

## *Hula Preservation Society – Kauhola Hou*

---

### **Abstract – *Kauhola Hou***

**Lead Applicant:** Hula Preservation Society

**Partners:**

- mPower Hawaii
- Specific Video
- Nā Hawai`i `Imi Loa Hawaiian Librarianship Organization
- Hale Noelo Knowledge Tech Center
- Net Enterprise, Inc.

**What Plan to Accomplish:** Support Native Hawaiian learning by expanding services with online access to the HPS library, and broadening access to educational resources through processing currently inaccessible cultural materials.

Specific project results directly tied to IMLS’s program goals include:

- Expansion of services for learning with implement of online access to HPS library
- Expanded access to educational resources in a variety of formats that will be digitally preserved and catalogued into the HPS library
- Provide training and professional development to enhance the Native Hawaiian library workforce and leadership through internships
- Enhance the effort to recruit future professionals to the field of library and information services through collaboration with Nā Hawai`i `Imi Loa
- Improve stewardship of HPS’s exclusive content and collections

**Timeframe:** December 1, 2017 – November 30, 2019 (24 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 and online surveys conducted with our community.

**Intended Audience:** Our audience is Native Hawaiians, a dispersed population that lives both in the Hawaiian Islands and across the continental United States. 2010 U.S. Census data puts our numbers at 289,970 living within Hawai`i and 237,107 on the continent.

**Outcomes:**

- 1) Public access module for *Kauhola* library database completed and implemented
- 2) Tutorials created and distributed to foster use of *Kauhola*’s new online services
- 3) 150 audio pieces and 550 historic photos digitally preserved and processed into *Kauhola*
- 4) Reinforced understanding of the importance of documentation of Native Hawaiians history from Native Hawaiian perspectives
- 5) Ability and increased desire to learn more about the life and times of Native Hawaiians who lived during the Hawaiian Kingdom and in the early Territory of Hawai`i
- 6) Enhanced awareness of the importance of digitally preserving tangible elements of Hawaiian culture for future Native Hawaiian advancement
- 7) New knowledge and insights from over a century of Native Hawaiian history, reaching back to 1890 through the Hawaiian Renaissance of the 1970s and 1980s

**Project Narrative: *Kauhola Hou***

**1. Statement of Need**

***Description of the community:*** Our community is Native Hawaiians, a dispersed population that lives both in the Hawaiian Islands and across the continental United States. 2010 U.S. Census data puts our numbers at 289,970 living within Hawai`i and 237,107 on the continent. Prior to Western contact, Native Hawaiians thrived, having cultivated a rich and robust society with innovative and sustainable agricultural and aquatic practices, specialized oral traditions to document our history and culture through chant and song, diverse and highly developed artistic practices including featherwork, *kapa* (barkcloth material), and hula, to name just a few.

In 1893, the Hawaiian Kingdom was overthrown, and Native Hawaiians who hadn't succumbed to introduced diseases in the 19<sup>th</sup> century (90% of our people died from disease between 1778 and 1900) became disenfranchised in their own homeland on multiple levels, including loss of connection to the *`āina* (land), banning of our mother tongue, and suppression of core cultural practices like hula, among many others. The 20<sup>th</sup> century brought continued marginalization and negative impacts for Native Hawaiians, which manifest even until today as our people suffer disproportionately high rates of poverty, incarceration, and health issues. (*In Supportingdoc2.pdf there are two Native Hawaiian Health Fact Sheet 2015 reports published by the Office of Hawaiian Affairs entitled, "Volume I-Chronic Diseases" and "Volume III-Social Determinants of Health" – the first 3-6 pages of each report is included for both cultural background and Native Hawaiian data relevant to our community need.*)

Despite the generational oppression which began with the missionaries' arrival in 1820, *Kumu Hula* (Hula Masters) had the foresight and intestinal fortitude to continue teaching and sharing the art of hula and its associated cultural practices with their students, often in secret. The *kūpuna* (elders) of that time intuitively understood the future importance that hula would play in strengthening Native Hawaiians' cultural identity, language use, and connection to land.

In the 1960s and 1970s, there was a burgeoning of Hawaiian pride due to what is known as the Hawaiian Renaissance, which was led by Native Hawaiian activists, scholars, and cultural practitioners. As a result of this cultural resurgence and renewed appreciation in "things Hawaiian," there was a return to and a proliferation of practices such as hula, and thus, a strengthening of cultural identity. We continue to experience the passing of the esteemed *kūpuna* who kept traditions alive in the mid-20<sup>th</sup> century, and we remain under siege when it comes to loss of invaluable knowledge. It is this threat of the loss of significant cultural and historical knowledge that has and continues to serve as the impetus for Hula Preservation Society.

