



**REPORT TO THE HAWAI'I STATE LEGISLATURE
REGULAR SESSION OF 2009**

**SUBMITTED BY
THE MUSEUM OF HAWAIIAN MUSIC
AND DANCE COMMITTEE**

JANUARY 2009

**Authorized by Act 230, SLH 2007 and
Commissioned by:**

**The State Foundation on
Culture and the Arts**



January 7, 2009

The Honorable Colleen Hanabusa
Senate President
Hawai'i State Legislature
State Capitol
Room 409
Honolulu, Hawai'i 96813

Dear President Hanabusa:

In 2007, the Hawai'i State Legislature passed SB 880 that was signed by the Governor becoming Act 230, SLH 2007. The purpose of this Act was to determine the economic feasibility of establishing the **Museum of Hawaiian Music and Dance**. Further, Act 230 created the **Museum of Hawaiian Music and Dance Committee** whose purposes were to: a) determine the appropriate type of institution that should be established, b) recommend its location, c) propose possible financing mechanisms, and d) complete the initial Business Plan for the Museum.

As the Executive Director of the State Foundation on Culture and the Arts, I served as the Committee's Chair. The State Foundation on Culture and the Arts, the Hawai'i Tourism Authority and the Office of Hawaiian Affairs shared the cost of this project. The Committee investigated and determined: a) the type of institution that would be appropriate for the Museum, b) the best location or locations for the Museum(s), c) a plan to incorporate the existing Hawaiian Music Hall of Fame and Museum into the Museum of Hawaiian Music and Dance, and d) Possible financing mechanisms for these facilities.

Most importantly, the Committee completed the initial Business Plan for the Museum. That Plan and all the appropriate supporting documentation comprise this Final Report of the Committee.

On a personal note, I want to thank the Legislature for having the foresight to initiate this project, the Hawai'i Tourism Authority and the Office of Hawaiian Affairs for providing the required funding and the members of the Committee who gave their time, energy and mana'o.

Sincerely,



Ronald Y. Yamakawa
Chairman, and on behalf of the members of the
Museum of Hawaiian Music and Dance Committee

January 7, 2009

The Honorable Calvin K.Y. Say
Speaker of the House
Hawai'i State Legislature
State Capitol
Room 431
Honolulu, Hawai'i 96813

Dear Speaker Say:

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Acknowledgements

The Museum of Hawaiian Music and Dance Committee wishes to express its mahalo to the Hawai'i State Legislature, in particular Senator Donna Mercado Kim, the former Vice-President of the Senate and Vice-Chair of the Committee on Tourism and Government Operations and now the Chairwoman of the Senate Committee on Ways and Means and Representative Marcus Oshiro, Chairman of the House Committee on Finance for support and encouragement; the Hawai'i State Foundation on Culture and the Arts, the Hawai'i Tourism Authority, and the Office of Hawaiian Affairs for the financial support required for carrying out the Committee's work; the staff of the Hawaii State Foundation on Culture and the Arts for Committee support; the State of Hawai'i, Department of Accounting and General Services, in particular Ralph Morita, P.E., Public Works Manager for the Planning Branch, Division of Public Works for assistance developing construction cost estimates; Jonathan Scheuer of the Office of Hawaiian Affairs and Anthony Ching, Executive Director of the Hawai'i Community Development Authority for assisting in the identification and evaluation of possible sites; and the 214 individuals who volunteered their time and prepared thoughtful, detailed responses to the Stakeholders' Survey, a component essential to achieving the Committee's goals.

A Word About the Word “Museum”

The purpose of Act 230, SLH 2007 is to determine the feasibility of establishing the Museum of Hawaiian Music and Dance. From the onset, the Committee established for this purpose had difficulty with the word “Museum”. For many, the word “Museum” connotes a static institution where objects are collected, studied, and displayed. While there will be such objects as hula implements, musical instruments, photos and memorabilia of past and current practitioners and artists, the Committee and many survey respondents strongly endorsed the concept of a vibrant, dynamic center filled with the living expressions of music and dance. Toward this vision, the Committee recommends that the organization selected to manage and operate the facility select a more suitable name, a name appropriate to the vision and to the place.

