



# Native Hawaiian Library Services Grant Program

Sample Application NG-04-15-0045-15

Hula Preservation Society

Amount awarded by IMLS: \$130,010

Amount of cost share: \$56,160

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. 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 – Partnerships for Sharing*

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## **Abstract – Partnerships for Sharing**

**Lead Applicant:** Hula Preservation Society

**What Plan to Accomplish:** Make available for the first time to Native Hawaiians across the country and Hawai‘i a set of critical yet currently inaccessible cultural resources. In terms of improved Library Services, the project will accomplish:

- Expansion of services to provide access to educational resources in a variety of formats
- Establishment of partnership between HPS (private) and the University of Hawaii-Hilo (public)
- Establishment of partnership between HPS and the Office of Hawaiian Affairs (public)

**Timeframe:** December 1, 2015 – November 30, 2016 (12 months)

**Community Need:** The community need centers on the desire for greater access by Native Hawaiians across the United States to authentic cultural resources from a Hawaiian worldview, delivered online for ease of access. This need was identified through in-person connections, online communications, and both in-person written and online surveys conducted with our community over the years.

**Intended Audience:** Native Hawaiians across Hawai‘i and the continental United States. This demographic includes lifelong learners and general researchers of different generations, and hula teachers and students - who can be found in every state - that will directly benefit from these kinds of resources being online.

**Activities, Results, & Products:** HPS will undertake detailed and lengthy preparation of 6 distinct sets of content (moving and still images) for sharing online via two respected, established repositories, namely Ulukau: The Hawaiian Electronic Library, and the Papakilo Database Project. Activities are a combination of any or all of the following: digitizing, researching, editing, cataloging, interviewing elders, verifying content, entering metadata into database, prepping moving and still image materials for delivery, prepping metadata for delivery, and testing online access for each.

**Outcomes/Results:** There are 14 specific results (see page 7) that in summary include preparing a massive set of moving and still images for online research and learning.

**Budget:** The total budget for this project is: \$186,170 with HPS’s request being for \$130,010. This request comprises 70% of the TPB and HPS’s cost share of \$56,160 is 30% of the TPB.

**Project Narrative: *Partnerships for Sharing***

**Proposed Project:** Hula Preservation Society (HPS) proposes to make a currently unavailable set of treasured cultural resources accessible 24-7, free-of-charge for the first time, reaching Native Hawaiians across the country who desperately need greater access to authentic, primary-source materials from which to learn about our culture, history, people, traditional ways, hula, and language.

Specific materials include:

- 1) Raw footage of 5 1980's award concerts entitled "Na Makua Mahalo 'Ia (The Most Honored Ones)" honoring the community's elders of that time who were being recognized for their contributions
- 2) Raw footage of the last known public performance (1977) of the most prominent 20<sup>th</sup> century Hula Master 'Iolani Luahine\* (1915 – 1978)
- 3) The first film (1961) featuring the traditional hula of Master 'Iolani Luahine\*
- 4) The final film (1978) featuring the traditional hula of Master 'Iolani Luahine\*
- 5) 20 exclusive interview segments with hula elders born in the 1920's and 1930's culled from the HPS Oral History Library
- 6) 750 associated still images from the mid-20<sup>th</sup> century to the Hawaiian Renaissance era that began in the 1970's

*\* Master Luahine was an extraordinary, nationally-recognized exponent of traditional hula. There were only two 16mm films ever produced on hula in the 20<sup>th</sup> century and BOTH featured her as the primary artist and practitioner. Both have never been readily available to the public. The Davis film was only ever shown once on Hawaii Public Television shortly after Master Luahine's passing in 1978. The Museum's film has never been broadcast. The work surrounding preservation and sharing of the two films and recently discovered footage of her last-known performance in 1977 is truly historic.*

This project is entitled ***Partnerships for Sharing*** because it involves 7 key collaborations. Five institutional partners include: Brigham Young University-Hawaii (copyright holders of "Na Makua" footage), Honolulu Museum of Art (copyright owners of 1961 Luahine film), Ulukau: The Hawaiian Electronic Library (online repository for Hawaiian cultural/historic materials) out of the University of Hawaii-Hilo, Papakilo Database (online repository for Hawaiian cultural/historic materials) out of the Office of Hawaiian Affairs, and Net Enterprise (supporting HPS's own telecommunications and website needs). Final partner is Filmmaker Tipton Davis (copyright owner of final film of Master Luahine, 1978). Another key individual collaboration is Professor Amy Ku'uleialoha Stillman who is the Scholarly Advisor on the project, an accomplished researcher, writer, composer, dancer, and author, based out of the University of Michigan, and one of the foremost Native Hawaiian thinkers and researchers of our time.

