

# Preliminary Program



Registration  
information is at  
[www.westmuse.org](http://www.westmuse.org)



Western  
Museums  
Association

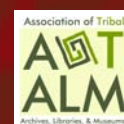
## 76th Annual Meeting

September 23–26, 2011

Hawai'i Convention Center | Honolulu, Hawai'i



Presented by  
Western Museums Association in collaboration with  
Association of Tribal Archives, Libraries, and Museums  
and co-hosted by Hawai'i Museums Association  
and Pacific Islands Museums Association



[atalm.org](http://atalm.org)





Western  
Museums  
Association

## WMA 76th Annual Meeting

September 23–26, 2011

Hawai'i Convention Center | Honolulu, Hawai'i



WMA is thrilled to be back in Honolulu after 17 long years! This 2011 WMA meeting is co-presented with the **Association of Tribal Archives, Libraries, and Museums (ATALM)** and co-hosted by the **Pacific Islands Museums Association (PIMA)** and the **Hawai'i Museums Association (HMA)**. Our collaborative approach to this year's conference exemplifies our theme; *Pūpūkahi i Holomua*, or *Working Together to Move Forward*. Together the program promises to provide a dynamic experience for all in attendance.

# Aloha!

We encourage you to take advantage of the preconference workshops and tours as well as the evening events offering you the chance to see some of the most beautiful and significant cultural sites on the island. Additionally, during the annual meeting we have planned Tour and Talk experiences that will take you on private behind-the-scenes tours of selected institutions.

We hope you are able to stay for a few days before or after the many fabulous sessions to enjoy all Hawai'i has to offer. Whether you're on the beach or poolside sipping Mai Tai's don't forget that Hawai'i has over 100 museums, historic houses and cultural centers. For more information visit, [www.hawaiimuseums.org](http://www.hawaiimuseums.org) as well as Hawai'i's official tourism website [www.gohawaii.com](http://www.gohawaii.com). We encourage you to visit the neighbor islands as well (only a short thirty-minute flight away!), and enjoy the uniqueness that each has to offer: museums, landscapes, beaches, state and national parks and fascinating histories.

On behalf of the program and host committees, WMA, ATALM, HMA, and PIMA, we thank you for joining us at this year's annual meeting. It is only through the participation of our members and colleagues that our respective organizations are strengthened and continue to fulfill our missions. We hope you will leave Hawai'i with renewed enthusiasm, new friends and a deeper appreciation of poi!

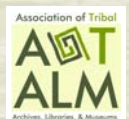
*Mahalo nui loa* "Many thanks"

Presented by Western Museums Association

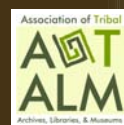
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and co-hosted by Hawai'i Museums Association

and Pacific Islands Museums Association



# Acknowledgements



Thank you to the following individuals, all of whom have been instrumental in the planning, development, and support of the 2011 WMA Annual Meeting. Your generous gifts of time and resources have made this meeting possible.

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*The 2011 WMA Annual Meeting Program Committee at the Liljestrand House, Honolulu, Hawai'i.*





Western  
Museums  
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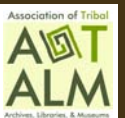


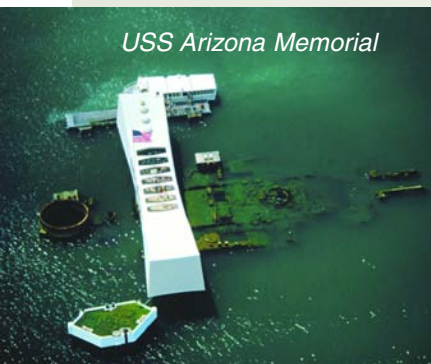
## Program At-A-Glance

Registration information is at [www.westmuse.org](http://www.westmuse.org)

	FRIDAY SEPTEMBER 23	SATURDAY SEPTEMBER 24	SUNDAY SEPTEMBER 25	MONDAY SEPTEMBER 26
REGISTRATION DESK HOURS	9:00PM–5:00PM	8:00AM–6:00PM	7:30AM–5:00PM	7:30AM–5:00PM
EXHIBIT HALL HOURS	Set-up: 12:00PM–5:00PM	8:00AM–5:00PM	8:00AM–6:00PM	
8:00 AM		Hosted Breakfast in Exhibit Hall 8:00AM–9:00AM	Hosted Breakfast in Exhibit Hall 8:00AM–9:00AM	Keynote Speaker #2 8:15AM–9:15AM
9:00		WMA / ATALM HMA / PIMA 101 9:00AM–10:00AM		
10:00			Concurrent Sessions "C" 9:30AM–10:45AM	Concurrent Sessions "G" 9:30AM–10:45AM
11:00		Opening Ceremony and Keynote Speaker 10:15AM–12:15PM	Concurrent Sessions "D" 11:00AM–12:15PM	Concurrent Sessions "H" 11:00AM–12:15PM
12:00 PM				
1:00	Pre-Conference Workshops 9:00AM–5:00PM	Hosted Networking Lunch and "Ask the Experts" 12:30PM–1:45PM	Affinity Luncheons 12:30–1:45PM	Exhibit Hall Lunch 12:30–1:45PM
2:00				WMA Business Luncheon 12:30–1:45PM
3:00		Concurrent Sessions "A" 2:00–3:15PM	Concurrent Sessions "E" 2:00–3:15PM	Concurrent Sessions "I" 2:00PM–3:15PM
4:00		Play Session 3:15–3:45PM		
5:00		Concurrent Sessions "B" 3:45–5:00PM	Concurrent Sessions "F" 3:45–5:00PM	Concurrent Sessions "J" 3:45PM–5:00PM
6:00			Live Auction 5:15PM–6:00PM	Closing Ceremony 5:00PM–6:00PM
7:00	Welcome Reception at the Honolulu Academy of Arts 6:30AM–9:00PM	Evening "Jewelbox" Receptions 6:30PM–9:30PM	Evening Reception: Experience Hawai'i, Bishop Museum Style 6:30PM–9:30PM	
8:00				
9:00				
10:00				

A presentation  
of WMA in  
collaboration  
with Association  
of Tribal Archives, Libraries,  
and Museums; co-hosted by  
Hawai'i Museums Association  
and Pacific Islands  
Museums Association





## Pre-Conference Tour – Friday, September 23

☐ 8:00AM–5:00PM

### A Special Day at Historic Pearl Harbor

Spend an entire day at **Pearl Harbor Historic Partner Museums**, a site that holds significance in American history. Explore the newly renovated Pearl Harbor Visitor Center, or the USS Bowfin Submarine Museum, Pacific Aviation Museum, and Battleship Missouri Memorial Museum. At the end of the day, guests will embark on a very special Pearl Harbor Boat Tour about the harbor and ending with a stop on the USS Arizona Memorial. In Hawaiian history, Pearl Harbor was an important cultural site since it was once abundant in oysters and other wildlife, hence its modern name.

■ *Fee: \$15 per person includes boat tour, free admission to all museums, and transportation (lunch is not included). Attendees are asked to bring sun protection. Limited capacity of 150.*

## Tour-&-Talks

Experience some of Honolulu's cultural gems along side curators and educators on these private behind-the-scene tours. Tours are scheduled concurrently during conference sessions. Shuttle pick-up and drop-off at the Convention Center. Pre-registration is required. ■ *Fee: \$15 per person per tour. Limited to 20 participants per tour.*

### Saturday, September 24

☐ 2:00PM–5:00PM

#### 1. Shangri La – Color Cladding: Islamic Tiles from the Doris Duke Collection

Join **Keelan Overton**, Curator of Islamic Art, on this tour of ceramic tiles from Iran, Syria, Turkey and Spain at **Shangri La**. Overton will discuss the origins and uses of ceramic tiles in various parts of the Islamic world from the 12th to early 20th century; show how Duke integrated them into the architecture and interior design of her home, Shangri La; and trace how her tile commissions helped stimulate a revival of artistic tradition in 1930s Iran.



### Sunday, September 25

☐ 9:30AM–12:15PM

#### 2. Waikiki Aquarium: Behind the Scenes

Located on the shoreline of Waikiki beach the **Waikiki Aquarium** was opened in 1904 and is the third oldest aquarium in the United States. In this behind-the-scenes tour, participants will be guided through the aquarium with educators and curators to view the exhibitions and hear about current research, exhibition practice and caring for a delicate living collection.

A highlight of the tour will be learning about the new Northwest Hawaiian Islands exhibition. NWHI is a Marine



National Monument recently designated as a UNESCO World Heritage Site and is home to over 7,000 marine species, a quarter of which are found nowhere else on Earth. Offering visitors a nearly once-in-a-lifetime experience to see some of these fishes and corals in their natural habitats, the Waikiki Aquarium's new exhibit will feature a living reef ecosystem representative of that found in the world's most isolated islands.

☐ 2:00PM–5:00PM

#### 3. Mission Houses Museum: Stepping Up to the Challenge

This behind the scenes tour focusing on meeting the challenges of a strained economy at one of the four accredited museums in Hawai'i. The tour begins at the **1821 Mission House** examining the challenges presented by passive climate control and general maintenance and how the museum is stepping up to address these on-going issues. Next, participants visit collection storage focusing on unique storage solutions that stretch dollars, protect collections and build community. The tour ends at the **Chamberlain House Gallery** where working with schools and non-profits has enabled the museum to continue its changing exhibitions program while building a stronger sense of community.



### Monday, September 26

☐ 9:30AM–12:15PM

#### 4. Mānoa Heritage Center: Botanical Garden and Hawaiian Cultural Site

Visit **Mānoa Heritage Center**, a Hawaiian cultural site and botanical garden in the heart of lush Mānoa Valley. Enjoy a one-hour outdoor guided walk through a Hawaiian native plant garden that surrounds an ancient Hawaiian sacred stone structure (heiau). On the walk you will also see the historic 100-year old home, Kualii, which will one day be a museum as well as broad views of the Koolau Mountains in the back of the Valley.





## Conference Track Topics

Look for these keys throughout the program to tailor your experience!

### **ai** Audience and Identity

Who are museums for and what are they for? Can they grow and change with the communities around them? And how do you balance old and new stakeholders? This track attempts to untie this knot of core mission, staffing, outreach, programming, and funding.

### **b** Business

Do any of these sound like a day in your life: writing a grant proposal, managing a schedule, setting up a business plan, working within a budget, pitching a donor, or figuring out an ad campaign? If so, come hear colleagues in development, finance, and marketing share what has worked.

### **c** Collection Care

Calling all curators, registrars, conservators, collection managers, and art handlers! These sessions and workshops focus on what you need to know to safeguard your museum's collections now and for years to come.

### **i** Indigenous

How suited are existing practices for working with indigenous cultures and caring for their materials? These sessions provide a platform for indigenous and non-indigenous archive, library, and museum staff to explore issues from diverse perspectives, to learn about innovative projects, and to deepen practice-transforming sensitivities.

### **ie** Interpretation and Experience

Educators, exhibit designers, curators, evaluators, administrators, and visitors all want the same thing: engaging museum-going experience. But how best to get there?

Hear some great recent case studies, see how theories play out in practice, and get fired up about what more your museum might do!

### **Lc** Leadership, Career Path

Just starting out or considering a mid-career switch? Moving up in responsibility, moving over to leading a new institution, or guiding your museum through major changes? If you are looking for mentoring, this track is for you!

### **L** Library

How are archives, libraries, and museums working together to preserve and promote indigenous cultures? This ground-breaking track celebrates the best of the best... from exhibits featuring model projects funded by the Institute of Library and Museum Services, to sessions that inspire and inform strategies for developing essential programs and services. **Co-sponsored by the American Indian Library Association.**





- *Fee: \$25 per person. Required attendance: 10 minimum*



- *Fee: \$15 per person. Required attendance: 10 minimum*



A photograph of the interior of a museum shop. The shop is filled with various merchandise, including books, toys, and collectibles, displayed on shelves and tables. A sign on the left wall reads "MUSEUM".