The name “Museum” is used in this Report only because that is the title given in the legislation.

What is Hawaiian Music and Dance?

This Museum is dedicated to the perpetuation and preservation of Hawaiian music and dance. The following description is offered not as an exclusive list, but as a demonstration of the variety and richness of Hawaiian music and dance. There will be abundant material for the Museum’s organizers to work with, and the opportunity for multiple visits by practitioners and guests.

Simply put Hawaiian music and dance is the dance and music of the Hawaiian people as practiced throughout the ages, today, and into the future. The dance and music of the Hawaiian people come in many forms. To name a few: hula kahiko (ancient or traditional hula), hula ‘auana (modern hula), hula noho (sitting hula), hula pahu (hula with drums), hula ‘ulī‘ulī (hula with gourds), hula kuolo (sitting chant dance), oli (chants) of many forms, steel guitar, kihō‘alu (slack key), ‘ukulele, orchestral forms, the repertoire associated with the Royal Hawaiian Band, big band swing style, hīmeni (choral singing) with and without instrument accompaniment, leo ki‘eki‘e (falsetto singing), leo ha‘i, and ensemble (duets, trios, quartets, quintets, and other harmonic combinations) singing styles are a few examples of the Hawaiian music and dance practiced, appreciated, and instantly and uniquely recognized in Hawai‘i and throughout the world.

Abstract

As used in this Document

- CIP State Capital Improvement Project
- DAGS State Department of Accounting and General Services
- DLNR State Department of Land and Natural Resources
- HARA Hawai'i Academy of Recording Arts
- HCDA Hawai'i Community Development Authority
- HSFCA Hawai'i State Foundation on Culture and the Arts
- HTA Hawai'i Tourism Authority
- OHA Office of Hawaiian Affairs

Authorizing Legislation

- SB 880, subsequently signed by the Governor becoming Act 230, SLH 2007
- The purpose of this Act is to determine the economic feasibility of establishing the Museum of Hawaiian Music and Dance

Purpose of the Proposed Museum

- The Museum will be a center for the perpetuation and preservation of the Hawaiian culture through its music and dance

Well-Known Examples

- Rock and Roll Hall of Fame, Cleveland, Ohio
- Country Music Hall of Fame and Museum, Nashville, Tennessee

Who the Museum is for

- Local residents
- School children
- Practitioners and artists
- U.S. and international visitors

Key Conceptual Elements

- Cultural economic activity
- Cultural authenticity
- Financial and economic viability
- Partnerships

Key Conceptual Elements (continued)

- Sense of place
- Kanikapila!

Key Program Elements

- Experiential representation of the living art
- Exhibits of the practice, artists, instruments, culture and history
- Audio and video elements
- Daily live performance and demonstrations
- Educational tours, lectures and workshops
- Special events
- Restaurant and gift shop

Key Facility Elements

- Exhibit galleries with audio and video components
- Shop area
- Small and large demonstration and performance areas
- Music listening area
- Digital storage and editing facilities
- Multi-purpose educational and practice areas
- Performance dressing areas
- Pā Hula (dance platform)
- Outdoor performance area
- Gift shop
- LEED Certified

Facility Size

- Estimated 40,000 square feet under roof
- 5-acre minimum land area

Location Criteria

- Proximity to trade area
- Size of the parcel(s)
- Ambience

Location Criteria (continued)

- Availability of public transportation
- Land availability
- Cost

Location Recommendation

- Kaka'ako Makai

Projected Attendance

- Year 1 100,749
- Year 5 302,240

Comparative 2006 Attendance Figures

- Polynesian Cultural Center 737,000
- Rock and Roll Hall of Fame 417,000
- Bishop Museum 372,000
- Country Music Hall of Fame 288,061 (2004)
- Honolulu Academy of Arts 255,000