This project is as solid as it gets, because of these committed well-established institutions, dedicated organizations, and committed individuals who are willing to work diligently with HPS over a 12-month period to make it happen.

Through these partnerships, sharing can and will happen by the end of the project period. The project will provide 1<sup>st</sup>-time access to a vast set of unique and exclusive content not currently accessible to Native Hawaiians, in Hawai'i or otherwise. (*See supportingdoc1.pdf for 6 Partnership letters and 2 Letters of Commitment*)

## **1. Introduction and Assessment of Need**

***Description of the community:*** According to ethnographic data that appeared in the native-oriented publication MANA Magazine in 2012, there are 527,077 Native Hawaiians living in the United States, and 289,970 (55%) of them live in Hawai‘i. This mirrors the census data found in the included report *KS Research & Evaluation, 2010* which also makes clear that nearly half of all Native Hawaiian people live outside of their homeland of Hawai‘i. (*see supportingdoc2.pdf*)

This project will be implemented by Hawaiian people from our local community for the benefit of Hawaiians located in Hawai‘i and on the continental U.S., given the online nature of the end products and the fact that access will be free of charge. Hence, our community is based on the number of Hawaiians who will have access to the resources locally and nationally.

***Role of Hula Preservation Society:*** Hula Preservation Society (HPS) was established in 2000 by Hawai‘i’s foremost Kumu Hula (Hula Masters) and Native Hawaiian elders who endeavored to preserve both tangible and intangible elements of Hawaiian culture for the advancement of Hawaiian people through cultural awareness. It is the only non-profit centered around this kind of work, conducting oral histories and cultural preservation with our community’s elders, through the lens of hula.

The HPS Archive is open to the public by appointment and is utilized by HPS and other cultural practitioners for outreach community programs, educational materials development, and general scholarship. HPS began as an organization devoted to the documentation of oral histories recorded on digital video. As we developed relationships with the elders, they began gifting items to HPS to care for posterity and many have bequeathed their entire collections to HPS.

Our role in the community has evolved into a professional archive that provides outreach services to community members, museums, libraries, schools, institutions of higher education, and other cultural organizations such as the Hawai‘i State Foundation on Culture and the Arts and Maui Arts and Cultural Center. HPS works as an advisor and steward of rare (and in many cases exclusive) materials pertaining to Hawaiian culture. Our mission as a cultural repository for the Native Hawaiian community is to preserve, protect, and provide access to materials that make up a collective memory of hula and Hawaiian history.

HPS’s physical archive consists of an estimated 22,000 items, including paper, images, scrapbooks, historic ephemera, audio of varying old formats (ex. cassette, reel, 78s, 45s, 33 1/3s), video of varying old formats (ex. Beta, VHS, ¾, BetacamSP) and artifacts not limited to hula implements, musical instruments, costumes, clothing, and unique objects specific to Hawaiian material culture. HPS’s unique collection is of great significance to the Native Hawaiian community because our holdings document 19<sup>th</sup> and 20<sup>th</sup> century Hawai‘i through the lens of cultural leaders who maintained traditional aspects of Hawaiian culture despite strong American societal pushes to abandon them. Since 2000, HPS has been documenting Native Hawaiian oral traditions by conducting oral history interviews. Shifting social and economic circumstances, language use, and hula training often come up in these sessions, which now amass over 550 hours of footage in our Oral History library.

We receive inquiries and interact on a daily basis with our patrons across the country, via phone, email, HPS’s Facebook page, and HPS’s website. We regularly offer public programs on the different islands in Hawai‘i, to provide opportunities for direct cultural learning. It also gives us

a chance to highlights the kinds of materials we are actively involved in preserving. At this time, 99% of the materials under our care can only be accessed by coming to our physical location on the island of O‘ahu. This proposal seeks to remedy that situation, as well as enhance our partners’ ability to contribute to the Native Hawaiian community, and larger community of researchers, scholars, students, and teachers across the country.