■ *Fee: \$25. Location: Pearl Harbor Visitor Center. Required attendance: 10 minimum.*

**C**



## ATALM Workshops

Please note that workshops are concurrent. All attendees are welcome to attend the ATALM workshops. Pre-registration is required.



### 8:30AM–4:30PM | Care of Folded and Rolled Documents

This hands-on workshop provides the basics of safely caring for and housing folded and rolled items. Participants will learn to: 1) make humidification chambers from plastic trash cans and from plastic trays with a sheet of Plexiglas and how to use these to humidify documents; 2) flatten documents using sheets of blotting paper and Plexiglas; 3) stabilize torn documents by encapsulation in polyester film or placement in a sleeve or envelope; 4) choose from the variety of folders and boxes that are commercially available for the storage of documents; 5) make custom rigid folders from acid-free corrugated board; and 6) make custom boxes from acid-free corrugated board. **Instructor: Sherelyn Odgen, Head Conservator, Minnesota Historical Society.**

■ Fee: \$50 per person includes lunch and materials

### 9:00AM–3:00PM | Ma Ka Hana Ka 'Ike (Knowledge is Gained by Doing)

During this day-long event, participants will be surrounded by the lush greenery of the Ko'olau mountains. Papahāna Kūaola is located in He'eia, O'ahu. The 'āina is being replanted with numerous native and Polynesian introduced species, helping to restore the area to its historic Hawaiian character. Through education and restoration efforts, an experienced staff creates opportunities for others to understand, appreciate, and care for the world we live in, and ultimately accept responsibility for the fate of the 'āina. This project welcomes conference attendees to experience, understand and respect the traditions, language, and natural history of Hawai'i through the provision of learning experiences in an authentic setting with access to loi, native plants, sacred sites, and other pristine natural resources. Conference attendees will engage with Hawaiian cultural practitioners, musicians, craftspeople and artists who keep the Hawaiian culture "alive" and make Hawai'i a special place.

■ Fee: \$25 per person includes transportation, lunch, and materials



### 9:00AM–1:00PM | Field Trip to Kamehameha Schools Midkiff Learning Center

Established in 1887, Kamehameha Schools was founded by the legacy of Princess Bernice Pauahi Bishop, a descendent of King Kamehameha the Great. Now one of the largest private schools in the United States, Kamehameha Schools emphasizes Hawaiian language and culture, offering supplementary courses in Hawaiian literature, culture, history, song composition and performance, chant, and dance. Following an introduction to the innovative programs of Kamehameha Schools, field trip participants will tour the exemplary Midkiff Learning Center which is home to the unique Hawai'i-Pacific Collection, Digital Resources, Innovation & Collaboration Center, Archives, Video Productions, and Journalism. Sponsored by the Midkiff Learning Center with hosts Gail Fujimoto (Head Librarian), Kawika Mākanani (Hawai'i-Pacific Librarian), and Kehau Abad (Director of Kamehameha Publishing).

■ Fee: \$25 per person includes transportation, lunch, and materials

### 9:00AM–2:00PM | Maritime Heritage Projects: Reviving Ancient Traditions for the Contemporary World

This workshop will consider how museums can support efforts to revive ancient cultural practices in the contemporary life of indigenous cultures. Joining Native Hawaiian canoeing societies will be an international scope of panelists representing three maritime heritage projects – the Pacific Northwest inland sea native Canoe Movement, the western Pacific open ocean canoe culture, and Qateri dhow revival in the Persian Gulf. Presenters will discuss their work to reintroduce and perpetuate valuable traditions. Documentary film footage, song, oral histories, and presentations will provide opportunities for attendees to compare and contrast vessel preservation and construction and cultural programming particularly as it applies to enhancing appreciation of their respective cultural traditions among indigenous youth. Presenters: Tom Cashman, Executive Director; Phillip Red Eagle, Pacific NW Canoe Movement; Heather Farrell, Deputy Director of Programs, National Museum of Qatar, Doha; Pacific Islands participants to be announced.

■ Fee: \$25 per person includes lunch

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## Advance Program

*Subject to change. All sessions will be held at the Hawaii Convention Center unless noted otherwise.*

### Friday, September 23

9:00PM–5:00PM **Registration and Volunteer Desks Open**

9:00AM–5:00PM **Pre-Conference Workshops**  
*Separate registration is required. See descriptions on page 7.*

6:00PM–8:30PM **Opening Night Event**

#### Welcome Reception at the Honolulu Academy of Arts

Known for its graceful building and internationally recognized collection of more than 60,000 works of art, spanning 5,000 years, the Honolulu Academy of Arts is Hawai'i's largest art museum. Registered attendees will have the chance to eat and drink under the stars, tour the 59th annual *Artists of Hawai'i 2011* exhibition, and explore the newly re-installed gallery of contemporary art.

■ Fee: \$25 per person includes appetizers, beverages, and transportation.



### Saturday, September 24

8:00AM–6:00PM **Registration and Volunteer Desks Open**

8:00AM–5:00PM **Exhibit Hall Open**

8:00AM–9:00AM **Hosted Breakfast in Exhibit Hall**

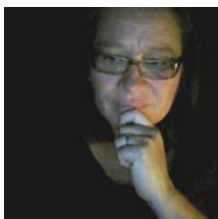
9:00AM–10:00AM **WMA / ATALM / HMA / PIMA 101**

This opening session to the Annual Meeting is an opportunity for all delegates, new or experienced, to meet the WMA staff, board members and other delegates. Learn about the new programming for this Annual Meeting; how to choose sessions that best fit your career path; learn about special, not-to-be missed events; how to participate in future meetings such as proposing a session for next year; writing an article for the west muse blog or newsletter; and what other resources WMA and our partner associations offer.

10:15AM–12:15PM **Opening Ceremony – Keynote Sponsored by Hawai'i Council for the Humanities**

#### Welcome to Hawai'i and the Pacific Islands

Dr. Manulani Aluli Meyer, *International Scholar, Te Wananga o Aotearoa (Maori University of New Zealand)*



Manulani Aluli Meyer is a scholar of indigenous epistemology, and earned her doctorate from Harvard University while learning how to articulate aspects of Hawaiian epistemology through land, people, history, and dreams. Dr. Aluli Meyer has published extensively on the topic of native intelligence and its synergistic linkage to the findings of quantum sciences, and is the author of *Ho'oulu: Our Time of Becoming*. She is associate professor of education at the University of Hawai'i, Hilo, and is currently in New Zealand working for Te Wananga o Aotearoa, the largest Maori tertiary education institution in the country with over 35,000 students.

**12:30PM–1:45PM Hosted Networking Lunch in Exhibit Hall with “Ask an Expert” Tables**

Bring your questions and join an expert at one of twelve topic-specific tables including:

**Museum Branding:** Nicole Trudeau, *Senior Designer, J. Paul Getty Museum*

**Collections Care:** Jeanne Brako, *Curator of Collections and Public Programs, Center of Southwest Studies*

**Exhibition Design:** Merritt Price, *Design Manager, J. Paul Getty Museum*

**Human Resources:** Linda Ferrara, *Director of Human Resources, Honolulu Academy of Arts*

**Organization Development:** Gail Anderson, *President, Gail Anderson & Associates*

**Pacific Connections:** Tarisi Vunidilo, *Secretary - General, PIMA*

**Professional Development:** Susan Spero, *Professor, JFKU Museum Studies*

**Visitor Studies:** Wendy Meluch, *Principal, Visitor Studies Services*

**... And more!**

**2:00PM–3:15PM Concurrent Sessions A**

☐ A1: **Setting the Record Straight: A Model for Reviewing**

**Indigenous Collections at Museums** **c i**

Cynthia Chavez Lamar, *Director, Indian Arts Research Center, The School of Advanced Research, Santa Fe, New Mexico*

Jim Enote, *Director, A:shiwi A:wan Museum and Heritage Center, Zuni, New Mexico*

This session will explore the process, benefits, and challenges of collection-focused collaborative projects between indigenous communities and museums. Participants will learn how the Indian Arts Research Center at the School for Advanced Research and the A:shiwi A:wan Museum and Heritage Center worked together to correct misinformation contained in collection records about Zuni cultural heritage, added new information such as Zuni names for collection items, and developed protocols for culturally sensitive items.

☐ A2: **Couriering Artwork: Sustaining Best Practices** **c**

Cory Gooch, *Registrar, The Frye Art Museum*

Amy Wright, *Senior Assistant Registrar, Los Angeles County Museum of Art*

Maeve Shivan, *Senior Account Manager, Dietl International*

Do you know how to be a good art courier? Have you received proper training or guidance? Does your institution have a courier policy in writing? Do they have a training program in place? Does your institution follow and implement the Registrar's Code of Ethics for Couriers? Hear the panelists answer some of these questions for you and more. They will speak about the various aspects and realities of couriering art work for your institution around the world.

☐ A3: **The Charm and Challenge of Gaining Mastery in the Field** **Lc**

Susan Spero, Ph.D., *Professor Museum Studies, John F. Kennedy University, Berkeley Campus*

Adrienne Barnett, *Project Manager Teacher Institute, Exploratorium*

Timothy Hecox, *Outreach Educator, Oregon Museum of Science and Industry (OMSI)*

Angela Hudson, *Museum Educator for Youth and Family Programs, Tacoma Art Museum*

What does it take to gain museum career mastery? Emerging professionals will offer perspectives on workplace successes and challenges as well as their own strategies for gaining mastery. Panelists will report brief highlights of current research on the obstacles and potential pathways to advancement for Millennials in career-oriented positions. Session participants will identify career issues relative to workplace culture, professional development, and diversity awareness. This panel is suited for emerging professionals, managers, and directors.

☐ A4: **When One Wins We All Win: Synergistic Marketing in a Metropolitan Area** **b**

Patrick Dunshee, *Manager, Marketing and Communications, LDS Church Ministry Museum*

Adam Peterson, *Chief Marketing Officer, Thanksgiving Point – Museum of Ancient Life*

Shelbey Peterson, *Public Relations and Marketing Associate, Utah Museum of Fine Art*

D. Kurt Graham, *Director, LDS Church History Museum*

Does your museum need new visitors, ideas, or donations? Learn how an idea learned at a national museum conference last year created an unlikely collaboration that is bearing fruit today! See how three very different museums in a single metropolitan market highlighted their differences in a creative partnership with the goal of increasing traffic and boosting awareness within their com-

munities. This fun and interactive panel discussion will show how “synergistic marketing” can help your museum to expand its patron footprint, increase museum traffic and gain community support.

□ A5 **Pacific Islands Museums Association Roundtable:  
Addressing Present and Future Issues in the Pacific** ..... **a.i i**

Tarisi Vunidilo, *Secretary-General, Pacific Islands Museums Association (PIMA)*

So'ona'alofa Sina Malietoa, *Assistant Chief Executive Officer, Ministry of Education, Sports and Culture, Samoa*

Anthony Ramirez, *Curator and Administrator, Guam National Museum*

Marianne Tissandier, *Collections Manager, Museum of New Caledonia*

Mere Ratunabuabua, *Chair, PIMA, Department of National Culture, Heritage and Arts, Fiji*

Ralph Regenvanu, *Minister of Justice and Community Services, Republic of Vanuatu*

Faustina Rehuher-Marugg, *Ministry of Community and Cultural Affairs, Republic of Palau*

Pacific institutions are contributing to global discussions about the economic viability of future museums and cultural centers. From developing innovative exhibits and educational programs, to rethinking collections care guidelines and facilities management in terms of long-term sustainability, members of PIMA will describe the unique issues their institutions and communities face as well as regional challenges they hold in common. This roundtable will feature a lively discussion among presenters and ask audience members to join in.

□ A6 **Pearl Harbor: Making a New Museum** ..... **i.e**

Phil Aldrich, *Principal, AldrichPears Associate*

Daniel Martinez, *Chief Historian, WWII Valor in the Pacific National Monument, National Park Service*

Jonathan K. Osorio, *Professor, Hawai'iinuiakea School of Hawaiian Knowledge, University of Hawai'i*

Geoffrey White, *Professor of Anthropology, University of Hawai'i Manoa*

Yujin Yaguchi, *Associate Professor of American Studies, Graduate School of Fine Arts and Sciences, University of Tokyo*

On December 7, 2010 the National Park Service and partner organizations (Pacific Historic Parks) opened a new museum and visitor center complex at the site of the Pearl Harbor national memorial. This session brings together members of the NPS planning team and academic consultants to discuss the process of updating the interpretive program as well as issues that surround museums concerned with both memorialization and education.

