News From the Board

Thank you to all volunteers, both individuals and institutions, whose efforts made the Western Museums Association Conference, Living Cultures, Living Traditions, special for all who attended.

Congratulations to Barnes Riznik, Director of Grove Farm Homestead, who received the Director's Chair Award given by the Western Museums Association during their annual business meeting in Honolulu. This award honors superior achievement in the museum profession and recognizes an individual who has made a significant contribution to museums or the museum profession at a national or international level.

The first field hearing sponsored by the IMS intended to gather information about the value of IMS programs and issues facing the museum community was held September 24 during the WMA conference. All state museum associations were invited to participate and Susan Shaner represented HMA. She encouraged IMS to offer a new initiative, a grants-in-aid program, to statewide museum associations. She argued that these associations already address the issues facing museums in their communities, especially through training and support programs, data collection, and advocacy.

May 5 & 6, 1995 are the tentative dates for HMA's Annual Spring Conference. The topic will be security and insurance, both timely issues given the recent disasters and thefts in Hawai'i's museums.

HMA ANNOUNCES

A Workshop on Board Training and Development and Strategic Planning
February 2 and 3, 1995

Above: Barnes Riznik, recipient of the WMA Director's Chair Award, surrounded by (left to right) Ruth Tamura, Bonnie Pitman, Susan Shaner, Linda Moriarity, Elizabeth Smart, Marilyn Reppun, Candace Matelic

Right: Keola Cabacungan, HMA volunteer, helping out at WMA registration desk

Below: HMA Breakfast Meeting during WMA Conference (left to right) Loretta Yajima, Dolly Strazar, Leon Bruno
Two Pacific Islanders Share their Observations

Editor's Note: Our thanks to Linda Moriarity of the East-West Center for soliciting the following contributions.

Faustina K. Rehuher
Director/Curator
Belau National Museum, Republic of Palau

The Western Museums Association conference, Living Cultures, Living Traditions, marked the first gathering of museum professionals from Hawai'i and the insular Pacific Islands. Words of appreciation go to the East-West Center’s Pacific Islands Development Program, Program for Cultural Studies, International Visitor Program; University of Hawai'i Center for Pacific Islands Studies and the Bishop Museum. My special thanks go to the Hawai'i Museums Association for their insight in hosting this important event which made it possible for the directors of the Pacific Museums to attend.

The time has come for all of us in the Pacific to embrace issues of critical concern to museology and therefore to all involved with museums today. Previously, Hawai'i museums have been removed from the other Pacific Islands museums. This gathering gave all of us an opportunity to share and to establish networks not just in the Pacific but the Western states of the U.S. as well.

Various presentations contributed to the development and the intellectual base of this relatively neglected subject of the museum world. Where do museums stand today? More importantly, what impact should current societal and economic changes have on their aesthetic and intellectual roles?

The Hawai'i Museums Association, hopefully, will now and in the future, be a part of the Pacific Museums in the 21st century. Although museums may differ in the size of facilities, collections, and professional staff, our museums share the fundamental concern with objects and with people, as the WMA presentations have made clear.

Mina McKenzie
Emeritus Director, Manawatu Museum—Te Whare Pupuri Taonga o Manawatu, Palmerston North, New Zealand

I was fortunate to be sponsored by the East-West Center to take part in the Pacific Voices on Pacific Representation session at the Conference of the Western Museums Association of the American Museums Association in Hawai'i this past September.

A second session at the East-West Center itself provided the participants from the Pacific with the opportunity to meet with a wider audience and to further the valuable discussion we had begun at the conference itself.

For those of us from Aotearoa New Zealand, the most southern Polynesian nation of the Pacific, it was a rare opportunity to meet with our colleagues from neighboring Pacific countries. The topic chosen for the session was apt. Historically, museums are seen as Western institutions where the interpretation of material cultural property has been the province of those trained in the western academic disciplines of anthropology, archaeology, history, art history, and the natural and pure sciences.

Throughout the Pacific, people are re-examining the role of museums and their relevance to the indigenous peoples.

