Bishop Museum Study Confirms Location of Sacred Island

The existence of Moku'ula Island, one of the most sacred places in ancient Hawai'i, was recently confirmed by the Bishop Museum. Paul Klieger, Ph.D. of the museum's anthropology department, presented the Lahaina Restoration Foundation and the Maui County Cultural Resources Commission with the final draft of its archaeological study of Moku'ula and surrounding area.

The study, funded by a Maui Council grant and administered by the Lahaina Restoration Foundation, chose the Bishop Museum as the research institution because of its reputation for technical accuracy achieved within a framework of sensitivity to Hawaiian history, according to LRF Executive Director Jim Lucky. Based on recently discovered evidence, Kamehameha II built a large stone mausoleum on the tiny island to hold the remains of his sister, Nahienaena, his mother Keopuolani I, his children, and other important ali'i. Researchers believe that Moku'ula island still lies largely intact beneath two to three feet of coral rubble and topsoil. It was once surrounded by a freshwater fishpond, Loko o Mokuhinia. A royal tomb or mausoleum has been located near what is now third base of a park's baseball diamond. Also discovered in the area were the remains of a wooden dock pointing in the direction of Wai'oli Church, perhaps built so Moku'ula residents could attend church by boat.

The site had great religious significance to the old Maui royal family of Pi'ilai. Hawaiian religious beliefs founded on ancient Polynesia hold that beneath the island was a grotto known as the den of Kihawahine, a sacred lizard goddess. The grotto sat in the large freshwater fish pond called Loko o Mokuhinia. Researchers believe the fishpond which had been in existence for thousands of years was most likely natural. The study shows the pond had been backfilled around 1914.

For Successful Events Put the Fun Back into Fundraising

by Cheryl Niggle, Honolulu Zoological Society

Note from the editor:
This article follows earlier articles on earned-income programs in Hawai'i's museums. HMA readers would like to learn more about what other museums are doing to raise funds and HMA encourages the submission of additional articles.

"Since when is a run fun?", a cynic growled at me as I walked along Kalakaua Avenue in my "Cheetah Chase" t-shirt that proudly proclaimed "Honolulu Zoo Fun Run 3" beneath the title. As I strolled back to the Zoo, refreshed from my walk and mentally prepared to attend yet another special events meeting, my mind kept turning over his phrase, giving it a wider perspective than the stranger with the snappy aside had intended.

In this age of actively pursuing more and bigger fundraisers as earned income programs (a necessity for today's museums), I realized that fund-raisers have to be fun in order to be profitable. It also seemed to be a fair assumption that the "fun" will emerge naturally when the stress surrounding the staging of an event is minimized. How can we minimize stress? By recruiting smart, organizing the organizers, and orienting and bonding key players.

Recruiting smart

The first and foremost requirement for reducing stress is to find yourself a marvelous chair and committee members as early as possible. An excellent starting point for your chair is to look for someone who has been a past volunteer or supporter, or a member of your board. With Zoofari '95 looming, I had the unexpected pleasure of receiving a call from Nina Fox, owner of Table Talk and a dedicated special event worker for a couple of years, who volunteered (!) to chair the upcoming event. Nina's reason: she had so much fun at Zoofari '94 that she was inspired to offer her expertise (Continued on page 3)
News from the HMA Board

HMA Membership Meeting
Welcome and congratulations to the new HMA Directors elected at the annual membership meeting held Saturday, April 29 during the Spring conference.

HMA President, Kaua‘i representative and representative to the Western Museums Association
• Carol Lovell, Director, Kaua‘i Museum

HMA Director representing Hawai‘i
• Marilyn Nicholson, Executive Director, Volcano Arts Center

HMA Directors At-Large
• Stuart Ching, Archivist, Bishop Museum
• Candace Matelic, Executive Director, Mission Houses Museum
• Jennifer Saville, Curator, Honolulu Academy of Arts (serving a second term)

Continuing Directors with one year remaining in their term are Keola Cabacungan, Tom Fairfull, Lani Ma‘a Lapilio and Jim Luckey.