Hula Preservation Society (HPS) seeks to serve Native Hawaiians within the archipelago of Hawai`i, and the continental United States, through cultural and historical education and enrichment. Given the 2010 U.S. Census Data statistics shared above, nearly 45% of Hawaiians do not live in Hawai`i. Due to the unique geographical makeup of Hawai`i's island chain, coupled with the diaspora of Native Hawaiians within the continental U.S., there is a crucial need for HPS's resources to be made available using technological means and accepted research practices, so that our widespread community will be able to access rich materials and strengthen needed connections to culture and history. (*see Supportingdoc2.pdf for census data*)

*"HPS is in possession of historical materials that exist nowhere else. Their intrinsic value in preserving important moments in Hawaiian history is unparalleled." –*  
November 2015 survey respondent (*see Supportingdoc2.pdf for survey data*)

***Role of 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 on the important work of cultural preservation by conducting oral histories with our community's elders, through the lens of hula.

Over the 16 years since our establishment, and through the nearly 60 community outreach programs and educational presentations we have conducted, HPS has fostered meaningful relationships and garnered support from dozens of agencies and organizations, which has built a strong foundation from which to work as we continue to document elder Kumu Hula and care for our growing collections of significant and often exclusive cultural materials.

The HPS Archive is open to the public four days a week – appointments are preferred so we can prepare relevant materials - and is utilized by HPS and other cultural practitioners for research, 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 us.

Our physical archive consists of an estimated 25,000 items, including paper, images, scrapbooks, historic ephemera, audio and video of varying old formats, and artifacts not limited to hula implements, musical instruments, costumes, clothing, and unique objects specific to Hawaiian material culture. HPS's collection is of great significance to Native Hawaiians 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 ongoing sessions.

We receive inquiries and interact on a daily basis with our patrons across the country, via phone, email, Facebook, and the HPS website. We regularly offer programs on the different islands in order to provide opportunities for direct cultural learning and highlight the kinds of materials we are actively involved in preserving. At this time, 99% of HPS's library can only be accessed by coming to our physical location on the island of O`ahu. This proposal seeks to remedy that situation and enhance our ability to serve and impact our Native Hawaiian community.

*“These materials are unique and cannot be found in other places, making them important and desirable to be explored.”* – November 2015 respondent (*see Supportingdoc2.pdf for data*)

**Purpose of Native Hawaiian Library Services Grant:** The purpose is to provide Native Hawaiians across the diaspora with first-time online access to the HPS library catalog, and broaden access to invaluable and currently-inaccessible cultural resources over 100 years old.

**Needs Assessment:** INTERNAL: It has been over two years since we completed the IMLS-funded project to create the first content management system for the HPS library. (*see Supportingdoc2.pdf for Kauhola Processing Manual cover & Table of Contents*) The database is named *Kauhola*, which means to “open, unfold, or expand, as a flower in bloom.” In that time, we have worked with and utilized the system internally to manage and catalog the contents of HPS's collections. In 2015-2016, we made a concerted effort to partner with long-standing online cultural repositories, specifically Ulukau: The Hawaiian Electronic Library and the Papakilo Database project, in order to share our materials through their well-established online infrastructures. Now, in 2017, we have greatly increased our capacity and skills relating to content and collections management, and we feel ready to take the next step - to make the HPS library catalog directly accessible online through our own website, opening *Kauhola* beyond our own four walls.

EXTERNAL: In our most recent public program (May 2017, Honolulu, O`ahu) in which we presented a 1940s-1950s visual collection online through Papakilo, written evaluations reflected 85% of respondents seek information online relating to Hawaiian history, culture, and hula. Stepping further back, in the last 15 years, we have conducted numerous data-gathering efforts,

and have continuously heard the same message from our community – that online access is the preferred method, and that HPS is a key player in preserving exclusive cultural materials. (Specifically, we have written feedback from nearly 60 public programs, have completed three online Survey Monkeys, gathered input from diverse subsets, queried researchers who physically came to HPS, and thoughtfully considered the kinds of requests we receive from across the diaspora.) In summary, 90% of survey respondents feel HPS is an important organization in providing access to significant cultural materials not available anywhere else. 90% of respondents do not feel that there are sufficient online resources relating to hula, Hawaiian music, culture, and language that offer Hawaiian perspectives. Finally, according to post-archival research survey results, 100% of respondents (Native Hawaiians who physically came to HPS) found our materials useful in their research. Results from our community consistently and clearly communicate a need for access. HPS has determined that this proposed 2-fold project approach (online catalog access and expanded collections preservation) is a solid solution to help meet the needs of Native Hawaiians in Hawai'i and on the continental U.S. (*see Supportingdoc2.pdf for survey data*)

Currently, there is no direct access to the HPS catalog, outside of visiting HPS. By the end of the project period, a module will have been created which creates first-time public access online to the HPS library catalog, and currently inaccessible materials dating back to the Hawaiian Kingdom will have been processed, digitally preserved, and populated into HPS's content management system, *Kauhola*.

