

## Project Narrative

### The Hui Panalā‘au Digital Collection: Creating Access across Seven Repositories

*My folks had no idea where I was going. I myself didn't know where I was going. They told us, "We have a project which is of top security and if you would like to join us, we would be happy to have you. We can't tell you about it until you get there."*

Abraham Pi‘ianai‘a, Honolulu Magazine, Vol. XXIII, 1988

The Pacific American Foundation requests \$150,000 for *The Hui Panalā‘au Digital Collection: Creating Access Across Seven Repositories*, an initiative that seeks to shed light on a once secret mission to colonize five remote islands in the Pacific in the years leading up to World War II (1935-1942). This little known federal effort resulted in over 130 mostly Native Hawaiian colonists living on the islands of Howland, Baker, Jarvis, Enderbury and Canton for months at a time. Along the way, President Roosevelt claimed the islands, Amelia Earhart disappeared trying to find Howland, war arrived upon their shores, and three young Hawaiians would ultimately lose their lives. This initiative would document the contributions and sacrifices of these colonists, known collectively as Hui Panalā‘au (literally group of colonists in Hawaiian), by providing access to archival materials such as government records, correspondence, articles, logbooks, photographs and moving images located in seven public and private repositories in Honolulu, Hawai‘i and College Park, Maryland. The result would be the creation of an open access web-based digital collection with a comprehensive searchable database that would share access to over a thousand pages of primary and secondary source documents and educational resources, connecting families and communities, students and researchers to the range and richness of the *Hui Panalā‘au* story, its legacy, impact, and ongoing relevance today.

### Project Justification

*The Hui Panalā‘au project is an important aspect of our local and national narrative and is crucial to understanding the complexities of Hawaiian identity politics and agency, especially during Hawai‘i’s territorial period (1900-1959). I look forward to the eventual creation of this rich digital resource.*

Davianna Pōmaika‘i McGregor, Professor & Director  
Ethnic Studies & Center for Oral History

Background: Among the millions of textual documents housed within the National Archives in College Park, MD are fifteen boxes that reveal a once secret project. Found within the holdings of the Department of Air Commerce, the Department of the Interior, the Civil Aeronautics Administration, the Navy Department, and the Coast Guard, are documents that tell the story of young men, mostly Native Hawaiians, who were recruited by the federal government to occupy remote islands in the Equatorial Pacific. Wrote the Director of Air Commerce to the Secretary of Commerce in a confidential 1935 memorandum, “The Navy Department advises that Navy personnel cannot be used to inhabit Baker, [Howland], and Jarvis Islands. It is, therefore, suggested that native Hawaiians be used for this purpose.” A little over a month later, in a confidential letter, Coast Guard Commandant and Rear Admiral H. G. Hamlet notes that “a mission, to convey certain people and material to [the islands] has been authorized by the President of the United States.”

Nearly 5,000 miles away, within the archives of Kamehameha Schools in Honolulu, Hawai‘i, sits 2 ½ linear feet of correspondence, school newspapers, student diaries, and documents that reveal how a private school for Hawaiian children was drawn into this colonization project. A letter from H.A Meyer, an Army Infantry Captain who had overseen several of the expeditions, to Kamehameha Schools Trustee Albert F. Judd states: “Through your co-operation, we were able to secure the Hawaiian personnel of the expedition from the Kamehameha School for Boys. Six graduates were taken on the first expedition. In company with selected military personnel they were left in groups on each of the three islands... The duties performed by these men are severe. Neither I, nor any of the people associated with me, have any criticism of the performance of their duty. For their loyalty, I commend them most highly.” Over the course of seven years, more than fifty of the colonists were alumni or students of Kamehameha School.

Just down the road from Kamehameha Schools is the archives of the Bishop Museum, whose extensive related holdings include photo albums, over a hundred photographs, moving images, documents, and, most significantly, logbooks within which the colonists detailed their observations and experiences. Wrote Kamehameha Schools alumni Abraham Pi‘ianaia, who was one of the first Hawaiian colonists: “All we could do was watch with longing eyes, paying tribute to the ship that had been our home for the past 5 days. We watched in silence for several moments, then we all looked at each other with a mixture of sadness and happiness in our eyes. Sad to see our only contact with the world, our homes and friends, getting father away, yet happy to be left by ourselves on this little atoll that we hope will be of great importance someday.” [Baker Island Logbook, June 18, 1936.]

Within the University of Hawai‘i (UH) are three repositories whose resources relate to the Equatorial Islands Colonization project: UH Library’s Collection which contains maps, manuscripts and published articles in local newspapers and magazines that track the seven year history of the project, including President Roosevelt’s claiming of the islands and Amelia Earhart ill-fated flight; the ‘Ulu‘ulu Moving Images Archive, which has rare 1935 16 mm film footage of the colonists on the islands; and the Center for Oral History, which has a nearly 300 page transcription of interviews of eight of the colonists recorded in 2006, including two of the last colonists who were rescued from the islands in 1942. Both men bore witness to the tragic end of the project, as two young Hawaiians, Joseph Keli‘ihananui and Richard Whaley, were killed on Howland Island in a Japanese air raid the day after Pearl Harbor was bombed. For their sacrifices, Secretary of the Department of Interior Harold L. Ickes sent letters of condolences to each family, writing that “in your bereavement it must be considerable satisfaction to know your brother died in the service of his country.”