Aloha to outgoing Board members, especially Susan Shaner who served two terms as HMA President. Mahalo Susan for your very able leadership and many long hours of volunteer service to the Association! Thanks also to Puanani Burgess, Lynn Manuel and Barnes Riznik who completed two year terms as Directors. We appreciate their commitment to HMA and the museum field.

• By-Laws Amendment
At the annual meeting, members voted unanimously to adopt an amendment to the by-laws which eliminates the formerly required Fall meeting of the Association. Under the newly adopted amendment, HMA will continue to offer the annual Spring meeting and will devote time and funds to seminars, workshops and other special projects rather than to a second Association meeting each year.

• Board Meetings
At the April 29, 1995 meeting, the Board appointed its officers: Keola Cabacungan, Vice-President; Stuart Ching, Secretary; and Tom Fairfull, Treasurer. The Board met again on Wednesday, May 24 to adopt the annual budget and conduct other business.

The Board has set Monday, July 24 as the date for a half-day planning retreat in which to review HMA’s mission; identify patterns and trends affecting HMA and its members; and establish program plans. The Board encourages the membership to contact individual Directors with ideas, concerns or issues for the Board to consider at this planning retreat.

• Nihou.
Welcome to Don Brown, Nihou’s new editor and designer. Publications Editor at the Honolulu Academy of Arts, Don will also oversee Nihou’s production and distribution.

A big mahalo to outgoing Nihou editor Georgiana Lagoria who, as you will read elsewhere in this issue, is going on to bigger and better things. Congratulations Georgi and many thanks for making Nihou an informative, lively and current publication.

HMA Director Jennifer Saville will continue to serve as advisor to Nihou and Keola Cabacungan as Hawaiian language editor.

• Ongoing Programs
HMA’s Museum Accessibility Survey, conducted in collaboration with the Commission on Persons with Disabilities, is nearing completion. By late summer 1995, 20 museums throughout the state will have completed accessibility awareness training and on-site surveys conducted by the Commission’s staff.

HMA President Carol Lovell and former HMA President Susan Shaner present a Norfolk pine ‘umeke to Richard West, Jr., director of the National Museum of the American Indian, during his recent stay in Hawai‘i. This calabash created by Stewart V. Medeiros was given in appreciation of Rick’s participation as keynote speaker at the WMA conference in Hawai‘i last September.

Participating museums also receive a final written report summarizing Commission findings and making recommendations for improving access to museum facilities and programs. We are grateful to the SFCA for funding this project.

• Upcoming Programs
HMA is currently seeking funds to implement the following programs in 1995-1996. Developing an Interpretive Plan. A two-day workshop to be taught by Susan Schreiber, Director of Museums and the Internet Spring Conference 1996.

David Bearman, President of Archives and Museum Informatics, will lead conference participants on a two-day exploration of the Internet and its ramifications for museums.

Future issues of Nihou will report on HMA’s success in obtaining funding and confirming these program plans. A hui hou.
Successful Fundraising

(Continued from page 1)

in pulling together this year’s event. Nina in turn recruited Mimi Wisnosky, an effervescent artist and businesswoman, to co-chair the gala with her. Voilà! Two dynamic event chairs — just the type to draw upon their circle of personal and professional friends to take key positions on the planning committee. We sought to recruit a mix of people from the professions, academia, business, and community groups who could bring a variety of talents and contacts to the table. We wanted to establish a group who could network with their professional associates and social acquaintances in soliciting auction items, ticket sales, event support such as tables, tents, chairs, and lighting, and venues for publicity and community outreach. This contingent of “fresh blood” mixed with some of our tried and true helpers from past Zoofaris was to become the nucleus of our planning commit­tee.