## **2. Project Design**

**Goal:** Support Native Hawaiian learning by expanding services with online access to the HPS library, and broadening access to educational resources through processing currently inaccessible cultural materials.

**Hawaiian Perspective:** *Kauhola Hou is the name of this proposal. Kauhola means to “open, unfold, or expand as a flower in bloom.” Hou means “new,” and this effort is to create a new arm of Kauhola with direct access capability. Hou also means “again” or “more” and this proposal encompasses the processing of recently-contributed collection materials that reach even further into our past - to 1890 – and represent the oldest materials now under HPS's care. They are not currently available anywhere, in any form.*

### **Three Objectives:**

- 1) Create and implement public access module for *Kauhola* by the 22<sup>nd</sup> month
- 2) Create and share tutorials for *Kauhola* access by the 24<sup>th</sup> month
- 3) Process 700 new and exclusive collection items into *Kauhola* by the 23<sup>rd</sup> month

\* *Note: More activity detail can be found in Schedule of Completion documents for each year.*

**For Objective #1:** Create and implement public access module for *Kauhola* database (22<sup>nd</sup> mo)

- Assess *Kauhola*'s overall design and functionality, and determine what changes are needed in the central database to prepare for addition of new module
  - o Initial funding for *Kauhola*, HPS's content management system, was from an IMLS award in 2013; this new module will also be built in Filemaker
- Design new module, outlining fields, functionality, capabilities, and look
- Select and prepare 250 records/items that represent a solid cross-section of the larger library for testing and rollout
- Test sample data and finalize module based on results/findings
- Go live!

*\* HPS is working with the same database developer we did in 2013-2014 to design and develop Kauhola in the first place – mPower Hawaii, the top Filemaker programmer in the islands. Jay Inafuku is a highly skilled- partner in this effort. (see Supportingdoc1.pdf for partnership letter.)*

For Objective #2: Create and share tutorials for *Kauhola* by the 24<sup>th</sup> month

- Outline the specific steps for accessing *Kauhola* from a web-browser, as well as how to conduct catalog searches once in the catalog
- Design and create a video-based tutorial based on the previous outline
- From the master tutorial, create three versions (ex. small file size that can be emailed, streaming file size for viewing on HPS’s YouTube channel, and regular digital file that can be shown/used by visitors to HPS or distributed via disc)
- Share tutorial files through channels described in Section 4 of this proposal to make access instructions widely known and available

*\* HPS is working with Specific Video on this objective. Specific Video’s Gene Kois has been with HPS since our establishment in 2000. Mr. Kois will help create the video-based tutorial under Objective 2 above. He will also provide the necessary equipment (with training) for audio digitization under the Objective 3 below (see Supportingdoc1.pdf for partnership letter.)*

For Objective #3: Process 700 new and exclusive collection items into *Kauhola* (23<sup>rd</sup> month)

There are four distinct sets of collection materials that span over a century of Hawaiian history and hold great potential for cultural learning. As a whole, they are entirely inaccessible, and they have been contributed exclusively to HPS. Hence, they are in critical and timely need of conservation care, digital preservation, and content identification and management:

- D. Howard Hitchcock Collection – 400 images from 1890-1926
  - o *D. Hitchcock (1861-1943) was Native Hawaiian, born and raised in Hilo, Hawai‘i. He became a well-known artist, especially of volcanoes, and has over 1,200 documented paintings. He also worked as a surveyor in the Kingdom of Hawai‘i (-1893), and then the Territory (1893-) which is when he took these photos. They were gifted by his great-grandchildren and are of Hawai‘i and Hawaiians from over a century ago – the turbulent period around the 1893 illegal overthrow when our ancestors were suffering and struggling on many levels in our homeland.*
- Augustine Van Horn Diamond Collection – 150 images from 1920s-1960s
  - o *Van Diamond (1939-2012) came from a well-known and highly-respected family of Hawaiian musicians, dancers, singers, community leaders, and educators. His grandmother was Amelia Guerrero who founded and led the Honolulu Girls Glee Club. She and her sisters lived long, active lives in hula, music, Hawaiian culture, and performance and led a family troupe which Diamond’s mother, aunts, and cousins were all a part of. The family photos were gifted to HPS by his widow, Kat Diamond, after his passing, and reflects how many Hawaiians were “being Hawaiian” in the decades following the overthrow.*
- Alama Sisters Collection – 33 audio reels from 1950s-1960s
  - o *Leilani Alama (1925-2014) and Puanani Alama (1929-) are respected Hula Masters of Hawai‘i. In 2013, HPS honored Master Leilani for her 70-year teaching career, and her younger sister (well into her 80’s) still has an active hula studio in Kaimukī, O‘ahu. The sisters’ talents were recognized very early on, and both taught, entertained, recorded, and excelled from a young age. A set of 33 audio reels was gifted to HPS that document hula graduation recitals, shows, practices, and gatherings dating back to 1955, the period leading up to and including statehood (1959). Hawaiians like the Alamas managed to continue to preserve and perpetuate our culture despite strong and continual pushes to be American as Statehood became a reality.*