□ A7 **Tabletop Exhibits/Poster Sessions – Institute of Museum and  
Library Services Enhancement Grantees and Others (Group 1)** ..... **L i**

This forum provides an informal opportunity for networking, exchanging innovative ideas, and personal interaction. IMLS Tribal Library Enhancement grantees are featured, each providing valuable information on their innovative and cutting-edge projects.

2:00PM–5:00PM **Tour-&-Talk 1**

**Shangri La – Color Cladding:  
Islamic Tiles from the  
Doris Duke Collection**

See description on page 5

2:00PM–5:00PM **Tech Lounge in Exhibit Hall**

Building on the success of last year's Tech Lab, **Tech Lounge** will be an expanded venue in conjunction with the Exhibit Hall. Attendees will experience short, focused presentations on new technologies for museums. Twenty-minute presentations at the top of the hour will be followed by informal Q&As. From social and new media to e-philanthropy, see the latest from vendors as well as experienced museum professionals.

3:15PM–3:45PM **Play Session Kick-off in Exhibit Hall** ..... **i.e**  
(Continues in Exhibit Hall after this time)

**3:45PM–5:00PM Concurrent Sessions B**
☐ B1 **Obtaining Loans and Exhibits from the National Museum of the American Indian and Other Institutions**
**c i**

Jill Norwood, *Community Services Specialist, National Museum of the American Indian, The Smithsonian Institution, Washington, DC*

If your museum is interested in hosting a traveling exhibit, or in receiving object loans from another institution, there are necessary requirements to understand before undergoing the process. Come to this session to find out how to receive loans from the National Museum of the American Indian, and to participate in a general discussion around the steps that most museums require to facilitate a loan or traveling exhibit to another museum. Samples of loan agreements, conditions reports and other documents will be provided.

☐ B2 **Hāpai I Ka Leo: Preserving Bishop Museum's Audio Collection**
**c i**

In 2008, Bishop Museum, in partnership with the National Historical Publications and Records Commission, began a project to digitize its Hawaiian audio holdings—an unparalleled collection of mele and oli (or Hawaiian songs and chants), oral history interviews, programs and lectures representing more than 850 hours of primary source material on Hawaiian history and cultural traditions. Bishop Museum staff and Hawaiian culture and language specialists will discuss this rich and diverse body of work as well as the benefits and challenges of undertaking a digitization project of this scope and complexity. Broader issues of preservation and appropriate access to the kinds of material contained in the collection will also be discussed, as will their implications for similar collections and digitization efforts in other communities.

☐ B3 **Peer Advocacy and Networks without Borders**
**Lc**

Rachael Faust, *Assistant Curator of Collections and Academic Programs, Henry Art Gallery*

Jason B. Jones, *Membership Manager, Western Museums Association*

Sara Kabot, *Head of Exhibitions, Cantor Arts Center*

Kristen Olson, *Academic & Educational Technology Liaison, Cantor Arts Center*

Louise Yokoi, *Development Associate, Individual Giving, San Francisco Museum of Modern Art*

Would you like an idea that you are passionate about to gain traction? Do you have a workplace challenge? Come reclaim ownership of your career and create a network of advocates. After introductions, instigators will lead group discussions and shepherd questions on a variety of themes. Content will be tailored to attendees, so bring your challenge to the table! Topics include issues of institutional politics, finding support for your career, or overcoming organizational silos

☐ B4 **Representing Complexity: Indigenous Peoples, Settler States, Colonial/Occupation Histories, and Future Needs**
**a.i i**

Karen K. Kosasa, *Associate Professor, University of Hawai'i at Manoa*

Paul Chaat Smith, *Associate Curator, Smithsonian's National Museum of the American Indian*

Phillip Gordon, *Indigenous Australians Collection Coordinator, Australian Museum*

Jonathan K. Osorio, *Professor of Hawaiian Studies, University of Hawai'i at Manoa*

Representing the complex and contentious history of indigenous peoples and settler states in museums can pose a range of challenges. Panelists will offer an "insider's" perspective on their contributions as curators, exhibition team members, and scholarly advisors at the National Museum of the American Indian, Australian Museum, and three cultural institutions in Hawai'i. What have they learned from critics, visitors, teachers, indigenous communities, and museum staff, and how will they address future exhibitions and programs?

☐ B5 **How do we Communicate with Volunteers: Traditional or Technological Methods, Which Works Best?**
**a.i**

Cedith Copenhaver, *Special Projects Associate, Docent Center, Oakland Museum of California*

Rosalind Bedell, *Associate Director of Advancement and Volunteer Programs, Nevada Museum of Art*

Adam Mikos, *Principal, Loose Knit Collective*

Over the last ten years communicating with volunteers has undergone a huge change. Use of the telephone is now a communication of last resort with the advent of email, websites, online calendars, FaceBook and other computer technology. These multiple methods can make communication



easy or lead to overlapping information and confusion. Which communication methods, old or new, work best to recruit, organize and inform volunteers while suiting an institution's unique needs and keeping the volunteers happy?

☐ B6 **Being the Bridge: Engaging Families and Youth through Contemporary Art** ..... **i.e**

Marata Tamaira, *PhD Candidate, Australia National University*

Jean Pitman, *Educator for Youth Programs, Wexner Center for the Arts, Ohio State University*

Aaron Padilla, *Curator of Education, The Contemporary Museum*

Allison Agsten, *Curator of Public Engagement and Director of Visitor Services, The Hammer Museum, University of California, Los Angeles*

Today art and non-art museums and cultural centers have more in common as contemporary practitioners interpret ancient traditions demonstrating that the past lives in the present and is relevant today. Please join us as we navigate presenting controversial material and engaging families and youth in teachable moments incorporating contemporary art practices as a catalyst to educational discussions around a variety of issues including bullying and power dynamics, issues of race, ethnicity and profiling, gender and sexual orientation, just to name a few.

☐ B7 **Tabletop Exhibits/Poster Sessions – Institute of Museum and Library Services Enhancement Grantees and Others (Group 2)** ..... **L i**

This forum provides an informal opportunity for networking, exchanging innovative ideas, and personal interaction. IMLS Tribal Library Enhancement grantees are featured, each providing valuable information on their innovative and cutting-edge projects.

**6:00PM–6:30PM Shuttle Departures to Jewelbox Receptions**

**Jewelbox Evening Receptions**

*(Concurrent; separate registration is required.)*

**6:30PM–8:30PM ☐ Shangri La by Night**

*"Although Shangri La, with all its high-key colors, is beautiful by day, it is undoubtedly at its best by night." — Doris Duke*

Enjoy a magical evening at **Shangri La**, the former home of heiress and philanthropist Doris Duke, now a center for Islamic art and culture. Explore the 1938 modernist house with overlays of Muslim architectural influence; art collections gathered from throughout the Islamic world; and scenic views of Diamond Head and the Pacific at sunset.

■ *Fee: \$35 per person includes buffet dinner, beverages, and transportation. Limited to 80 guests.*

**6:30PM–8:30PM ☐ Modern Architecture and Contemporary Art**

Visit two stunning sites for a superb evening of art and architecture with breathtaking views overlooking Honolulu. First, enjoy cocktails at the **Liljestrand House** a quintessential example of Vladimir Ossipoff, one of Hawai'i's premier modernist architects. Take a stroll through the home and enjoy the scenic views. The second stop is a few minutes down the mountain, the **Contemporary Museum Honolulu**. Sited on 3.5 acres of gardens this unique property now houses an intimate gallery for the viewing of contemporary art. Enjoy refreshments under the stars and a trip through the galleries.

■ *Fee: \$35 per person includes food, beverages, and transportation. Limited to 50 guests.*

**6:30PM–8:30PM ☐ An Evening in a Summer Palace**

Attendees will join the Daughters of Hawai'i for an evening at **Queen Emma Summer Palace**, built in 1848, and served as a retreat for Hawaiian royalty—King Kamehameha IV, Queen Emma and their son, Prince Albert Edward. The Palace is nestled in the historic Nu'uuanu Valley and located just minutes above downtown Honolulu. Guests will tour the Palace and learn more about Hawaiian history, its monarchy as well as the Daughters of Hawai'i who have been the caretakers of the Palace for over one hundred years.

■ *Fee: \$30 per person: Price includes Hawaiian hors d'oeuvres, beverages, and transportation. Limited to 50 guests.*

*Continued ►*



**Jewelbox Evening Receptions** *continued*

- 6:30PM–8:30PM ☐ **The Repository of Enlightenment:  
Center for Hawaiian Studies University of Hawai'i at Manoa**  
*Co-sponsored by Hawai'iinuiākea and the Office of Hawaiian Affairs.*



This joint reception of the University of Hawai'i at Manoa's Hawai'iinuiākea School of Hawaiian Knowledge and the Library and Information Science Program showcases the work of faculty and students in the areas of preservation, generation, and dissemination of indigenous knowledge and cultural practices. Guests will enjoy Hawaiian music and food as they visit the different displays, network with colleagues, and foster new relationships with others involved in indigenous librarianship here in Hawai'i and abroad. ■ *By invitation*

- 6:30PM–9:00PM ☐ **Downtown Honolulu's National Historic Landmarks:  
'Iolani Palace and Mission Houses Museum**

In this two-part event, you will first arrive at the **Mission Houses Museum** to experience the "missionary period" of nineteenth century Hawaiian history. This site features Hawai'i's oldest wood-frame structure Hale Lā'au (Frame House), and is home to a collection of New England style furnishings that were adapted for use in Hawai'i. Then, walk one block down the street to **'Iolani Palace**, all aglow under chandelier lighting thanks to electricity installed four years before the White House. The Palace is one of Hawai'i's most iconic and significant historical landmarks, and is home to exquisite examples of period rooms and their decorative arts and furniture that belonged to the Hawaiian monarchy.

■ *\$35 per person: Price includes food, beverages, and transportation. Limited to 200 guests.*

**Sunday, September 25**

7:30AM–5:00PM **Registration and Volunteer Desk Open**

8:00AM–9:00AM **Hosted Breakfast in Exhibit Hall**

8:00AM–6:00PM **Exhibit Hall Open**

9:30AM–10:45AM **Concurrent Sessions C**

- ☐ C1 **Collections: Planning for Remodels and New Spaces** ..... **C**  
Vicki Gambill, *Registrar, The Broad Art Foundation*  
Paula Johnson, *Principal, Paragon Research Associates*  
Nicole Nathan, *Principal, Claret Associates AND Director of Collections and Exhibits, Oregon Nikkei Endowment*  
Steve Comba, *Assistant Director/Registrar, Pomona College Museum of Art*  
Planning for a new collections space whether by remodeling or building a new space is complicated. Reconfiguring permanent and temporary collections spaces (storage, workrooms, processing, exhibits) requires a holistic approach and participation from collections, facilities, curatorial staff, and architects. What does the process include? How does one effectively communicate with non-museum staff? What makes a project successful? What are typical pitfalls? Independent professionals and museum collections staff discuss projects from institutions large and small.
- ☐ C2 **From Song to Canvas: Map Art of the Zuni** ..... **ai i**  
Jim Enote, *Executive Director, A:shiwi A:wam Museum and Heritage Center, Zuni, New Mexico*  
Zuni and other indigenous peoples have always had maps. The maps are in songs, prayers, painted on ceramics, and etched in stone. Over the past 500 years these maps have largely been replaced with new maps with places renamed in foreign languages. In this session, participants will learn how A:shiwi A:wam Museum and Heritage Center works with Zuni artists to create map art that communicates the nature and relative arrangements of places and physical features, Zuni culture, and diverse ways of seeing and knowing.