And finally, within the state of Hawai‘i’s archives are nearly 70 photographs and other documents that detail the assistance provided by the Territory of Hawai‘i. Photographs show that in 1937, territorial architect Harry Ka‘onohi Stewart was sent to the islands to help build new quarters for the colonists. Nearly twenty years later, incorporation documents note that a group called “Hui Panalaaau” was formed whose purpose was “to preserve and perpetuate the association of those persons who took part in and contributed to the colonization of the Equatorial Islands ... and to honor those who died while in the service of the United States of America as colonists of the Equatorial Islands of the Pacific.”

As recounted above, the story of Hui Panalā‘au can be found within seven repositories on opposite ends of the country, from College Park, MD to Honolulu, Hawai‘i, yet this is not just a story steeped in the past and trapped within archival memory. It was revitalized through a 2002 Bishop Museum

exhibition, *Hui Panalā'au: Hawaiian Colonists, American Citizens* and a 2010 documentary, *Under a Jarvis Moon*. All of this led to efforts to seek Congressional recognition and in 2015 the United States Senate unanimously passed a S.Res.109: “a resolution acknowledging and honoring brave young men from Hawaii who enabled the United States to establish and maintain jurisdiction in remote equatorial islands.” Remarkd Dr. Kauanoē Kamana, Director of Ke Kula ‘o Nāwahīokalani‘ōpu‘u Iki, a Hawaiian language immersion school that serves preschool and K-8, “Students are inspired by the role played by individuals their own age in history. Passage of this resolution to honor the young Native Hawaiian colonists of remote Pacific Islands during World War II is an especially meaningful and proud moment for our students.” (Press release of U.S. Senator Brian Schatz). Yet the resolution’s passage was bittersweet because only a handful of the men of Hui Panalā'au were still alive. Two years later, in 2017, the last of these brave young men who once colonized the Equatorial Pacific was gone.

Community need: Recently, the Native Hawaiian Education Council (NHEC) released its 2019-2020 Annual Report (see Supportingdoc1). NHEC is a federally-established entity charged with “coordinating educational services and programs available to Native Hawaiians,” “assessing the extent to which such services and programs meet the needs of Native Hawaiians” and “providing direction and guidance ... to appropriate federal, state, and local agencies in order to focus and improve the use of resources” (<http://nhec.org/2020ar>). One of the priority recommendations which emerged following statewide consultation meetings was to “integrate digital learning solutions and support for students, teachers and families,” including “funding for access to online resources.” An additional priority recommendation was to reaffirm priority populations for educational service, which included “students/stakeholders of Hawaiian-focused charter schools” and “middle school students.” Due to COVID-19, community needs were particularly acute when it came to accessing resources and technology, and “Community consultation participants noted that access to curricular materials for students and, during this pandemic, for parents, was needed. Furthermore it was suggested that an accessible centralized repository would be helpful.”

This project seeks to address these documented Hawaiian community needs by creating a centralized digital repository of resources related to Hui Panalā'au. It aligns to several of the Native Hawaiian Library Services Grant goals and objectives. The primary goal we are addressing is **Goal #1: improve digital services to support needs for education, ... critical thinking skills, and digital literacy skills**. We do this through meeting *objective 1.1 by supporting the establishment and refinement of digital infrastructure and platforms*, and *objective 1.2 by supporting preservation and access to information and resources* through digitization of the Hui Panalā'au collection. Yet we are also addressing **Goal #3: enhance the preservation and revitalization of Native Hawaiian culture**. By linking the resources of multiple archival repositories (a Native Hawaiian educational institution, a state university, and a state and national archive) under the oversight of a Native Hawaiian nonprofit organization with indigenous educational place-based expertise, we are addressing *objective 3.1 of developing efficient strategic partnerships within, across and outside Native Hawaiian communities*. By creating a comprehensive searchable inventory of Hui Panalā'au materials within these repositories, identifying key and/or at risk resources, and digitizing them, we are addressing *objective 3.2 of supporting the preservation of content of unique and specific value to Native Hawaiian communities*. And finally, by creating a Hui Panalā'au Digital Collection, we are addressing *objective 3.3 by sharing content within and beyond Native Hawaiian communities*.

Project beneficiaries: Twenty years ago, over a dozen of the colonists were alive. Now, they are all gone, but their legacies live on. In 2015, over a hundred and fifty fifth graders from Kamehameha Schools participated in the production of a play that told the story of Hui Panalā‘au. They took to the stage and sang and danced hula to “Jarvis Moon,” a song written in by colonists in 1937; they reenacted President Roosevelt authorizing of the top secret mission; and they portrayed Amelia Earhart’s ill-fated effort to find Howland Island. This material is uniquely suited for Native Hawaiians, and particularly middle and high school students, since many of the colonists were teenagers when they were recruited for the project. George Kahanu was only 17 and a junior at Kamehameha school when he resided on Jarvis Island in the summer of 1937. A scrap book in the archives of Bishop Museum contains a photograph of four young Hawaiian men, standing in front of one of their cabins, with the words “Hawaiian Colonists, American Citizens, Kamehameha Graduates” below. How they were able to juggle these multiple and often competing roles – with grace and skill and fortitude – are lessons they can continue to teach us. Beyond the nearly 7,000 students at Kamehameha Schools are the Native Hawaiian charter schools, which would be particularly interested in these resources. Over a dozen such schools on multiple islands serve over 4,200 students, 91% of whom are native hawaiian (See Na Lei Na‘auao at [www.kalo.org](http://www.kalo.org) ).

