Native American Graves Protection and Repatriation Act: How does it affect museum collections?

By Jonathan Haas
Vice President for Collections and Research
Field Museum of Natural History

Within the museum community a great deal of uncertainty and concern exists about who has to comply with the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990 and what must be done to achieve compliance. Some concern is justified, given that NAGPRA’s first deadline is November 16, 1993, and the final regulations will most likely be released after September. Museums should be aware that:

- The legislation applies to institutions of all disciplines and sizes that have any ethnographic or archaeological collections, however large or small, of Native American or Native Hawaiian materials and that receive any form of funding, either directly or indirectly, from the federal government.

- NAGPRA establishes a deadline of Nov. 16, 1993, for museums to submit to all relevant tribes written summaries of unassociated funerary objects, sacred objects, and objects of cultural patrimony in their collections of Native American and Native Hawaiian material. There is no provision for an extension of this deadline, and it is unlikely that Congress will grant one. Therefore, it is incumbent on all museums to be actively engaged in preparing their summaries now in order to meet the Nov. 16 deadline. This must be done regardless of when NAGPRA’s regulations are issued. Not having the money to prepare the summary is not an excuse for not doing it.

- When developing the draft regulations, the National Park Service (NPS), in consultation with the NAGPRA Review Committee, made a conscious effort to set reasonable and practical guidelines for the required summaries. What is currently required is a simple, one-page summary of a museum’s collection for each tribe represented in it. This summary should include a general statement of the approximate number of objects; what kinds of objects are included in the collection (i.e. masks, pottery, weapons, pipes, clothing, jewelry, etc.); and, to the extent the information is readily available, when, where, and by whom the objects were collected.

- By Nov. 16, 1993, copies of the written summaries should be provided to all Indian tribes and Native Hawaiian organizations that are likely to be affiliated with museum collections in order to commence active consultation. Copies should also be sent to the Departmental Consulting Archaeologist of the National Park Service.

- A sample summary is included in a memorandum from the NPS and is reprinted in AAM’s forum, Native American Collections and...
Repatriation. This forum helps museums comply with NAGPRA and contains sample repatriation policies, legal, and professional articles about repatriation, information on how to contact tribes, the current draft of the NAGPRA regulations, and the memorandum from the NPS that gives general guidelines for complying with the legislation in lieu of the final, formal regulations. The forum is available for $12 for AAM members and $15 for nonmembers from AAM Bookstore, 1225 Eye St. N.W., Washington, D.C. 20005; (202) 289-9127.

- Additional information can be obtained through the quarterly Federal Archaeology Report available through the office of the Departmental Consulting Archaeologist, National Park Service, Archaeological Assistance Division, P. O. Box 327127, Suite 210, Washington, D.C. 20013-7127. A list of all the Indian groups who are federally recognized under NAGPRA and their contacts is available from the same source. Further information is also available through the National Archaeological Database, Online System, with the NAGPRA component of that system becoming accessible in July 1993. For information on this system contact the Departmental Consulting Archaeologist.

- The draft regulations for NAGPRA appear in the Federal Register (Vol. 58, No. 102, Friday, May 28, 1993, pp. 31122-34) with the intent to solicit comments prior to publishing the regulations in final form. Copies can be obtained from AAM Government Affairs, AAM, 1225 Eye St. N.W., Washington, D.C. 20005; Fax: (202) 289-6578.

**HMA / NAGPRA WORKSHOP**

"Repatriation or NAGPRA: Effects on Museums and the Native Hawaiian Community"

**Place:**
Kanaina Building (Old Archives), Iolani Palace Grounds

**Date:**
Saturday, October 16, 1993

**Time:**
9:00 a.m. - 3:30 p.m.

**NAGPRA WORKSHOP**

In response to the November 16, 1993 deadline for summary reports required under the Native American Graves Protection and Repatriation Act (NAGPRA), HMA has organized a workshop to help answer questions directors, curators, registrars and others may have about their obligations for reporting under this act. The workshop will cover specific requirements of the regulations, including completion of written summaries and inventories; the ramifications of NAGPRA for museums with Native Hawaiian materials; case studies of current repatriation projects at a small, medium and large institution; and the meaning and effect of this act on the Native Hawaiian community.