In Aotearoa New Zealand, since 1975, when the Treaty of Waitangi Act was passed into law, followed by the Amendment in 1984, museums have been experiencing a period of great change. Under various other Acts of Parliament it is now mandatory for Regional and Local government and many central government agencies to consult with their respective Maori people — tangata whenua.
MORc WMA

WMA Conference Recommendations Approved

The Western Museums Association conference Living Cultures, Living Traditions convened in Honolulu, Hawai’i September 21 – 24, 1994. The attendees of this conference represented nearly 30 nations and countries and museums of art, history, culture, and science.

The conference attendees approved the following recommendations at the final session of the WMA conference on September 24, 1994:

I.
We support the primary role of indigenous peoples in the preservation, presentation, continuation, and management of spiritual, religious, and cultural heritage.

II.
We support ongoing collaboration and communication among museums to advance the rights of indigenous peoples and cultures: such as in training programs, cultural exchanges, and the provision of resources.

III.
We support the Pacific Island nations in their aspiration to form a museums association of Pacific Island nations.

IV.
We support continued collaboration and communication between individuals, museums, and professional organizations in order to further the dialogue begun at this meeting.

Deborah Pope Updates Nūhou on HMA Programs

Since becoming HMA’s first contract administrator in August of 1994, Deborah Pope has been working very hard for the board and membership of this organization. Her emphasis has been on working with the HMA board to formulate the 1995 – 1997 training program, and to submit grant applications to the State Foundation on the Culture and the Arts (SFCA) in support of these programs.

In a recent discussion, she stated that “Because HMA’s long term efforts with the University of Hawai’i to establish a museum studies program in this state are currently on hold, the full burden for developing staff training remains with HMA.”

In response to this vital role which HMA plays in providing ongoing professional development, a program of 4 training workshops per year has been established. These workshops will focus on the following areas: administration and governance, collections and conservation, public programs and education, and marketing and development.

Deborah’s first task under the terms of her contract was to meet with Susan Shaner and the HMA board to plan a conference schedule for the next 2 years. She then prepared and submitted applications for funding to the SFCA—$40,000 program budget for each year ($20,000 from SFCA and $20,000 from private foundations). These proposals provide for an annual conference and three workshops. If funded, the range of topics will include: applications of INTERNET to museum work; current issues in education (such as Goals 2000 and school and community based management); new federal funding guidelines; initiatives for museum and school collaborations; traveling workshops on interpretive exhibitions planning; management and team building; and the care of archeological and ethnographic collections.

Now that these grants are in, Deborah has turned her attention to a two-day workshop on Thursday and Friday, February 2 and 3, on the topic of Board Training and Development as well as Strategic Long Range Planning. This program will be presented by Jennifer Rutledge, partner in Delphi Consulting Group, Inc. from White Plains, New York. Ms. Rutledge has consulted extensively with museums, including the Honolulu Academy of Arts, on a variety of topics such as planning, organizational development, human resources, governance and management. Recently, she has received an AAM contract for the design of a curriculum to guide regional training in the principles of Excellence and Equity.

This workshop will be followed by a Spring meeting on Security and Insurance to take place in May. Deborah would like to hold a discussion of disaster plans and an upgrading of security plans. This program will be presented by museum staff and professionals in the insurance and security industries. She will also involve people from Kaua’i who can share their experience with hurricanes.

When asked how she is enjoying her work for HMA, Deborah replied: “After 16 years with one institution, it is refreshing to work in a broader arena and with a wider spectrum of the community. I received a good deal of professional training from the Hawai’i Museums Association, and it is very enjoyable to work with the board and others in the museum field to identify their current needs. This is the organization’s first opportunity to develop a long term program plan, and this is a very interesting time for museums. So many issues affect museums and need to be addressed. How will HMA be affected by the establishment of a museum studies program at UH? Will we need to rethink what we offer our members? How will NAGPRA affect us and what we have?”

What is Deborah’s message to the membership? “My work for HMA is provided for by a 1/4-time contract, and there is so much to be accomplished. I’d like to tell the members that HMA still relies on their help!” Her vision? “To continue to work with the HMA board and membership in order to get the job done.”
**Bishop Museum Conservation Services Offerings**

The Conservation Services department (formerly PRCC) of Bishop Museum announces the availability of four new preservation handouts, produced with the support of the State Foundation on Culture and the Arts and Bishop Museum. Topics are: Understanding Lauhala Mats, Care of Silver, What To Do About Water Damage, and Silica Gel. These and any of the extensive series of handouts are available without charge to museums and the general public. Conservation Services is again offering clinic days this year with the support of SFCA and Bishop Museum. Visitors must call and arrange an appointment to meet with a conservator and discuss the condition and proper care of their object. Call 848-4112 to request a handout or make a clinic appointment.