These colonists left behind a wealth of details about their daily lives, tasks and responsibilities. They wrote letters to family, composed songs, daily logs, diaries, and wrote extensive memoires. Scattered across different repositories, this initiative will enable their voices to be heard once again. and make this information available to those who are in need of it most, Native Hawaiian students, at-risk communities, and those in middle school, as noted in the NHEC annual report. And while all of the Hui Panalā‘au members may be gone, eight decades after the end of the colonization project, generations of their families -- children, grandchildren, greatgrandchildren – remain. They would be especially thrilled to see photos and read the words written by their kupuna (elders). This collection will also be of great interest to scholars studying across a wide array of disciplines. Inherent in this complex story which unfolds from the 1930s all the way up until today are issues of identity, indigeneity, politics, sovereignty, representation, colonization, empire building, social justice, race and equity, Hawaiian nationalism, and decolonization. Observed Hawaiian scholar and professor Ty Tengan, “Part of the process of making things pono is to expose the injustice the U.S. committed against Native Hawaiians and the other peoples of these islands. At the same time, we must acknowledge the agency of our forebears who not only survived their own politically and culturally tumultuous times, but also made claims to territories of pride and honor in the ambivalent domain of American empire.” (Re-memering Panala‘au: Masculinities, Nation and Empire in Hawai‘i and the Pacific, 2008) (see Supportingdoc15).

### **Project Work Plan**

*“I believe my father would be pleased that I am continuing in his footsteps to keep the collective memory of Hui Panalā‘au alive for future generations.” -- Patti Phillips Ching*

Who will plan, implement, and manage your project? This project seeks to create a team of people representing institutions and stakeholders who are invested in keeping the story of Hui Panalā‘au alive and sharing it. Pacific American Foundation (PAF), a Native Hawaiian non-profit organization that has engaged in educational, place-based, indigenous focused programs for more than two decades, will be overseeing this project. PAF has a particular connection to Hui Panalā‘au, supporting efforts to

showcase the Bishop Museum exhibition on Hui Panalā‘au in Washington, DC as part of an effort to recognize Native American veterans, and organizing the “Roll Call of Honor” remembrance ceremony at the National Memorial Cemetery of the Pacific in 2015. With its wealth of project management experience, its excellence in developing Native Hawaiian place-based educational curricula, and its past support of Hui Panalā‘au, PAF is ideally suited to implement this project. Its executive director and CEO, Herb Lee, has decades of indigenous educational and project management experience.

Identify any partner and/or collaborator organizations that will contribute to your project and describe their roles. Other team include representatives from five of the participating repositories, three individuals who are recognized as content experts, and perhaps most importantly, two family representatives. We are individuals who have worked together on this issue for over 20 years, yet our institutional connections are more than a century old. Kamehameha Schools and Bishop Museum once shared the same board of trustees – a relevant fact because it was Trustee Albert Judd who volunteered both Kamehameha Schools students and the resources of Bishop Museum in support of the colonization project. The University of Hawai‘i is particularly well suited to playing a large role in this proposal. Founded in 1907, the University of Hawai‘i is the state’s public system of higher education and includes 3 universities, 7 community colleges and learning centers across Hawai‘i. It is committed to being a “Hawaiian place of learning” and a model indigenous-serving institution. What matters, ultimately, is that this project aligns to our respective institutional goals and reflects our collective commitment to create something greater from our individual collections, thus forming new knowledge and access opportunities. Our planning and decision-making process will be through consensus, built upon mutual respect and trust. From a pedagogical standpoint, we seek a decolonization framework that centers indigenous perspectives, but is deeply collaborative and inclusive of all points of view.

What specific activities will you carry out and in what sequence? Hui Panalā‘au archival materials exist in multiple repositories and in various forms and formats. For example, Bishop Museum has photographs, textual archival material, and moving images but they also have numerous items collected by the colonists in collections such as botany, entomology, ichthyology, invertebrate and vertebrate zoology, and malacology. These accessions, even within the same institution, are described in different standards and formats. If we project this scenario out further, we see the magnitude of the challenge before us to coordinate and consolidate all these various resources from multiple repositories into a single searchable inventory. As the overall goal will be the creation of an item-level inventory of all relevant collections and resources, it is crucial for the planning team to have representatives from each repository so that agreement can be reached on the metadata to be used. An archives consultant, Candace Lee, who created a Hui Panalā‘au finding aid while at Kamehameha Schools Archives (see Supportingdoc14), will facilitate these discussions and consolidate the information provided from each repository. Key to the process will be a data manager/web developer who will contribute to metadata and digital tagging discussions. The Hawai‘i State Archives and the National Archives will not be formally represented in planning meetings, however because their collections are publicly accessible, the research, selected scanning, and data/metadata entries will be done by contractors and/or staff. Importantly, Kate Toniolo, Superintendent of the US Fish and Wildlife Pacific Remote Islands Marine National Monument (which has jurisdiction over the islands) is “currently in conversation to determine how best to support this archival project, and how we might facilitate access to over a dozen boxes held at the National Archives in College Park, MD.” (See Supportingdoc2).