Advance notice of this workshop will be mailed to HMA members.
Professional Development Workshop

The HMA Board would like to encourage all members to attend the Western Museums Conference (WMC) Professional Development Workshop scheduled for October 18 and 19. HMA is sponsoring this workshop as well as a 25th Anniversary Dinner to be held on October 19 at the Hawaiian Regent, Waikiki, the workshop site.

The conference includes sessions on Museum Accountability and Collection Management, Communication, Fundamentals of Exhibition Evaluation, Museum and School Collaborations, and Partnering with Our Diverse Community. Core faculty members are Standing Professional Committee representatives to the WMC Board of Directors, and they will be complemented by local museum professionals and community members. A curriculum notebook is included in the registration fee and contains an outline, overview and discussion of the topic, case studies, suggested activities, bibliography, and resource list.

Program Ideas Needed For WMC Annual Meeting To Be Held in Hawaii.

We would like to remind our colleagues to submit session ideas for "Living Cultures Living Traditions," the WMC 1994 Annual Meeting to be held in Honolulu. This will be the first WMC Annual Meeting in Hawaii and the WMC Board is taking this opportunity to expand beyond the nine-state Western region to include the diverse cultural and museum communities of the Pacific. Your suggestions for the conference sessions (most of which will be held in a dialogue format) will be valuable contributions to the development of this annual meeting. Contact me at 586-0318 to receive a proposal submission form.

New Members

The HMA Board would like to welcome the following new members:

INDIVIDUALS:
- Phyllis Fox, Historic Hawai‘i Foundation
- Mary Judd, Punahou School Archives
- William M. Murtagh, American Studies, U.H. Manoa
- Judy M. Weightman, Assistant Professor, Richardson School of Law
- Marge Wong, Bishop Museum, Projects Specialist/Exhibits
- Janet Zisk, Kamehameha School Archives

INSTITUTIONS:
- Nuhou Corporation, Al Stiglmeier, Delegate
"...it rained, it rained, for thirty-one days it rained...

1993 Pacific Preservation Field School Report
By Sanna Saks Deutsch, Registrar, Honolulu Academy of Arts

The “Memorandum to All Participants” of the 1993 Pacific Preservation Field School clearly stated “Hilo is known for its wet climate; you can expect frequent overcast and rainy days and it can be quite damp.” This did not prepare even those of us from other Hawaiian Islands, however, for the continuous, unrelenting rain. "...it rained, it rained, for thirty-one days it rained...". The drought has ended and Hilo is again the wettest city on earth. But, it is also one of the friendliest, and its’ residents greeted us with enthusiasm for our collective interest in their town, and with an abundance of spontaneous oral histories.

In each of its three years of existence, the Pacific Preservation Field School has centered on a different historic Hawaiian built environment or cultural site for its core project. Hilo, the country seat of the Big Island, was chosen this year for the multiple opportunities it affords to study a missionary house museum; a progressive and exemplary Main Street program; the restoration of the first and finest of the Big Island’s movie palaces; and a relatively unchanged turn-of-the-century merchant’s home, the Shipman Residence, long admired by the people of Hilo as “the castle on the [Reed’s] Island.”

The Pacific Preservation Field School is jointly sponsored by the Summer Session of the University of Hawaii at Manoa and the Pacific Preservation Consortium, which also operates the Historic Preservation Graduate Certificate Program within the Department of American Studies. Faculty guidance was provided by William Murtagh, Ph.D., Director of the Pacific Preservation Consortium, former Keeper of the National Register of Historic Places and Vice President of the National Trust for Historic Preservation, and by William R. Chapman, Ph.D., newly appointed Associate Professor and Director of the Historic Preservation Program at the University of Hawaii at Manoa, an independent consultant, author, and former Historian of the Mid-Atlantic Office of the National Park Service.