□ C3 **Creating a Place for Art: Supporting and Funding Contemporary Artists in the Pacific** . . . . .

a-i i

April A. H. Drexel, *Assistant Professor, University of Hawai'i at Manoa*

Bob Freitas, *Artist, Sculptor, Designer*

Carl F. K. Pao, *Visual Artist and Educator, Kamehameha Schools - Kapalama High School*

John Pule, *Visual Artist and Poet*

Dr. Brett Graham, *Visual Artist, (Tribal Affiliation: Ngati Koroki Kahukura, Tainui)*

Tarisi Vunidilo, *Secretary-General, Pacific Islands Museums Association*

Why is it necessary to create spaces for showcasing contemporary Pacific arts? In a lively round-table, four artists and a former funding officer will address the importance of supporting contemporary artists through special events and funding programs. How did these events/programs enable artists to show in venues previously unavailable or unattainable to them? Participants will also address future concerns. For example, as contemporary Pacific art "succeeds," how will audiences engage with its deeper cultural/social/historical meanings?

□ C4 **Building Partnerships through Collaborative Curation: Case Studies from the National Museum of the American Indian Archive Center** . . . . .

L i

Jennifer R. O'Neal, *Head Archivist, National Museum of the American Indian, Smithsonian Institution, Washington, DC*

The National Museum of the American Indian Archive Center works collaboratively with tribal communities to properly preserve and describe manuscript, photo, and media collections. This collaborative curation is undertaken to ensure appropriate information and context is provided about the collection. More importantly, this effort builds and maintains strong relationships and partnerships between the museum and tribal communities. The session will present specific case studies from the Archive Center demonstrating the development of partnerships with tribal museums and cultural centers. Furthermore, the program will include ideas for how to begin outreach programs with community and educational partners.

□ C5 **Young Children in Museums** . . . . .

i-e

Sharon Shaffer, Ph.D., *Executive Director, Smithsonian Early Enrichment Center (SEEC)*

Abbey Spargo, *Education Programs Coordinator, Ocean Explorium at New Bedford Seaport*

Dr. Don Young, *Professor & Director, Curriculum Research & Development Group, University of Hawai'i*

Mariane Hannahs, *Curriculum Specialist, Kamehameha Schools*

Terry Starko, *Teacher, University of Hawai'i Laboratory School*

Lokomaika'i Lipscomb, *Senior Culture Educator, Bernice Pauahi Bishop Museum*

This session addresses the issue of early learners in museums and presents strategies to support this growing audience. Research on early learning, current practices, and issues will be explored through a panel presentation of museum professionals with first-hand knowledge of programming for young learners in the museum setting, teachers who have integrated museum-based strategies into classroom experiences, and experts in research regarding young learners. Session includes participant interactive experiences and discussion opportunities sharing early learning practices.

□ C6 **E Alu Like Mai Kākou (Let us work together):**

**Native Hawaiian Library Community Collaborations** . . . . .

L i

Keikilani Meyer, *Interim Director, Ka Waihona Puke 'Ōiwi, Native Hawaiian Library, ALU LIKE, Inc., Honolulu, Hawai'i*

This session will discuss the integral role community collaborations play in fulfilling the mission of the Native Hawaiian Library (NHL) and its parent organization, ALU LIKE, Inc. Operating four library sites on three islands, NHL's programs include indigenous resource materials, books-by-mail, family literacy, language programs, and other services that help Native Hawaiians achieve their greatest potential. Presenters will share their best practices for developing successful community collaboration based on traditional practices.

9:30AM–12:15PM **Tour-&-Talk 2**

**Waikiki Aquarium: Behind the Scenes**

See description on page 5



**11:00AM–12:15PM Concurrent Sessions D**

- D1 **Safeguarding the Past: An Exploration in the Illicit Trafficking of Cultural Artifacts** ..... **c i**  
 Erika Lehman, *Membership Coordinator, Iolani Palace*  
 Kevin Shimoda, *Private Investigator, Office of the Inspector General*  
 Marcellin Abong, *Director, Vanuatu Cultural Centre*  
 Kate Fitz Gibbon, *Attorney and Author, Fitz Gibbon Law*  
 This session will look at the national and international laws surrounding the illegal trafficking of ancient / antique artifacts, with particular emphasis on those from indigenous and tribal communities of the Asia – Pacific region. Speakers will explore the motives surrounding illegal trafficking and trade of cultural artifacts as well as the means in which these illicit measures continue to thrive despite the presence of well defined laws and strict associated penalties. Panelists will further the discussion by examining several means of countering illegal trafficking of cultural artifacts as well as the hurdles museums and governing bodies face when attempting to reclaim lost artifacts.
- D2 **Board Meetings that Inspire** ..... **Lc**  
 Celeste DeWald, *Executive Director, California Association of Museums*  
 Stephan Jost, *Director, Honolulu Academy of Arts*  
 Gardner Chappell, *Executive Director, Douglas County Museum*  
 How can board meetings be stimulating, productive, and focused on the real challenges facing an organization? Join us for an active dialogue about transforming the traditionally mundane elements of a board meeting (such as committee reports) into inspirational discussions that create momentum and utilize the skills, knowledge, and passion of board members. Attendees will walk away with practical tips—and ideas based on real models—for transforming meetings into meaningful and fruitful experiences.
- D3 **NEH Funding Opportunities** ..... **b i**  
 Jeff Hardwick, *Senior Program Officer, National Endowment for Humanities*  
 Attendees will be introduced to the wide variety of NEH grants that could help museums, historic houses, historical societies, and other organizations for humanities projects, the preservation of collections, and opportunities for individual scholars and educators. There will be an in-depth discussion of funding opportunities for public programs including long-term exhibitions, traveling exhibits, websites, and educational and public programming, as well as advice on how to shape a successful NEH proposal and navigate the process.
- D4 **Here Comes the Camera Crew: Media Production and Cultural Sensitivity** ..... **a-i i**  
 Kathy Suter, *Manager of Media Initiatives, NMAI*  
 Na'ālehu Anthony, *Founder, Palikū Documentary Films*  
 Emil Her Many Horses, *Curator, Museum Scholarship, National Museum of the Native American*  
 Dr. Sandy O'Sullivan, *Research Division, Batchelor Institute of Indigenous Tertiary Education*  
 Bringing a video crew into a Native community can be disruptive. How do we make it a positive experience? How can we prepare the community and the crew? How can we handle Native language in the media? How do you give back as respectful reciprocity for the sharing of knowledge? How do we handle; offers of “free” help, correct spelling and pronunciations, or community disagreements? This discussion session will cover this and much more.
- D5 **Best of Both Worlds: Collaborations Between Museums and Indigenous Groups** ..... **a-i i**  
 Marnie Leist, *Registrar, Alutiiq Museum and Archaeological Repository*  
 Michael Holloman, *Director, Center for Plateau Cultural Studies, The Northwest Museum of Arts and Culture & Washington State University*  
 Lynn Elia, *Registrar / Collections Manager, Lyman Museum*  
 Come explore three examples of successful collaborations between indigenous groups, government agencies, and museums in Alaska, Washington and Hawai'i. This session illustrates ways that separate organizations with shared cultural and educational objectives have come together to meet community needs and solve problems in novel ways. Join the panel's discussion to help your organization better manage the care, conservation, and interpretation of Native American collections, both archaeological and ethnographic.

☐ D6 **Young Children in Museums** ..... i-e

Double session. See full description in C5

☐ D7 **The Indispensable Tribal Library** ..... L i

Sandy Tharp (Cherokee/Shawnee), *Iowa Tribal Library Director, Perkins, Oklahoma*

Margaret Gibson, *Starting Points Director, Perkins, Oklahoma*

Liana Teter (Pawnee/Otoe), *BIA Education Specialist and Literacy Tutor, Perkins, Oklahoma*

In this session, participants will learn how the Iowa Tribal Library transformed itself from a library with no money and no programs to a vibrant, forward-looking, and highly valued institution. In less than two years, the library formed beneficial partnerships with six public libraries, developed and implemented education, literacy, employment, and health resources that are transforming the lives of community members, successfully raised funds from outside of tribal government, tripled its library collection, and provided a platform to encourage the creative efforts of community members. Session will conclude with an interactive discussion to help identify other programs and services that make tribal libraries an essential and valued part of tribal government. Bring your best practices!

**12:30PM–1:45PM Box Lunch for Purchase and Silent Auction Preview in Exhibit Hall**
**2:00PM–5:00PM Affinity Luncheons**

- ☐ 1 **Director's Luncheon:** Open to Directors, Deputy Directors, CEOs, CFOs and Trustees. ■ *Fee: \$40*
- ☐ 2 **Registrar's Committee Western Region:** The RCWR Annual Business Meeting Luncheon is Underwritten by Huntington T. Block Insurance Agency and is open to RCWR members, collection professionals and related vendors. ■ *Fee: \$15*
- ☐ 3 **Storytellers and Supporters Luncheon:** Especially for curators, development officers, educators, evaluators, exhibit designers, and all who make possible the engaging stories that museums tell, but open to all. Presentation of the Charles Redd Award for exhibit excellence. ■ *Fee: \$35*
- ☐ 4 **Indigenous People Luncheon Hosted by ATALM:** Open to all attendees. ■ *Fee: \$35*

**2:00PM–3:15PM Concurrent Sessions E**
☐ E1 **A Review of Fine Art Insurance and Claims** ..... c

Jacqueline Cabrera, *Associate Registrar for the Getty Villa, J. Paul Getty Museum*

Sarah Barr, *Assistant Vice President, Huntington T. Block Insurance Agency*

Victoria France, *Managing Director, Robertson Taylor International Insurance Brokers*

Cathy Rutherford, *Vericlim, Inc.*

Robert Salmon, *Managing Director, Willis Fine Arts*

Refresh your knowledge on the basics of museum and exhibition insurance. Learn some of the current issues in dealing with your permanent collection coverage as well as exhibition insurance on a domestic and international level, and a review of the claims submission process. In addition the panelists will cover risk management practices specifically for collections in regions prone to earthquake, volcanic eruptions, windstorms, floods and other catastrophes. This session is ideal for registrar, collection managers, directors and risk managers.

☐ E2 **Institute of Museum and Library Services Funding, Programs, and Services** ..... b

Alison Freese, *Senior Program Officer, Institute of Museum and Library Services, Washington, DC*

This session will provide information on funding opportunities, national initiatives, and research projects at the Institute of Museum and Library Services. The mission of IMLS is to help museums and libraries connect people to information and ideas. As the primary source of federal support for the nation's libraries and museums, the Institute provides a range of funding opportunities, from institutional assessment to national leadership awards. We also collect data and publish policy analysis to help practitioners and policy makers advance the roles of libraries and museums in supporting education, workforce, and civic engagement.

