Native American / Native Hawaiian Museum Services

Sample Application MN-253079-OMS-23

Hula Preservation Society

Amount awarded by IMLS: $204,181
Amount of cost share: $0

Hula Preservation Society will develop five virtual exhibitions that will enable increased insight and understanding of the 20th century in Hawaiʻi. Project staff and paid interns will gather content and develop the digital infrastructure for the five virtual exhibits using the extensive resources available in the Society's digital archives, develop and implement associated public programming, and launch a related social media campaign. This project will help address misconceptions about Hawaiʻi history and culture by providing increased access to and interpretation of over 700 multi-format primary source materials and will benefit Native and non-Native Hawaiians alike by providing an opportunity to experience Hawaiʻi through the eyes, heads, and hearts of Native Hawaiians.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion
- Digital Product Plan

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

Hula Preservation Society

Project Narrative: *I Ka Wā Ma Mua, I Ka Wā Ma Hope*

Proposed Project: Hula Preservation Society (HPS) proposes to curate three virtual exhibitions entitled 1) 'Iolani Luahine, the Future is in the Past, 2) The Roots of the 1970s Hawaiian Renaissance, and 3) Hawaiian Lifeways in 20th Century Hawai'i. These exhibits will enable increased insight and understanding of the 20th century in Hawai'i through the viewpoint of Native Hawaiians, which is not commonplace for museums in Hawai'i. The exhibits call upon 552 items from the exclusive oral history interviews with native elders born in the early 20th century, tangible items of their lives (photos, paper, manuscripts) gifted to the HPS Archive, and HPS's historical moving image digital preservation library. Public programming in collaboration with well-established partners offers additional in-person learning opportunities, and a new social media series helps bring the exhibitions, programming, and outreach together.

1. Project Justification

IMLS and Native American/Native Hawaiian Museum Services Goals: With the unique geographical makeup of Hawai'i's island chain, and with over half of Hawaiians dispersed across the continental U.S., there is a crucial need for increased <u>public access</u> to HPS's collections (IMLS Goal 3) using <u>digital strategies</u>.

NANH MS Goal 1 is addressed here: <u>empowerment through experiential and cross-disciplinary learning and discovery</u>.

- 1.1 – <u>planned public programs</u> during both years 1 and 2
- 1.2 – development and rollout of <u>three new virtual exhibitions</u> utilizing a variety of formats and collections
- 1.4 – <u>professional development</u> the HPS team will gain through curating the new exhibitions

How the Project will Strengthen HPS's Museum Services: The project will strengthen our museum services as it will enable HPS to provide access to a robust set of collection materials in a curated virtual form that supports and facilitates widespread learning and discovery. The three unique and new exhibitions will more than double the core resources currently available through the HPS online repository, Digital 'Umeke. The specific collection materials to be integrated into the trio of exhibits include 52 moving image pieces, 220 still images, and 70 paper/manuscript items, accompanied by 210 associated transcript pages. In addition to the exhibits, the public programs will provide in-person learning opportunities that complement the virtual. Both the exhibits and the programs will help foster greater pilina (connection) with the attendees in support of their own life journeys in discovering or perhaps rediscovering the greatness of Native Hawaiian people, our history, values, and culture through voices that secure us to our past. Overall, the exhibitions and public programs encompass the pivotal 20th century in Hawai'i, an era that continues to be under intense study and reflection, and the primary sources from HPS are of powerful integrated learning potential. *(see Supportingdoc1.pdf for a look at the Digital 'Umeke homepage) (see Supportingdoc2.pdf for a 2019 article on HPS's history and foundational oral history work, "The Way We Were")*

Historical Background and Injustices: Prior to Western contact in 1778, Hawaiians thrived on the most remote land masses in the world, more than 2,000 miles from any continent, and for millenia cultivated a rich, robust, and sustainable society, advanced knowledge systems, and exemplary and profound connections to and understanding of place. Innovative agricultural and aquatic practices fed a population upwards of a million people, specialized oral traditions documented history and culture through chant and song, and diverse and highly artistic practices developed with feathers, *kapa* (barkcloth material), and hula, to name a few, all of which reflected the brilliance of Native Hawaiians.