Construction Cost

- Estimated \$29 million in 2008 dollars
- State funded

Key Business Plan Assumptions

- Approximately 65% of revenue derived from attendance
- Approximately 30% of revenue derived from gift shop and restaurant sales (determined by using ratio of attendance to sales for the Rock and Roll Hall Fame)
- \$750,000 to \$1,000,000 needs to be raised in advance of opening the Museum to cover pre-breakeven cash flow needs
- By the end of year 3 the Museum is able to recover the initial cash requirement
- Gate receipts, ancillary sales, and private funds cover operating costs

Governance

- State land
- State managed construction (DAGS and HSFCA with the assistance of an advisory design committee)
- Facility leased for a nominal annual fee to a qualifying non-profit who will be responsible for the management and operation of the Museum

Timetable

- FY2009-2010 CIP authorization for design and environmental assessment
- FY2009 Contractual designation of the non-profit operating entity
- FY2011-2013 CIP authorization for construction
- FY2013 Museum opens

Action Recommendations

- Authorize the creation and development of a museum for Hawaiian music and dance, the actual name to be determined by its operating entity
- Designate DAGS and HSFCA as the lead state agencies
- Designate the Hawaiian Music and Dance Foundation, a 501(c) 3 organization, as the entity to develop, operate and manage the museum, with authority to DAGS and HSFCA to enter into such contracts and leases as necessary, notwithstanding any provisions of the Hawai'i State Procurement Code
- Authorize DAGS to construct, DLNR and HCDA to lease the facility and site known as the museum for Hawaiian music and dance for a nominal sum to a private, non-profit agency
- Authorize the creation of a design advisory committee, attached to HSFCA
- Authorize DAGS and HSFCA to negotiate with HCDA to identify the appropriate location for the museum in Kaka'ako Makai, with the input of the designated non-profit
- Authorize a CIP appropriation of \$2 million for design and environmental assessment, funds to be encumbered and expended in FY2009-2010

Action Recommendations (continued)

- Authorize a CIP appropriation of \$27 million, or such funds as may be necessary, for construction funds to be encumbered in FY2011-2012, with construction to be completed by FY2013

Process

The Committee, with the staffing support of a consultant, Pacific Research and Planning Associates, Inc, carried out the purposes of Act 230, SLH 2007.

Twelve members and two alternates were appointed to the Museum of Hawaiian Music and Dance Committee. Each member brought to the table a broad variety of experience, and a shared, personal and professional interest in a vibrant future for Hawaiian music and dance. Below are brief personal statements provided by Committee members as to his or her individual interests in the Museum.

Representing the State Foundation on Culture and the Arts

Ronald K. Yamakawa, Chairman

“A core value of the Hawai‘i State Foundation on Culture and the Arts states that we have a unique responsibility to perpetuate and encourage the culture and arts of the host culture and indigenous artists and practitioners. The establishment of a venue that celebrates and showcases Hawaiian music and dance will manifest our commitment, create a visitor attraction and contribute to the economic development of our state”.

Representing the Hawai‘i Tourism Authority

Muriel Anderson

“The Hawai‘i Tourism Authority continues to serve as an advocate for and strong supporter of those projects and programs which provide visitor experiences and activities that are authentic as well as those that respect, perpetuate and preserve Hawai‘i’s host culture. However, balancing the needs of the community remains a priority, and the introduction of the Museum of Hawaiian Music and Dance is an exciting avenue toward accomplishing the objective of strengthening the relationship between the visitor industry and the Hawaiian community.”

Representing the Office of Hawaiian Affairs

Crystal Kua

“With the passing of kūpuna and other Hawaiian cultural practitioners, it is important to establish a place where Hawaiian traditions through mele, oli and hula will live and thrive.”