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**Hawai‘i Maritime Center Affiliates with Bishop Museum**

The Hawai‘i Maritime Center, founded in 1988 to preserve and present Hawai‘i’s maritime cultural heritage, has united with the Bishop Museum. In the new organizational arrangement, the Maritime Center will continue to offer its programs and services and will maintain a separate board of trustees. The Bishop Museum will provide administrative support and technical museum expertise to HMC. Bishop Museum Director Donald Duckworth will serve as President and CEO of both organizations and Rear Adm. William P. Kozlovsky will continue as HMC’s Executive Director.

Rear Adm. Kozlovsky stated “Bishop Museum is a natural home for the Maritime Center since our rich cultural legacy begins with the discovery of this remote land mass by ancient Polynesians in their voyaging canoes. The HMC will provide a highly visible downtown ‘eye on the world’ for the Museum, particularly as activities associated with the Aloha Tower Marketplace begin. Our outreach and educational programs are complementary and there will be economies of scale as we pursue mutual long-range plans and programs.”

“The affiliation is natural,” according to Duckworth, “The Maritime Center’s accessibility and visitor orientation will complement the outstanding collections at Bishop Museum.”

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**NAGPRA Course Offered in Honolulu**

**Sponsored by University of Reno and National Park Service**

On January 26 – 28, the Native American Graves Protection and Repatriation Act: Implications and Practical Application, a college credit course offered by the University of Reno and the National Park Service, will be held in Honolulu. The course is designed to help those affected by NAGPRA to comply in a timely and meaningful manner. As the law invites litigation, the course is also focused on an understanding and recognition of potential problem areas in order to allow for prospective planning and avoidance of court intervention. The course will be taught by The Honorable Sherry Hutt, a judge with the Maricopa County Superior Court in Phoenix, Arizona, and C. Timothy McKeown, program leader for the national implementation of NAGPRA with the Archaeological Assistance Division of the National Park Service. The instructors will discuss practical methods of compiling summaries and inventories and interfacing with claimants. They will also discuss the regulations and the decisions of the Review Committee and look at the future ramifications of decisions and any court actions. The course will consist of lectures, case studies, and participant involvement in discussions. The fee is $350 and registration is one month before the course. Call the University of Reno Division of Continuing Education (702-784-4046) for registration information and course location here in Honolulu.

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**HCH Receives NEH Exemplary Award for Exhibit**

The Hawai‘i Committee for the Humanities (HCH) received a $77,500 state and regional exemplary award from the National Endowment for the Humanities (NEH) to develop a traveling interpretive exhibition Into the Marketplace: Hawai‘i’s Twentieth Century Working Class Women. The exhibit is a social history exhibit on working women and family, wage work and social policy in Hawai‘i’s multi-ethnic community. It is organized into an introduction with a video component and four thematic sections: Urban industrial work and rural agricultural work in early twentieth century Hawai‘i; change in the conditions of work; marketplace, family and social policy; and an interactive element, “What is your condition in the marketplace?” The exhibit will open at the Hawai‘i State Library in Honolulu in early March and run through April 1995. It will then tour the islands of Maui, Kaua‘i and Hawai‘i. The project co-directors are Jane Silverman and Teresa Bill. The program of oral history readings is being scripted by Victoria Kneubuhl and directed by Jacquelyn Pualani Johnson Debus. For more information, contact the HCH office at 732-5402.
There are several recent staff additions at the Bishop Museum. Richard Duggan has joined the Museum as the new exhibits department chairman. Duggan comes to the Museum from the Field Museum of Natural History in Chicago where he was design manager. Nan McNutt has been appointed chairperson of the Education Department. Valerie Free has been named collections manager of Bishop Museum's Anthropology Department and Shannon McPherron has joined the Department as an associate anthropologist. Judi McClain, former education manager, is now the museum's volunteer coordinator. In addition, Isabella Abbott, John Couch, Kane Fernandez, Bruce Nobles, C. Dudley Pratt, Jr., Edison Miyawaki, Thomas Rohr, and Jeffrey Watanahe have joined the Bishop's Board of Trustees... The Contemporary Museum welcomes LiAnne Rose, who now manages the Cafe; Brian Koga, exhibitions preparator; and June Chong, secretary/receptionist. New trustees include Laura Leppert, Francis Oda, and Wendell Wo. Departing Board members include Evelyn Twigg-Smith and Charles Spalding, while Thurston Twigg-Smith has been elected a Trustee Emeritus. The Honolulu Academy of Arts has announced the departure of its Asian art curator, Dr. Stephen Little, who will be leaving the museum in January to become the curator of Asian art for the Chicago Art Institute. The Academy's membership and marketing department welcomes new Development Associate director Caryn B. French, formerly the Development Administrator at Cedar Crest College. The new director of public relations is Liza Simon, a writer and broadcaster with 15 years of experience in Hawai‘i media. Most recently, she has been with KHON TV2 as the producer and writer of the For Kid’s Sake series... David Ulrich has left his position as director of the Hui No‘eau Visual Arts Center on Maui to become the co-founder and Executive Director of the Pacific Imaging Center, a digital art and education facility located in the Maui Research and Technology Park. He is succeeded by Tonia Marks Baney, well known portrait artist and former marketing manager for Wailea and Kapalua resorts.