## Hula Preservation Society – Kauhola Hou

---

- Nona Beamer Audio Cassette Collection – 117 audio cassettes from 1970s-1980s
  - o *Nona Kapuailohia Desha Beamer (1923-2008) was the Founder of HPS and another stellar Hawaiian whose talents were recognized early on in her renowned hula and musical family. Her grandmother was Helen Desha Beamer, a foremost composer of Hawaiian songs and a Hula Master based in Hilo, Hawai'i. She was Auntie Nona's primary mentor. In her lifetime of teaching, "Auntie Nona" recorded many people, talk-stories, and events that were of consequence and importance at the time – this was the period of the Hawaiian Renaissance (1970s-1980s). 117 of these documentations live on cassettes and were gifted by Auntie before her passing.*

### Activities:

- Conduct conservation measures on 150 audio pieces (33 reels, 117 cassettes)
- Conduct conservation measures on 550 photos
- Create digital preservation masters of each (*see Digital Products form for details*)
- Create access versions of each
- Identify cultural and historical contents of each piece
- Gather descriptive and administrative metadata (cultural, historic, keywords, dates, creator, collection, technical, format, filename, use, etc.)
- Create and populate new *Kauhola* records for newly processed materials (1:1)

*\* Librarian Consultant Ms. Ruth Horie is the leading expert in the islands on cataloging of Hawaiian materials. She is extremely well-versed in Library of Congress subject headings, and she contributed new name authority records, series authority records, and classification and subject headings to the Library of Congress to help ensure more accurate and culturally-appropriate identification of Hawaiian materials. (see Supportingdoc1.pdf for Letter of Commitment & Resumes.pdf for CV)*

### ***Partners and Roles:*** (*see Supportingdoc1.pdf for all Partnership and Commitment Letters*)

- mPower Hawaii – Objective 1: Will help further develop HPS's content management system *Kauhola* to include a public catalog module and web-based access functionality; mPower developed the original database with HPS in 2013-2014 through an IMLS grant
- Specific Video – Objective 2: Will create the video-based tutorials; Objective 3: Will provide necessary equipment for audio digitization of reels and cassettes and train and advise the project team on their use
- Na Hawai'i Imi Loa – Objective 3: Will provide connections to current LIS-graduate students for interning on this project (*see also Supportingdoc2.pdf for LIS internship*)
- Hale Noelo – Objective 3: Will provide use of and training for high-end overhead scanner for digitization of 100+-year old photos from Hitchcock Collection; Access to equipment is free and ongoing by appointment (*Budget line-item shown as cost-share*)
- Net Enterprise – Objectives 1-3: Will provide necessary technical infrastructure, internet communications, and web support for the project and work location

### Specific project results directly tied to IMLS's program goals include:

- Expansion of services for learning with implementation of online access to HPS library
- Expansion of access to educational resources in a variety of formats that will be digitally preserved and catalogued into the HPS library
- Providing training and professional development to enhance the Native Hawaiian library workforce and leadership through internships

- Enhancing the effort to recruit future professionals to the field of library and information services through collaboration with Nā Hawai`i `Imi Loa
- Targeting of library services to Hawaiians of diverse geographic, cultural, and socio-economic backgrounds
- Improved management of HPS's exclusive content and collections
- Improved preservation and care of HPS's exclusive content and collections

Data to track results include:

- 1) Public access module for *Kauhola* completed and implemented
- 2) Tutorials created and distributed to foster use of *Kauhola*'s new online services
- 3) New and first-time access to HPS library shared via at least five distinct channels
- 4) 33 audio reels digitally preserved
- 5) 117 audio cassettes digitally preserved
- 6) 550 historic photos digitally preserved
- 7) 700 items processed into *Kauhola* with detailed metadata

Project success will be measured against the 7 outcomes 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 through written feedback. The project was designed with three S.M.A.R.T. objectives (Specific, Measurable, Achievable, Results-Oriented, Time-Bound) below, that allow for immediate and accurate assessment and are directly tied to the results listed above.