- E3 **Advancing Tribal Museums Through the Age of Media and Technology** ..... **b i**  
 Phyllis Wahahrockah-Tasi, *Executive Director, Comanche National Museum and Cultural Center, Lawton, Oklahoma*  
 Patsy Coutts, *Comanche National Museum Board Chairwoman, Lawton, Oklahoma*  
 Steve Wilcox, *Co-owner, Intertribal Software Consultants, Inc., Lawton, Oklahoma*  
 Robert Tippeconnie, *Secretary/Treasurer, Comanche Nation, Lawton, Oklahoma*  
 Candy Morgan, *Education and Public Programs Manager, Lawton, Oklahoma*  
 When the Comanche National Museum and Cultural Center (CNMCC) in Lawton, OK first opened in 2007, it had less than a dozen items in its collection and struggled to pull in thirty visitors a month. Now, the museum houses the largest Comanche fine art collection in the world and averages 800 guests for an exhibit opening. Participants will learn how CNMCC uses information, media, and technology to succeed in the 21st century, including managing public information, using media and effective marketing techniques to increase visitor numbers, and using technology to set museums apart from other institutions. Take away tangible strategies as well as valuable resource information.
- E4 **Spirit of Place and Reconciliation** ..... **a.i i**  
 Matt Mattice, *Executive Director, King Kamehameha V Judiciary History Center*  
 Dr. Suzanne Bott, *Planner, National Park Service*  
 Janice Kelsey, *Independent Education Consultant*  
 Keahe Davis, *Education Specialist, King Kamehameha V Judiciary History Center*  
 Certain places throughout the world are endowed with special energy creating lasting impressions on inhabitants and visitors. Spirit of Place is often viewed as personal and subjective phenomena of cultural heritage, yet it is a quantifiable force worth of study. This session examines concepts of Spirit of Place. The shift from abstract to tangible constructs opens doors to management strategies, particularly relevant in repairing a place's psyche stressed by national strife or natural disaster.
- E5 **Museums and Film Making: Preserving History and Celebrating Community Through Documentaries** ..... **a.i i**  
 John Esaki, *Director of the Japanese American National Museum Media Arts Center*  
 Steven Alvarez, *Director of Strategic Initiatives & Media Production, Alaska Native Heritage Center*  
 Noelle Kahanu, *Project Manager, Bishop Museum*  
 Kathy Suter, *Manager of the National Museum of the American Indian's Media Initiatives*  
 Four museum professionals from Alaska, Hawai'i, California, and Washington, D.C. will share their recent forays into documentary filmmaking. They will present examples of their film work, followed by a discussion of the challenges and successes faced by museums as they venture into non-traditional areas of media production, film-making and dissemination.
- E6 **Creating the Best Experience: Museums & Guest Service** ..... **i.e**  
 Elizabeth Nosek, *Senior Curator of Education & Collections, Mission Houses Museum*  
 Hi'ilani Shabata, *Education Operations Manager, Bishop Museum*  
 Stephanie Weaver, *Experience Consultant, Experienceology*  
 Visitors around the world expect exceptional guest service. Studies agree good service is basic to any organization's success. The question remains, how does one successfully achieve the best guest experience. This session explores three distinct approaches — the Native Hawaiian Hospitality Association's "Ola Hawai'i"; the Walt Disney Company's "Disney's Approach to Quality Service"; and Stephanie Weaver's *Experienceology* — by examining how each can help museums and libraries exceed visitors' expectations.
- E7 **Mukurtu: An Indigenous Archiving and Content Management Software Tool** ..... **L i**  
 Kimberly Christen, *Associate Professor, Washington State University, Pullman, Washington*  
 Indigenous libraries, museums and archives are under-served by current content management systems. Indigenous needs include systems that take into consideration cultural protocols, provide for diverse intellectual property systems, account for histories of exclusion from content and metadata generation sources, provide fields for unique traditional knowledge, and take into account the need to exchange metadata with national collecting institutions. This session demonstrates the MUKURTU software, provides information about using the system and discusses the interoperability of the tool with institutional systems, international metadata standards and sustainability.

**2:00PM–5:00PM Tour-&Talk 3****Mission Houses  
Museum: Stepping Up  
to the Challenge**See description on  
page 5**2:00PM–5:00PM Tech Lounge in Exhibit Hall**

Attendees can experience short, focused presentations on the use of technology & media in museums. Twenty-minute presentations at the top of the hour will be followed by informal Q&As. From social media to e-philanthropy, this will be your chance to see the latest in new media from vendors as well as experienced museum professionals.

**3:45PM–5:00PM Concurrent Sessions F**

- ☐ F1 **A Review of Fine Art Insurance and Claims** ..... **c**  
Double session. Please see description at E1
- ☐ F2 **Cultural Heritage Tourism and Indigenous Museums:  
A Marriage Made in Heaven?** ..... **i-e i**  
Jim Enote, *Executive Director, A:shiwi A:wam Museum and Heritage Center, Zuni Pueblo, New Mexico*  
Rita Lara, *Director, Oneida Nation Museum, Oneida, Wisconsin*  
Brenda Martin, *Martin & Associates, Farmington, New Mexico*  
Tourism is a powerful economic development tool – it creates jobs, provides new business opportunities, and strengthens local economies. However, it is a challenge to ensure that tourism does not destroy the very qualities that attract visitors in the first place. This session shares case studies from American Indian communities that provide an overview of successful ways of meeting the needs of the local community while protecting, preserving, and promoting Tribal cultural heritage to increasing numbers of tourists. Methods for educating and marketing to tourists – ranging from hands-on programming to online components will also be shared.
- ☐ F3 **The Performance Dashboard: A Tool for Sustainability** ..... **b**  
Louis Yokoi, *Development Associate, Individual Giving, San Francisco Museum of Modern Art*  
James Leventhal, *Deputy Director of Development, Contemporary Jewish Museum*  
What is a dashboard report? How is it being used successfully in museums? An increasing number of museums are using performance dashboard reports for effective financial management. Our panel will discuss their experiences establishing an internal dashboard report for their museums. This session gives museum professionals an overview on the Excel format dashboard and explains how it can be a valuable tool for fiscal management and organizational decision-making.
- ☐ F4 **Brand Experience: Creating an Institutional Identity** ..... **b**  
Nicole Trudeau, *Senior Designer, J. Paul Getty Museum*  
Karin Moughamer, *Campus Outreach Coordinator, Burke Museum of Natural History and Culture, University of Washington*  
Tomas Ancona, *Principal, Ancona + Associates, Inc.*  
A brand is more than just a logo applied – it is a combination of many ingredients: print, media, imagery, architecture, environment; all working in concert to form a single identity. How do you begin to develop a successful brand? Who are you? Are you a collection? A series of stories? A program? How do key audiences perceive you? This session explores the broad definition of “brand” and offers techniques any organization can use to develop their identity.
- ☐ F5 **Museums and Film Making: Preserving History and Celebrating Community  
Through Documentaries** ..... **a-i i**  
Double session. Please see description at E5

□ F6 **Forgiveness is the Fragrance that the Violet Sheds on the Heel that has Crushed it.** ..... **ai i**

Keola Beamer, *Singer/songwriter, arranger, composer, slack-key guitarist*

Henry Lozano, *Executive Director, Shinnyo-en Foundation*

Pono Shim, *President & CEO, Enterprise Honolulu*

Ramsay Taum, *President & CEO, LEI of the Pacific LLC*

This Mark Twain quote highlights how the act of forgiving must begin with the person who has been wronged. Museums, historical societies, and historical sites oftentimes deal with such past injustices that reverberate into the present and carried forward by people who lived through it or descend from ancestors who have been wronged. Known as inter-generational trauma, historical events such as genocide, colonization, and the oppression of those colonized remain as vivid today as they were decades or even centuries ago.

□ F7 **Where Dream Take Flight: A Museum and Library Partnership.** ..... **L i**

5:15PM–6:00PM **Live Auction / Exhibit Hall Closing Remarks**

6:15PM–6:30PM **Departures to Evening Reception at the Bishop Museum**

6:30PM–9:30PM **Evening Reception**

**Experience Hawai'i, Bishop Museum Style**

Spend an unforgettable evening at Bishop Museum, a major landmark established in 1889 to preserve and understand the natural and cultural history of Hawai'i and the Pacific. The recently renovated Hawaiian Hall will be open for guests to explore, as well as the undersea and volcanic experience in the Science Adventure Center. This is a great opportunity to view Hawaiian Hall in preparation for Monday's exhibit critique session! Music, starlight and the best of Hawaiian culture will make this a wonderful event you won't want to miss. ■ *Fee: \$35 per person includes food, beverages and transportation.*



## Monday, September 26

7:30AM–5:00PM **Registration/Volunteer Check-in**

8:15AM–9:15AM **Keynote Speaker #2** – Sponsored by Museum Studies, University of Hawai'i at Manoa  
**Getting Cultural Heritage on the National Agenda: A Case Study from Vanuatu**  
 Ralph Regenvanu, *MP, Minister of Justice and Community Services, Vanuatu*



Ralph Regenvanu will speak about innovative cultural and economic initiatives in his country and the region that attempt to “mainstream” cultural heritage in national policy. He will reflect on his transition into politics from his past work with cultural institutions and regional and international organizations. For eleven years Mr. Regenvanu was the director of Vanuatu's principal cultural heritage management agency, the Vanuatu Cultural Centre (1995–2006). He was also a board member of the Vanuatu National Cultural Council, a founding member of the Pacific Islands Museums Association and a member of its executive board (1997–2009). He worked on a number of UNESCO projects including a draft of the “World Report on Cultural Diversity” and the “Convention for the Safeguarding of Intangible Cultural Heritage.” Mr. Regenvanu will address a range of challenges that face island nations and indigenous peoples throughout the Pacific including issues of sustainability, the promotion of cultural heritage as a part of development, and the protection of cultural resources.

9:30AM–10:45AM **Concurrent Sessions G**

- G1 **Glory, Glory Inventory** ..... **c**  
 Noelle McClure, *Associate Registrar, Portland Art Museum*  
 Anne Mersmann, *Associate Registrar, Santa Barbara Museum of Art*  
 Brian Eyler, *Registrar, Nevada Museum of Art*

Inventory: Best practice and common sense suggest that inventories should be standard form at our institutions. Are they? When the auditors request a sample inventory—do you secretly hold your breath, cross your fingers and hope to get really, really lucky? Maybe your institution hasn't accomplished a complete inventory in decades, or ever. Are you so busy with other tasks that the idea of stopping, counting, and locating objects seems like an impossible mission? Learn tips about starting an inventory from scratch, establishing a rolling inventory schedule, and implementing practices that will assist future inventory tasks.

- G2 **Practical Resources for Developing Museum Policies and Procedures** ..... **Lc i**  
 Rita Lara, *Museum Director, Oneida Nation of Wisconsin, Oneida, Wisconsin*

In this session, participants will learn how to develop, implement, and evaluate policies and procedures that are realistic and reflect the actual activities of their institutions. Various resources, examples, and templates for building maintenance, housekeeping, collections management, emergency preparedness, exhibitions, general policies and procedures, preservation and conservation, human resources, interpretation and education, and other policies and procedures will be provided. The session will conclude with an interactive discussion of common issues surrounding the development and implementation of policies and procedures.

- G3 **Re-envisioning Missions and Goals: The Special Challenges of Founder Museums** ... **Lc**

Three museums dedicated to respecting their founders' vision have expanded their missions to be broadly relevant contemporary institutions with a global focus. Panelists will provide first-hand accounts, research and evaluation studies, and possible guidelines that have helped bridge the goals and communities of their founders' visions with the changing demands of their stakeholders and constituents. We'll focus on mission visioning, constituency outreach, and goal setting, topics relevant to all museum professionals

- G4 **The Book is Dead, Long Live the Book!** ..... **b**

- G5 **It's Na'au or Newa: The Challenges of Creating Indigenous Space from a Native Place** ..... **a.i i**

This panel explores the trials and tribulations of native curators who seek to develop, interpret, and design exhibitions from a native perspective. The challenges are multiple and varied, and may be internal, within the institution, or external. Panels from The Auckland Art Museum, Bishop Museum, and the Longhouse Education and Cultural Center share their humorous, painful, and inspiring stories.

- G6 **Curating the Young-Adult Perspective: How Your Institution Can Create Meaningful Opportunities for Young-Adults** ..... **i.e**

Karin Moughamer, *Campus Outreach Coordinator, Burke Museum of Natural History and Culture, University of Washington*

Dr. Julie Stein, *Executive Director, Burke Museum of Natural History and Culture, University of Washington*

Lisa Yoshihara, *Director, University of Hawai'i Art Gallery, University of Hawai'i at Mānoa*

Kristen Olson, *Academic and Educational Technology Liaison, Cantor Arts Center, Stanford University*

Whitney Ford Terry, *Seattle Art Museum & Public Programs Coordinator, The Henry Art Gallery*

Four institutions will share different ways in which the voices and perspectives of young adults are integrated into designing exhibits, developing community engagement and generating programs in order to build innovative and strong connections with young-adults. From advisory committees to arts councils to student guides, these museums provide direct learning and leadership opportunities that benefit both the institutions and the young-adults they serve. This session will also provide insight into the objectives, expectations and realities of advising an institution on how to appeal to this audience through the perspective of a member of a young-adult advisory group.