***Purpose of Native Hawaiian Library Services Grant:*** The purpose of the project is to provide 1<sup>st</sup>-time access to a core set of invaluable cultural resources to Native Hawaiians living across the United States. This will improve our library service program through: • expansion of services to provide access to educational resources in a variety of formats (namely moving and still images); • establishment of partnership between HPS (private) and the University of Hawaii-Hilo (public) which runs Ulukau; • establishment of partnership between HPS and the Office of Hawaiian Affairs (public) which runs Papakilo.

The need was identified through a variety of avenues. First, HPS consulted with 12 established Native Hawaiians in diverse lines of work, all of whom integrate cultural knowledge into their practice be it in the form of hula, scholarly work at Universities, filmmaking, visual arts, or land and resource management for example. These experts across disciplines, cultural practitioners, and emerging scholars all express similar sentiments about the need for accessible resources rooted in Hawaiian knowledge. We also conducted multiple surveys (we do so at each public program we present), gathered community input from diverse subsets, and thoughtfully considered the kind of requests we continue to receive from practitioners across the nation.

We analyzed the data and learned 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. 89% of Hawaiians responding to the survey said *no* when asked, “Do you feel there are sufficient online resources relating to hula, Hawaiian music, culture & language that offer Hawaiian perspectives?” This has become a critical issue for continental-based Native Hawaiian cultural practitioners and scholars for whom access to resources and mentoring is vastly unequal to those who are Hawai‘i-based. One survey comment stated “As a Native Hawaiian who has moved to the mainland, we have so little access to resources from home that it is really tough to practice our culture in a traditional way that preserves the teaching of our kupuna [Native Hawaiian elders]. Trips home never seem to be long enough... Anything accessible online would help!” So many Native Hawaiians living abroad stressed the challenges they encounter trying to locate materials. We have provided a sample of feedback from Hawaiians on a 2014 survey we conducted, where it is clear they want and need access to online resources like this. Our data shows that between 87% - 93% of survey respondents prefer computer-based access and streaming as a means of accessing resources. (*see supportingdoc2.pdf*)

Our research also shows that hula schools can be found in every state and across the globe, totaling 1,148 to date. In Hawai‘i alone we’ve tracked 234, and on the continental U.S., we’ve tracked 666, indicating that over half of all U.S. hula schools exist outside Hawai‘i. These numbers further illuminate the need for reliable sources pertaining to Hawaiian culture to be widely accessible, in order for Hawaiian knowledge to be well understood. Digital technology now enables unprecedented access to resources, yet in the latest online survey, participants described the limitations associated with finding Hawaiian cultural resources. Institutions that house Hawaiian cultural resources have limited hours of operation or are open-by-appointment only and provide little to no online information.

Conversely, interest in Hawaiian cultural practices is expanding. Subsequently, the number of collaborative projects HPS is working on with other educational and cultural institutions has increased exponentially. We are currently collaborating with eight (8) institutions and organizations on projects centered upon HPS materials, not including private individuals and hula practitioners whose work relies upon HPS's holdings and our assistance. These organizations include the Maui Arts & Cultural Center, Brigham Young University - Hawai'i Napela Center for Hawaiian Studies, Hakipu'u Learning Center Public Charter School, Volcano Art Center, Salvation Army Family Treatment Services, the Waikiki Improvement Association, and the State Foundation on Culture & the Arts, to name a few. (*See supportingdoc4.pdf for "Memories of the Dance", an article featuring HPS's work.*)

The massive amount of critical cultural content covered under this proposal is currently inaccessible, outside of physically visiting the HPS Archive, island of O'ahu, State of Hawai'i. That is the baseline data – no access. We have to use online means to fill this need, as Native Hawaiians are spread across the diaspora. Our partners Ulukau and the Office of Hawaiian Affairs both recognized a decade ago the value of establishing online avenues for sharing cultural materials and have worked hard to establish the technical infrastructure and know-how to make this vision a reality. To date, each has resources that are primarily manuscript-based, and they are clearly lacking primary source, multi-media materials. Their partnerships with HPS through this project represent a meaningful expansion for each into offering moving and still image resources through their established pipelines.