### **3. Impact**

The beneficiaries of this project are Native Hawaiians across the diaspora. When Native Hawaiians become more deeply rooted in our culture, we gain the *mana* (power) of self-awareness and cultural identity. This blossoming of internal cultural strength within individuals can improve mental, spiritual, and physical health. In turn, this renewed sense of self transforms into agency in other areas of our lives, which has the potential to radiate outward into our families and communities.

***Community Impact:*** The project is likely to have far-reaching and long-term impact by providing first-time online access to a library catalog of treasured cultural resources that exist nowhere else, and by 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. Furthermore, Native Hawaiian users will develop increased technological and library fluency, important life and workforce skills for today.

HPS has determined that the potential benefits of this project greatly outweigh the risks to the Native Hawaiian community, as the project implementation risks are virtually non-existent. While the benefits of this project are tenfold, the primary foreseeable risk lies in the incompleteness of this project. If the project is unable to move forward, then the valuable resources in the HPS library cannot be readily and widely shared, which is antithetical to HPS's overarching and specific goals of "Preserving the Past, Sharing the Future", and most importantly HPS's and each collection contributor's intent. (*see Supportingdoc4.pdf for background on HPS*)

**Project Evaluation:** The project encompasses numerous impacts which are reflected in the following list as measurable products and outcomes, and intended findings/results:

- PRODUCT: Library catalog that is openly available online
- PRODUCT: Expanded content management database with 700 new records
- PRODUCT: 150 new master preservation digital files from original reels and cassettes
- PRODUCT: 550 new master preservation digital files from original photographs
- OUTCOME: Improved technological and library fluency (*through support from tutorial*)
- OUTCOME: Expanded use of online methods for research (*through support from tutorial*)
- OUTCOME: Awareness of HPS's online endeavors (*through implementation of communications plan*)
- FINDING: Reinforced understanding of the importance of documentation of Native Hawaiians history from Native Hawaiian perspectives
- FINDING: Ability and increased desire to learn more about the life and times of Native Hawaiians who lived during the recognized Hawaiian Kingdom and in the early decades of the Territory of Hawai'i
- FINDING: Enhanced awareness of the importance of digitally preserving tangible elements of Hawaiian culture for future Native Hawaiian advancement
- FINDING: New knowledge and insights from over a century of Native Hawaiian history, reaching back to 1890 through the Hawaiian Renaissance of the 1970s and 1980s
- FINDING: Increased understanding of life in the late 19<sup>th</sup> and into the 20<sup>th</sup> century in Hawai'i (a time of pivotal societal, cultural, and linguistic changes)
- FINDING: New insights into how hula, a cornerstone of Hawaiian culture, and Hawaiian music have survived, thrived, evolved, and been perpetuated through the efforts of our elders

**Performance Indicators:** Indicators for tangible products are straight-forward and readily measurable. We either complete and produce according to the Project Design and Schedule of Completion, or we don't. For the non-number based community benefits and results above, the furthest we can take the project is to ensure all the work is done, the public module is live, the new collection materials are processed and preserved, and we do everything we can (as outlined in our Communications Plan) to let our community know of HPS, the work of this project, and the newly available services and resources.

#### **4. Communications Plan**

HPS has the ability to reach and interact with broad and dispersed audiences through a variety of means. Project Director Loo will lead the effort, with assistance from Collections Manager George and Advisor Horie and the channels they have direct access to through their positions:

- University of Hawai'i-Mānoa Hawaiian Studies Listserv – HPS regularly interacts with faculty and students and is able to share information via their far-reaching Listserv
  - o This is an established pipeline for HPS as it is the means for us to connect with faculty, student researchers and possible interns for HPS