Organizing the organizers
A happy, unstressed group has fun if they feel organized, productive, and focused on a common goal. We hand-picked our preferred committee members and selected meeting dates, times and places from the present right up to the day of the event, which we translated onto a master calendar of dates. We then wrote a time line with every necessary task listed in chronological order, such as the deadline for invitation printing, the launch of the publicity campaign, the date to mail auction donor letters, and so forth. We also wrote out a detailed synopsis of each sub-committee and its function.

Orienting and bonding key players
Armed with our myriad of paperwork, we next invited each prospective committee member to a casual get-together at the Zoo. We chose a Saturday morning and gave the assembled prospects an overview of what the Zoofari fund-raiser entails, both from a staff perspective as well as from a volunteer’s viewpoint, and our vision of the outcome — a “fun and feel-good” party that will raise money to support expansion of our Bird of Paradise breeding and conservation program. We encouraged our pros-perts to help us brainstorm theme and decor ideas, and before too long, they were laughing and joking and bouncing outrageous ideas off each other. When Nina asked for formal commitments to serve on the commit-tee, all hands went up, and when they finally went down, they were holding the master meeting calendar, the time line and the list of committee responsibilities. We capped off the orientation with a tour of the Zoo, partially because we are proud of our institution, but also to invest the new recruits in the event and in their newly-formed group of friends. We’ve found that an hour on the grounds watching the chimpan­zees cavort or the giraffes browse bonds any prospective volunteer to the facility and to the animals as well as to the event which they are about to produce.

We now hold individual sub-committee meetings and full committee meetings every month to reinforce that Zoofari ‘95 will be a “fun” experience. The evening — set for September 9th at the Honolulu Zoo — promises to be a huge success, thanks to our happy, energetic chairs who have a great time as they do us a great service.

SPECIAL REPORTS

Note from the HMA Board:
The following reports detail much of what was covered in the two most recent HMA workshops and conferences, including evaluation results for one of them. The HMA Board has noted that registration has been low for many programs during the past few years. What programs would you like to see presented? Who would you like to hear speak? What do you like about current HMA programming? What changes would you like to see made? What programming should HMA be planning to meet your needs and spark your attendance? Please get in touch with HMA with comments and ideas prior to our July 24 planning retreat. Feel free to call any board member or write us at: HMA, P.O. Box 4125, Honolulu, HI 96812-4125

Hawai‘i Museums Association Leadership & Strategic Planning: A Seminar for Museum Trustees, Directors & Managers

As part of its ongoing program of professional training for Hawai‘i’s museum community, the Hawai‘i Museums Association offered a two-day seminar on leadership and strategic planning. The target audiences were museum trustees, chief executive officers and management staff. The seminar took place at the Japanese Cultural Center in Mo‘ili‘ili on February 2 and 3, 1995. Jennifer Rutledge, Vice-President of Delphi Consulting Group, Inc. of White Plains, New York, was seminar leader. The seminar was partially supported by grants from the Robert E. Black Fund of the Hawai‘i Community Foundation and the State Foundation on Culture & the Arts.

- Attendance
Registration for the seminar was initially limited to 30; 32 people enrolled and attended. Nine of the participating museums sent a team of at least one trustee and the chief executive officer. Participants represented a wide range of museums: from small, rural museums such as the Kona Historical Society and Kaua‘i Historical Society to larger, urban institutions such as the Mission Houses Museum and the Contemporary Museum; from the newly established Kaua‘i Children’s Discovery Museum to the historic Grove Farm Homestead; from the art collections of the Mayor’s Office of Culture and the Arts to the living collections at Sea Life Park.

- Curriculum
The seminar was designed to enable participants to:
1) examine the challenges and opportunities facing museums;
2) understand and engage in effective planning processes and techniques; and 3) identify and gain greater understanding of the roles, responsibilities and functions of effective museum leadership.

Session 1: Planning to Plan addressed such topics as getting organized; developing and re-affirming mission; creating a vision; conducting internal analysis; and identifying stakeholders.