## **2. Project Goals and Expected Results**

Goals are centered around the 6 distinct sets of content covered under this proposal.

Goal #1: MOVING IMAGES – By the end of the 7<sup>th</sup> month, complete preparation of 5 full programs and 67 honoree segments (& associated metadata) from the 1980's "Na Makua Mahalo 'Ia (The Most Honored Ones)" award series

Goal #2: MOVING IMAGES - By the end of the 11<sup>th</sup> month, complete preparation of last public performance of Hula Master 'Iolani Luahine (original and annotated)

Goal #3: MOVING IMAGES - By the end of the 11<sup>th</sup> month, complete preparation of the first film (1961) featuring the ancient hula of Master 'Iolani Luahine (original and annotated)

Goal #4: MOVING IMAGES - By the end of the 11<sup>th</sup> month, complete preparation of the 2<sup>nd</sup> and final film (1978) featuring the ancient hula of Master 'Iolani Luahine (original and annotated)

Goal #5: MOVING IMAGES - By the end of the 11<sup>th</sup> month, complete preparation of 20 oral history segments from the HPS Library

Goal #6: STILL IMAGES - By the end of the 10<sup>th</sup> month, complete preparation of 750 photos (& associated metadata) from the mid-20<sup>th</sup> century to the Hawaiian Renaissance of the 1970's

Goal #7: SHARING – By the end of the 12<sup>th</sup> month, release and publicize all new materials online for the 1<sup>st</sup> time through partnerships with the online repositories Ulukau: The Hawaiian Electronic Library (moving images) and the Papakilo Database Project (still images)

***Measurable Results:*** The results outlined below are direct outcomes of the S.M.A.R.T. (Specific, Measurable, Achievable, Results-Oriented, Time-Bound) goals above.

NOTE: “Prepared” below refers to both editing and technical work on the moving and still images, and the research and content id conducted with native elders. Preparatory technical work includes but is not limited to color correction, audio cleanup, visual “noise” improvement, creating graphics for annotated versions and opens/closes, creating customize opens and closes for various sets of content, and outputting master files, in-house access files, and online streaming files. Preparatory research and content id work includes gathering and verifying all metadata, conducting research and working with native elders to document cultural content and backgrounds, specifying all chants, dances, implements, and locations in Master Luahine films/footage, prepping information for delivery to Ulukau and Papakilo for records creation. HPS created a master workflow sheet that provides greater detail than there is room for here, including set by set each step that needs to be taken from beginning to end. The 7-page document (available upon request) contains all details needed to guide the project implementation, who is the lead on each step, where partners are involved and how, and what "products" are expected from each of the 6 sets of materials.

Quantifiable results include:

- 1) Five full 1980’s Na Makua programs prepared for online viewing (10 hrs tl) (600 mins)
- 2) 67 Na Makua honoree segments prepared for online viewing (10 hrs total) (600 mins)
- 3) Last public performance of Master Luahine prepared for online viewing (45 mins)
- 4) Last public performance (annotated) of Master Luahine prepared for online viewing (45 mins)
- 5) First featured film of Master Luahine prepared for online viewing (21 mins)
- 6) First featured film (annotated) of Master Luahine prepared for online viewing (21 mins)
- 7) Final featured film of Master Luahine prepared for online viewing (28 mins)
- 8) Final featured film (annotated) of Master Luahine prepared for online viewing (28 mins)
- 9) 20 oral history segments prepared for online viewing (ave 5 min ea x 20 = 100 mins)
- 10) 750 associated historical photos prepared for online sharing

*Total minutes moving images = 1,488 (~25 hours of material)*

***Expected Community Benefits:*** The widespread, free access established for the first time to critical primary source materials will offer opportunities for: • New knowledge and insights into who the leading elders were from our community who were the foundation of the pivotal Hawaiian Renaissance of the 1970’s; • New understandings of traditional ancient hula; • Enhanced knowledge of Master ‘Iolani Luahine, the foremost exponent of ancient hula in the 20<sup>th</sup> century; • Increased understandings of life in 20<sup>th</sup> century Hawai‘i (a period of rapid societal, cultural, and linguistic changes). As Native Hawaiians in the islands suffer the greatest health problems, incarceration rates, and financial, social, and economic challenges, having access to these kinds of inspirational learning materials will foster individual connection and cultural pride which is sorely needed across our community and generations.