- Association of Hawai`i Archivists (AHA) Listserv – HPS regularly shares via this listserv which is readily accessible to both Librarian Advisor Ruth Horie and AHA Board member Keau George.
- Hawai`i Library Association (HLA) Listserv - HPS regularly shares via this listserv which is readily accessible to Librarian Advisor Ruth Horie.
- Nā Hawai`i `Imi Loa Professional Organization - HPS's partner is supportive of our activities and readily shares with their board and membership upon request, and vice versa. HPS also participates in and shares through NHIL's Ho`okele Na`auao Hawaiian Librarianship Symposium.
- Community Programs – HPS regularly presents educational programs throughout the islands and no matter the focus of each particular program, projects are always intertwined, as all our work is connected by our shared past and hula ancestors
  - o We also use these as opportunities to engage with our beneficiaries and gather feedback via written surveys – it is an extremely valuable and important aspect of our community work
- Library Presentations – we have a standing offer from the Hawai`i State Library Main Branch to present through their Hawaiian & Pacific Collection Department, to connect one-on-one with our local library-going community
- HPS Archive Visits – HPS utilizes a written pre-survey and online post-survey process for researchers to gather direct and immediate feedback from our beneficiaries
- Social Media\* – HPS has a constantly growing Facebook & Twitter following – over 12,000 on Facebook alone, with regular interactions on our posts that easily reach 20,000 – this is a solid means of reaching our community outside of Hawai`i
- HPS Email List\* – HPS has a constantly growing email contact list – this is a solid means of reaching our community outside of Hawai`i
- HPS Website\* – Researchers using the HPS library catalog will be asked to fill out an online information gathering survey

\* *more geared to outreach to Native Hawaiians outside of Hawai`i*

## **5. Sustainability**

This project's benefits will continue to be felt well beyond the grant period. As a result of its completion, HPS will be positioned with the infrastructure and know-how to continue to expand the HPS library catalog public offerings. The team will be trained, experienced, and ready to continue to manage and populate *Kauhola* both internally for new collection materials, and for public access with the new module.

The new collection materials digitally preserved and processed will be backed up as an inherent part of our daily functioning and operations, for long-term protection and preservation. SOPs (Standard Operating Procedures) guiding documents will be added to the audio section of HPS's Processing Manual for future reel-to-reel or cassette digitizing efforts.

Filemaker is a well-established and respected database software that has been utilized for decades and will not be disappearing any time soon, so the foundational work of *Kauhola* can continue to benefit HPS and Native Hawaiians for years to come.

*Mahalo nui loa* (thank you very much) for the opportunity to share of our continued progress and desire to *holomua* (move forward) for the enhancement of the lives and learning of Native Hawaiians. We greatly appreciate your consideration.





## DIGITAL PRODUCT FORM

### Introduction

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to federally funded digital products (i.e., digital content, resources, assets, software, and datasets). The products you create with IMLS funding require careful stewardship to protect and enhance their value, and they should be freely and readily available for use and re-use by libraries, archives, museums, and the public. However, applying these principles to the development and management of digital products can be challenging. Because technology is dynamic and because we do not want to inhibit innovation, we do not want to prescribe set standards and practices that could become quickly outdated. Instead, we ask that you answer questions that address specific aspects of creating and managing digital products. Like all components of your IMLS application, your answers will be used by IMLS staff and by expert peer reviewers to evaluate your application, and they will be important in determining whether your project will be funded.

### Instructions

You must provide answers to the questions in Part I. In addition, you must also complete at least one of the subsequent sections. If you intend to create or collect digital content, resources, or assets, complete Part II. If you intend to develop software, complete Part III. If you intend to create a dataset, complete Part IV.

## PART I: Intellectual Property Rights and Permissions

**A.1** What will be the intellectual property status of the digital products (content, resources, assets, software, or datasets) you intend to create? Who will hold the copyright(s)? How will you explain property rights and permissions to potential users (for example, by assigning a non-restrictive license such as BSD, GNU, MIT, or Creative Commons to the product)? Explain and justify your licensing selections.

The physical materials under this project have been gifted to Hula Preservation Society (HPS) as documented through signed donor agreements ("Deed of Gift") by the respective owners, namely the family members of D. Howard Hitchcock, Augustine Van Horn Diamond, and Leilani & Puanani Alama, and by the late Nona Beamer herself before her passing. Digital products will be under HPS copyright. Materials are being digitally preserved and processed for inclusion in and free, public sharing through HPS's content management system which through this proposal will be expanded to allow direct online access and searchability.

**A.2** What ownership rights will your organization assert over the new digital products and what conditions will you impose on access and use? Explain and justify any terms of access and conditions of use and detail how you will notify potential users about relevant terms or conditions.

HPS has signed donor agreements from all parties for the original materials, and HPS will have copyright of the digital versions created. The donors have not placed restrictions on the materials regarding use or access, and so there will be no restrictions on the digital versions either. If any issues arise during the project work and terms are determined to be necessary, this will be communicated in the individual database record for the item at hand.

**A.3** If you will create any products that may involve privacy concerns, require obtaining permissions or rights, or raise any cultural sensitivities, describe the issues and how you plan to address them.

These matters do not apply to the particular materials at hand under this project.