Once the respective inventories are completed, Candace Lee will undertake an evaluation to determine which key and at-risk assets should be digitized. Each repository will digitize and handle their archival materials in accordance with archival best practices and selected guidelines. Items will be removed from storage for as little time as is practicable and kept at a temperature and humidity level deviating from storage conditions as little as possible. The scanning stations will be in line with Federal Agencies Digitization Guidelines Initiatives (FADGI) standards to ensure high quality output and facilitate quality control. Queued objects will be transferred from collections storage to the digitization station and assessed by the collections manager prior to digitization. The digital assets will conform to the Technical Guidelines for Digitizing Cultural Heritage Materials established by FADGI and aims to meet or exceed the specifications corresponding to a 3-star rating. The project’s metadata application profile will also conform to the FADGI guidelines and be tailored in order to streamline integration with the DPLA. Each repository will adhere to their own protocols for storage and backups. Some contributing institutions are providing access to texts for which they own the copyright, such as Bishop Museum’s out-of-print book, *Panalā‘au Memoirs*, or the film, *Under a Jarvis Moon*. Others do not. While subject to collective decisionmaking, it is likely that we will err on the side of making the information available, with the burden on the user to ensure compliance with the Terms of Use that govern each collection from which the resource originated. Additionally, as we are approaching 85 years since the start of the colonization project, much of the material may be covered by the fair use doctrine which permits limited use of copyrighted material. Nonetheless, all of these issues will be open for discussion and decision-making by consensus through our planning meeting process.

What time, financial, personnel, and other resources will be needed?

1. **The creation of a team of people** representing institutions and stakeholders who are invested in documenting and keeping the story of Hui Panalā‘au alive for future generations.

**Time frame:** September 1, 2021 – August 31, 2022

**Participants, Resources:** Everyone will participate, but key individuals will be Herb Lee (PAF PI), lead archivist Candace Lee, representatives of the contracted repositories and Hui Panalā‘au families. Financial costs are contracting the repositories and individuals necessary to carrying out the project.

2. **Compile inventories** that will link Hui Panalā‘au collections of repositories in Hawai‘i and Maryland. The figures are estimations of linear feet: UH Library (2.0), ‘Ulu‘ulu (1.0), Center for Oral History (.5), Bishop Museum (6.0), Kamehameha Schools (2.5), Hawai‘i State Archives (.5) and National Archives in College Park, MD (8.0).

**Time frame:** September 2021 – December 2021 for compilation of inventories of respective collections and transfer to Candace Lee for consolidation.

**Participants, Resources:** Archivists/collections managers/librarians will compile their own inventories and cover the costs of digitization of key resources. The student archivist will work with Candace Lee help manage assets and efficiently add descriptive metadata to digitized files. Noelle Kahanu (UH) will travel to National Archives to identify, scan, and digitize as many resources as possible. NARA fees will be paid to digitize those resources that are oversized or bound, or otherwise unable to be scanned using the NARA approved flatbed scanner.

3. **Assessment of collection** by Candace Lee indicating strengths, weaknesses and recommendations for prioritization of preservation/digitization, in consultation with repository representatives. Hold planning meeting #2 to collectively discuss individual inventory summaries, identify key and at-risk

resources for digitization, make curatorial choices and importantly, engage data manager and web designer to decide descriptive metadata tagging of assets, etc.

**Time frame:** December 2021 – January 2022

**Participants:** Herb Lee convenes meeting, in conjunction with Archivists/collections managers/librarians/web designer. All will participate in planning meeting #2 and decision-making.

**4. Digitize resources and develop data management plan,** to be done by each repository. Should result in least 1000 pages of digital assets, 80 minutes of film footage, 60 minutes of oral history recordings, and 100 photographs, reflecting the range, depth, and complexity of resources. Digital files transferred to Canadace Lee and web designer. Development of searchable database and metadata/tagging of assets.

**Time frame:** December 2021 - March 2022

**Participants, resources:** Archivists/collections managers/librarians to digitize their key resources and transfer to Lee and web designer. Expenses will be staff hours and digitization costs.

**5. Digital Collection/Web development.** Project and team meeting #3 to design structure and develop content for digital collection; research portal; web development; backend inventory data entry; search optimization; etc.; beta testing, feedback, revisions; meeting #4 for final presentation of test site and discuss dissemination and next steps. Development of education lesson plans and resources to accompany and activate digital collection.

**Time frame:** February – July 2022

**Participants, resources:** Web designer, project team, education specialist Sheri Fitzgerald. Expenses will be contract hours related to web design, educational curricula development.

