd will be stepping down as designer for Nuhou as she takes on new professional responsibilities. Nuhou is currently produced on a Macintosh in PageMaker. Bonnie highly recommends the job to those seeking challenges in desktop publishing and has it set up with templates and a straight forward design which make the work easy. Contact her at 239-7082 in the evenings or write to Nuhou c/o Hawaii Museums Association, P.O. Box 4125, Honolulu, Hawaii 96812-4125.
Are Museums Becoming Irrelevant?
by Dr. Michael M. Ames, The Museum of Anthropology, University of British Columbia

How effectively can museums deal with current issues? Most of them, with the occasional exception of galleries of contemporary art, seem to steer clear of the hot topics and big controversies, opting instead for safer passages through our turbulent times.

Museums, in fact, may not be properly constituted to be topical when it involves advocacy or controversy. To begin with, the curatorial process is based on the scholarly model of extensive research, careful accumulation and assessment of evidence over time, a focus on objects rather than on issues, and an ideology of political neutrality. This procedure discourages immediate public responses to sudden events (though museum people are as likely as others to form impromptu judgements in private).

There are other reasons for the cautious approach museums take toward the world. Their mandate to preserve encourages a conservative disposition. There is a general expectation, in and outside museums, that they should be uplifting and emphasize the positive side of history (e.g. the benevolence of science and technology and the creative achievements of cultures and individuals). The capricious and increasingly politicized funding policies of governments and the private sector, along with a growing dependence on admission and other generated revenues, also favour those who play it safe. Here lurks a source of despair for those who fondly hoped that museums might form part of the vanguard for positive social change by providing cultural leadership. They instead are more often encouraged to take passive positions, keeping collective heads down, as it were, belatedly reacting to events rather than initiating them, politely responding to government initiatives more than criticizing them. How many museum professionals have spoken out (for or against) free trade, the Meech Lake proposals, sovereignty association, the Gulf War, resource exploitation, environmental pollution, government policies on culture and the arts, Oka, Native rights, women’s rights, minority rights, civil rights, or anyone’s rights? Who would listen if we did? Museum professionals are not trained to deal with topical events, most are not experts on the present, we are typically inexperienced in using the media outside the context of a museum exhibition, and we all like to be nice people.

Museums are still changing, of course, for one reason because of changes in their political and economic conditions. Government policies are driving them, willingly or not, deeper into the consumer market place. Becoming more people-oriented, even as revenue-generating objects of consumption, may be a good thing. It certainly has a populist democratic ring about it, and therefore likely will please politicians and benefactors. It may also lead museums, especially those with expensive infrastructures (i.e. salary budgets) to support, to increasingly opt for programs and exhibitions that are more entertaining and revenue productive than reflective and disputatious.

Who, in any case, would want to go through what curator Jeanne Cannizzo and others at the Royal Ontario Museum experienced with the controversial exhibition “Into the Heart of Africa”, or what counterparts at the Glenbow faced with “The Spirit Sings” (two good exhibitions regardless of the hullabaloo they caused)?

When policies of deregulation, politicized funding and consumerization are imposed upon cultural institutions they have the effect, whether intended or not, of muting critical voices and reducing programs to innocuous and politically correct forms of entertainment. Unless we resist and revolt. The current issues that are important for museums to speak out about therefore, may very well be the political and economic ideologies under which they are increasingly obliged to operate.

HMA Spring Conference Report
by Leslie Lyum, The Learning Center, U.H. Community Colleges

HMA’s spring conference spotlighted the Americans with Disabilities Act (ADA) as it affects museums’ efforts to provide “equal opportunities for meaningful experiences.” While many bemoan the time, effort, and expense required to conform with the ADA, the conference focused not on these hardships but on the opportunities provided by the Act to re-examine the fundamental issues which drive museums.

Every conference presenter challenged each participant to ask themselves the following question: “How can I remove the barriers to accessibility I have created which prevent people from enjoying a meaningful experience at my institution?”

The first step in removing these barriers concerns the attitudes which lie at the base of our thinking. Accessibility begins even before an individual enters a facility - in the parking lot, on the walkway approaching the entry, with a telephone call. More fundamentally, accessibility begins with the realization that we do not know everything. The formation of advisory groups can provide us with deeper insights to accessibility from the viewpoint of targeted audiences.

All it takes is one insensitive representative of an institution to undermine the greatest plan and the most magnificent edifice. Guest Presenters Janet Majewski and Paula Terry directed us to “make accessibility all pervasive — every member of every staff should be trained to think at

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All it takes is one insensitive representative of an institution to undermine the greatest plan and the most magnificent edifice. Guest Presenters Janet Majewski and Paula Terry directed us to “make accessibility all pervasive — every member of every staff should be trained to think at
all times in terms of accessibility.” Staff training can provide one of the most meaningful and cost effective efforts toward accessibility, and thus toward compliance with ADA.

As each presenter reminded us, we must focus on people and abilities rather than disabilities. At the pre-conference seminar, I was a player in a small but remarkable incident which demonstrated the significance of this attitude. Printed material was being passed among the audience, and I turned to give a handout to Sheryl Nelson, who is visually impaired. Initially unsure of my actions, I put my hand on her shoulder and then handed her the papers. Later, Sheryl related her delight at the sensitivity of my action. The meaning which this small incident had for her now serves as a mental landmark in my daily interactions with students and staff.