## Part II: Projects Creating or Collecting Digital Content, Resources, or Assets

### A. Creating or Collecting New Digital Content, Resources, or Assets

**A.1** Describe the digital content, resources, or assets you will create or collect, the quantities of each type, and format you will use.

700 master preservation files will be created from 700 items recently gifted to HPS - 150 audio items and 550 photographs. For the audio, there are 33 1/4" tape sound reels in canisters and boxes, and 117 standard 60-minute cassettes. For the photographs, there are 400 from the period 1890-1926 that are black-&-white gelatin silver prints (172) and black-&-white platinum prints (272). The remaining 150 are black-&-white prints dating back to the 1920s. The master digital files will be .WAV for audio and .TIFF for visuals.

**A.2** List the equipment, software, and supplies that you will use to create the content, resources, or assets, or the name of the service provider that will perform the work.

HPS is a Mac-based organization. Dedicated Setup: MacBookPro with external monitor. For 20th century images (150), Epson 11000XL oversized flatbed scanner will be connected and Epson Scan software utilized. The older 19th-century images (400) will be done at Hale Noelo utilizing their Zeutschel OS 14000 overhead scanner which is available free of charge and by appointment. The audio will be digitized by HPS with training and equipment provided by Specific Video. The reels (33) will be digitized with the same computer connected to Specific Video's reel to reel and BlackMagic analog to digital converter box. BlackMagic's software will be utilized. The audio cassettes (117) will be digitized with Specific Video's Ion Audio tape conversion system and software. Audacity software is subsequently utilized to tweak and cleanup master files.

**A.3** List all the digital file formats (e.g., XML, TIFF, MPEG) you plan to use, along with the relevant information about the appropriate quality standards (e.g., resolution, sampling rate, or pixel dimensions).

Audio masters will be .WAV format, 16-bit, 44,100 sample rate, stereo. Access copies will be down-sampled and saved in .mp3 format.

Visual masters will be .TIFF format, 4000 pixels on longest side, 24-bit color. Access copies will be saved the compressed .JPG format at 150dpi, watermarked with HPS and resized to generally a 4"x6" or 6"x4" image.

## **B. Workflow and Asset Maintenance/Preservation**

**B.1** Describe your quality control plan (i.e., how you will monitor and evaluate your workflow and products).

Most digitization will take place right in HPS's offices. HPS's team is highly experienced in digital preservation processes, metadata and content gathering, and managing content. The audio materials and photos will be scanned to the project computer and backed up daily to the HPS server which holds all collection masters. (This server is backed up automatically on a daily basis.) For the photos to be digitized at Hale Noelo, an external HD will be utilized for this offsite work and then transferred to the server back at HPS. Given HPS's extended experience in this arena, quality control will be straight-forward and readily manageable. All will be overseen by the Project Director, with the Collections Manager being responsible for leading the implementing the backups of materials from the dedicated workstation as master files are created.

**B.2** Describe your plan for preserving and maintaining digital assets during and after the award period of performance. Your plan may address storage systems, shared repositories, technical documentation, migration planning, and commitment of organizational funding for these purposes. Please note: You may charge the federal award before closeout for the costs of publication or sharing of research results if the costs are not incurred during the period of performance of the federal award (see 2 C.F.R. § 200.461).

Digital assets are stored and managed as follows: master & access files created on dedicated project workstation; all copies stored on in-house HPS server which is fully backed-up automatically on a daily basis. HPS is committed long-term to the full digital protection and backing up of these assets.

## **C. Metadata**

**C.1** Describe how you will produce any and all technical, descriptive, administrative, or preservation metadata. Specify which standards you will use for the metadata structure (e.g., MARC, Dublin Core, Encoded Archival Description, PBCore, PREMIS) and metadata content (e.g., thesauri).

Metadata (technical, descriptive, administrative, and preservation) will be produced during initial Kauhola intake when the newly digitized item is entered into the master content management database, in accordance with EAD norms. Additional descriptive metadata can be entered (or existing info revised) at any time as additional cultural or historical information is gathered and verified.

**C.2** Explain your strategy for preserving and maintaining metadata created or collected during and after the award period of performance.

The Kauhola database is a master tool that is continually updated, backed up, and looked to. New resources created during this project will be integrated into this master database with appropriate metadata as outlined above. Filemaker databases have been a central part of our internal processes for over a decade and Filemaker-based Kauhola will continue to play an important role, especially as further develop it to roll out the public access module of the HPS library, making it available to communities across the islands and on the U.S. Continent. The database itself, with the metadata contained therein, is backed up daily and will continue to be maintained during and after the project period.