**6. Dissemination:** (1) Publicize upcoming launch; target promotion to Native Hawaiian charter schools, Kamehameha schools, etc.; (2) host public event to launch open source digital collection, including printing retractable banners to help contextualize the collection; (2) preparation of a “white paper” describing collaborative decision-making process, protocols, resulting digital collection, and future steps. Paper will eventually be presented/shared locally and nationally.

**Time frame:** June 1, 2022 – August 30, 2022

**Participants, resources:** Launch to include all, PAF will write the white paper, in consultation with all. Resources include costs of banner production.

Risks and mitigation: Ongoing restrictions due to COVID-19 may impact repository accessibility, especially for the Hawai‘i State Archives and National Archives. Should that be an unsurmountable issue, we will focus our attention on those repositories to which we have access.

Data collection, how often, and from what source(s) in order to measure your performance: We will be collecting data regarding the number and nature of the assets being digitized, the number of new educational lesson plans and resources being generated. Moreover, the comprehensive searchable inventory will give us a sense of the larger universe of Hui Panalā‘au material that exists so that we can continue our digitization efforts into the future. Finally, once the digital collection is live, we will collect data on number of visits, page hits, dwell time, etc.

## **Project Results**

Intended results and how will they address the need, problem, or challenge identified: By creating an open source web-based digital collection of Hawaiian specific material, this project is directly addressing the 2019-2020 priority recommendation of the Native Hawaiian Education Council to “integrate digital learning solutions and support for students, teachers and families,” and fund “access to online resources.” Moreover, this collection is uniquely suited to “students/stakeholders of Hawaiian-focused charter schools” and “middle school students” who were identified by NECH as “priority populations for educational service.” Finally, by creating lesson plans that are not just aimed at teachers, but at families and communities, we are addressing the call for “access to curricular materials for students and, during this pandemic, for parents.” By providing over 1000 pages of searchable textual documents, more than 80 minutes of film footage, 60 minutes of oral history audio files, and over 100 photographs, we are enabling access to resources that might never have seen the light of day, much less for those who would most appreciate them. And finally, this project ensures that once at-risk these archival materials will be preserved for future generations.

Changes in knowledge, skills, behaviors, capabilities, and/or attitudes: There will be increased knowledge about a nearly forgotten project from an understudied time period – the Hawai‘i territorial period. People will gain an appreciation of the accomplishments and sacrifices of the Hui Panalā‘au and feel an increased sense of pride, despite the complicated relationship with America that deliberately placed these colonists in harms way. People will improve their attitudes towards libraries and museums by better understanding the collections in their care and appreciate their efforts to make the collections more accessible.

Data collection to measure success: We will initially measure our success by the number of archival resources we are digitizing, how many are at-risk, and how many digital assets we are providing access to. Once the digital collection launches, we will track the number of visits, dwell time, downloads, etc. but because the site will not launch until the very end of the project, we will not be able to immediately measure online use. We will also be specifically tracking the level of interest and use by schools.

Tangible products: We are creating an open source web-based digital collection of Hawaiian specific material that will include 1000 pages of searchable textual documents, more than 90 minutes of film footage, 60 minutes of audio files, and over 100 photographs. We are also creating a searchable database that encompasses an inventory of Hui Panalā‘au material across seven repositories, which includes more than 20 linear feet of archival material, including at least 10 logbooks, over 200 photographs; sound recordings or moving images; at least a dozen maps; and more than thirty artifacts, including ethnographic material and natural history specimens.

Sustaining project benefits: Hui Panalā‘au Digital Collection will be maintained on the PAF website. Because the platform exists and a uniform process for data management has been developed, individual repositories can continue to add data files to the digital collection. While not explored fully yet, a future option for consideration is the Papakilo Database of the Office of Hawaiian Affairs. This database is a comprehensive “Database of Databases” consisting of varied collections of data pertaining to historically and culturally significant places, events, and documents in Hawai‘i’s history. [www.papakilodatabase.com](http://www.papakilodatabase.com). It currently hosts ten collections, including Bishop Museum, ‘Ulu‘ulu, and the Hawai‘i State Archives. We also fully expect to seek funding to continue to digitize the remainder of Hui Panalā‘au archival material that has now been identified through the comprehensive inventory process, thus ensuring that Hui Panalā‘au will never be forgotten again.



### The Hui Panalā'au Digital Collection - Schedule of Completion

	Sep '21	Oct '21	Nov '21	Dec '21	Jan '22	Feb '22	Mar '22	Apr '22	May '22	Jun '22	Jul '22	Aug '22
Grant set up; hiring of contractors (HL)												
Planning Mtg #1: discuss project, scope, deliverables, inventory metadata, best practices, timetable, etc. (all)												
Compile Inventories (CL, DB, KS, DM, DH, JQ, NK, SA)												
Research trip to National Archives; scan material; create inventory (NK)												
Assess Collections: Inventories due to CL; Meeting #2 to discuss issues & challenges; agreement on prioritization for digitization and preservation, curatorial decisions re collection. Engage WD in data management, metadata, tagging decisions (all, WD)												
Digitization of key resources for each repository (DB, KS, DM, DH, JQ, NK, AC, SA); transfer of data to CL and WD												
Develop data management plan and web interface; Mtg #3 with planning committee to discuss site structure and content, etc. (all) ; dissemination at Hawaii Archivist conference (HL, CL, NK,												
Digital collection/web development; back end inventory; search optimization; etc (WD, CL, NK); development of educational lesson plans, resources												
Beta testing; feedback; revisions; prepare banners; promote launch (all, HL, WD)												
Mtg #4 for presentation of digital collection; discussion of future steps (all)												
Launch collection; public program; complete white paper; grant reports (all, HL)												