(Continued on page 4)
Leadership & Strategic Planning

Session 2: The Leadership Challenge reviewed the legal and societal roles and responsibilities of Board members; codes of ethics; responsibilities of the chief executive officer; Board development and management including the nominating process and committees; evaluation of the CEO; and team development. Session 3: The Planning Process covered the details of developing goals, objectives and action plans and methods for evaluating the plan. All participants received a large binder with a bibliography and numerous useful materials on such topics as Board skills assessment, CEO evaluation, committee job descriptions and personal goals worksheets. Participants also received a copy of the various flipchart worksheets which the group generated during the two-day seminar.

- Variances from Budget

Total income was 12.5% over budget. Income from the State Foundation was $100 less than budgeted. Income from registration fees was 70% over budget because fees had to be increased to cover unanticipated facilities rental fees and increased food costs; and because of the higher number of people registering, many of them paying higher non-member registration fees and late fees.

Total expenses were 2.5% under budget. Travel expenses were roughly $100 under budget; car rental fees were not incurred; and a large portion of the cost of supplies and brochure printing were donated as an in-kind contribution by the Judiciary History Center. Meals and facilities rental fees were over-budget because the workshop, originally intended to take place at the Academy of Arts, had to be relocated to the Japanese Cultural Center which had higher meal and facilities fees.

HMA received in-kind contributions of time and materials valued at $1,150; these donations helped to keep expenses down. In-kind contributions included hours spent by the HMA President and trustees on program planning; two volunteers who assisted with on-site coordination on the two days of the seminar; and donated supplies and printing.

- Evaluation

Following the two-day seminar, participants were asked to rate various aspects of the seminar on a scale of 1 (low) to 7 (high). Twenty-four of the 32 participants returned the written evaluation forms. Nearly 100% of the participants rated all aspects of the seminar leader’s performance a 6 or 7. 96% rated the program content overall and program logistics a 6 or 7. 92% indicated the program exceeded their expectations. Participant comments are equally positive and full of praise for Jennifer Rutledge and the usefulness of the program. Several individuals expressed interest in Rutledge’s return for another workshop. Several also remarked on the value of having trustee and CEO attend together.

This was clearly one of the most successful HMA programs in recent years, both in terms of attendance and qualitative evaluation. HMA plans to build on this success by continuing to offer management training opportunities aimed at senior level museum staff and trustees, perhaps on an annual basis. A workshop on organizational development and team building is planned for January 1996.

Museum Security, Disaster Planning & Insurance: A Summary

By Heather C. Horn, Volunteer Intern, Department of Western Art, Honolulu Academy of Arts and Wataumull Grantee for Museum Studies in the Arts, University of Hawaii

The 1995 spring conference of the Hawai’i Museum Association on May 28 and 29 attracted thirty-five individuals from O’ahu, Maui, and Kaua‘i to explore the topic of Current Issues in Museum Security, Disaster Planning & Insurance. The first day of the event, held at the Honolulu Academy of Arts, opened with a discussion by Johnny Rouse, Chief of Security at the Honolulu Academy of Arts, who offered advice on how smaller museums can develop a practical and reliable security plan without the advantage of a large budget. He emphasized the development of clear written policies and procedures which form the backbone of any effective security system and outlined the minimum security requirements as established by the American Society for Industrial Securities (ASIS), Sub-Committee on Museums, Libraries and Cultural Properties. Included in his presentation were the following topics:

- Key control system and retrieval

Have one person responsible for key control, issuance, and retrieval and limit the number of employees with key access to particular areas of the museum. Know where keys are at all times and do not remove them from the museum premises unless it is absolutely necessary. Another suggestion was to invest in a proprietary key system which cannot be duplicated.