Lowell Angell, known for his participation in theatre restoration projects throughout Hawaii, served as Assistant to the Directors. Angell was true to his name, a helpmate to the students, cheerfully dealing with the many logistical problems that arise when students are boarding and working away from home.

"The workload for the six graduate credits was a heavy one..."

The month-long Field School of July, 1993, had sixteen participants. Seven were mainland graduate students from Virginia, Chicago, Texas, California, and Oregon; one was from Micronesia; and five from Hawaii. Classes were held at the Lyman House Memorial Museum. The warm welcome given by the museum’s Director Dr. Leon Bruno, his staff, and his wife (Ellen was a fellow student,), and Dr. Bruno’s generosity in supplying fine classrooms, a laboratory, research library facilities, and two vans were vital to the camaraderie and the smooth functioning of the program.

Our home base was Uncle Billy’s Hilo Bay Hotel, whose “Hawaiian style” hinted at the potentials for fully developed cultural tourism. With tin roofs to reverberate the drumming of rain drops, large rooms open to exotic garden courts and fish ponds, and evening performances by young dancers from Hilo’s halaus, it attracts a surprising number of European and Hawaiian visitors. For lunches, we went to Lehua’s in a rehabilitated building in the heart of the downtown Main Street program, and just a short walk through the mist and mire to the museum.

The workload for the six graduate credits was a heavy one, with classes and field work occupying six days a week and lectures or sessions dedicated to Resource Material Sharing by fellow students scheduled in the evenings. Saturdays were set aside for field trips to historic sites outside of Hilo, with just enough didactic infusion to justify them as study tours, but not too much to spoil the fun in the (at last!) sun.

The syllabus for the Field School curriculum divided the program roughly into two halves, with the first weeks devoted to theoretical training in the classroom and the later weeks to practical training using the assets of the community. The general orientation to the field of historic preservation was provided by Dr. Murtagh while Dr. Chapman provided technical data for surveying the styles of architecture (particularly the vernacular American forms of the late 19th/early 20th century) and instruction in
basic drawing techniques for site maps, ground plans, elevations, etc. Supplementary lectures were given by specialists from other fields including Dr. Leon Bruno and the staff assembled for his notable Elderhostal program -- Harold Luscomb, Thomas Crabb, and Paul Dahlquist; the ethnobotanists Marie MacDonald and Joyce Jacobson; Dr. Barnes Riznik, Director of Grove Farm Homestead and Waioli Mission House; Dr. Stephen Spaulding, Supervisor of Building Conservation, Cultural Resources Center, North Atlantic Regional Office of the National Park Service, Boston; Dale Kronkright, formerly of the PRCC at the Bishop Museum, and currently in the Islands to assist the statewide SOS! (Save Our Sculpture) Program; Mark Smith, Resident Archeologist with the State Historic Preservation Office; Russell Kokubun, Director of the Hilo Main Street Program; Virginia Goldstein, Director of the Planning Department of the County of Hawaii; Roy Shipman Blackshear, President, W.H Shipman Ltd.; Dan Taylor, Chief, Resources Management, Hawaii Volcanoes National Park. The student presentations were based on their personal experiences in the area of restoration and preservation.

Two major field studies -- a re-inventorying of the historic resources of downtown Hilo to assess its potential for being nominated as a historic district and a study of the Shipman Residence (already on the National Register of Historic Sites) to determine a suitable adaptive use for it -- were planned to culminate the summer program. Initially, teams of two students each were sent out with their umbrellas and rain-proofed drawing boards to do a building-by-building survey of downtown Hilo comprised of site maps, stylistic and structural descriptions of the architecture, and record photographs. Students were then regrouped into other teams of two to inventory the transitional commercial/residential streets adjacent to downtown Hilo. New teams of three were then sent to the Shipman Residence to do more detailed stylistic descriptions, condition reports, and measured ground plans.