Grant News
- The Contemporary Museum has received a grant from the Harold K.L. Castle Foundation for the purchase of a new computer system for membership and development.
- The Judiciary History Center recently received grants from the Hawaii Committee for the Humanities ($23,930) and the Office of Hawaiian Affairs ($19,010) to support Trial of a Queen: 1895 Military Tribunal.” This educational program will include a living history program followed by a public forum, a viewer’s guide, a teacher workshop, a curriculum guide, and a video component. The reenactment and public forums are scheduled statewide in January and February 1995. All performances will be free and open to the public. For information call 539-4999.
- The Bishop Museum is part of a consortium of America’s most prestigious natural history museums and botanical gardens which has received a $200,000 grant from the U.S. Department of Commerce’s National Telecommunications and Information Administration (NTIA) to provide public access to the computer information superhighway. The installation of ultra high speed telecommunications will provide new and innovative access to services such as the INTERNET and other museum, scientific, education, research and environmental databases. The public will soon have the ability to experience and benefit from the vast storehouses of data at the consortium institutions and beyond.

HCH Announces 1995 Grant Deadlines
The Hawai‘i Committee for the Humanities (HCH) has released the following grant deadlines: regular grants (over $2,500) February 1 or May 1; mini-grants (up to $2,500) and planning grants (up to $1,000 for regular projects and up to $2,500 for script development of video/film projects) may be submitted on February 1, March 15 or May 1; preservation grants (up to $5,000) March 15. For applications and information, contact HCH, 3500 Wai‘alae Avenue, Room 23, Honolulu, HI 96816. Phone/ fax 732-5402. Neighbor Islands 1-800-424-1301.
"Ua hana 'ia aku e ka pono a pololei
Ua ha'ina 'ia aku no ia 'oe
'o ke ola no ia o ki'ai a loko"

I have done the work correctly,
and I say that you are now
the guardian of this living water.

Keia Wai Ola: This Living Water was the first exhibition of the Maui Arts & Cultural Center's inaugural season. The idea for the exhibition evolved over a three-year period through conversations with community advisors and curator Tom Klobe, Director of the University of Hawai'i Art Gallery. From the very beginning we wanted the exhibition to express who we are as people of Maui, to make a connection to each person on the island, and to actively engage the community in the creation of the exhibition. But how do you capture the essence of a community? How do you express a shared sense of pride in a place? What do we care about and want to pass on?

We asked the people of Maui these questions—people who represent geographic areas, ethnic groups, and the great variety of lifestyles, traditions, and occupations unique to Maui. As people spoke, an object or experience emerged which symbolized what was of greatest importance to them and their words became a way "into" the objects which included Asian shrines, Portuguese altars, musical instruments, saddles, kimonos, dolls, letters, and other treasured belongings. In the end, honored artifacts and personal stories became a spiritual group portrait celebrating the soul of a community.

On view for only one month (September 9 - October 9, 1994), the exhibition was visited by over 3,000 people. So many of these viewers were overcome with emotion by the honesty, intimacy and beauty of the Maui portrayed in Keia Wai Ola that it became known as the "several hanky exhibition." But was it ART?

