



Native American/Native Hawaiian Museum Services Program

Sample Application MN-00-15-0004-15

Hula Preservation Society

Amount awarded by IMLS:	\$50,000
Amount of cost share:	\$36,241

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing narratives for FY2016 applications differ from those that guided the preparation of FY2014 and FY2015 applications. Most obviously, the names of the three narrative sections and the order in which they appear have changed. Be sure to use the narrative instructions in the FY2016 Notice of Funding Opportunity for the grant program and project category to which you are applying.

Hula Preservation Society – The Hawaiians’ Room

Abstract – *The Hawaiians’ Room*

Need and Challenge: Based on Hula Preservation Society’s research, Native Hawaiians experience feelings of defeat and exhaustion when searching for hula and Hawaiian cultural resources, due to the massive amount of retail merchandise and kitsch one has to sort through in hopes of finding well-researched and qualified information rooted in Native Hawaiian beliefs and practices. HPS was gifted an amazing set of images from 24 elders across the diaspora of Native Hawaiians, connected by a common thread – they worked in a pioneering venue called the Hawaiian Room in New York City which was open from 1937-1966, a time of rapid change in the islands, when being Hawaiian was shunned, and there were great societal pressures to “be American”. This new collection holds valuable cultural understandings, historical knowledge, and hula history, and needs to be made accessible.

Timeframe & Activities: The project period is August 1, 2015 – July 31, 2016 (12 months), and the three objectives are:

- 1- Catalog, identify, and digitize 2,000 items contributed to HPS by 24 hula elders from across Hawaii and the continental United States into the first-ever public Hawaiian Room Collection
- 2- Implement the Collection into the master HPS Collections Management Database
- 3- Share the story behind and contents of the Collection with the help of its Founders, through 3 public programs on 3 islands

This project will enable first-time access to a cultural collection that exists nowhere else, by empowering HPS to properly steward the treasured materials gifted to HPS between 2012-2014. Carrying out three educational outreach programs featuring the Collection’s Founders, in three diverse communities across the islands, will help sustain historical knowledge and cultural understandings of this aspect of how Hawaiian culture was shared with the world over 75 years ago.

Benefits: With support to steward the Collection and integrate it into our Archive database, we will succeed in making a rich source of cultural and historical knowledge relating to the Hawaiian Room, and life and practices of Hawaiians in 20th century Hawai‘i, accessible in a comprehensive manner.

Beneficiaries, Goals, and Outcomes: Beneficiaries of the project include: * Native Hawaiians wishing to learn about our shared 20th century history; * Native Hawaiians wishing to learn about how our ancestors found a balance between being and living Hawaiian, in an increasingly Western Hawai‘i; * Scholars and researchers looking for authentic, first-person accounts of working as a Native Hawaiian on the continental U.S.; * Hula teachers and students who are looking to learn more about the history of hula both in the islands and New York City in the 20th century.

Performance goals include: * Processing of 2,000 visual items related to the Hawaiian Room; * Creation of Hawaiian Room Collection module in the HPS Collections Management database; * Holding of 3 programs on 3 islands with Founders of the Hawaiian Room Collection at HPS.

Outcomes include: * Creation of first-ever Hawaiian Room Collection organized and readied for meaningful public access; * Documentation of a set of materials which prior to this effort existed only in the personal collections of hula elders dispersed across Hawai‘i and the U.S. Continent; * Conservation measures implemented for physical items in need of such care = 5% (100 items); * Direct connection with community members on three islands who will learn about this little-known slice of Hawai‘i and hula history; * Visual documentation of three public programs with the new footage added to the Hawaiian Room Collection for future scholarship and learning.

Evaluation Measures:

- Number of items successfully and completely processed in the Hawaiian Room Collection
- Complete integration of Hawaiian Room module into HPS’s master database
- Outreach to diverse island communities with Collection’s Founders
- Direct outreach to beneficiaries through 3 public programs
- Number of written survey responses compiled over project period
- Social media engagement on Facebook postings relating to the project

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Project Narrative: *The Hawaiians' Room*

Proposed Project: Hula Preservation Society (HPS) proposes to 1- Catalog, identify, and digitize 2,000 items contributed to HPS by 24 hula elders from across Hawaii and the continental United States into the first-ever public Hawaiian Room Collection; 2 – Implement the Collection into the master HPS Collections Management Database; 3 – Share the story behind and contents of the Collection with the help of its Founders, through 3 public programs on 3 islands.