Finally, all students were re-divided into two teams of eight. One team was responsible for refining the data gathered in downtown Hilo and further researching the importance of Hilo within the complex Island culture of Hawaii. The other team was to refine the information on the Shipman Residence and Reed’s Island and to develop a theme for the house based on the Shipman family’s involvement in local business and civic affairs, and the family’s friendship with Charmian and Jack London (who wrote of them in their books about Hawaii). The results of their studies supported the feasibility of using the property as a historic home providing bed and breakfast rather than as a house museum.

On Saturday, July 31, reports from both teams were presented in written and oral form, and course requirements for all participants were thereby fulfilled.

The final, memorable occasion for all, was the well deserved celebration party held that night. On Sunday morning, departure day, the sun finally shone on Hilo, and the glint of the observatories atop Mauna Kea was visible from Uncle Billy’s.
Interactive Exhibits Workshop
A Summary and Evaluation
By HMA Board Member, David Kemble

On July 8 - 9, the Hawai‘i Museums Association presented a two-part workshop on “Interactive Exhibits” that was organized and hosted by Bishop Museums. Two West Coast professionals who have considerable experience in the creation of interactive exhibits were brought to Honolulu to lead the workshop. They were Kathleen McLean, owner of Independent Exhibitions of Berkeley, California, and Shab Levy, owner of Levy Designs, Inc. of Portland, Oregon. Financial support for the workshop was provided by a grant from the State Foundation on Culture & the Arts. Forty participants representing 28 organizations enrolled in the workshop, including 3 from Maui, 4 from the Big Island, and 3 from Kauai.

Day 1: Using Interactivity to Improve Exhibit Interpretation
Led by Kathleen McLean

After introductions, McLean opened her presentation with personal commentary on the principles that make interactive exhibits succeed. She showed slides to illustrate a variety of exhibits on which she had worked, and read an article from a book she has just written, Planning For People in Museum Exhibitions, which is about to be released by the Association of Science-Technology Centers (ASTC). Key points made by McLean in her presentation were:
- Keep the perspective of the visitor as your focus.
- The educational value of exhibits has more to do with the quality of the experiences people have than with the communication of factual knowledge.
- Design exhibits to meet visitors on their own terms, make them fun and easy to use, and continually adapt your designs in response to observations of actual visitor behavior.
- Don’t underestimate the resources you’ll need to create and maintain good interactive exhibits.
- The distinguishing characteristic of “interactive” exhibits is that they provide feedback that responds to the visitors’ participation, producing a kind of dialogue rather than lecture.
- The most successful interactive exhibits are generally those that demonstrate phenomena, but interactivity can also be used to compare and contrast, or to show change.
- Successful interactive exhibits reinforce the concept being communicated, are simple to interact with, and the results are easily observed and understood.

McLean closed out the morning with a group exercise. Each “team” was given an object and asked to develop a) a “purpose statement,” explaining the institutional goals that would lead one to want to display that object; b) “communication goals,” explaining the take-home message you would like to communicate to visitors; c) “behavioral goals,” indicating what you want people to do in response to your exhibit; and d) “emotional goals,” stating what you want people to feel in response to your exhibit. In the discussion after the exercise, it was agreed that interactivity is not a cure-all; that some things do not lend themselves to interactivity and that it’s important to offer visitors a variety of techniques and experiences.

The afternoon of the first workshop day was devoted to another group exercise, in which participants were given the task of selecting individual display cases in Bishop Museum’s Hawaiian Hall and proposing ways to use interactivity to improve the interpretive quality of those displays without changing the selection of artifacts in the cases. The intent of the exercise was to search for interactive techniques that could be used to upgrade the quality of existing, static displays.