- Other means of access control

It is an unfortunate fact that 98% of all museum thefts are inside jobs. Therefore, it is necessary to check the references of both potential employees and volunteers. Once applicants are hired they should be trained in basic procedures to make their workplace more secure, such as signing in and out of the building and never leaving volunteers alone with the collection.

- Burglar alarm systems

Burglar alarm systems inform you the instant a theft takes place, increasing the chance that the intruder will be apprehended. Mike Ventura, Engineering Security Specialist at...
Museum Security

(Continued from page 4)

Alert Alarm, discussed the latest technology in closed circuit television cameras. The minimum security requirement for most museums is a Grade AA level of protection. Two main concerns when purchasing a burglar alarm system are:

- **Frequency**
  How often the central station monitors the system for potential problems
- **Response time**
  The amount of time it takes to notify the police of an intrusion

- **Fire detection and prevention**
  Fire alarms and sprinkler systems insure the safety of museum visitors and employees alike. Advanced sprinkler systems are composed of independent sprinkler units that go on only when heat or smoke come into direct contact with their sensors, making them less likely to respond to a false alarm and damage the collection. **John Wickstrom,** Chief of Security at the Seattle Art Museum, discussed the importance of a well organized evacuation plan. A few staff members should be made responsible for the safety of visitors and volunteers. Regular practice drills organized with the fire department make employees familiar with fire exit routes and where to gather after leaving the building.

In the afternoon, Wickstrom spoke on *Preparing a Realistic and Workable Disaster Plan.* The key to disaster preparedness is expecting the unexpected. Allow for everything from broken water pipes to more serious catastrophes such as hurricanes and earthquakes. Develop an organizational chart delineating who is responsible for what emergency duties, including a clear chain of succession in case the person assigned a job is unable to carry it out. An excellent recommendation was to use cellular phones to contact museum personnel when there is no electricity and phone lines are down. Update the organizational chart every six months, making sure that people on the list are still available and that phone numbers are current.

Have an object recovery staff lead by a collection safety manager. Although it may be difficult, objects in a collection must be prioritized so that what is deemed most valuable can be saved in an emergency. Consider using colored stickers as an easy means of identifying what should be protected first, second, and so on. A portable form outlining the basic procedures of object protection in the event of a disaster can prevent further damage from being done when careless or uninformed means are used to try and protect the collection.

Wickstrom ended the session by showing slides of structural damage caused by the earthquake in Kobe, Japan. In examining the destruction at the Kobe City Museum, he suggested additional disaster precautions such as anchoring display cases and placing rope or twine across storage racks. Another idea for museums with smaller budgets was to put together a disaster box or kit.

Extra money at year’s end can be used to purchase emergency supplies like plastic sheeting and band-aids that are then secured within the box where they cannot be pilfered for everyday purposes.

Wickstrom was then joined by **Bob Schleck,** Curator of Wai'oli Mission House and Grove Farm Homestead, and **Carolyn Larson,** Director of the Kaua'i Historical Society, who shared their personal experiences with hurricane 'Iniki. Schleck had previously been through hurricane Iwa at the Wai'oli Mission House and believed that his biggest asset during 'Iniki was having a staff trained in disaster response. Carolyn Larson had a somewhat different dilemma in that although no immediate structural damage was detectable, temperature and humidity changes from 'Iniki brought about major infestations of mold and insects. As a result of her experience, she recommended that all museums maintain careful condition reports and meticulously record the state of valuable objects after a catastrophe has occurred.

There were several main points shared by all of the speakers on *Museum Security & Disaster Preparedness.* Full awareness of a museum’s resources is a vital first step towards planning for any emergency situation. Because each museum is unique, employees must play an important role in assessing the needs and capabilities of their institution. Imagine a multitude of dangerous and disastrous situations and then judge how well your museum could react in its current state of operation. If materials or manpower seem to be lacking, don’t hesitate to look for outside help from security agencies, other museums, and even community organizations. The implementation of security and disaster measures requires the development and enforcement of clear, written policies and procedures, a goal that cannot be achieved without the full cooperation of all museum employees and volunteers.