□ G7 **Digital Libraries and Museums: Challenges and Lessons Learned** ..... **L**

Vernon Lujan, *Director, Poeh Arts Program and Poeh Cultural Center and Museum, Sanfa Fe, New Mexico*

Robert Stauffer, PhD, *Ulakau Manager, University of Hawai'i, Hilo, Hawai'i*

Carey Tilley, *Director, Cherokee Heritage Center, Tahlequah, Oklahoma*

In this increasingly digital world, the public has great expectations of archives, libraries, and museums. Researchers expect fast and comprehensive access to collections information both in-house and remotely. Visitors and students expect exhibitions and educational programs to be accompanied by interactive multimedia presentations with dynamic content. This session will explore successful digital projects that are meeting these expectations. Panel members will demonstrate their websites, review project planning and implementation steps, and share possible funding sources.

9:30AM–12:15PM **Tour-&-Talk 4**

**Manoa Heritage Center: Botanical Garden and Hawaiian Cultural Site**

See description on page 5



11:00AM–12:15PM **Concurrent Sessions H**

□ H1 **Museum Mergers: Three Case Studies** ..... **Lc**

Gail Anderson, *Gail Anderson & Associates*

Alla Efimova, *Jacques & Esther Reutlinger Director, The Magnis Collection of Jewish Art & Life*

Stephan Jost, *Director, Honolulu Academy of Arts*

In this session museum Directors will share their unique experiences and words of wisdom gained from merging their institutions. The session will conclude with an overview of merger trends and a roundtable discussion that includes staff members from museums who have been through recent mergers.

□ H2 **Starting a Tribal Museum** ..... **Lc i**

Jill Norwood, *Community Services Specialist, National Museum of the American Indian, Washington, DC*

Are you thinking of starting a tribal museum but are not sure how to begin, or unsure of how to cultivate community support or how much it will cost? Then this workshop will put you on the path to learning about the initial processes needed to start a tribal museum or cultural center in your community, with the support of your community and tribal government.

□ H3 **Beyond Exhibitions and Collections: New Development in Sharing the Japanese American Legacy** ..... **a-i**

Pam Funai, *Program Consultant, Pamela N. Funai Consulting*

Vicky Murakami-Tsuda, *Communications Production Manager, Japanese American National Museum*

Brian Niiya, *Director of Programs and Development, Japanese Cultural Center of Hawai'i*

Shari Tamashiro, *Cybrarian, Institution Kapi'olani Community College, University of Hawai'i*

Donna Graves, *Historian and Urban Planner, Donna Graves Arts & Cultural Planning*

Like many ethnic community based institutions, museums in the Japanese American community face many issues including changing conceptions of ethnic identity, the passing of the generation that founded many of these institutions, and demographic shifts in the community. To address these and other issues, many of these institutions are drawing on the continuing relevance of issues suggested by the World War II experience presented in non-traditional manners. This panel explores multiple approaches: the use of virtual space for interpretation; museum education in the era of benchmarks and standardized tests; and the historical preservation of former WWII confinement sites.

□ H4 **Common Ground: Museums and the School Curriculum** ..... i-e

Terra Feast, *Curator of Education, Boise Art Museum*

Stephanie Coakley, *Director of Education, Tucson Museum of Art & Historic Block*

Betty Lou Williams, PhD, *Associate Professor, University of Hawaii*

As arts and humanities become less prevalent in public schools, museums are faced with the challenge of becoming primary educational resources. How do museum educators adapt to these trends and stay true to their educational philosophies? Through interactive discussion, participants will examine national and international education practices in both small and large institutions, address the intersection between school and museum education, and be provided with resources for aligning interdisciplinary museum programming with curricula.

□ H5 **What's Now/What's Next 2011: Showcasing the New and the Notable of the West's most Innovative Projects and Programs** ..... i-e

Robert Checchi, *Senior Designer, The J. Paul Getty Museum*

The session highlights four projects or programs permanent in scope that demonstrate the innovative work being produced by museums throughout the Western United States. Analysis of the process and problem solving that made the project a success will be the central goal of the session. The session is a result of entries submitted to the WMA and chosen with an eye toward creating a diverse selection of projects for the session. All projects were completed between September 2010 and September 2011.

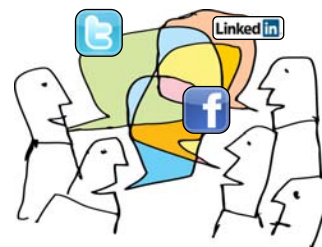
□ H6 **What Is Social Media? What Does it Mean for Your Institution?** ..... b i

Terry Burton, *Fort Collins Museum, Fort Collins, Colorado*

Dr. Brenda Martin, *Martin & Associates, Farmington, New Mexico*

Saul Sopoci Drake, *Ah-Tah-Thi-Ki Museum (Seminole Tribe), Clewiston, Florida*

Social Media represents a wide variety of formats and is a powerful tool that can be used by museums, libraries, and archives. This session will focus on what types of Social Media that can be employed – Facebook, blogging, podcasting, Geocaching, Blurbing, and more – and how these can be incorporated by your institution to inform, educate, and entice your audience. Specific examples will be shared, hands-on demonstrations provided, and issues regarding copyright, tribal usage, and proprietary rights will also be discussed."



□ H7 **Capturing and Accessing Indigenous Nations Material From a State Archive; The Hawai'i Experience** ..... L i

Jerry Dupont, *Associate Director for Content Development, Law Library Microform Consortium*

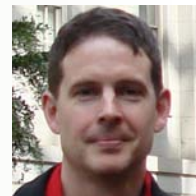
Susan Shaner, *Hawai'i State Archives; and Luella Kurkjian, Historical Records Branch Chief*

Luella Kurkjian, *Historical Records Branch Chief*

The Hawai'i State Archives in Honolulu and the Law Library Microform Consortium (LLMC), an independent non-profit based on the University of Hawai'i campus in Kaneohe, HI, collaborated on a five-year digitization program that captured all of the primary legislative printed material generated by the Hawaiian Kingdom during its years of existence, 1795–1893 in searchable, digital format. The aim of this presentation is to describe the overall project, the materials scanned, the criteria for their selection, methods utilized for sharing costs and technical responsibilities between the two partners, problems encountered during the project, platforms utilized for giving the resulting digital data maximum distribution, and ways in which the original project was made to serve as a model for future data capture in all subject areas.

**12:00PM–1:45PM WMA Business Luncheon with Special Speaker****Michael Edson**, Smithsonian Institution's Director of Web and New Media Strategy

Michael Edson has worked on numerous award-winning projects and has been involved in practically every aspect of technology and New Media for museums, including content development, digitization, blogging, gaming, public access to collections, information architecture, networking, place-of-business applications, programming, project management, graphic design, animation, audio and video production, mobile platforms, and citizen-created content. In addition to developing the Smithsonian's first Web and New Media Strategy, the Smithsonian Commons concept, and the Smithsonian's multi-award winning Web and New Media Strategy Wiki, Michael helped create the Smithsonian's first blog, Eye Level, and the first Alternative Reality Game to take place in a museum, Ghosts of a Chance. Michael has a BA from Wesleyan University and has worked at the Smithsonian for 20 years. ■ *Fee: \$25 per person.*

**12:30PM–1:45PM Indigenous Closing Luncheon with Keynote****A Museum in the Middle: Repatriating Knowledge and Awakening Culture****Sven Haakanson, Ph.D.**, (Alutiiq) Alutiiq Museum, Kodiak, AK

The Alutiiq Museum and Archaeological Repository has extended its role beyond the traditional museum model to repatriate knowledge lost from the Kodiak region. Working with local, national, and international collections, the museum is now perpetuating Alutiiq culture by revealing the information embodied in ancestral objects stored all over the world. Dr. Haakanson will provide an inspiring keynote on how this international approach has helped the Alutiiq people to start telling their own story, reawaken traditions, and promote cultural pride.

**2:00PM–3:15PM Concurrent Sessions I**
☐ **I1 National Park Service Cultural Resources Emergency Response in the West, Alaska and the Pacific**
**Steven P. Floray**, Staff Curator, National Park Service, Pacific West Regional Office**Tammy Ann Duchesne**, Management Assistant, National Park Service, Northeast Regional Office**M. Melia Lane-Kamahele**, Management Assistant, National Park Service, Pacific West Regional Office

Tsunamis, hurricanes, earthquakes, fires, and floods can injure museum visitors and staff and damage or destroy collections, historic sites and facilities. Recently, several U.S. national parks have been impacted by such disasters. Our panel will cover current preparedness and response planning and training in the national parks, "lessons learned" from past disasters, and how you can apply these principles to develop a low-cost emergency response/supply kit, a "training program in a box" and more.

☐ **I2 Voices from the Future of the Field – Graduate Student Roundtable**
**Melissa Rand**, Graduate Student, American Studies, University of Hawai'i at Mānoa**Travis Seifman**, Graduate Student, Art History, University of Hawai'i at Mānoa**Katherine Higgins**, Doctoral Candidate, University of Auckland**Harrison Inefuku**, Grad Student, University of British Columbia**Ha Thanh Thi Ly**, Grad Student, University of Hawai'i at Mānoa**Malia Mallchok**, Doctoral Candidate, Education, University of Hawai'i at Mānoa

Graduate students will present a range of research about museums and cultural institutions. The students' research includes examinations of the representation of Japanese culture in an exhibition in Ohio; the presence and absence of archival materials on minority populations in South African university libraries; artist residencies and cultural exchange in Oceania; the representation of ethnic minorities in a museum in Vietnam; and the narrative presented in a museum about Okinawan people and culture.

□ 13 **Museum as Center of Community** ..... a-i

Keni Sturgeon, *Museum Director, Willamette Heritage Center*  
 Gardner Chappell, *Museums Director, Douglas County Museums*  
 Steven L. Olsen, *Senior Curator, LDS Church History Department*  
 Adam Mikos, *Curator of Exhibitions and Collections, Washington County Museum*  
 Dora Quach, *Administrative Director, Chinese American Museum*

Museum parking lots as drive-in movie theaters? Bar hopping museum lecture series? How about museum as senior center, Head Start site or even full fledged charter school? Whether during good or bad economic times, museums that are relevant to and engaged with their local communities are the most successful both with stable visitation and broad based financial support. Unfortunately, the history of museums is marked by the failure of noted institutions that, in the words of one observer, "forgot their publics." This session will tell a tale of success. Presenters will profile case studies of museums throughout the American West and beyond that have thrived in environments that may not seem conducive to cultural institutions like museums by utilizing innovative approaches to connect with new audiences and provide more value to their communities and in so doing making their institutions stronger.

□ 14 **Models of Collaboration** ..... b

Berit Ness, *Program Coordinator, Washington Art Consortium*  
 Adrienne McGraw, *Executive Director, Exhibit Envoy*  
 Rory Ruppert, *Director of Environmental Sustainability, Balboa Park Cultural Partnership*

As more museums and non-profit institutions are seeking to pool resources in order to survive, three different collaborative organizations, the Washington Art Consortium, Balboa Park Cultural Partnership, and California Exhibition Resources Alliance, provide examples of some of the benefits inherent in combining resources and working together. Drawing from specific initiatives, these museum professionals will detail some of the motivations behind their institution's conception, and explore how collaboration has benefited each of their organizations.



□ 15 **Exhibit Critique: The Bishop Museum's Hawaiian Hall** ..... i-e

Redmond J. Barnett, *Head of Exhibits, Washington State Historical Society*  
 Noelle Kahanu, *Project Manager, Bishop Museum*  
 Miranda Smith, *Project Director, Ralph Appelbaum Associates, Inc.*  
 Wendy Meluch, *Principal, Visitor Studies Services*  
 Alice Parman, *Interpretive Planning Consultant*  
 James Gardner, *Senior Scholar, National Museum of American History, Smithsonian Institution*  
 Roberta "Bobbie" Connor, *Director, Tamastsiht Cultural Institute*

This perennially popular session investigates current best practices and choices made in creating exhibitions—this year, the Bishop Museum's recent renovation of its historic Hawaiian Hall. The process brought together an award winning internationally recognized exhibition design firm, dedicated museum staff, and a wide array of Hawaiian scholars, artists and practitioners. Unveiled in 2009, the resulting Hawaiian Hall embodies a Native Hawaiian world view, layered in meaning and authentic in voice. Three professionals bring their experience to bear in dialogue with the exhibit team and the audience.