HL - Herb Lee      CL - Candace Lee      SA - Student Archivist  
 NK - Noelle Kahanu      KS - Kapena Shim      DM - Davianna McGregor  
 JQ - Janel Quirante      DS - DeSoto Brown      LC - Leah Caldiera  
 DH - Darrell Hamamura      WD - Web designer  
 SF - Sheri Fitzgerald      AD - Advisors



## The Hui Panalā'au Digital Collection - DIGITAL PRODUCT FORM

### INTRODUCTION

The Institute of Museum and Library Services (IMLS) is committed to expanding public access to digital products that are created using federal funds. This includes (1) digitized and born-digital content, resources, or assets; (2) software; and (3) research data (see below for more specific examples). Excluded are preliminary analyses, drafts of papers, plans for future research, peer-review assessments, and communications with colleagues.

The digital products you create with IMLS funding require effective stewardship to protect and enhance their value, and they should be freely and readily available for use and reuse by libraries, archives, museums, and the public. 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

If you propose to create digital products in the course of your IMLS-funded project, you must first provide answers to the questions in **SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS**. Then consider which of the following types of digital products you will create in your project, and complete each section of the form that is applicable.

#### **SECTION II: DIGITAL CONTENT, RESOURCES, OR ASSETS**

Complete this section if your project will create digital content, resources, or assets. These include both digitized and born-digital products created by individuals, project teams, or through community gatherings during your project. Examples include, but are not limited to, still images, audio files, moving images, microfilm, object inventories, object catalogs, artworks, books, posters, curricula, field books, maps, notebooks, scientific labels, metadata schema, charts, tables, drawings, workflows, and teacher toolkits. Your project may involve making these materials available through public or access-controlled websites, kiosks, or live or recorded programs.

#### **SECTION III: SOFTWARE**

Complete this section if your project will create software, including any source code, algorithms, applications, and digital tools plus the accompanying documentation created by you during your project.

## **SECTION IV: RESEARCH DATA**

Complete this section if your project will create research data, including recorded factual information and supporting documentation, commonly accepted as relevant to validating research findings and to supporting scholarly publications.

## **SECTION I: INTELLECTUAL PROPERTY RIGHTS AND PERMISSIONS**

**A.1** We expect applicants seeking federal funds for developing or creating digital products to release these files under open-source licenses to maximize access and promote reuse. What will be the intellectual property status of the digital products (i.e., digital content, resources, or assets; software; research data) you intend to create? What ownership rights will your organization assert over the files you intend to create, and what conditions will you impose on their access and use? Who will hold the copyright(s)? Explain and justify your licensing selections. Identify and explain the license under which you will release the files (e.g., a non-restrictive license such as BSD, GNU, MIT, Creative Commons licenses; RightsStatements.org statements). 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.

Because we are taking a collaborative approach to this project, we will make decisions by consensus with representation from the participating repositories as well as two family members whose fathers' photographs and writings can be found within the collections. We are all engaged in this project because each participating repository sees the value in making its collections available to Hui Panalā'au family members, Hawaiian schools and communities, and the general public, so the principle of open access does permeate through this project. However, precisely because this project involves the collections of seven repositories in five institutions, it necessarily entails a respect for the particular protocols that govern each institution. It is anticipated that at least two of the private institutions, Bishop Museum and Kamehameha Schools, may assert copyright over at least some of the digital assets created from their collections during the course of this project. Some contributing institutions may be providing access to texts for which they own the copyright, such as Bishop Museum's out-of-print book, *Panalā'au Memoirs*, or the film, *Under a Jarvis Moon*.

In general, government records in the National Archives and Records Administration (NARA) are considered in the public domain. For those records that might be considered restricted or subject to copyright, the Copyright Law of the United States (Title 17, USC) does provide for the making of copies or other reproductions, provided that it is not used "for any purpose other than the private study, scholarship, or research." Commercial or other uses without permission, beyond what may be considered in excess of "fair use" exemptions under Title 17 of the Copyright Law, may make the user liable for copyright infringement.). Where obvious copyright or donor imposed restrictions apply, written permission from the rights holders may be required before NARA approves a reproduction request. Where the status of an item that is part of NARA's holdings is unknown or cannot be determined, NARA will generally make it available for reproduction with a warning to the user that the responsibility for the subsequent use of the materials lies solely with the end user per NARA regulations at 36 C.F.R. 1254.62. This responsibility includes determining, for each of the items provided, whether all or part of the work has been copyrighted, and whether that protection has lapsed. This responsibility also

includes determining whether any performance-based or other rights are claimed in the items provided. (<https://www.archives.gov/research/still-pictures/permissions>)

The State of Hawai'i Archives and the University of Hawai'i take similar positions to NARA. The UHM Library Digital Collections has the following disclaimer: the contents of UHM Library digital image collections (including photographs, maps, text, manuscripts, sound and video recordings, etc.) are made publicly available for purposes of *research, education, and private study*. The user is responsible for determining what U.S. copyright laws apply depending on their intended use. Users should contact the UHM Library at [emailref@hawaii.edu](mailto:emailref@hawaii.edu) about who owns the U.S. copyright if known and researchers are encouraged to be aware of the cultural or intellectual property rights that pertain to aspects of Traditional Knowledge.