On the second day of the conference, the topic of Museum Insurance was discussed at the Japanese Cultural Center of Hawai‘i. **Frederick Schmid,** Chairman of Allen Insurance Associates in Los Angeles, introduced participants to the basics of collection coverage. He described insurance as legalized gambling and gave some hints on how museums can increase their odds of obtaining it.
Museum Security
(Continued from page 5)

ing the best policy to meet their needs. Schmid stressed the importance of having an accurate and up-to-date profile of the museum’s collection. When museum representatives are able to demonstrate an advanced awareness of the institution and its resources the insurance company is more likely to provide greater coverage at a reduced rate.

Estimate the number of objects in the collection as well as the approximate value of those objects. It is not unusual for insurance agents to request a list of the five or ten most valuable items possessed by a museum. Although museum collections are often irreplaceable by nature, relative values can be established by the external market. It is the current market value, as determined by a professional adjuster, that will be paid by the insurance company in the event of theft, fire, or other unforeseen events.

All collection coverage policies operate under the concept of probable maximum loss. Museums can decrease the amount of potential damage to their collection by taking basic precautions. Adequate security measures and disaster preparedness help eliminate dangerous situations before they begin. The insurance company will also be interested in the location and construction of storage facilities.

Schmid went on to discuss traveling exhibitions and the coverage of loaned and borrowed objects. When lending objects to other institutions, collections coverage will insure up to two different venues per year including transit to and from those venues. But it is the lending museum’s responsibility to know the extent of protection those objects will receive once they reach the borrowing institution. An explicit understanding on the loan agreement form as well as meticulous condition reports are important safeguards for both lenders and borrowers. Separate policies that are available for traveling exhibits prevent any losses from being reflected on the museum’s main policy and can be shared by three or four different organizations.

When obtaining museum collection coverage Schmid recommended going with a national insurance agency that deals exclusively with cultural properties. Adjusters who work directly with cultural items can more accurately determine values at the time of loss. They can also predict fluctuations, enabling them to know when it is time to adjust insurance premiums to meet the rising or falling value of a collection.

Marc Polivka of Monarch Insurance and Warren Daspit of John Connors Insurance shared their insights on Recent Changes in the Hawai'i Insurance Industry. Marc Polivka explained the immediate reasons why Hawai'i has so few insurers that charge drastically high rates. The simultaneous destruction of a wide geographic area during hurricane 'Iniki forced many insurance agencies to fold and alerted other potential carriers to the hazards of property coverage in Hawai'i. Hawai'i is also a poor risk because it is a small market compared to other major U.S. cities. Warren Daspit addressed workman’s compensation, health insurance, and other benefits that must be provided by employers. Cost increases in these areas are a growing problem for non-profit agencies like museums which are being forced to either limit their services or charge the public additional fees in order to provide mandatory employee benefits. In general, the outlook for insurance in Hawai'i was grim with neither speaker being able to foresee any immediate improvements in the future.

The spring 1995 HMA conference addressed issues vital to the operations of every museum. The practical and comprehensive way in which the speakers dealt with the difficult topics of security, disaster planning, and insurance was highly commendable. This article has only touched upon the multitude of advice and information offered to conference participants. To obtain a copy of the valuable pamphlets and forms that accompanied the panelists' discussions please write to the Hawai'i Museum Association, P. O. Box 4125, Honolulu, HI 96812-4125.

LOCAL NEWS

Lyman House Memorial Museum Reaccredited by the AAM

The Lyman House Museum has been awarded the highest honor a museum can receive: subsequent accreditation by the American Association of Museums. Accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly and provides quality service to the public. Of the nearly 8,500 museums nationwide, only 746 have been accredited and, of those museums, 443 have had their accredited status renewed. The Lyman Museum is one of four in Hawai'i accredited by the AAM and the only one on a neighbor island (the other three are the Bishop Museum, Honolulu Academy of Arts, and Mission Houses Museum, all in Honolulu). This is the third accreditation the Lyman Museum has received. It was first accredited in 1973 and again in 1984.