Representing the Kamehameha Schools

Randie K. Fong

“Expressions of Native Hawaiian music, dance, and arts in general exist on a continuum that profoundly connects the ancestral past to the generations yet to come. Our collective commitment as a community to establish a place that is devoted to the full range of such authentic expression is both historical and visionary. With education and the intergenerational transmittal of culture at the forefront, this museum can be a place where people from Hawai‘i and the world over can come together to learn, become enriched and join in the effort to perpetuate Hawai‘i’s rich artistic heritage.”

Representing the Bishop Museum

Nanea Armstrong

“The prospect of having an institution that’s primary function is to highlight Hawaiian music and dance in a respectful and genuine way is very exciting. While Hawai‘i may share its historical legacies of expression with visitors who are hungry for this type of awareness, I hope that this project will manifest as being a gathering place for locals as well.”

Representing the Hawaiian Music Hall of Fame and Museum

James Stone

“One can think of our host culture, that is to say Hawaiian culture, to be amongst our most important resources. Visitors come from around the world to a great extent because of the cultural context provided by Hawaiians and their approach to life that is unique to Hawai‘i. Frankly, there are cheaper sun and surf destinations in the

world.

For its part, Hawaiian music and hula are compelling expressions of our host culture that resonates with people around the world. We must make the commitment to support Hawaiian music and hula in a manner that is both authentic and vital. If we ignore our responsibility, then others will do it for us and we will have failed future generations. Therefore, for our present as well as our future, we need a Hawai'i State Museum of Hawaiian Music and Hula to preserve, perpetuate and expand that, which is essential to our Hawaiian sense of place. E ola mau nā mele a me nā hula o Hawai'i nei.

Appointed by the President of the Senate

Aaron Mahi

"This museum may in so many ways offer to many, both resident and visitor alike, a living, breathing, and active expression of Hawai'i's music and dance. This will allow all of it's viewers a "hands on, eyes on," real experience into the deep resounding breath of our Hawaiian culture."

"The creation of a Museum of Hawaiian Music and Dance is timely and compelling for not only this generation, but for generations to come. This is an opportunity to ensure that music and dance from centuries ago along with contemporary Hawaiian music and dance will be shared and perpetuated as living art forms."

Lucien Wong

"In any competitive industry, such as tourism, it is important to differentiate by building upon the unique history and culture of the destination thus giving it a special competitive edge that other destinations cannot duplicate. Hawai'i is very fortunate to have such a rich list of these barely tapped assets from which to choose. Hawaiian music and dance which are known and loved worldwide are such cultural assets and by developing a center, such as a museum, dedicated to these unique art forms this will not only insure their perpetuation and preservation but will also add much to making Hawai'i a much more attractive and competitive visitor destination."

Kanoe Cazimero (Alternate)

“The mele and hula have, since time eternal told the history and culture of our Hawai‘i. Since contact they have been the expressive means of demonstrating the heart and soul of who we are as a people. It is what weaves Hawaiians and Hawaiians at heart in this land of Aloha. Today, this spirit, of Aloha, through nā mele me nā hula o Hawaii reaches far beyond our island shores to global capacity. A Heritage Center to honor these living performing arts will be a monument to the peoples of Hawai‘i to know where we come from today, for tomorrow, and is our gift to the world.”

Appointed by the Speaker of the House of Representatives

Kimo Kahoano

“I believe we need to have a place to show other cultures of the world that we have a tremendous history of music and artists and that hula in the sense of Hālau is not just a showcase but a way of understanding what is and what is not vital to us as a people.”

Lea Uehara

“The focus of Tropical Music is on traditional Hawaiian music, it has been the goal of our founder to perpetuate its traditions; the proposed museum fits our mission. As a HARA Board member I believe the exhibit/performance space will help our artists and entertainers by celebrating and promoting their music and giving them a venue to perform/share it.