If art is the process of "making special" then certainly the concept and the exhibit components became an art form through the process of investigation and discovery, and through Tom Klobe's masterful installation. Art educator, Center advisor, and author of the catalogue essay Duane Preble suggested an answer to this question on another level when he wrote, "With their beauty and symbolic content, these objects are vessels carrying the values we uphold and seek to pass on to our heirs. If we think of the human spirit as water flowing from one generation to the next, then these vessels often express our highest values—the qualities we hold most dear. Isn't that what art is, really—anything we admire because it represents our vivid awareness, deep concern and the best of who we are?!

Hawai'i's Marine Life
New Interactive Exhibit at the Waikiki Aquarium

What if your collections told a great story, but the public didn't know it? For years, the Waikiki Aquarium's living collections of colorful fish and invertebrates have demonstrated an intriguing story of biogeography. The marine life of Hawai'i's young, isolated islands is derived from the species-rich reefs of the more ancient, western Pacific, the "cradle of marine diversity." This biological linkage was well-known to the marine scientists who redesigned the Aquarium during its 1970s renaissance. But, the story remained inaccessible to the general public.

As the Aquarium's interdepartmental Exhibit Committee began coordinating renovation plans in 1991, an important objective was to strengthen the thematic connection between the exhibits of South Pacific marine life and those featuring Hawaiian reef life. Renovations completed in May 1994 include an electronic, interactive exhibit, the first of its kind for the Aquarium, as one means of bridging the conceptual gap. Designers, including Honolulu's Clarence Lee Design & Associates and Academy Studio of Novato, California, helped bring the Aquarium staff's concepts into being.

Visitors to the renovated Aquarium begin the thematic journey in a gallery of living exhibits highlighting marine life and communities of the western tropical Pacific. Reefs here harbor more species of marine life than any other place on earth and have, over eons of time, been the source of marine life colonists for other far-flung islands of the Pacific. Moving to the next exhibit gallery, visitors "enter" Hawaiian waters, and survey marine life communities of contrasting shoreline and reef habitats, from surge zone to quiet water, shallow shoreline to deep slope, new to ancient reefs. Similarities with the South Pacific life forms are evident, but the species are different and some, like the colorful anemone fish, are missing from Hawaiian waters. Why?

The interactive exhibit, titled Hawai'i's Marine Life: Where Did it Come From? uses four major exhibit elements and different electronic media to guide visitor discovery of the underlying biology and oceanography behind the marine life distribution in the Pacific. Back-lit label text introduces the similarities between Hawai'i's reef life and the marine life of the western Pacific, Hawai'i's isolation, and the importance of ocean currents in dispersal. A hand-painted map of the Pacific is the exhibit's center piece. Labeled with Pacific rim continents, major island groups, and ocean currents, the map helps demonstrate that marine life show different patterns of distribution. Two keyboards feature images of twelve marine life species. Touching each "Where is it found?" image key activates lights on the map and illustrates the species' distribution. Some species are found Pacific-wide, others are limited to the western Pacific; (Continued on opposite page)
Tsunami Warning:
Hawai‘i’s Museums Respond

The tsunami which threatened these islands on October 4 luckily turned out to be nothing more than a minor inconvenience for Hawai‘i residents and visitors. Most museums located inland merely remained closed to the public until the danger had passed, but several of our museums are located close to shore—many situated within inundation zones. Were they faced with a true test of their disaster preparedness plans?

For the Waikiki Aquarium, the answer to this question is “yes.” The first step of this plan was to implement the communication phone tree. Mary Morioka, director of marketing, was in charge of setting this into motion. She quickly discovered that during an emergency the phones often fail and it takes more time than expected to get in touch with staff members. Mary learned that it is imperative to identify essential staff beforehand so that they know what to do the minute the civil defense siren sounds. Because there was ample time between the official warning and predicted wave action, essential staff were able to come in and complete preparations in a timely manner. All electronic equipment was secured and moved as high as possible, and interactive display computer equipment was transported to the second floor along with library material. Live collections needing life support systems if the electricity were to go out were protected by a 24 hour back-up system. The building was sandbagged, and staff posted signs and stood out front in order to direct members of the public back to their hotels or to emergency shelters. Once the “all clear” was given, the Aquarium opened at 1 p.m.