□ 16 **Collecting Stories: The Power of Preserving Language, Memories and Lifeways** ..... L i

Tim Tingle (Choctaw), *Author/Storyteller, Canyon Lake, Texas*

Indigenous libraries and museums have an important role to play in collecting stories from within tribal circles. Filled with anecdotal experiences that span three decades of recording memories, the session will provide valuable information on listening techniques, relationship building, and other methodologies that are instrumental to collecting and recording the stories that surround us.

3:45PM–5:00PM **Concurrent Sessions J**□ J1 **The Art of the Appraisal: Art and Artifacts** ..... **c**Jacqueline Cabrera, *Associate Registrar for the Getty Villa, J. Paul Getty Museum*Elizabeth von Habsburg, *Managing Director, Winston Art Group*Bill Hrachak, *Temo A. Arjani & Co. LLP*Joseph Bothwell, *Internal Revenue Service (IRS) Art Advisory Panel*Angela Chin, *Assistant Registrar, Permanent Collection, LACMA*

Do you need to set a value for an outgoing loan, determine a loss in case of damage or theft, and confirm the purchase price for a new acquisition? Do you need to document a proposed deaccession or a value to support an application for public funding or grant? Then you need to attend this session. Join your colleagues in learning what is an appraisal, how to read an appraisal and how to choose a certified appraiser. In addition, an IRS agent will review related IRS forms, panelists will present case studies and museum policies will be reviewed.

□ J2 **Contemporary Pacific Arts in International Institutions: Regional Views and Critiques** ..... **a-i**

Co-organized by Pacific Arts Association (PAA) and Pacific Islands Museums Association (PIMA)

Tarisi Vunidilo, *Secretary-General, Pacific Islands Museums Association*

**The Pacific:** Christina Helmich, *Curator, Oceanic Art and Curator, Jolika Collection of new Guinea Art*

**The Americas:** Dr. Carlos Mondragón, *Director of the Journal of Asia and Africa Studies, Centre for Studies of Asia and Africa*

**The Americas:** Carol E. Mayer, PhD, FCMA, *Head, Curatorial Department, Curator (Oceania & Africa), Associate to Dept. Anthropology, UBC Museum of Anthropology*

**Asia:** Dr. Carol Ivory, *Professor, Washington State University Fine Arts Center*

**Asia:** Yuh-Yao Wan, *Professor and Director, Graduate Institute of Indigenous Art, National Dong Hwa University*

**Europe:** Dr. Fanny Wonu Veys, *Conservator Oceanië, Museum Volkenkunde*



This session offers a world view, by region, of exhibitions and initiatives focusing on contemporary Pacific art. Curators and scholars from the Pacific, Asia, the Americas and Europe will speak about the commission, collection and exhibition of contemporary Pacific works in the last five years by museums and cultural institutions. Speakers will present and critically assess the recent exhibition and presentation of contemporary Pacific art using new paradigms of decolonization and globalization. Of particular concern to the panel is the impact of these projects on artists and Pacific Islander communities.

□ J3 **Exhibit TALK** ..... **i.e**Alice Parman, *Interpretive Planner*Alan Ransenberg, *Exhibit Designer, The Alchemy of Design*Carla Roth, *Director, Think Jacobson & Roth*

CAR TALK, one of NPR's most popular programs, combines practical advice with fun. In that spirit, exhibit designer Alan Ransenberg, exhibit developer Carla Roth, and interpretive planner Alice Parman will anchor EXHIBIT TALK. Participants share their exhibit questions and dilemmas; Carla, Alan, and Alice offer diagnosis, prescriptions, and laughs. Second opinions are welcome; designers and interpretive planners are encouraged to attend! We will be able to take questions via Skype, email, and phone as well.

□ J4 **Presidential Libraries and Museums: Wrestling with Commemoration and Public Education** ..... **i.e**Paula Mochida, *University Library, University of Hawaii at Mānoa*Sharon Fawcett, *Assistant Archivist for Presidential Libraries National Archives and Records Administration, Office of Presidential Libraries*Raymond H. Geselbracht, *Special Assistant to the Director, Harry S. Truman Library*Robert Perkinson, *Associate Professor/Department Of American Studies University Of Hawai'i at Mānoa*

Presidential Libraries and Museums attract 2 million visitors a year but are regarded with skepticism by many scholars. At best, they provide inspiring civic education. At worst, they use tax dollars to lionize individual politicians. Looking ahead to the Obama library, this interactive roundtable session will examine controversies and promising innovations at the Truman and Nixon libraries. Join these

Li

- As media converges on the Internet, adequate broadband availability is critical infrastructure for nation building and future economic development, health, public safety, housing, and education in Indian Country, yet indigenous peoples often are among the last to gain access to the Internet. In this session, participants will learn about the work going on to bridge the digital divide and about programs that have the potential to significantly improve Internet access for tribal library users.

- This session will demonstrate how Assiniboine communities across Montana, Alberta, and Saskatchewan have produced their own histories and kept cultural knowledge vibrant through practice, ritual, performance, art, radio, and beyond. A facilitated discussion with session participants will explore ideas about archives, libraries, and museums, how they are used for different purposes, and why community participation is essential to protect sacred knowledge, objects, and practices.

A group of people are paddling a traditional outrigger canoe on the water. In the background, a large mountain rises above a city skyline, with the sun setting or rising behind it, casting a warm glow over the scene.







## Area Information

**The State of Hawai'i** covers 1,500 miles across the Pacific Ocean and is comprised of eight main islands, O'ahu, Maui, Kaua'i, Moloka'i, Kaho'olawe, Ni'ihau, and Hawai'i. Boasting an average temperature of 79 degrees and 271 days of sunshine a year Hawaii is a top destination for travelers. The capital city, Honolulu offers a dizzying array of spectacular beaches, cultural sites and restaurants.

**Honolulu** is a sprawling city of almost one million people located between Pearl Harbor and Makapu'u on the southwest side of Oahu. Filled with not-to-be-missed experiences Honolulu has something for everyone. Historic and cultural sites include, Pearl Harbor, Bishop Museum and Iolani Palace. For adventurous types must do's include hiking Diamondhead, snorkeling in Hanauma Bay, or surfing at famous Waikiki beach. Favorite day trips include the beach towns of Kailua and Haleiwa.

**Downtown** houses Hawai'i's government and many of the islands oldest buildings as well as Honolulu's Chinatown. A walk downtown reveals layers of history with historic buildings and modern skyscrapers coexisting side by side. Downtown is also home to variety of restaurants and bars, art galleries, Mission Houses Museum and the Honolulu Theater.



**If food is what you are after** Honolulu offers something for everyone from local favorite hole-in-the-walls to fine dining. Don't leave without having a "plate lunch" at Rainbows Drive Inn or Diamond Head Grill or malasadas at Leonard's Bakery all island institutions. There is a mind-boggling selection of Asian and South East Asian restaurants as well as restaurants that give a Pacific twist to their menus.

### Getting around

Honolulu by car, cab or bus are all options. The city bus will get you close to most destinations, schedules available at [www.thebus.org](http://www.thebus.org). If you decide to take the bus remember buses sometimes run on "Hawai'i time" which means the bus can be late. Whether you are traveling by bus or car remember Honolulu is a bustling city and traffic can be a constant during rush hour. And remember wave when you merge and we don't honk unless it's an emergency.



On behalf of WMA, ATALM, HMA, and PIMA we thank you for attending this year's conference. We are sure you will find Honolulu to be a one of a kind city with a unique sense of place.

Registration information is at [www.westmuse.org](http://www.westmuse.org)



# About WMA

**OUR MISSION:** The Western Museums Association (WMA) challenges the diverse museum community of the West, empowering individuals to cultivate leadership and enable institutions to remain relevant in a dynamic world. We provide opportunities for learning and personal interaction to enhance the creative skills and enrich the lives of individuals who do museum work.

**OUR CORE VALUES:** In furthering our mission, these core values guide and sustain WMA's work on behalf of our constituents:

**Social Benefit** We support the work that institutions do for their communities, and we seek to inspire excellence in this service to the public.

**Excellence** We challenge museums to strive, because we believe that all museums have the potential to have an extraordinary impact on the lives of others.

**Leadership** We promote the professional development of all staff, volunteers, and trustees, and seek to enhance their positive change and growth, because we believe that all individuals have the potential to be leaders.

**Collegiality** We provide opportunities for individuals to connect and develop life-long relationships, as they create a community of colleagues who support each other's institutional endeavors and personal well-being.

Fun We believe that good humor facilitates learning and relationship building, and enjoyment in an association of colleagues helps build a community of talented, connected individuals who are energized about their profession.

Trust We respect one another and trust in the integrity of our diverse museum community.

**Inclusion** We encourage differences of opinions and perspectives, and unfamiliar ideas, for they enrich our association.

**Sustainability** In seeking innovation, we take a measured and responsible approach to decisions and initiatives, as we appreciate that our actions today affect our future success and vitality.



Western  
Museums  
Association



Learn more about WMA at  
[www.westmuse.org](http://www.westmuse.org)

WMA is a 501(c)(3) tax-exempt organization,  
incorporated in the state of California.  
Tax ID# 23-7312905.

**WHO WE ARE:** WMA is a nonprofit organization dedicated to serving museums, museum professionals, and related institutions and individuals by providing vision, enrichment, intellectual challenge and a forum for communication and interaction. WMA celebrated its 75th year in 2010. As one of six U.S. regions, WMA represents museum communities in **Alaska, Arizona, California, Hawai'i, Idaho, Nevada, Oregon, Utah** and **Washington**; in the U.S. territories of **American Samoa, Guam, and Mariana**; and also has international members from **British Columbia** and **Mexico**. WMA advocates, promotes and supports the role of museums in bettering and enriching the diverse and dynamic cultural life of the western U.S. WMA participates on the Council of Regions, a group that collaborates with and advises the American Association of Museums on policy and field-wide initiatives.

In keeping with its mission statement, WMA strives to provide cultural leadership and emphasizes involvement, collaboration and cooperation among museums and museum professionals. To this end WMA works to:

1. Recognize and celebrate the natural and cultural diversity in the Western Region and to remain aware of and serve constituent's needs.
2. Present both progressive and traditional museum issues to all elements of the museum community through programs, which reach all sizes and types of museums, all museum professionals, trustees, volunteers, and the interested public.
3. Share its philosophy and concerns in formats and forums, which encourage cross-cultural communication, dialogue and the pioneer tradition — involvement.
4. Champion and support western museums and western museum professionals and provide a balanced outlook in addressing institutional and individual concerns.
5. Monitor its constituency to determine the effectiveness of its programs.

## About ATALM

## OUR MISSION

The **Association of Tribal Archives, Libraries, and Museums (ATALM)** is an international organization that serves the needs of those who work to protect and advance cultural sovereignty.

A-TALM:

- Raises public awareness of the contributions and needs of indigenous cultural institutions through its international network of partners, both indigenous and non-indigenous.
- Provides culturally responsive services and programs through regional and national training events, web resources, and individual consultations;
- Works with national organizations that provide training and services related to archives, libraries and museums to incorporate indigenous perspectives into programs and services; and
- Serves as an advocate for indigenous cultural institutions with tribal leaders, funders, and government officials.

## VISION

A-TALM will ensure that every sovereign Indian nation will have its own tribal archive, library, and museum to house locally its historical photographs, literature, songs, stories, and language recordings; its treaty documents, legal histories, historical data, ethnographies, and traditional information pertaining to each tribe. This critical body of knowledge—along with oral traditions and traditional art and artifacts—will be preserved and made readily accessible in a central locale and in a culturally appropriate manner. Materials will be housed in appropriate facilities and managed by professionally trained staff, thereby ensuring the political and cultural survival of tribal peoples in the 21st Century and beyond.