In our view there can be no better venue than a museum/performance space that elevates and promotes our Hawaiian culture to visitors and kama‘āina.”

(Member Brickwood Galuteria, appointed by the Speaker of the House of Representatives, was elected to the State Senate and resigned from the Committee on December 23, 2008.)

The Committee conducted eleven half-day sessions to discuss and develop the following:

- Determine the need and viability of a museum for Hawaiian music and dance;

- Discuss issues such as the balance between economic and cultural focus;
- Develop the potential form and content of the Museum’s programming;
- Determine the potential elements and sizing of the facility and its grounds to support the program as conceptualized;
- Provide direction to staff consultant(s) in developing a business plan, including capital costs, staffing, operating costs, and multi-year ProForma;
- Develop recommendations for the organizational governance of the Museum; and
- Oversee the preparation of report recommendations.

Survey

To inform the deliberations of the Committee, a survey was sent to key informants identified by the Committee members. Committee staff and members sent a majority of the questionnaires electronically, with a small portion distributed by mail. A total of 214 responses were received.

The following are the results for questions that were tabulated. Selected verbatim responses for questions not tabulated are included in the last section of this report.

Do you think the operation should be financially independent, or should the Museum rely on government for financial support?

Government, Then Independent	59%
Independent	20%
Always Both	21%

Who do you feel should be the main target audience: residents, visitors, or both?

Both	81%
Residents	19%

In addition to residents and visitors, what are other possible target audiences? For instance: school children, researchers, and performers. Please list these in order of importance, from most important to least important.

Performers	45%
School Children	35%
Researchers	20%

Do you think the Museum should be operated by a private or government entity? If private, should it be a profit or non-profit corporation?

Private, non-profit	98%
Private, for profit	2%

Ideally where do you think the Museum should be located and should Neighbor Islands be considered as possible locations?

Not on Neighbor Islands	66%
Neighbor Island OK	34%

Residence of Respondent

O'ahu	67%
Hawai'i	17%
Maui	6%
Kaua'i	6%
Out-of-State	4%

In regards to the survey respondents, they were thoughtful and generous in responding to the open-ended questions. **The vast majority of respondents were very enthusiastic about the proposal. In the words of several, the idea “is long overdue... about time!”** Respondents viewed the purpose of the proposed Museum as first and foremost educational, in the broadest sense of the word. Through the sharing of Hawaiian culture in music and dance, it is felt that residents and visitors alike would develop a deeper appreciation for not only the art forms, but for the history and place. Perpetuation and preservation of mele and hula were of particular concern, not in a static way, but through the active sharing from teacher to student, practitioner to practitioner, and practitioner to Museum guest. Respondents had many suggestions with respect to actual program offerings, which will be a useful launching point for the operating organization. Many respondents offered their personal assistance in the effort. Readers of this report are urged to take a look at the very rich comments included as the final section of this report. In particular, the responses to the question on “Anything else?” and “Why are you interested in this project?” offer insights on why the Museum is important, and how and why the Museum will be successful.

Concept and Purpose

The Hawaiian culture is what makes Hawai'i unique. It is a thriving and living culture practiced and enjoyed throughout the islands, and much sought after by visitors and kama'āina. Amongst the many expressions of Hawaiian culture, music and dance in particular convey the history, culture and art of an indigenous people and a place in a way that resonates around the world. The proposed Museum of Hawaiian Music and Dance is a significant opportunity for the State to support the creation of a center for the perpetuation and preservation of the Hawaiian culture through its music and dance.

In the words of Kumu Hula Aletha Kaohi:

"The purpose of the Museum of Hawaiian Music and Dance should be to honor Hawai'i's unique art which is enjoyed throughout the world and is a tribute to our ancestors. ... the spirit of Aloha is diminishing, and it is through music and dance that Aloha is expressed. [The Museum will be] a place where all learn and appreciate Hawai'i's music and dance."