Hawai'i attained international recognition as an Independent country in 1843 and was governed by a constitutional monarchy. In 1893, the Indigenous-led government of Hawai'i was illegally overthrown with U.S. support in an attempt to suture Hawai'i's agricultural prosperity and strategic military position in the Pacific to the U.S. during the Spanish American war. At the same time, "introduced diseases reduced the Native population by as much as 90% over 50 years," as noted in the article <u>Shutting Down Hawai'i: A Historical Perspective on Epidemics in the Islands</u> published by the Smithsonian Magazine (2020). *(see Supportingdoc2.pdf)* Those who survived became systematically disenfranchised in Hawai'i when measures were put into law by a self-proclaimed provisional government and later U.S. territorial government to eliminate the speaking and writing of Hawaiian language; authorize the confiscation of massive land areas across each island to support housing developments that were used to attract white American homesteaders in order to Americanize the population; and seize control of natural resources that were rerouted to support exploitive and unsustainable sugar and pineapple plantations.

In post-1893 Hawaiʻi, Hawaiian culture was relegated to nostalgic notions of the past and commodified by the provisional and U.S. governments to attract American tourists as yet another way of Americanizing the islands. Land and natural resource theft by the new government produced an intentional alienation from land practices and ways of being. This, combined with the banning of our mother tongue and suppression of core cultural practices like hula, were attempts to eliminate Native Hawaiian people and knowledge in Hawaiʻi, to methodically disconnect us from that which made us who we were. We chose the ʻŌlelo Noʻeau (wise saying) "I ka wā ma mua, i ka wā ma hope" (the future is secured by the past) as our project title to acknowledge and emphasize the importance of reconnecting what lay ahead to the past and the true history of our people as brought to life through the oral histories and primary sources at HPS.

Marginalization under a colonial American government continued into the 20th Century for Native Hawaiian people, the ramifications of which exist today, as we suffer from the highest rates of poverty amongst Hawaiʻi's five largest ethnicities, and see leading percentages when it comes to incarceration and health problems. We are tragically overrepresented in low educational achievement, addiction, homelessness, and trafficking. These challenges are documented through a myriad of research studies by the State of Hawaiʻi, Office of Hawaiian Affairs, Kamehameha Schools, and the University of Hawaiʻi. *(For a few examples, see Supportingdoc2.pdf for Native Hawaiian Health Fact Sheets, Volumes I & III - Chronic Diseases & Social Determinants of Health, specifically pages 3-6 of each report)*

As Professor Kamanamaikalani Beamer, PhD., writes in his Letter of Support *(see Supportingdoc1.pdf)*, "…practices that were once commonplace among Indigenous people were nearly lost to obscurity during the 19th and 20th centuries when the impacts of colonialism and political occupation relegated Native and Indigenous knowledge to obsolescence." The reality for our community is that we remain under siege amidst continued socio-economic, educational, and health and well-being challenges, born of the impacts of American colonization. The dismissal of our lifeways, culture, and language, and the theft of our land, drives the need for major, long-term restorative justice and fortifying initiatives.

Target Group - Leadership and Impact: HPS was founded in 2000 under the vision and efforts of native elders who recognized the adverse impacts Hawaiians have endured and the need to perpetuate culture and preserve knowledge, so their grandchildren and their grandchildren's grandchildren can come to know, feel, understand, and live their heritage, language, culture, history, and traditions. Out of the elders' dedication, a one-of-a-kind repository now exists at HPS encompassing video oral history documentation of over 100 individuals that captures their lives, careers, wisdom, insights, and knowledge as Hawaiians in 20th Century Hawaiʻi. The oral histories, coupled with tangible elements these elders shared from their personal collections enhance the meaningful content of their interviews. This unique repository of exclusive materials has become the HPS Archive, and it is truly a gift for time immemorial.