Ken Redman of the Honolulu Zoo reported that certain animals in the collection, including the lions and tigers, were locked in their night quarters. The more sensitive birds were taken indoors and placed in small cages for protection. Computers and zoo records were taken off-site to Kapiolani Community College. Ken was pleased with the fact that all preparations were completed and the building vacated by 9:45. In the future, he intends to periodically review the disaster preparedness plan and eliminate the need for a meeting in the event of an emergency by assigning everyone a role and set tasks which they can focus on immediately.

The day of the tsunami warning, Tom Fairfull of the U.S. Army Museum received a call at 6:55 a.m. from the military police informing him that the area where the museum is located would be evacuated. Tom then notified staff to remain at home, reported to the museum in order to lock down the building, left the premises at 9:45 and returned by 12:15 after the “all clear.” As the museum structure is very secure, the equipment was also moved. This museum remained closed the entire day, as did Sea Life Park. Bob Moore, General Manager, related that his main concern was making sure there was ample auxiliary power to keep the salt water circulating for the safety of the marine animals. Management staff reported in to take care of this, and all other staff were instructed to remain at home.

All of the museum professionals we spoke with indicated that there would be very little which could be done to fully secure a facility or its contents in the event of an actual tsunami of magnitude. The management, staff and patrons of these museums are very grateful that this was not the case with the October 1994 tsunami.

Waikiki Aquarium

(Continued)

some are unique to Hawaii. A computer central processing unit (CPU) controls the matching of images and map lights.

In the second exhibit element, Marine Life Dispersal Modes, the CPU drives a computer monitor and responds to its marine life keyboard with information linking a species’ distribution with properties of its biology and life cycle. Visitors discover that most of the marine organisms with widespread distributions have minute young stages that can drift vast distances in ocean currents.

An Aquarium video production titled Far from the Cradle brings the concepts together in the final exhibit element, highlighting the origins, survival adaptations, and reproductive methods of Hawai‘i’s reef fish.

The exhibit opened May 1 with the renovated Aquarium. No formal testing program has been attempted, but informal monitoring of visitors’ interactions with the exhibit quickly identified a number of design and operational concerns. Materials durability, keyboard response times and programming, and lighting system interference with other electronics are all subjects of further study.

To receive an exhibit outline, contact Carol Hopper, Education Department, Waikiki Aquarium, 2777 Kalakaua Avenue, Honolulu, HI 96815; phone (808)923-9741; FAX (808)923-1771.
## Winter Calendar

### JANUARY
- **20** Deadline, IMS General Operating Support Grant
- **26-28** NAGPRA Course, Honolulu location to be determined
- **27** Deadline, IMS/AAM, Museum Assessment Program II

### FEBRUARY
- **1** Deadline, submissions to Spring Nuhou
- Deadline, NEA, Museum Training and Fellowships
- Deadline, National Science Foundation, informal Science Education Grant
- Deadline, HCH grants (regular, mini, and planning)
- **2 & 3** HMA Board Training and Development and Strategic Planning Workshop
- **3** Deadline, IMS Technical Assistance Grants
- **18-20** Symposium on Maritime Archaeology and Hawai‘i, Hawai‘i Maritime Center
- **24** Deadline, IMS, Museum Assessment Program II

### MARCH
- **15** Deadline, HCH grants (mini, planning, preservation)

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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 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 Susan Shaner at 539-4995 as rates vary.

### HMA BOARD OF DIRECTORS
- **President:** Susan Shaner
- **Vice President:** Lani Maa Lapilio
- **Secretary:** Lynn Manuel
- **Treasurer:** Thomas Fairfull
- **Kaua‘i Director:** Barnes Riznik
- **Maui Director:** Jim Luckey
- **Hawai‘i Director:** Lynn Manuel
- **O‘ahu Directors:** Puanani Burgess, Keola Cabacungan, Jennifer Saville
- **WMA Representative:** Susan Shaner

**Nuhou**

*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 1 and November 1. Mailing is scheduled for the following month. If possible, submit manuscripts in Microsoft Word 5.0 on a Macintosh disk. Photos and artwork are welcome and encouraged. HMA reserves the right to accept, reject and edit all submissions to *Nuhou.*