**C.3** Explain what metadata sharing and/or other strategies you will use to facilitate widespread discovery and use of the digital content, resources, or assets created during your project (e.g., an API [Application Programming Interface], contributions to a digital platform, or other ways you might enable batch queries and retrieval of metadata).

HPS has ongoing partnerships with the Papakilo Database project and Ulukau: The Hawaiian Electronic Library, two well-established, highly-utilized online portals for cultural resources. To facilitate cross-connections and widespread discovery, in our records on Papakilo, we can provide researchers with a link to search the HPS library catalog. For Ulukau, we can also have information and post a link with our materials that likewise informs researchers of the library access. 1-click will get them there!

## **D. Access and Use**

**D.1** Describe how you will make the digital content, resources, or assets available to the public. Include details such as the delivery strategy (e.g., openly available online, available to specified audiences) and underlying hardware/software platforms and infrastructure (e.g., specific digital repository software or leased services, accessibility via standard web browsers, requirements for special software tools in order to use the content).

This project will build HPS's capability to make the HPS library catalog openly available online. The access will be free and available 24-7, and it will start with a set of sample catalog data (250 records during the project) that will continue to be expanded beyond the initial rollout phase. Behind the scenes, access will be provided through a new module in our content management system, which is based on Filemaker. The web-based access will not require any special software or tools on the part of the researcher. They will need only a web browser and internet connection.

**D.2** Provide the name(s) and URL(s) (Uniform Resource Locator) for any examples of previous digital content, resources, or assets your organization has created.

HPS has visual and manuscript items available on the Papakilo Database ([papakilodatabase.com](http://papakilodatabase.com)). From their homepage, search by collection - select "Hula Preservation Society". Sub-collections will appear. In relation to video available via online streaming: <https://vimeo.com/124996511>. This was an educational piece created for the Trust for Public Land in support of their efforts to educate the community to the importance of the area known as Kuamo'o on Hawai'i Island so it could be purchased and preserved in perpetuity as an historic and cultural site. The video features the late master and HPS Founder Nona Kapuailohia Beamer and is entitled "Ko Aloha La Ea- The Battle of Kuamo'o".

## **Part III. Projects Developing Software**

### **A. General Information**

**A.1** Describe the software you intend to create, including a summary of the major functions it will perform and the intended primary audience(s) it will serve.

**A.2** List other existing software that wholly or partially performs the same functions, and explain how the software you intend to create is different, and justify why those differences are significant and necessary.

### **B. Technical Information**

**B.1** List the programming languages, platforms, software, or other applications you will use to create your software and explain why you chose them.

**B.2** Describe how the software you intend to create will extend or interoperate with relevant existing software.

**B.3** Describe any underlying additional software or system dependencies necessary to run the software you intend to create.

**B.4** Describe the processes you will use for development, documentation, and for maintaining and updating documentation for users of the software.

**B.5** Provide the name(s) and URL(s) for examples of any previous software your organization has created.

### **C. Access and Use**

**C.1** We expect applicants seeking federal funds for software to develop and release these products under open-source licenses to maximize access and promote reuse. What ownership rights will your organization assert over the software you intend to create, and what conditions will you impose on its access and use? Identify and explain the license under which you will release source code for the software you develop (e.g., BSD, GNU, or MIT software licenses). Explain and justify any prohibitive terms or conditions of use or access and detail how you will notify potential users about relevant terms and conditions.

**C.2** Describe how you will make the software and source code available to the public and/or its intended users.

**C.3** Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

### **Part IV: Projects Creating Datasets**

**A.1** Identify the type of data you plan to collect or generate, and the purpose or intended use to which you expect it to be put. Describe the method(s) you will use and the approximate dates or intervals at which you will collect or generate it.

**A.2** Does the proposed data collection or research activity require approval by any internal review panel or institutional review board (IRB)? If so, has the proposed research activity been approved? If not, what is your plan for securing approval?

**A.3** Will you collect any personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information? If so, detail the specific steps you will take to protect such information while you prepare the data files for public release (e.g., data anonymization, data suppression PII, or synthetic data).

**A.4** If you will collect additional documentation, such as consent agreements, along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained.

**A.5** What methods will you use to collect or generate the data? Provide details about any technical requirements or dependencies that would be necessary for understanding, retrieving, displaying, or processing the dataset(s).

**A.6** What documentation (e.g., data documentation, codebooks) will you capture or create along with the dataset(s)? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the dataset(s) it describes?

**A.7** What is your plan for archiving, managing, and disseminating data after the completion of the award-funded project?

**A.8** Identify where you will deposit the dataset(s):

Name of repository:

URL:

**A.9** When and how frequently will you review this data management plan? How will the implementation be monitored?