Our target audience is Native Hawaiians, a population that lives both in the Hawaiian Islands and the continental U.S. With such a highly dispersed population, the need to employ online services and expand our digital presence and resources is clear. COVID-19 has only further emphasized this. Please note that while we serve an intended group, materials created will be publicly available to everyone, free of charge, just as our existing online resources are.

Beneficiaries: Our beneficiaries are Native Hawaiians who remain challenged by generational trauma, systemic racism in our homeland, and the greatest deficits in educational achievement, socio-economic stability, and health and wellness, even 129-years after the illegal overthrow. Indigenous Hawaiians live both in the islands and on the U.S. Continent. (www.data.census.gov). According to the 2020 Census, 305,938 reside in Hawaiʻi and 314,013 on the Continent.

2. Project Work Plan

Foundation – Online Presence & In-House Capacity: HPS received an FY19 Native Hawaiian Library Services grant to update our online presence. We redeveloped www.hulapreservation.org and piloted Digital ʻUmeke, a connected site based on the Mukurtu Content Mgmt System. It is accessible from the HPS homepage, and recorded 11,881 visitors in its first nine months. Also in 2019, HPS was the only Hawaiian organization invited into the Tribal Digital Stewardship Cohort (based out of WSU), and HPS's Keau George participated in the 2-year program. She has become skilled in the open-source platform and the multi-faceted, complex process of sharing our cultural heritage through Mukurtu. The initial collections are elder-based, i.e. focused on five individual hula masters and their materials in the HPS Oral History Library, versus structured around a theme. *(see Supportingdoc1.pdf for a look at the Digital ʻUmeke)*

Foundation – Content Status & Structure: The attached table *(see 1st page of Supportingdoc1.pdf)* outlines the curated exhibitions' video, stills, paper/manuscript items and transcripts/logs of moving image content (total: 552 items) from 12 elders and 16 distinct HPS collections. A majority of the 500 non-video items are in digital form but lack written historical context and descriptions needed to illuminate their role in these exhibits. Through an FY15 NHLS grant, the 52 video items have been digitized and exist in an edited form currently accessible through Vimeo and on DVD. The pieces need some technical work to repackage for the Digital 'Umeke. Prior to the 2021 rollout, HPS did not have our own video delivery platform, so we utilized Vimeo and DVDs. DVD players are now hard to come by, and while Vimeo has been a solid streaming platform, it is limited to video resources, and we have found that there are important images, documents, and manuscripts related to the moving images that we wish to integrate into our public-facing work to help bring the video resources to another level. Hence the move toward using Digital 'Umeke for exhibitions to build an integrated, comprehensive picture of the materials and create more in-depth learning experiences for visitors to the site.

Activity Overview: This proposal is designed to build on the foundations noted above to develop **virtual exhibits with a thematic approach** which powerfully combine - for the first time - edited HPS oral history video with historic video that has been digitally preserved by HPS, historic and archival photos, and paper and manuscript items from the collections. The **public programs** mark a return to community presentations to complement the virtual, and the tailored **social media outreach** will spotlight the exhibitions and program content through these active modern-day platforms.

Objectives, Specific Activities, & Who:

Objective #1 – By the end of the 24th month, launch three virtual exhibitions on Digital 'Umeke
Team: Collections & Digital Resource Manager George (KG), assisted by Archives Specialist & Researcher Renti Cruz (MRC), with support from Consultant Makolo (TM)
Besides the collection contents noted on the table *(see 1st page of Supportingdoc1.pdf)*, each collection will include Collection Overview and Item Descriptions that provide further historical information, context, insights, and relationships between materials, people, events, etc. If applicable, external links to learning resources will be provided.
- **1A-** Create exhibition content master spreadsheet (revision of collections template), and populate with EXHIBIT 1 (*'Iolani Luahine, the Future is in the Past)* materials information and existing metadata - *KG*
- **1B-** Identify and track all multi-format items in EXHIBIT 1 and document the relationships between them that help illuminate the theme – *KG, MRC, TM*
- **1C-** Research and write collection overview and item descriptions w/ educational focus – *KG, MRC, TM*
- **1D-** Process digital versions of all formats & prepare for exhibition inclusion – *KG, MRC*
- **1E-** Continue to populate spreadsheet with greater detail and connections – *KG, MRC*
- **1F-** Build exhibition infrastructure on Digital 'Umeke using the Mukurtu admin module - *KG*
- **1G-** Create graphic elements needed to support exhibition presentation – *KG*
- **1H-** Populate virtual exhibit space w/ mulit-format items, descriptions, graphical elements, & links – *KG, MRC*
- **1I-** Field test and troubleshoot exhibition – *KG, MRC, TM*
- **1J-** Follow 1A-1I for EXHIBIT #2 development (*The Roots of the 1970s Hawaiian Renaissance*) – *mos. 8-16*
- **1K-** Follow 1A-1I for EXHIBIT #3 development (*Hawaiian Lifeways in 20th Century Hawai'i*) – *mos. 14-22*
- **1L-** Launch three exhibitions (make live on Digital 'Umeke) – *KG – by end of mo. 24*

Objective #2 – By the end of the 23rd month, host two public programs on the island of O'ahu
Team: Project Director Loo (ML) & Consultant Makolo (TM), with support from Collections Manager George (KG)
- **2A-** Year 1: Apply to participate in the 13th Festival of the Pacific Arts* (being hosted by Hawai'i for the first time; it was delayed four years by the pandemic) -*ML*
- **2B-** Year 1: Coordinate and present at the 13th Festival of the Pacific Arts in June 2024 -*ML, TM, KG*
- **2C-** Year 2: Confirm partnership with Bishop Museum for public program in 2nd half of Year 2 -*ML*
- **2D-** Year 2: Plan and implement educational program with partner Bishop Museum -*ML, TM, KG*

* a partnership letter is not included as the Festival has not made their processes available for 2024. HPS was to have presented in the 2020 Festival which was COVID canceled. The Commission will not release further details until 2023.

Objective #3 – By the end of the 24th month, release a 6-part series tailored for social media platforms
Team: Collections & Digital Resource Mgr George (KG), assisted by Archives Spec. & Researcher Renti Cruz (MRC)
- **3A-** Determine content for 6-part series (exs. Tutorials for how to use exhibit site, guided pathways for learning in each of the themed exhibits, short edited highlights from each focus area) -*KG, ML input*
- **3B-** Using social media platform norms, create each of the six parts to be shared online (Facebook, Instagram, and YouTube) – *KG, MRC*
- **3C-** Decide on schedule and order of release for last quarter of project period – *KG, ML input*
- **3D-** Launch each part in the series per the schedule -*MRC*

Risks to Project: We view this as a low-risk project. The oral history content is created by HPS and under HPS ownership. We have signed agreements from the elders who worked with HPS and contributed archival materials. For the materials HPS has digitized that are under the copyright of others, we have agreements dating back to when we made the preservation happen. Team-wise, primary team member, Collections & Digital Resource Manager George, has worked with HPS going on 12 years, and she is entirely dedicated to the work of the non-profit. Archives Specialist Renti Cruz came to HPS from the LIS master's program at the University of Hawai'i. We have strong connections with the LIS Department and regularly employ interns at HPS, so we are confident we could find a replacement if the situation arose. If our elder consultant is unable to continue, we have an extensive network of elders to call upon. The digital platforms we intend to utilize (Mukurtu, social media) are well-established and not at risk of disappearing. The HPS website was launched in 2002 and has not been down a day since. The project partners are long-standing institutions not at risk of ending, but if for some reason things cannot be worked out for this project, HPS has partnered with over 50 community organizations and institutions since 2000, so we can readily regroup.