This project will enable first-time access to a cultural collection that exists nowhere else, by empowering HPS to properly steward the treasured materials gifted to HPS between 2012-2014. Carrying out three educational outreach programs featuring the Collection's Founders, in three diverse communities across the islands, will help sustain historical knowledge and cultural understandings of this aspect of how Hawaiian culture was shared with the world over 75 years ago.

1. Project Justification

Challenge Addressed & How It Was Identified: “The Hawaiians’ Room” project has a unique backstory. The core work HPS has carried out since 2000 involves conducting oral histories with individual hula elders throughout the islands, documenting their respective legacies and life stories. (*See Supportingdoc4.pdf for background on HPS’s work.*) In late 2011, HPS began documenting a group of elders that were connected by a common experience – each had represented Hawai‘i and shared their native culture through work in the Hawaiian Room. The Room was a pioneering venue in the heart of Manhattan that opened in 1937 and closed in 1966. Over its thirty years, it was run by some of the most talented Native Hawaiian singer, dancers, and musicians who came directly from Hawai‘i and brought authentic culture that was shared with millions. They were “the real deal”.

This was the first time HPS had undertaken an oral history project like this with a group. The Native Hawaiian videographer we brought in to work with us on these interviews had worked with us for a decade, but sitting through and hearing elder after elder share their moving stories of working in the Hawaiian Room sharing their culture and heritage affected her deeply. She heard what it was like for them as young people - some who had never left the islands before – arriving in what was the largest city in the world at the time with the job of representing the host culture of Hawaii, their culture. This authenticity and integrity is truly what “made” the Hawaiian Room an overwhelming success for 30 years, an unmatched history.

She heard of how people did not even understand what a Native Hawaiian was or what we looked like. She heard how hula, danced professionally in this manner under contract as a job, offered the women financial independence and a way out of poverty, which was profound and life-changing. Keep in mind that these elders grew up in Hawai‘i in a time when they were not allowed to speak their mother tongue for fear of punishment or being ostracized, and they were taught to be proud Americans. But yet, they kept their Hawaiian-ness close and turned it into a positive in their lives and the lives of others. Hence, it truly was “*The Hawaiians’ Room*”.

The videographer we worked with, Ms. Ann Marie Kirk, was also an experienced filmmaker and was so captured by the stories and shared cultural history of the (now) elders that she was driven to make a film about the Room, based on HPS’s oral histories. HPS is not typically involved in filmmaking, so this role of working with a filmmaker to complete a documentary film was new to us. As we learned, the film needed visuals of all sorts to support the stories being shared, and the elders themselves readily contributed from their personal collections. The film took three years to complete and was very much a labor of love for HPS and Ms. Kirk. The final hour-long piece debuted both in New York City in October 2014, and in Honolulu in November 2014. (*To view a trailer of the film, visit YouTube.com and search “Hawaiian Room”. See Supportingdoc3.pdf for details.*)

Supporting the efforts of the filmmaker and completing the film have been a priority since 2012. Now that it is done, however, we have with thousands of related contributions to the HPS Archive that have not been catalogued, fully-identified, or digitized, as that is not a priority or focus for a film production. Finding visuals that fit the vision of the filmmaker and supported the story and dialog was the focus. Approximately 100 images were utilized in the finished piece. Yet, over 2,000 items in all were contributed that now comprise what is the only Hawaiian Room Collection in existence, because the elders did not just donate the

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photos for the film – they gave written permission for HPS to have them for time immemorial, in order to be shared. They wanted them to be available for future generations to see what they have accomplished and done to share their beloved culture through song and hula. Hence, the Hawaiian Room Collection was born!

Challenges our Elders Faced: We were very excited about this at HPS because the images do not only capture what their life was like for Native Hawaiians in New York City between 1937-1966. This group of talented practitioners were extensively trained hula people and rare musical talents, and managed to live a life steeped in both perpetuating their culture and making a living through their culture, during a time when Hawaiians were looked down upon, and it wasn't "popular" to be Hawaiian. Hawai'i was going through rapid societal, economic, and cultural changes. The images reflect society at the time and help us understand what life was like for native peoples in their homeland that was experiencing extreme western influence and "progress", and a clash between the host culture and this new "American" Hawai'i.