At a minimum, we commit to developing a comprehensive rights and permissions policy that will be highly visible on the site and noted in each asset's entry record.

**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.

The Hui Panalā'au Digital Collection will be an open source web-based collection with a comprehensive searchable database that would provide digital access to over a thousand pages of primary and secondary source documents, eighty minutes of film footage, sixty minutes of oral history recordings, and more than one hundred photographs. The materials will be freely accessible however some restrictions will remain, such as preventing use for commercial purposes. Each institution from which the collection originated will have the ultimate decision as to the applicable restrictions, if any. At a minimum, a comprehensive rights and permission statement will be highly visible on the site and in each asset's entry record.

**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.

Some of the government records were once classified, but have since been declassified and are available for access and use. A number of documents describe in detail the deaths of three of the colonists, however understanding the dangerous nature of the colonization project is one way to enable the public to truly appreciate the sacrifices, tragedies, and accomplishments of the Hui Panalā'au. Should concerns be raised, they will be received by project director Herbert Lee, who will refer the individual to the repository from which the resource originated.

## **SECTION II: 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 the format(s) you will use.

The types of original source material (government document, map, bound logbook, photographs, 16 mm reel, etc.) will dictate the nature of the digital asset. We expect at the end of the project to have digital copies of over a thousand pages of primary and secondary source documents, eighty minutes of film footage, sixty minutes of oral history recordings, and more than one hundred photographs.

While we are fairly certain what formats we will use and at what resolution (600 dpi), it bears repeating that this is a collaborative project which necessitates agreement among several institutions, from dpi to metadata. A major point of this project is ensuring that the database of resources is searchable, enabling us to finally “connect” the dots between a high school yearbook photo in Kamehameha Schools, a Department of Air Commerce photograph of colonists aboard the coast guard cutter Taney, and a hand-written logbook.

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

General equipment will include overhead scanners (bound volumes), flatbed scanners, laptop computers (i.e., MacBook Pro), external harddrives, etc. Each repository will have its own equipment. At least 4 reels of 16 mm film will be shipped to a vendor in the continental US (Preserve South or Preservation Technologies.)

**A.3** List all the digital file formats (e.g., XML, TIFF, MPEG, OBJ, DOC, PDF) you plan to use. If digitizing content, describe the quality standards (e.g., resolution, sampling rate, pixel dimensions) you will use for the files you will create.

We anticipate using TIFF, MPEG, DOC, and PDF. While this is subject to collaborative decision-making, we would most likely adopt industry standards, such as 24 bit color Spatial Resolution: 600 ppi to 800 ppi Spatial Dimensions: 6000 to 8000 pixels across for textual files. For 16 or 35mm microfilm\* it would be a Bit Depth: 12 bit Spatial Resolution: 300 ppi Spatial Dimensions: 600 pixels across the long dimension. For PDFs, we would use 8 bit grayscale / 24 bit color. While this does not cover all formats, we prefer to defer to the experts who will be providing us guidance in this area, such as archivist Candace Lee.

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

**B.1** Describe your quality control plan. How will you monitor and evaluate your workflow and products?

Each repository is essentially under contract (Bishop Museum, UH) to produce an inventory of Hui Panalā‘au related material and will have internal controls to ensure they meet their targets. Leah Caldiera will provide oversight at Bishop Museum while Noelle Kahanu will serve in that same capacity for UH). Archivist Candace Lee will be the overall manager of the inventories and the integration of these inventories into one master list. She will assess the progress throughout. Herb Lee is the Project Manager and will oversee all contractors, including Candace Lee. We will have quarterly team meetings to gauge progress, address issues and readjust, as necessary.

**B.2** Describe your plan for preserving and maintaining digital assets during and after the award period. Your plan should 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).

All inventorying and digitization work will be in accordance with archival best practices. Dedicated hard drives will be purchased in order to consolidate the assets and to serve as back up. Each repository will handle their archival materials in accordance within their own selected guidelines. Items will be removed from storage for as little time as is practicable and kept at a temperature and humidity level deviating from storage conditions as little as possible. The scanning station is in line with FADGI standards to ensure high quality output and facilitate quality control. Queued objects will be transferred from collections storage to the digitization station and assessed by the respective collections managers prior to digitization.

Digitization procedures specific to photographic negatives and prints, as informed by industry guidelines, will be adapted for the needs of the project and its shared products. The sample digital assets will conform to the Technical Guidelines for Digitizing Cultural Heritage Materials established by the Federal Agencies Digitization Guidelines Initiatives (FADGI). It aims to meet or exceed the specifications corresponding to a 3-star rating in the FADGI Star System. The project’s metadata application profile will also conform to the FADGI guidelines and be tailored in order to streamline integration with the DPLA.