The second step in removing barriers lies in building programs which focus on accessibility. This programmatic focus means total communication, both oral and signed; consulting with our advisory groups as we walk through our institutions to evaluate accessibility; research, scriptwriting, and practice for program staff and volunteers; and developing creative solutions to the problems we discover.

Finally, with our attitudes and programs on sound footing, we can begin to address accessible structures. As local presenter Francine Wai Lee reassured us, “Barriers can be removed creatively, not just by creating whole new physical structures or destroying physically limiting structures.” We should focus on how people are either disabled or enabled by design, and on an individual’s changing needs from childhood to old age. Safer, more accessible facilities provide all people with increased opportunities for a meaningful museum experience.

As Paula Terry summed up, “Accessibility is everyone’s job.” Training should extend not only to staff and volunteers but to Board members, who are able to make accessibility a priority in policy and funding. Ongoing work on attitudes, programs, and facilities may earn your institution the ultimate compliment paid by Janice Majewski to one outstanding institution: “exquisitely accessible (with a) continuing partnership with advisory boards to improve and enhance accessibility.”

Fall Conference (continued from page 1)

The 1992 Fall Conference program will include presentations on partnerships with the Department of Education, private schools, institutions of higher learning and adult education programs, and will explore ways to diversify understanding while expanding collaboration and development.

Individuals interested in assisting with the conference may contact Ruth Tamura, conference coordinator, at 548-3163.

HMA Establishes Goals at Long Range Planning Meeting

On June 6, HMA Board members attended a day-long planning session facilitated by Ruth Tamura and Dee Dee Letts, Assistant Director of the Center for Alternative Dispute Resolution. The purpose of the meeting was to examine the mission and direction of the Association.

These discussions resulted in the following prioritized list of goals and objectives:

1. Become a catalyst for the exchange of information and ideas among Hawaii’s museums and related institutions and organizations and their personnel.
   - Provide a vehicle for direct assistance to members and member organizations
   - Establish accessibility to museum information/clearing house
2. Raise a more than adequate budget to provide HMA services
   - Establish a fund raising committee
3. Stimulate interest in and provide information about Hawaii’s museums
   - Increase and strengthen the community’s awareness of HMA programs and activities
   - Increase visitor awareness and use of Hawaii’s museums
   - Cultivate greater legislative support
   - Represent museum community at conferences and meetings and report back to membership through Nuhou
4. Promote professional and institutional standards for Hawaii’s museums as important educational and cultural centers
   - Provide mutual help through direct assistance, meetings, publications, and other means
   - Facilitate coordinated efforts between museums and institutions of higher learning
   - Review and develop clear membership criteria
   - Promote museum ethics
   - Develop an awards program to recognize individuals, programs, and institutions
5. Gather data and disseminate findings from within the museum field
   - Gather and disseminate data on collections, facilities, staff and other museum resources
   - Gather and disseminate data about museum visitation through the IMS Visitor Information Survey
Following each goal and objective, specific implementing actions were listed including strengthening links with the Hawaii Visitors Bureau, developing grant proposals in support of an HMA office and staff, creating a legislative liaison committee, completing a staff salary and job descriptions survey, and organizing events in recognition of HMA’s 25th Anniversary.
SFCA Public Hearings in August
Planning to apply for a State Foundation on Culture and the Arts grant and have questions about the application and procedure? Are you an SFCA grant recipient who is confused by the paperwork required? If so, you will have a chance to address your concerns at a round of public meetings scheduled to be held on Oahu, the Big Island, Maui, and Kauai in late August, with a second and final meeting on Oahu in mid-September. SFCA staff will review the application procedures and forms and conduct individual consultations, as time allows. Specific meeting dates, times, and locations will be announced in the SFCA newsletter, ARTREACH, and in your local newspaper, or phone the SFCA office at 586-3000.

A Call for Articles and Ideas
Are there issues which you would like to see addressed in this newsletter? Do you have an opinion which you would like to express in print? Have you encountered a noteworthy museum exhibition in your travels which you would like to share with your colleagues? Nuhou needs your articles, ideas, and input. Send any and all suggestions, questions, and comments to Nuhou c/o Hawaii Museums Association, P.O. Box 4125, Honolulu, Hawaii 96812-4125.

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, subject to approval by the HMA Board, 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 membership, send a check (Individual/$15 or Institutional/$40) with your name, address/zip code, home and business phone numbers, organization and your position title (Institutional applicants should include the name of their designated delegate) to: Hawai’i Museums Association, PO Box 4125, Honolulu, Hawai’i 96812-4125.

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Nuhou, the quarterly newsletter of the Hawai’i Museums Association, carries articles of professional interest to HMA members. Submissions to Nuhou are welcome, are subject to editing, and should be received (c/o HMA at the above address) by the quarterly deadlines: 1 December, 1 March, 1 June and 1 September. Mailing is scheduled for the 15th of the following month.