The Museum will be a place where Hawai'i residents and visitors can enjoy, experience, and learn about the living and culturally authentic representation of Hawaiian music and dance – including oli, mele, and hula - and its past and present practitioners and artists. It can be a unique and important cultural focal point, and a well known and sought out destination.

Hawaiian music and dance are vibrant and living arts that are unique to these islands, while being popularly known throughout the world.

At present, there is no institution in Hawai'i that showcases and perpetuates the full spectrum of Hawaiian music and dance. Organizations such as the Hawai'i Music Hall of Fame and the Hawai'i Academy of Recording Arts serve specific purposes, and have limited or no public facilities. The Polynesian Cultural Center has a broader education and entertainment mission that spans the many Polynesian cultures, and, therefore, cannot provide depth, breadth, and focus to Hawaiian music and dance. The Bishop Museum is an important archivist of early hula instruments and recordings of mele and oli, but its broader mission precludes a concentration on both ancient and contemporary music and dance. The many hālau hula have specific purposes and responsibilities to the art and to their students.

While there are many practitioners of the arts, the connections between practitioners and audiences are limited to specific events and venues. Practitioners report that even commercial venues – such as Waikīkī show rooms – are disappearing as properties convert more square footage to retail and other uses for direct revenue generation. While visitors continue to ask for more experiences reflecting the unique culture of Hawai‘i, pressure to maximize capital investments can mean that spaces are used for retail purposes, rather than as permanent venues for Hawaiian music and dance. When there is a show, people show up. The problem has become one of having permanent places for the art to flourish on an economically sustainable basis.

Many of the survey respondents wonder why such an endeavor has not already happened – “an idea that is long overdue.” There is a particular urgency to beginning now. The dance and music of the Hawaiian people live in the practitioners and in the support and appreciation of the arts by people in the islands and abroad. There is a sense of divergent rhythms. On one hand, there is an explosion of popular interest, as exemplified by such things as international recognition in the Merrie Monarch Festival, the Hawaiian category in the Grammy Awards, and the use of Israel Kamakawiwo‘ole’s music for movies and television. And, on the other hand, there is a sense of the inevitable force of cultural dilution, of technology making it more difficult for musicians to make a living, of the steady loss of permanent performance venues and the difficulty of continuously fundraising for informal venues. The urgency is punctuated by the loss of great artists, skilled practitioners and irreplaceable cultural teachers. In this past year alone, Hawai‘i has lost Aunty Genoa Keawe, Raymond Kane, Don Ho and Aunty Nona Beamer. Just a few weeks before her passing, Aunty Nona sent in her response to the survey. Such was her commitment to future generations.

The Concept

The purpose of the Museum of Hawaiian Music and Dance is to provide a center for the perpetuation and preservation of Hawaiian culture through its music and dance through education, practice and performance.

The Committee conceives the Museum of Hawaiian Music and Dance as:

- A facility that has exhibits, demonstrations, and performances of Hawaiian music and dance;
- A well-known destination in and of its own right, with a gift shop, restaurant and other amenities;
- Attracting residents, practitioners, school children and visitors;
- Experiential in design and programs, encouraging the interaction of practitioners, residents, and visitors;
- Education in its mission;
- Having the future potential of off-site programs;
- Financially-viable, and operated by a non-profit organization;
- Having partnerships with other organizations; and
- An iconic program that gets its start with the support of the State of Hawai'i.

Key Conceptual Elements

Cultural economic activity

The Museum offers great potential in implementing the State's goal to showcase Hawai'i's unique culture in ways that honor and further the culture while stimulating economic activity. In addition to being a much-needed cultural destination for the visitor industry, the Museum will provide significant exposure for practitioners, artists and craftspeople to broad audiences. One of the Museum's goals is to be a part of the solution to increase the ability of practitioners to earn a living working from their art or craft.