Community Need: In terms of the community's need for access to resources in general, based on our research (online and written surveys conducted throughout the year), we know that people experience feelings of defeat and exhaustion when searching for hula and Hawaiian cultural resources due to the massive amount of retail merchandise and kitsch one has to sort through in hopes of finding well researched and qualified information rooted in Hawaiian beliefs and practices. 84% of respondents do not feel there are sufficient online resources relating to hula, Hawaiian music, culture & language that offer Hawaiian perspectives. 81% saw HPS as an important organization in providing significant cultural materials not available anywhere else, and 99% said they felt it was important that historical photographs be accessible for future generations. We know in relation to this particular project that resources are not readily available that explain the significance of the Hawaiian Room from a native viewpoint. The only references one can currently find online fall under "tiki culture" which is a Western-generated fantasy viewpoint of what Pacific cultures are (all lumped together as if we are one) and what is significant and important about them. The people of the Hawaiian Room brought so much more to the table than the shallow interpretation of their experience that being associated with "tiki culture" offers. The true Hawaiian story is not readily available. The film itself is a good educational and historical tool, but the opportunity to have an entire collection of thousands of images and dozens of oral histories, with so much more than what can be communicated in a 60-minute film, is an opportunity not to be missed.

Potential Benefits: Now that this amazing collection exists physical at HPS, the next step is to get it properly processed so it can be accessed and utilized; meaning all the contents catalogued, identified (culturally, historically, etc.), digitized, and the Collection as a whole rolled into the larger HPS Collections Management Database, with the end-goal of this exclusive Hawaiian Room Collection being available publicly for research and learning. It is the first-time we have a Collection that has over two dozen "founders", so just as with the film, this is new territory for HPS.

With support to steward the Collection and integrate it into our larger Archive database, we will succeed in making a rich source of cultural and historical knowledge relating to the Hawaiian Room, and life and practices of Hawaiians in 20th century Hawai'i, accessible in a comprehensive manner.

We find that interest in the history and people of the Hawaiian Room is strong, and growing. HPS has been invited, with the Collection's Founders, to present in diverse locales about this little known slice of Hawaiian and hula history centered around Hawai'i and New York City in the early 20th century. Locally, institutions that have already extended invitations include: Maui Arts & Cultural Center, Mayor's Office on Culture & the Arts, Waikiki Improvement Association, Distinctive Women in Hawaiian History Program (Honolulu), and the Volcano Arts Center (Hawaii Island). To date, we have not made firm commitments to any, but have enjoyed partnering with all of them in the past for cultural educational programming and feel they are all strong candidates to consider. If this proposal goes through, we will then determine at that time which island communities most closely align with and fit the approved timeline and activities. Additionally, HPS has also been in discussions to present at E Hula Mai (Northern California festival), and the Smithsonian's National Museum of the American Indian (NMAI in NYC). Only Hawaii locations are under consideration for this proposal, but we share that information as it demonstrates the broad interest surrounding the Hawaiian Room.

Ms. Denise Maile Miyahana, from Hawai'i's State Foundation on Culture and the Arts reiterates in her attached letter, "'Hula abroad', as it were, is an integral part of Hawaii's hula history. The stories from these earlier years are part of a larger context. It sheds light on the lives and work of those committed to hula, hula's popularity outside of the Hawaiian Islands, and the subsequent integration of all things hula in our daily lives today." (*See Supportingdoc1.pdf*)

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Beneficiaries, Goals, and Results:

Beneficiaries of the project include:

- Native Hawaiians wishing to learn about our shared 20th century history
- Native Hawaiians wishing to learn about how our ancestors found a balance between being and living Hawaiian, and making a living in an increasingly Western world, during the period of time when Hawai‘i experienced extreme societal changes in a very short span
- Scholars and researchers looking for authentic, first-person accounts of working as a Native Hawaiian on the continental U.S.
- Hula teachers and students who are looking to learn more about the history of hula both in the islands and New York City in the 20th century

Performance goals include:

- Processing of 2,000 visual items related to the Hawaiian Room – cataloging, identifying, digitizing
- Creation of Hawaiian Room Collection module in the HPS Collections Management database
- Holding of 3 programs on 3 islands with Founders of the Hawaiian Room Collection at HPS, to share about their history as native practitioners managing in the “new world” of Hawai‘i in the 20th century

Intended results:

- Creation of first-ever Hawaiian Room Collection organized and readied for meaningful public access
- Documentation of a set of materials which prior to this effort existed only in the personal collections of hula elders dispersed across Hawai‘i and the continent
- Conservation measures on physical items in need of such care = 5% (100 items)
 - o (Note: most items are in good condition, and will not require extreme measures, typically just re-housing and basic archival processing for staples, tape, rusty clips, etc.)
- Direct connection with community members on three islands who will learn about this little-known slice of Hawai‘i and hula history
- Visual documentation of three public programs with the new footage added to the Hawaiian Room Collection for future scholarship and learning

How the Project will Strengthen HPS’s Museum Services: HPS’s museum services will be strengthened in two ways through this project: 1) **IST-TIME ACCESS:** Inaugural access will be established to a unique cultural collection that exists nowhere else in the world that helps educate on life for Native Hawaiians in 20th century America, and 2) **EDUCATIONAL PROGRAMMING:** Three islands and their respective communities will meet and hear from native elders in person on why they felt this Collection needed to exist, an invaluable opportunity for first-person, inter-generational learning.

2. Project Work Plan

Key Staff: The team for this project is small and focused on this very defined undertaking. The **Project Director** is Ms. Maile Loo, and she will manage timeline, team work flow, public programs, budget, and reporting. She will also coordinate the 3-island public program schedule with community partners noted in Section 1. Implementation-wise there are two part-time archival-related positions – **Archivist** (to be filled) & **Collections Specialist** (Ms. Keau George), one primary **Elder Content Expert** (TeMoana Makolo), and secondary elders as needed (other Collection Founders). All identified staff members and elders are Native Hawaiian. (*See Resumes.pdf for team detail, and Supportingdoc2.pdf for Archivist Job Description*)

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Consultants & Community Partners: Other team members are the Database Developer (mPower Hawaii/Jay Inafuku), Videographer (Gene Kois/Specific Video), and a long-time community partner of HPS, Net Enterprise, headed by Mr. Jason Toth. Net will provide the communications technical infrastructure necessary to this project's implementation. (*See Resumes.pdf for confirmation of partnerships/contributions*)

Objectives: There are 3 objectives for this proposal.

Objective #1 –Steward the Hawaiian Room Collection at HPS to facilitate first-time access (Mos. 1-11)

The content team consists of Archivist, Primary Elder Content Expert, and Collections Specialist. This 3-person team will process overall collection to accomplish this objective. Cataloging of content will be spearheaded by Archivist with Elder Content Expert(s), with the Collections Specialist focusing on supplemental research, all aspects of digitization and creation of derivative files, and conservation measures for collection materials. Consulting the Federal Agencies Digitization Guidelines Initiative (FADGI) "Technical Guidelines for Digitizing Cultural Heritage Materials" document is part of our standard operations.

Specific activities (as shown on Schedule of Completion) include: * Physically processing each item; conducting conservation measures on the 5% in need of greater care; conduct basic archival care on remaining (removal of acidic, rusty, or otherwise harmful matter; rehousing); * Organizing physical collection items chronologically by decade; * Carrying out content id (cultural, historical, basic photo info); * Initial digitizing of materials to create preservation master; * Researching individual images relating to larger societal and historical frameworks the content falls under; * Creating access copies and thumbnail versions from original scanned image digital file.

Objective #2 –Implement Hawaiian Room module into HPS Collections Master Database (Mos. 1-12)

This effort is spearheaded by the Archivist and Database Developer. All team members will assist in testing. Collections Specialist will assist with populating the Hawaiian Room module as time allows.

Specific activities (as shown on Schedule of Completion) include: * Id-ing particulars of the HR Collection that require database specialization; * Developing plan for how HR Collection will be accessed and displayed within Master DB, and what summary information needs regular outputting; * Programming, testing of new functionality and layouts; * Populating HR module with records (2,100 in all – 100 already id'ed that were used in film; 2,000 under this project); * Finalizing HR module implementation (verifying all 2,100 records functioning, displaying, searchability).

Objective #3 –Present 3 public programs on 3 islands with Collection's Founders (Mos. 1-12)

The Project Director will implement this in conjunction with the project's Primary Elder Content Expert.

Specific activities (as shown on Schedule of Completion) include: * Assessing invitations and presentation opportunities once the project begins & reaching out to partners to finalize 3 programs; * Making travel plans & planning program for each; * Carrying out each program; * Assessing each program. We will purposefully spread the 3 programs out over the project period for greatest sustained impact and outreach.