### **3. Project Design and Required Resources**

***Summary:*** The project period is 12 months. The project represents a concerted push to get a large set of currently inaccessible, unique cultural materials that HPS is involved with preserving out to Native Hawaiians across the country. The scope and depth of this project require a significant amount of time and focus by the entire team, working for an entire year to make this happen. The team is ready, and the project’s partners are 100% in, as confirmed in their letters.

Leadership consists of experienced Project Director Maile Loo, and Assistant Project Director Kahikina Whittle. Ms. Loo will average 3 hrs/wk over the 24-month project period, and Ms.

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Whittle will average 5 hrs/wk. The two will oversee workflow, partner communications, timelines, budget expenditures, testing, monitoring, quality assessment, and reporting.

Core HPS work team consists of 3 members, led by Collections Manager/Researcher Keau George. She will average 20 hrs/wk and will work with two Native Graduate Student Interns (12 hrs/week ea) from the University's graduate Library Information Sciences department. HPS enjoys a close relationship with Na Hawai'i 'Imi Loa, which is a graduate group of Native Hawaiian students. We established a connection with the *hui* (group) and enjoy regularly incorporating enthusiastic and committed 20-somethings into our hands-on work flow, which is very meaningful for them as they are able to meet our native elders and work one on one with them on different projects designed to have lasting community and cultural impact.

The project, of course, requires our native elders who will work directly with the Collections Manager/Research, and graduate interns to provide valuable metadata and insights. We are also blessed with a talented Scholarly Advisor in Dr. Amy Stillman who is one of the most accomplished and inspirational Native Hawaiians alive today. Key subaward goes to Specific Video for video editing and technical services relating to the massive amount of cultural material to be released through the two online repositories. Mr. Kois has been a part of HPS since its establishment in 2000 and is a trusted partner in our endeavors.

Each partner has a role as either content provider/copyright holder, or delivery mechanism.

- 1) CONTENT: Brigham Young University-Hawaii – copyright holder of raw footage of 1980's award concerts entitled "Na Makua Mahalo 'Ia (The Most Honored Ones)" honoring the community's elders of that time
  - a. IMLS previously funded the preservation, digitization and conservation of the original materials that will finally be able to be edited and shared publicly
- 2) CONTENT: Brigham Young University-Hawaii – copyright holder of raw footage of the last public performance (1977) of the most prominent 20<sup>th</sup> century Hula Master 'Iolani Luahine
  - a. This footage was discovered while working on the "Na Makua" research is truly invaluable as it was a live performance at the Polynesian Cultural Center's Hawaiian Village (vs. a produced film like the other moving images) and represents her last known performance in public before her passing in 1978
- 3) CONTENT: Honolulu Museum of Art – copyright holder of first film (16mm) (1961) featuring the traditional hula of Master 'Iolani Luahine
- 4) CONTENT: Filmmaker Tipton Davis - The final film (16mm) (1978) featuring the traditional hula of Master 'Iolani Luahine;
- 5) DELIVERY: Ulukau: The Hawaiian Electronic Library – creating of MARC records and hosting all moving images and associated metadata
- 6) DELIVERY: Papakilo Database Project – creating of MARC records and hosting all still images and associated metadata

**Budget:** The total budget for this project is: \$186,170 with HPS's request being for \$130,010. This request comprises 70% of the TPB and HPS's cost share of \$56,160 30% of the TPB. 52% of the IMLS request is for human resources, 40% for subawards, 2% for travel, 0% for supplies, and 4% for facility-related needs.



#### **4. Performance Goals, Communication, and Sustainability**

The project is likely to have far-reaching and long-term impact, through making a currently unavailable set of treasured cultural resources accessible 24-7, free-of-charge for the first time, reaching Native Hawaiians across the country who desperately need greater access to authentic, primary-source materials from which to learn about our culture, history, people, traditional ways, hula, and language.

For the two online repositories HPS has partnered with, this represents a significant expansion for them, as both Ulukau and Papakilo are primarily manuscript-based at this time. This project offers them a way to model successful presentation and delivery of media-based cultural materials through online means, moves them into the visual realm in a big way, and helps them greatly expand their offerings, therefore better positioning them for future resource management and sharing, and enhancing their standing in the community as “go-to” places for authentic historic and cultural materials.