The National Society of Fund Raising Executives Presents “Let’s Talk $$$$$$”

Speakers from the Aloha Chapter of the National Society of Fund Raising Executives will talk about annual fund drives, direct mail, special events, and other ways to raise money. It will be a chance to learn, ask questions, exchange ideas, and find out what other non-profits are doing. This half day event will take place 9:00–1:30 pm on Thursday, July 6, 1995, at two locations on the island of Hawai'i: Hawai'i Naniloa Hotel in Hilo and the Keauhou Beach Hotel in Kailua-Kona. For further information, call Donna Chalmers on the Big Island at 966-4452.

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Museum for six years. Retail Operations & Special Events in November 1994, after Hui No'eau Visual Arts Center ... Hawai'i-born brought several staff changes and additions to Mission been active with the Artmobile and classes and demonstrations for the DOE, Viewpoints-Maui Artists Collection, and Hui No'eu Visual Arts Center... Hawai'i-born Pauline Sugino joins the Honolulu Academy of Arts as Assistant Registrar. Prior to her return to the Islands she was a Museum Technician in the registrar's office of the National Design Museum (Cooper-Hewitt Museum), Smithsonian Institution, New York, and a Registrar's Assistant in the Galleries Department of The Asia Society, New York... The past few months have brought several staff changes and additions to Mission Houses Museum. Deborah F. Dunn joined the Museum's staff in October 1994 as a full-time Curator Historian. Anne Cabanilla was hired as the Museum's Manager of Retail Operations & Special Events in November 1994, after serving as Director of Sales & Marketing at the U.S. Army Museum for six years. Marina Reich and Linda Grzywacz joined the Museum's staff in December 1994. Reich comes to the Museum from the Kern County Health Department in Bakersfield, CA, where she worked in the Public Information Division. Reich is the Museum's Manager of Community Relations and Development. Grzywacz is the Museum's Membership Coordinator. Alisa Crawford is the Museum's most recent addition, hired in early June as Manager of Public Programs. Crawford has almost twelve years of museum experience, having worked at The Farmer's Museum in New York, Colonial Michilimackinac, Henry Ford Museum/ Greenfield Village, Old Sturbridge Village, and Colonial Williamsburg, ... Ruth Tamura of Hawai'i was appointed a member of the National Museum Services Board. Ms. Tamura is currently a Gallery Director of the Japanese Cultural Center of Hawai'i. She serves as one of the Western Regional Board Representatives to the board of directors at the American Association of Museums and is a past President of the Hawai'i Museums Association.

Gerry Bergh 1923–1995
Gerry Bergh who was with the Mission Houses Museum from 1975 to 1988 passed away on May 18 at his home in Volcano. He was 72. He is survived by his wife, Marge, a son, and two daughters. Cards of sympathy may be sent to Marge Bergh, P.O. Box 1089, Volcano, Hawai'i 96785.
Summer Calendar

JULY

1 Deadline, NEH, Preservation & Access Projects
1 Deadline, NEH, Preservation of Material Culture Collections
6 "Let's Talk $$$$$", Keauhou Beach Hotel
17-21 Museum Leadership Seminar, Smithsonian Institution

AUGUST

1 Submission Deadline, Niihou, Fall 1995
Deadline, HCF Culture & the Arts
Deadline, Atherton Family Foundation
4 Deadline, IMS, Technical Assistance Grants

SEPTEMBER

1 Deadline, Family Literacy
15 Deadline, NEA Care of Collections, Conservation, Collections Management

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 individual membership, send a check for $25 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 Carol Lovell on Kaua'i at 808/245-6931 as rates vary.

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

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Hawaii State Library
478 South King Street : Attn - Seria
Honolulu HI 96813