Day 2: “Building Interactive Exhibits That Work”
Led by Shab Levy

Levy opened his presentation with a group exercise in which the sprinkler head from a watering can
Exhibits Workshop... was handed around the room, each person was asked to name a different use that could be made of it. An astonishing variety of uses were proposed, illustrating the range of options that can open up if you allow yourself to think creatively. Levy used the exercise to stress the importance of "brainstorming" as the first step in the exhibit development process. He stressed that "crazy" ideas have value in brainstorming because they free the imagination and break down conceptual barriers. Levy then talked about his many years of experience in creating interactive exhibits, telling about personal mentors and sources of inspiration. He presented slides to illustrate different techniques and lessons. Among the points made by Levy:

- The medium of exhibition is best suited to displaying "real things" and actual phenomena, rather than the communication of abstract information.
- Designs need to accommodate the differing sizes and heights of visitors.
- In developing interactive exhibits, there is no substitute for testing and prototyping.
- Don't be shy to show the inner workings and mechanics of your exhibits.
- Centerpieces are useful to orient visitors and to provide an organizational focal point.
- Try to avoid designs that rely on daily maintenance.
- Problems with interactive exhibits generally stem from the interface between the visitor and the exhibit, or deficiencies in engineering or materials.
- Generally, simple exhibit ideas are best.
- Not all ideas are suited to the medium of exhibition.
- Interactive exhibits must produce results satisfying to visitors or they will produce frustration.
- When you create interactive exhibits, some of your efforts will flop. Keep your label copy short.
- Create stimulating experiences rather than provide lessons or teach knowledge.
- Open up the exhibit development process to maintenance people and administrators, not just content specialists and designers.
- Be wary of design fashions.

Levy then led the group in an exercise in which teams were asked to brainstorm exhibit ideas using drawings and pictures rather than words. Each team was allowed to select its own display topic, based on interests within that team. The workshop concluded with a general question and answer session that many participants singled out in their evaluations as the part of the workshop they found most valuable. Some of the questions Levy fielded related to "bottom line" issues. He priced "typical" costs for interactive exhibits at between $150 and $250/sq. ft., but said that they can range as low as $50/sq. ft. or as high as $500/sq. ft. (Typical display units require about 100 to 200 sq. ft. each.) Levy recommends allocating approximately 25% of your budget to testing and prototyping and 75% to fabricating and installation.

In the final hour, Levy was joined by McLean for a joint question-and-answer session, which they opened up by admitting to some philosophical differences between themselves. Levy holds a strong preference for phenomena-based exhibits that allow visitors to experience real things, while McLean argued in defense of the potential of issue-based exhibits, such as those that address the environment.

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WORKSHOP EVALUATION

Approximately 60% of the workshop participants turned in their evaluation forms. On a scale with a rating of 1 being "very poor" and a rating of 7 being "excellent," all of the questions on the evaluation forms produced ratings that averaged in the mid-5's. Overall, the first day's presentations were rated 5.5; the second day's were rated 5.35; and the combined experience of both days was rated 5.78.
Staff News and Changes

Patrick J. Duarte has been appointed Executive Vice President and Associate Director of the Bishop Museum. In this newly created position, Duarte will be responsible for the internal day-to-day operations of the museum under the direction of President and Director Dr. W. Donald Duckworth. Most recently, Duarte was an independent management consultant primarily to the health industry. . . . Peter Daniels joins the Honolulu Academy of Arts as publications editor after working as a communications specialist at Kamehameha Schools/Bishop Estate and receiving his M.A. in journalism and arts administration from Indiana University . . . . The Contemporary Museum welcomes Heidi Swanson, Secretary/Receptionist; John Koga, Chief Preparator; Shonn Kawamoto, Exhibitions and Collections Preparator; Lynn Wiley, Contemporary Cafe Manager; Dora Choy and Michelle Lyons, Museum Shop Assistants; and Andrew Morine, Security Officer.