Resources Required: The total budget is: \$86,241 with HPS's request being for \$50,000 (58%) and the project cost-share at \$36,241 (42%). 52% of the NANH request is for human resources, 32% for a consultant fees, and 16% for travel.

HPS will provide the Project Director (\$8,424) (100% In-Kind), Fringe Benefit costs for team (\$9,246) (100% In-Kind), partial coverage of the travel expenses for the two neighbor island presentations (\$2,862), and Digital Storage and backup storage (\$890), archival supplies for the Collection (\$1,360) (100% In-Kind). Total resources contributed: \$22,782. Remainder of cost-share is from Videographer and Net Enterprise.

Timeline: The project is proposed to begin on August 1, 2015 for a period of 12 months, concluding on July 31, 2016. See Schedule of Completion for detailed breakdown of each objective's work-flow.

Applicant Capabilities and Project Management: In its 15 years, HPS has successfully been awarded and executed over 55 grants from local and national foundations, community charities, private foundations and organizations, and Federal and State agencies. We have designed and carried out a multitude of grant projects in support of our core mission according to project plans. HPS has experienced leadership in place to guide the successful implementation of this project as well.

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Evaluation and Methodology & Project Design: The project was designed with 3 specific, distinct, and quantifiable objectives that allow for immediate and accurate assessment by project's end – complete collection processing, create Hawaiian Room module in HPS master database, and present 3 public programs on 3 islands. For interim evaluations, the Project Director will complete quarterly assessments of progress, achievements of outcomes and objectives, and lessons learned. For Objective 1, she will be advised by HPS's Board Chair, Mrs. Queenie Dowsett, a native elder and lifelong hula practitioner, who will help with assessment of the cultural integrity of the work. For Objective 2, she will be advised by Certified Archivist Janet Zisk who is familiar with both HPS's archival work and history as a whole. For Objective 3, the Director will request written feedback from each community partner for the three public programs. All of our potential co-presenting organizations are each well-established and respected in their respective communities. At each program, we also ask every attendee to fill out a survey at the end, and this direct beneficiary feedback is extremely valuable and assists us in planning and focusing future educational outreach.

Publicity: HPS regularly utilizes Press Releases, Facebook postings, Twitter tweets, mass emailing, and quarterly snail mailings to our constituents to share our activities and accomplishments. The same methods will be utilized to the fullest to share both the ongoing activities, as well as the results of this project. We plan to purposefully spread the 3 public programs on 3 islands out over the project period, to sustain communication on the work of the project and gain momentum for the project's results by the end of the 12 months. We may also be able to capitalize on the expected release of the film on DVD that could happen some time during the project period, to share about this greater effort to make accessible the larger Hawaiian Room Collection for the first-time.

3. Project Results

Impact: Through this project, a critical set of direct knowledge of 20th century Hawai'i and how hula and Hawaiian culture was shared beyond Hawai'i's shores will be made available. The benefits of this project are long-term and the impact to the beneficiaries listed on page 3 cannot be measured during the 12-month grant period, for it is a new resource for generations to come.

Indicators, Targets, & Products: Measurable, quantifiable targets with readily-assessable results include:

- Number of items successfully and completely processed in the Hawaiian Room Collection
(Target: 2,000)
- Complete integration of collection items into a Hawaiian Room module in HPS's master database
(Target: 1 complete new module)
- Outreach to diverse island communities with Collection's Founders
(Target: 3 communities on 3 islands)
- Direct outreach to beneficiaries through 3 public programs
(Target: 1,000)
- Number of written survey responses compiled over project period (Target: 50% of total = 500)
- Social media engagement on Facebook postings relating to the project
(Target: ave. 15,000 views per major post)
- Hours of new public program footage added to Collection
(Target: 6 hours)

Sustainability: In the post-grant period, HPS will continue to make known the existence of this unique collection, as it will be the only one of its kind available for research and learning across the globe. We have already experienced (on a small scale) folks from the community who have contacted us to share from their own personal connections to this era and the particular venue. Several have subsequently contributed items their own personal photos and memorabilia for inclusion in the collection. We anticipate this continuing and are excited about the potential. It will no doubt be small scale and spread out over time, but the experiences gained through the large-scale effort to be undertaken by this project will enable us to handle this future growth successfully. In addition, the relationships with the elders and the important work we accomplish together will allow us to continue to be able to successfully add new materials with their assistance.