Each repository will adhere to their own protocols for storage and backups. For example, at Bishop Museum, all inventories, metadata, and images (archival masters, access copies, and derivative copies) will be stored on their servers and backed up with server mirroring. Additionally, master files will be backed up to external hard drives secured in storage on the continental U.S. in quarterly exchange cycles. Hui Panalā‘au Digital Collection will be maintained on the PAF website and all digital assets will be organized and stored on their server, with an external drive and cloud server back-up. Because the platform exists and a uniform process for data management has been developed, individual repositories should continue to be able to add data files to the digital collection. While not explored fully yet, a future option for consideration is the Papakilo Database of the Office of Hawaiian Affairs. This database is a comprehensive “Database of Databases” consisting of varied collections of data pertaining to historically and culturally significant places, events, and documents in Hawai‘i’s history.

[www.papakilodtabase.com](http://www.papakilodtabase.com). It currently hosts ten collections, including Bishop Museum, ‘Ulu‘ulu, and the Hawai‘i State Archives.

## **Metadata**

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

We will be retaining a database and web-developer, who, in conjunction with lead archivist Candace Lee, and the representatives of the repositories, will help determine the best metadata approaches for this project, ensuring uniformity between repositories. At a minimum: there will be descriptive metadata as to provenance, accession information, names, where appropriate, locations, dates, and applicable copyright and use restrictions.

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

Assets will be stored in the PAF server, on at least one external drive, and one cloud server back up. Individual repositories will also maintain their own back up.

**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).

Through our institutional and contractor expertise, we will ensure maximum exposure through marketing, publicity, and community engagement to enable robust use of the digital collection and its searchable database. We will seek especially to engage Native Hawaiian charter schools and Kamehameha Schools and sharing the educational lesson plans commissioned for this project. We will also present locally at the Association of Hawai‘i Archivists in the Spring of 2022, creating a white paper at the conclusion of the project to share lessons learned, and seeking other opportunities to engage the community and broader public, including a launch of the Hui Panalā‘au Digital Collection in August of 2022.

## **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, delivery enabled by IIIF specifications).

The digital assets will be freely accessible and available through a web interface on the Pacific American Foundation website, [www.thepaf.org](http://www.thepaf.org), subject to rare restriction issues which may arise. Assets may also be available through the source institution however the benefit of this digital collection is having a central repository that links the collections of seven institutions in two states.

**D.2.** Provide the name(s) and URL(s) (Universal Resource Locator), DOI (Digital Object Identifier), or other persistent identifier for any examples of previous digital content, resources, or assets your organization has created.

Pacific American Foundation Video Channel <https://vimeo.com/channels/pafchannel>  
Pacific American Foundation Aloha ‘Aina Curriculum <https://www.thepaf.org/alohaaina/>  
Pacific American Foundation Project Kāhea Loko teachers guide, grades 405, 6-8, 9-12  
<https://www.thepaf.org/kahealoko/>  
Pacific American Foundation Project Mālama Kaho‘olawe <https://www.thepaf.org/kahoolawe/>  
Pacific American Foundation Virtual Tour <https://www.vr.thepaf.org/C2C/tour.html>

### **SECTION III: SOFTWARE**

#### **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 or similar functions, and explain how the software you intend to create is different, and justify why those differences are significant and necessary.

#### **Technical Information**

**B.1** List the programming languages, platforms, frameworks, 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), URL(s), and/or code repository locations for examples of any previous software your organization has created.

### **Access and Use**

**C.1** Describe how you will make the software and source code available to the public and/or its intended users.

**C.2** Identify where you will deposit the source code for the software you intend to develop:

Name of publicly accessible source code repository:

URL:

### **SECTION IV: RESEARCH DATA**

As part of the federal government's commitment to increase access to federally funded research data, Section IV represents the Data Management Plan (DMP) for research proposals and should reflect data management, dissemination, and preservation best practices in the applicant's area of research appropriate to the data that the project will generate.

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

**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 sensitive information? This may include personally identifiable information (PII), confidential information (e.g., trade secrets), or proprietary information. If so, detail the specific steps you will take to protect the information while you prepare it for public release (e.g., anonymizing individual identifiers, data aggregation). If the data will not be released publicly, explain why the data cannot be shared due to the protection of privacy, confidentiality, security, intellectual property, and other rights or requirements.

**A.4** What technical (hardware and/or software) requirements or dependencies would be necessary for understanding retrieving, displaying, processing, or otherwise reusing the data?

**A.5** What documentation (e.g., consent agreements, data documentation, codebooks, metadata, and analytical and procedural information) will you capture or create along with the data? Where will the documentation be stored and in what format(s)? How will you permanently associate and manage the documentation with the data it describes to enable future reuse?

**A.6** What is your plan for managing, disseminating, and preserving data after the completion of the award-funded project?

**A.7** Identify where you will deposit the data:

Name of repository:

URL:

**A.8** When and how frequently will you review this data management plan? How will the implementation be monitored?