The Team:
- Project Director Maile Loo will manage the team, timeline, budget, and reporting on the admin side. She will guide foundational content development, conduct review of deliverables, and provide final approvals. She will coordinate and lead the public programs with project partners. Ms. Loo has successfully administered and closed 70 grants over the last 20 years of HPS and coordinated and hosted over 100 public programs since HPS's founding in 2000.

- Collections & Digital Resource Manager Keau George is intimately familiar with and manages the HPS Archive and its contents, both physical and digital. She will lead the Objective 1 development of the exhibits and the contents therein, as well as the necessary research and writing needed to bring the exhibit materials to the next level for learning and discovery. She is skilled in working with video as well as digital images and documents, so all the internal technical work to take the elements from their existing form and prepare them for exibition use will be under her leadership. She will oversee the work of Archives Specialist & Researcher Renti Cruz and work directly with project Content Expert, elder TeMoana Makolo, in development of historical and cultural contexts. Ms. George will assist with Objective 2 and again be the lead with Objective 3. Ms. George has been with HPS since before establishment of the Archive and is currently seeking a Master's Degree in Library Information Science.

- Archives Specialist & Researcher Mokihana Renti Cruz joined HPS after graduating with her mLIS degree from the University of Hawai'i in 2020. She will work directly with Ms. George to carry out the labor intensive exhibit building in Objective 1, and the outreach-oriented work of Objective 3. In addition to an LIS Master's, Ms. Renti Cruz received a Bachelor's Degree in History with an emphasis on Hawaiian Studies.

- Content Expert Elder TeMoana Makolo will provide guidance in content development for the new exhibitions and is point person for confirming historic and cultural references and notations under consideration. She is 80 years young and still actively teaching and sharing from her lifetime of experience.
  (see Supportingdoc1.pdf for Letters of Commitment, and Resumes.pdf for background)

Note: We have a Native Youth Student Intern in the budget – 10 hrs/wk for 40 weeks of each calendar year. We always endeavor to have a student with us to gain hands-on experience in a small native community-driven non-profit that stewards heritage materials into a digital realm.

Resources Required: Grant request: $99,967. 80% HPS team, 5% consultant, 12% travel, and 3% for necessary online hosting services and platforms. *NOTE: $8,154 cost-share noted in Total Project Budget. (see Budgetjustification.pdf)*

***Timeline*:** The project is proposed to begin on July 1, 2023, for a period of 24 months, concluding on June 30, 2025. See Schedule of Completion for detailed breakdown of work-flow, specific activities, and deadlines.

***Tracking Progress*:** Each objective is readily quantifiable. Objective 1 is the most demanding in terms of schedule and number goals: OBJ 1: Three themed exhibits with 159, 183, and 200 multi-formatted online resources, respectively, for a total of 552 items. For OBJ 1, each exhibit will take nine months to complete, and development overlaps at times. Exhibit 1, months 1-9, Exhibit 2 months 8-16, and Exhibit 3 months 14-22. Progress will be tracked accordingly. Goal for OBJ 2: Two public programs – 1 per year – readily trackable. Goal for OBJ 3: develop and launch 6-part social media series – this will take place primarily in Year 2 and is small and well-defined enough to be readily trackable.

3. Project Results

Project's Intended Results: The reality is we remain a community challenged amidst continued socio-economic, educational, and health and well-being challenges, born of the impacts of colonization. The dismissal of our lifeways, culture, and language, and theft of our land, drives the need for major, long-term restorative justice and fortifying initiatives. Meaningful access to primary source materials such as oral histories and historic moving and still images and documents directly related to the generations that have come before has shown to help plant strong seeds, grow cultural pride, expand one's sense of self and place, and fortify the road ahead with the knowledge that our forebearers persevered as we can today. The oral histories <u>exist nowhere else</u>, because they were created hand-in-hand with our elders with the ultimate goal of being shared to enhance the lives and learning of future generations. Please note that while we serve an intended group, materials created through this project will be publicly available online to everyone, free of charge, so opportunities for learning and discovery are not limited to the project beneficiaries. It is all too common, even in 2022, to not know any "real" things about Hawai'i and even ignorance that there is an Indigenous people with our own language, history, traditions, beliefs, customs, and practices. Our heritage has been bastardized far too long, and through this work, those who desire will have the chance to experience Hawai'i through the eyes, heads, and hearts of its native people.