##### **Learning Outcomes:**

- New knowledge and insights will be available on who leading elders were from our community that were the foundation of the Hawaiian Renaissance of the 1970’s
- Knowledge of Master ‘Iolani Luahine, the foremost exponent of ancient hula in the 20<sup>th</sup> century will be enhanced
- Understandings of traditional ancient hula will be strengthened
- Understandings of life in 20<sup>th</sup> century Hawai‘i (a period of rapid societal, cultural, and linguistic changes) will be increased

##### **Tangible Results/Evaluation Measures:**

- 1) 10 hours of full 1980’s Na Makua programs prepared for online viewing
- 2) 67 Na Makua honoree segments prepared for online viewing
- 3) 45-min public performance of Master Luahine prepared for online viewing (last one before she died)
- 4) 45-min public performance (annotated) of Master Luahine (last one before she died)
- 5) 21-minute first film of Master Luahine sharing traditional hula prepared for online viewing
- 6) 21-minute first film (annotated) of Master Luahine sharing traditional hula
- 7) 28-minute final featured film of Master Luahine prepared for online viewing
- 8) 28-minute final featured film (annotated) of Master Luahine prepared for online viewing
- 9) 20 oral history segments (100 minutes) prepared for online viewing
- 10) 750 historical photos prepared for online sharing
- 11) Fully-functional HPS Wing on Ulukau with searchable moving image materials
- 12) Fully-functional set of HPS visual materials on Papakilo
- 13) 30,000 audience members reached on HPS’s Facebook with posts related to the project
- 14) Usage activity and user location report created with data from two online repository partners (using their built-in assessment functions)

**Evaluation:** Project success can be readily measured against the 14 outcomes/products listed above. Evaluation of the project will be led by Project Director Loo who will complete quarterly assessments of progress, achievements of outcomes and objectives, and lessons learned.

Qualitative input will be gathered from team members through written feedback. The project was designed with S.M.A.R.T. goals (Specific, Measurable, Achievable, Results-Oriented, Time-Bound) on page 4, that allow for immediate and accurate assessment.

***Communication Plan:*** Our audience is spread throughout the Hawaiian Islands and the continental U.S. In order to reach them, we will employ social media strategies (we have a very active and dynamic Facebook presence and are working on integrating Twitter and Instagram use into our workflow), and we will email (we have a large emailing list that covers Hawai'i and the continent) constituents about the project and coming availability of materials. In addition, we make presentations throughout the state to share of our work, and we conduct surveys at each, to gather anecdotal and quantitative data related to the project.

Our institutional partners are all well-established in the Native Hawaiian and/or larger community, often have dedicated marketing staff, and enjoy extensive circles of members, donors, alumni, or users, so their respective abilities to share about their own materials being available online for the first time will add greatly to the reach.

Assessment of the audience engagement and impact of the availability of the cultural materials on Ulukau and Papakilo will be overseen by Project Director Loo, in conjunction with Dr. Bob Stauffer, Ulukau's Manager, and Mr. Kale Hannahs, Papakilo's Manager. The latter will provide the data gathered via their systems, that HPS can analyze and share in our reporting on the project. As this is the first time HPS is collaborating with both on a project of this scope, we will be taking a very close look at and assessing what went well and what challenges we faced, if any.

This teaming has great potential for HPS to release even more inaccessible cultural materials in the coming years through these two respected and established partners, which will save HPS from trying to create the kind of infrastructure in-house to share our materials at that level (which means huge financial commitments) and offer each a steady stream of authentic media-based resources to add to their powerhouse websites.

***Sustainability:*** Through our agreements, the respective online partners will continue to house the HPS materials indefinitely as part of their institutional operations, at no continuing cost to HPS.

The arrangements to be implemented through this project represent a strong model moving forward that is beneficial to each organization. HPS gains a means of sharing our materials. Ulukau & Papakilo become leaders in sharing media-based resources which they are greatly lacking at this time.

This truly represents the finest in private-public partnership for the purpose of cultural preservation and perpetuation, and it will likely be just the first step in a long-term relationship enjoyed by all three organizations.

*Mahalo nui loa (thank you very much) for your consideration.*