Grants Received

❖ The Contemporary Museum has received a grant of $13,500 from the NEA towards the purchase and installation of additional storage racks to house the permanent collection of paintings and framed works on paper. The grant award must be matched dollar-for-dollar by the museum with new funds raised for the project. (Cont. p. 9)

❖ Museums and Local Agencies Celebrate the Founding of Thomas Square Park

(Submitted by Jessica Lani Rich, Publications Director, Honolulu Academy of Arts)

On July 31, the Honolulu Academy of Arts joined with the Honolulu Department of Parks and Recreation, Outdoor Circle, Straub Hospital, McKinley High School, the Honolulu Police Department and other community groups for a major all-day festival in celebration of the 150th Anniversary of Thomas Square Park. As part of the celebration, the Academy also mounted an exhibition of historical photographs of old Honolulu and the area surrounding Thomas Square Park. This exhibition was the result of further collaborations between the Academy and the Bernice Pauahi Bishop Museum, the State Archives, the Department of Parks and Recreation, Straub Hospital, McKinley High School, and private collector Robert Van Dyke -- all shared part of their collection for this exhibition which, due to numerous requests, may be traveling to other local venues.

Thomas Square commemorates the site and day when, on July 31, 1843, British Admiral Richard Thomas ordered the restoration of the Hawaiian nation under Kamehameha III. The Admiral hauled down the Union Jack and restored the flag of the kingdom of Hawaii. Four months earlier, Kamehameha III had, at the threat of gunfire, surrendered his kingdom to the British. In 1875, Archibald S. Cleghorn, father of Princess Kaiulani, piped water into the barren Thomas Square and had a bandstand built.

The photographs on exhibit show the park in various stages of use: the fountain and banyon tree, the lush plantings of the early 1880's, and the occupancy of the U.S. Military during the Second World War, beginning in April 1942 and ending in August 1945.

This photographic journey back in time served as an opportunity for various organizations committed to community enhancement through culture and the arts to come together and to celebrate a unique aspect of the history and beauty of Hawaii and its people.

Aerial view of Thomas Square, which commemorates the "Restoration" of the Hawaiian Kingdom.
Bishop Museum Outreach Exhibitions Now on Tour
Written and submitted by David Kemble, Bishop Museum

Bishop Museum is currently circulating two exhibitions to neighbor island sites with support from grants from the State Foundation on Culture and the Arts.

The first exhibition is "Na Mamo: Today's Hawaiian People," featuring 90 black and white images by native Hawaiian photographer Anne K. Landgraf with accompanying text by journalist Jay Hartwell. The exhibition is based on four years of research by Hartwell and Landgraf as part of a project to document contemporary Hawaiian culture. The show is divided into twelve thematic sections: Hana Lima No’eau (arts); Hoe Wa’a (canoeing); Hula (dance); ‘Olelo (language); Lapa’au (healing); He’e Nalu (surfing); Mahi’ai (farming); Mele (music); Na Ali’i (the chiefs); Ho’omana (religion); Ea (sovereignty); and Kamehameha Schools.

"Na Mamo" was shown at Bishop Museum’s Hall of Discovery from December 26 - April 4, 1993, and at Maui Historical Society from June 15 - July 31, 1993. Upcoming venues for the exhibition are: Molokai Public Library, August 15 - September 30; Lyman House Memorial Museum, October 15 - November 30; Kona Historical Society.

The second exhibition being traveled by Bishop Museum, with support from the Japanese Cultural Center of Hawaii, is "Strength & Diversity: Japanese American Women in Hawaii." In 1992 this exhibition traveled to the Big Island, where it was installed at the King Kamehameha Hotel and Wailoa Center.

Next it will be traveling to the Kauai War Memorial Convention Hall in Lihue to be shown October 28 - November 5, 1993, as part of a Japanese Cultural Festival. At each site, the exhibition is adapted to incorporate artifacts, themes, and cultural programming as determined by volunteers from the local community. The result is that the exhibition undergoes significant changes with each showing to reflect local interests and history. Consideration is being given to the possibility of an additional venue for the exhibition on Maui this fall.

More Grants Received...

The Cultural Learning Center at Ka‘ala received $188,000 from the Administration for Native Americans under the Federal Department of Health and Human Services (DHHS) grants program. This funding will support the development of the Center’s curriculum and core program, which focuses on hands-on, value-based activities for children and families in the Waianae community.