Change in Knowledge & Attitudes: The primary audience for this project is Native Hawaiians. The opportunity to explore the exhibits, experience the elders, and take in the insights and sharing offered by generations that have come before is like a treasured gem. Through the young Native Hawaiian interns and volunteers we have had at HPS in the last 20 years, we have seen first-hand how being immersed in the words and spirits of our elders can enlighten and motivate one to want to learn more and grow their own pilina (closeness) with and understanding of our shared history, challenges, achievements, and worldview. Since the 1970s Renaissance, many young Hawaiians of that time have gone on to become our community's leaders today. If you were to inquire, they would confirm that their conviction, courage, and steadfastness are grounded in their elders, and through making these resources under HPS's care available in meaningful ways through curated virtual exhibits, there is the opportunity to reach, inspire, and ground so many more going forward. In July 2019, 34 Native Hawaiian elder leaders were arrested while protecting yet another sacred place from further desecration – Mauna Kea, the tallest mountain in the world. It was truly heart-breaking, and this injustice has stirred countless Hawaiians of all ages to political action, cultural learning and participation, and enrollment in Hawaiian language and immersion programs like never before. The coming availability of the resources under this project will be a welcome treasury to help ground and inspire as we move forward during these challenging times, reinforced by the wisdom of our departed elders.

Tangible Products:

-   Virtual Exhibitions containing 552 multi-format materials *(see Supportingdoc1.pdf)*   *(Target: 3)*
-   Social Media Series   *(Target: 6 parts)*

Sustainability: All materials under this project will remain accessible online 24-7 through HPS and Digital 'Umeke. As noted in the "Risks" section, the HPS website has been live continuously since 2002. The culturally-grounded curating of resources and the creation of meaningful access to the knowledge contained therein are key to ensuring the sustained benefits of the effort. We are reinforced in knowing that the voices of our native elders can and will be shared for generations to come.

Mahalo nui (thank you kindly) for the opportunity. We greatly appreciate your consideration.

Hula Preservation Society: *I Ka Wā Ma Mua, I Ka Wā Ma Hope*
Schedule of Completion: July 1, 2023 – June 30, 2024 (Year 1 of 2)

Month:	1	2	3	4	5	6	7	8	9	10	11	12
	2023						2024					
TASKS	JUL	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN
Meet w/team and consultants; confirm timeline & work plan	■											
Exhibit #1 1A- Create master spreadsheet	■	■	■									
1B- Id & track exhibition items	■	■	■									
2A- Apply to FestPac	■	■	■	■	■	■	■					
1C- Research & write				■	■	■	■					
1D- Process digital/prep				■	■	■	■	■	■			
1E- Add spreadsheet detail				■	■	■	■	■	■			
1F- Build infrastructure					■	■	■	■	■			
1G- Create graphical elements						■	■	■	■			
1H- Populate virtual exhibit							■	■	■			
2B- Coord & present at FestPac						■	■	■	■	■	■	■
1I- Field test/ Troubleshoot							■	■				
1J- **Exhibit #2** – same 1A-1I steps (mos. 8-16) *(cont. to Year 2)*									■	■	■	■
3A- Determine series content *(cont. to Year 2)*									■	■	■	■
3B- Create each of 6 parts *(cont. to Year 2)*												■

Hula Preservation Society: *I Ka Wā Ma Mua, I Ka Wā Ma Hope*
Schedule of Completion: July 1, 2024 – June 30, 2025 (Year 2 of 2)