## GUIDING PRINCIPLES

- To operate from a position of integrity and accountability.
- To be the very best stewards of the funds available to us.
- To be effective and passionate advocates for the cultural sovereignty of all indigenous nations.
- To seek and heed the counsel of indigenous voices.
- To be inclusive, respectful, and welcoming of everyone.
- To treat our members as valued partners.
- To support the efforts of other organizations as they work to meet the needs of tribal archives, libraries, and museums.
- To have diversity in our officers and board—tribal, regional, professional in the three disciplines, size, etc.
- To strive for excellence in everything we do.



To learn more about ATALM  
and its programs please visit  
[www.atalm.org](http://www.atalm.org)

## LEADERSHIP

**Officers** President – **Rita Lara**, *Director, Oneida Nation of Wisconsin Museum*  
Executive Vice-President – **Susan Feller**, *Director, Tribal Archives, Libraries, and Museums Initiative*  
*Development Officer Oklahoma Department of Libraries*  
Treasurer – **Mary Ellen Meredith**, *President, Cherokee Heritage Center*

**Directors** Leticia Chambers, *Director, Heard Museum*  
Amanda Cobb, *Director, Chickasaw Nation Museum*  
Walter Echo-Hawk, *Board Chair, Native Arts & Cultures Foundation*  
Miguel A. Figueroa, *Director, Office of Diversity, American Library Association*  
Ally Krebs, *PhD Candidate, University of Washington*  
Anne McCudden, *Director, Ah-Tah-Thi-Ki Museum (Seminole)*  
Sandy Littletree, *Program Manager, Knowledge River, University of Arizona*  
Brenda Martin, *Principal, Martin and Associates Museum Consultants*  
Jill Norwood, *Community Services Specialist, National Museum of the American Indian*  
Jennifer O'Neal, *Head Archivist, National Museum of the American Indian*  
Lotsee Patterson, *Professor Emeritus, University of Oklahoma*  
Loriene Roy, *Professor, University of Texas at Austin*  
Teresa Runnels, *American Indian Resource Cntr Coord., Tulsa City-County Library*  
Kelly Webster, *Head of Metadata Services, Boston College*

**Staff** Executive Vice President – Susan Feller  
Project Manager – Melissa Brodt  
Web Master – Lisa Holmberg



Learn more about HMA at  
[www.hawaiimuseums.org](http://www.hawaiimuseums.org)

## About HMA

The **Hawai'i Museums Association (HMA)** is a non-profit corporation dedicated to communication and cooperation among the staffs and supporters of Hawai'i's museums. Founded in 1968, HMA strives to:

- be a catalyst for the exchange of information and ideas among Hawai'i museums and related institutions.
- promote and develop professional standards for Hawai'i museums through an ongoing program of professional training and publications.
- stimulate interest in and promote information about museums' educational and cultural importance.
- conduct and encourage research and disseminate findings related to the museum field.

### ACTIVITIES

HMA is the primary provider of museum training programs in the state of Hawai'i. It serves the museum field with an annual conference on current issues in the museum field and seminars in specialized areas of museum work such as collections management, exhibition design, and educational programming. HMA publishes a quarterly newsletter, *Nuhou*, with information about local and national museum issues and articles of technical and general interest. HMA also conducts research to service the needs of Hawai'i's museum community.

### BOARD OF DIRECTORS

The Hawai'i Museums Association (HMA) is governed by volunteer board members with representation from each of Hawai'i's four counties; Hawai'i, O'ahu, Kaua'i, and Maui.

#### Current Board Members (2010-2011)

President – **Stacy Hoshino**, *Hawai'i Council for the Humanities*

Vice-President – **Kippen de Alba Chu**, *'Iolani Palace*

Treasurer – **Celeste Ohta**, *Honolulu Academy of Arts*

Secretary – **Cynthia Low**, *Honolulu Academy of Arts*

Big Island Representative – **Barbara Moir**, *Lyman Museum and Mission House*

Maui Representative – **Neida Bangerter**, *Maui Arts & Cultural Center*

#### Directors At-Large

Barbara Moir, *Lyman Museum and Mission House*

Bronwen Solyom, *The Jean Charlot Collection, University of Hawai'i at Manoa Library*

Sharon Tasaka, *University of Hawai'i at Manoa Art Gallery*

Michael Thomas, *Joseph F. Rock Herbarium, University of Hawai'i at Manoa*

Michael Weidenbach, *USS Missouri Memorial Association*

Past President – Peter Van Dyke, Amy Greenwell Ethnobotanical Garden, Bishop Museum

### OTHER HMA POSITIONS

Membership Officer – E. Tory Laitila, Honolulu Mayor's Office of Culture & the Arts

Western Museums Association Representative – Kippen de Alba Chu, *'Iolani Palace Nuhou*

Newsletter Editor – Chris Faye, *Kaua'i Museum*

HMA List-Serve Administrator – Neida Bangerter, *Maui Arts & Cultural Center Website*

Social Media Manager – Rebeccah Treser

Website – Rich Tully, *WebsitesHawaii.com*

# About PIMA

## HISTORY

The **Pacific Islands Museums Association (PIMA)** was established as a regional forum where heritage professionals could exchange their views and work towards improving the quality of the services that they provided to the public. It is the first and only regional, multilingual, multicultural, non-profit organisation that assists Pacific museums, cultural centres and peoples to preserve Pacific Island Heritage.

The first PIMA Board was appointed in 1994 and the Association's Vision, Mission and Aims were first developed in 1997. During the first years of PIMA, the Secretariat for the Pacific Community (SPC) hosted and supported the Secretariat in New Caledonia and in May 1999 PIMA was incorporated in Fiji as a Charitable Trust. PIMA was officially accepted as an affiliated organisation of the International Council of Museums (ICOM) in 1998.

PIMA develops community participation in heritage management and brings together over 45 museums and cultural centres in the Pacific Islands to develop their capacity to identify research, manage, interpret and nurture cultural and natural heritage. PIMA advocates the development of regional cultural resource management policies and practices, facilities training, and provides a forum for exchange of ideas and skills. It provides and encourages regional and global linkages, which support Pacific Island heritage preservation

Practically, PIMA works through courses, workshops, as a forum for the exchange of values and ideas, and through the development of exhibits and other projects.

## VISION

“Working together, preserving, celebrating and nurturing the heritage of the peoples of the Pacific Islands”.

## MISSION

PIMA is a regional, multilingual, non-profit organisation that:

- Assists Pacific museums, cultural centres and peoples to preserve Pacific Island heritage,
- Develops community participation in heritage management,
- Brings together museums and cultural centres in Pacific Islands to develop their capacity to identify, research, manage, interpret and nurture cultural and natural heritage,
- Advocates the development of regional cultural resource management policies and practices, facilitates training, and provides a forum for the exchange of ideas and skills,
- Provides and encourages regional and global linkages which support Pacific islands heritage preservation.

## OBJECTIVES

- To represent the interests and concerns of museums and cultural centres in the region,
- To develop communication links which bring together professionals and institutions in support of Pacific Islands Heritage Management,
- To promote community involvement in the vision of PIMA through consultation, education and access activities,
- To enhance human resources through education and training.
- To develop and promote ethics and standards,
- To advice and work with governments and other agencies in matters of heritage management and policy,
- To facilitate the protection and restitution of tangible and intangible cultural property,
- To market PIMA.

## MEMBERSHIP

PIMA represents museums, cultural centres, national trusts, cultural departments and ministries, national parks, historic preservation offices, interpretative centres, cultural associations and arts councils. Members also include international museums with Pacific collections, universities, research centres and individuals within the region and internationally which support the PIMA vision, mission aims and activities.

PIMA members include all the countries, states and territories of the Pacific region including American Samoa, Cook Islands, Easter Island (Rapa Nui) Federated States of Micronesia, Fiji, French Polynesia, Guam, Hawaii, Kiribati, Marshall Islands, Nauru, New Caledonia, Norfolk Island, Northern Mariana Islands, Niue, Palau, Papua New Guinea, Solomon Islands, Tonga, Tuvalu, Vanuatu, and Western Samoa.



## EXECUTIVE BOARD

Chairperson – **Adi Meretui Ratanabuabua**, *Principal Cultural Development Officer, Department of Culture and Heritage, Fiji*  
 Treasurer – **Marcellin Abong**, *Director, Vanuatu Cultural Centre- Vanuatu*

Secretary – Sina Ah Poe, *Director, Museum of Samoa*

Board Member – Hon. Albert Tu’ivanuavou Vaea, *Secretary, Tonga Traditions Committee*

Board Member – **Marianne Tissandier**, *Collections Manager, Museum of New Caledonia*

Board Member – **Anthony Ramirez**, Curator, *Guam National Museum, Guam*

Honorary Board Member, Immediate Past Chairperson –  
**Lawrence Foana’ota**, *Director, Solomon Islands National  
Museum*

Honorary Board Member, Part Chairperson – **Faustina Rehuher**, *Director, Belau National Museum – Palau*



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## WMA 76th Annual Meeting

September 23–26, 2011

Hawai'i Convention Center | Honolulu, Hawai'i



Three ways to  
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attendees!

### EXHIBIT

Exhibit Hall Opportunities

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Annual Meeting Sponsorship Opportunities

### ATTENDEE DEMOGRAPHICS

More than 450 museum  
professionals, including:

Educators &  
Volunteer Managers

Curators

Development &  
Communication Directors

Registration & Collections  
Managers

Executive Directors &  
Trustees

### BENEFITS

- ★ Reach a concentrated group of diverse museum professionals.
- ★ Position your organization as an ally and a leader in the industry.
- ★ Increased visibility among organizations that support continued growth in the museum community.

### IMPORTANCE OF SPONSORSHIP

- ★ Ensures a high quality forum dedicated to sharing cutting edge and emerging ideas.
- ★ Builds on existing relationships with decision makers and fosters new relationships.
- ★ Maintains affordable registration rates that ensure the Annual Meeting remains accessible.

### FOR MORE INFORMATION CONTACT

Brian Mandrier, WMA Executive Director

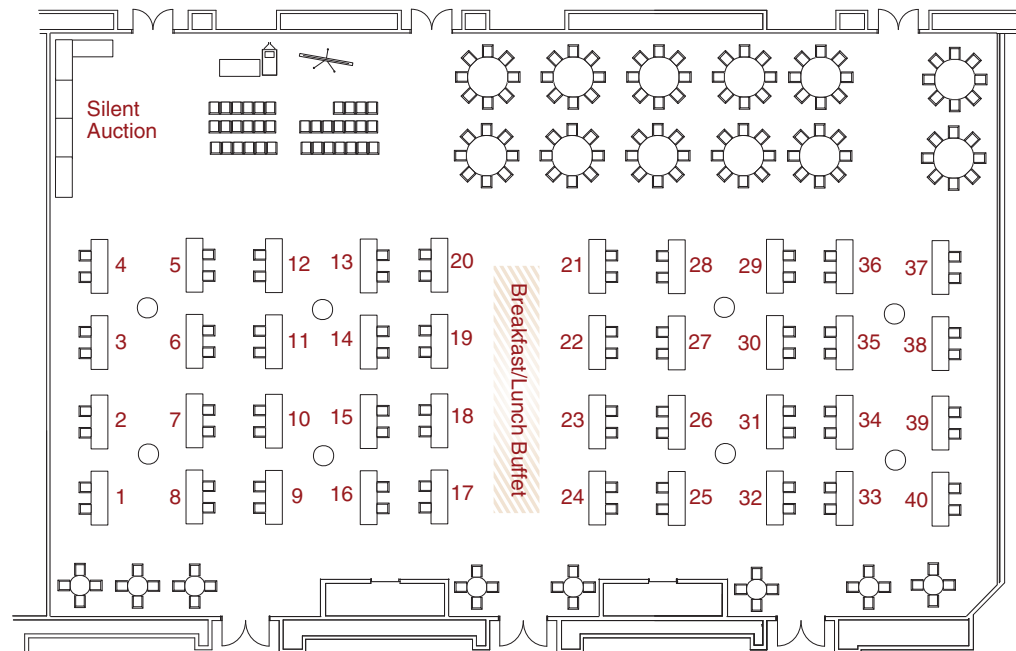
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