(Cont. p. 10)
The Honolulu Academy of Arts has recently received a $10,000 grant from the National Endowment for the Arts to develop an experiential learning program using the Academy’s collection of Oceanic art. This “Pacific Island Art” project will include a culturally thematic reinstallation of the collection, new interpretive gallery labels and visual arts curriculum materials including classroom orientation kits and post-visit workbooks. The Academy was also awarded $6,500 by the Richard Florsheim Art Fund, to assist in the publication of a catalogue accompanying the upcoming exhibition Hawaiian Landscapes: Watercolors by Ben Norris. This publication will be available at the time of the exhibition, Oct. 14 - Dec. 5, 1993. Ben Norris was educated at Pomona College and Harvard University and was on the faculty of the University of Hawaii. The Richard Florsheim Art Fund awards grants to individual artists and art institutions to assist mature American artists of merit.

Judiciary History Center Unveils Ali’iolani Hale Exhibit
(Submitted by Lani Ma’a Lapilio, Director, Judiciary History Center)

Ali’iolani Hale is the subject of a new exhibit which opened at the Judiciary History Center on June 9. The exhibit contains several displays of photographs and narratives about the historical and present-day significance of the building, which was completed in 1874. Originally commissioned by King Kamehameha V as another palace for the monarchy, the plans for the palace were used to build a government building which initially housed the legislative and executive offices as well as the supreme court. Kamehameha V’s successor, King David Kalakaua, named the building Ali’iolani which means “chief unto heavens” (one of the names given Kamehameha V at birth. The building is now listed on the National Register of Historic Places and houses a tower clock which dates to the early 1870’s.

CAA to Publish New Directory of People of Color

The College Art Association (CAA) is compiling a Directory of People of Color in the Visual Arts. The directory originated from a 1989 project, headed by artist and CAA Board member Faith Ringgold, to identify “people of color” (non-white individuals including Asian, Native American, Hispanic/Latino, Pacific Island, and African) in “the visual arts” (including teachers of visual art or art history, visual artists, museum professionals, curators, art and architectural historians, arts administrators for visual arts organizations, art critics, etc.). The initial survey was conducted to facilitate the CAA Board’s commitment to diversity in its governing body and membership. The CAA is using the 900 names compiled from the 1989 survey as the starting point for the directory, which will be a valuable resource for museum professionals and search committees as well as colleges, universities, and grant committees.

For more information write to Melinda Klayman c/o the College Art Association, 275 Seventh Avenue, New York, New York, 10001.

New Publication on Museums and Schools

The Pennsylvania Federation of Museums and Historical Organizations has recently published Building Museum and School Partnerships. The volume has been edited and written by leaders in the museum education field and includes eleven chapters of detailed information as well as an appendix of forms, program ideas, and sources. Chapters include "What do Schools Want From Museums," "The Teacher as Partner," "The Community as Classroom," and "Cultural Diversity: The Museum as Resource." For further information or to purchase a copy, phone: (717) 787-3253.
Nūhou
Submission Form

Deadline for Winter 1993: November 1


PLEASE COMPLETE AND MAIL TO:

Nuhou c/o HMA
P.O. Box 4125
Honolulu, HI, 96812-4125

Institution: ____________________________
Contact Individual: ______________________
Phone: __________________ Fax: ____________

Please use space below to list grants or gifts received; staff changes or positions available; new programs, collections, or permanent exhibitions; and article ideas.

ADDITIONAL MATERIALS ENCLOSED:
☐ Press Release ☐ Article ☐ Graphics/Line Art
☐ B&W Photographs (include self-addressed stamped envelope if you would like photo returned)

HMA reserves the right to accept, reject, and edit all submissions to Nuhou.
# FALL CALENDAR

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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 is the quarterly newsletter of the Hawai'i Museums Association which carries articles of professional interest to HMA members. Submissions to Nuhou are welcome, subject to editing, and should be received (c/o HMA at the above address) by February 1, June 1, August 2 and November 1. Mailing is scheduled for the first day of the following month.

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