Month:	*13*	*14*	*15*	*16*	*17*	*18*	*19*	*20*	*21*	*22*	*23*	*24*
	2024						2025					
TASKS	JUL	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN
3A- Determine series content *(cont. from Year 1)*	■	■	■									
1J- **Exhibit #2** – see Year 1 1A-1I steps (applied to months 8-16) *(cont. from Year 1)*	■	■	■	■								
2C- Confirm public program with Bishop Museum	■	■	■									
3B- Create each of 6 parts *(cont. from Year 1)*	■	■	■	■	■	■	■	■				
3C- Decide schedule & order of release		■	■	■	■	■	■					
1K- **Exhibit #3** – see Year 1 1A-1I steps (applied to months 14-22)		■	■	■	■	■	■	■	■	■		
2D- Plan & implement program with Bishop Museum					■	■	■	■	■	■	■	
3D- Launch each part of series according to schedule									■	■	■	■
1L- Launch three exhibitions											■	■
Final Reports												■

Digital Products Plan

Type

561 digital assets fall under this project.

- 3 virtual exhibitions built using Mukurtu Content Management System that will live in HPS's Digital 'Umeke
- 552 distinct items across the three exhibitions
  - 52 digital moving image files (.m4v)
  - 220 digital still image files (.jpg)
  - 70 digital paper/manuscript files (.pdf)
  - 210 digital pages of transcripts/concert logs (.pdf)
  - Each item integrated into the exhibitions will have metadata including digital filename, type, format, protocol, community, category, collection source, date, creator, language(s), rights, traditional knowledge labels, source, identifier, description, location, related content
  - Each item will be an access file formatted version, not a master file (master files remain in the HPS Digital Archive which is backed up daily to two sources)
- 6 digital moving images files that comprise a social media-focused series (.m4v)

Additional graphics files (.psd master file and .jpg access version) will need to be created in support of the exhibitions' visual look and feel, but it is not known at this time the extent or number required.

Availability

All digital assets associated with the exhibitions are being created and prepared for the purpose of widespread, free public access. The exhibitions site is Digital 'Umeke, and access is through the HPS website, www.hulapreservation.org home page "Explore HPS" or through the "Research & Learning" page – "Online Resources."

Digital 'Umeke is built on the open-source Mukurtu Content Management System, and the HPS site is currently being hosted by Washington State University as a benefit of our selection for the Tribal Digital Stewardship Cohort, but we will be transitioning to Reclaim Hosting in 2023 (see budget line item and quote).

The HPS website and the Digital 'Umeke subsite are accessible from both web browsers as well as mobile devices. They are programmed to scale for either kind of access, so the menus, buttons, layouts all work as expected.

The social media-focused content will appear on HPS's various accounts. The posts will be set to public with no restrictions, so the content can be viewed and shared by and with anyone on the platforms. They will also be viewable by those without accounts or subscriptions.

Access

Digital products in HPS's Digital 'Umeke are assigned the Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) license. Within that, and organizationally, oral history-related material (video, transcripts, photos) are under HPS copyright with no limitations for use. If applicable, the digital heritage record in Mukurtu will note what citation to use for the content contained therein. All materials will have been curated so privacy concerns and cultural sensitivities will have been addressed prior to inclusion in the exhibits.

For non-HPS-copyrighted moving images, all privacies were previously tended to with the copyright owners when digital preservation of the raw materials commenced years ago through a previous grant, and HPS has permissions in place to share what has been digitally preserved and subsequently prepared to date for public access.

Sustainability

The HPS website has been active 24-7, 365, since it first launched in 2002. HPS as an organization is committed to its perpetuity and operation, which ensures the website's role as a key delivery platform of unique online resources such as those encompassed by this project. Digital 'Umeke (and the new exhibitions contained therein) function as a part of the website and live in the Mukurtu Content Management System.

The 552 digital assets in the exhibitions live outside of the Mukurtu CMS and are stored on the primary HPS Digital Archive server which is backed up daily to a secondary server and in the cloud. Each of the assets has a master version from which the exhibition's access version are created. In 2022, HPS implemented an LTO backup system for our large master files, especially the moving image resources, (both oral history and historic video), and we may employ the LTO here to ensure long-term preservation of the exhibition contents.