Cultural authenticity

Committee members and survey respondents agree that cultural authenticity is important and non-negotiable. While all periods, schools and styles of music and dance may be represented, cultural authenticity and integrity will ensure that residents and

visitors alike are experiencing and learning about that which is true to Hawai'i. Cultural authenticity increases the value of the experience.

Financial and economic viability

Although run by a non-profit organization, the Museum must be financially and economically viable. The business model assumes that the facility and its programs will be able to be operationally self-sustaining by the end of its third year. However, seed money is necessary to provide operating support in the first year of operation, and capital funds will be needed to build, furnish, and equip the Museum. This plan assumes that capital funds will be provided by the State, and initial seed money for operating costs will be privately raised.

Partnerships

The Museum will partner with other organizations in order to enhance its programs and minimize duplication of effort. Examples of partnership opportunities with organizations represented on the Committee are included in this report under "Program".

Sense of place

The facility and its grounds should provide a culturally Hawaiian sense of place that is immediately recognizable and draws people back again and again. (It should be noted that Committee members explored the possibility of the Museum's facility having marquee quality – uniquely grand architectural features that would in and of it self draw a crowd. For example, the Sydney Opera House is known as much as, if not more, for its building as its music. However, the land area and costs of such a building would take several years and an extensive, organized effort to secure.)

Kanikapila!

The intended energy and spirit of the place and programs can be described as "kanikapila" - the often informal and boisterous gathering of practitioners and artists to play music and dance for each other as much as for family and guests. A Museum name can invoke images of quiet halls and static exhibits. Instead, Committee members urge, "e kanikapila kākou!"

Comparative Examples

The two best-known and successful examples for the proposed Museum are The Rock and Roll Hall of Fame and Museum and The Country Music Hall of Fame and Museum. Both facilities are run by non-profit organizations supported by admission, sales, donors, grants, and investment income.

	Rock and Roll Hall of Fame and Museum	County Music Hall of Fame and Museum
Location	Cleveland, Ohio	Nashville, Tennessee
Date Built	1995	2001
Cost	\$92M, \$65M in public funds	\$37M
Attendance	417,000 (2006)	288,061 (2004)
Size	150,000 sq.ft.	137,000 sq.ft including 50,000 sq.ft. of exhibit space and a 213 seat theatre
Revenue (2006)	\$14,839,000	\$13,777,000
Expenses (2006)	\$13,053,000	\$11,494,000

The Rock and Roll Hall of Fame and Museum



c. The Rock and Roll Hall of Fame

The Country Music Hall of Fame and Museum



*c. The Tennessee Historical Society and
The University of Tennessee Press*

Proposed Organizational Structure

The Committee proposes that the State support the Museum of Hawaiian Music and Dance by providing the land upon which the Museum resides and Capital Improvement Project funds for its construction. The Museum itself should be operated by a non-profit organization.

The organizational aspects are divided in to two phases: construction and operational.

During the construction phase, the Committee recommends that the Museum be designed and built under the overall management of the Department of Accounting and General Services (DAGS) with the Hawai'i State Foundation on Culture and the Arts (HSFCA). DAGS staff were consulted during the study phase of this project, and expressed an interest in the museum development.

HSFCA should establish a design advisory committee to assist in the design and construction, to include representatives of the intended operating non-profit organization, other end-users, and specialists as appropriate. In particular, the Committee recommends that the design advisory committee include expertise in environmentally appropriate design, cultural practitioners and performers, audio-visual and other technology experts, commercial enterprise expertise, and museum conservationists. In addition to representatives from the Hawaiian Music and Dance Foundation (see paragraph at the end of this section), representation should also be sought from HARA, OHA, HTA, HCDA, and the Hawai'i Chapter of the Urban Land Institute.

Upon completion, the Museum and its grounds should be leased on a nominal basis to the designated non-profit organization. This non-profit will be responsible for facility management – including maintenance and security - and all programmatic aspects of the Museum, which may have activities beyond the planned site.

The business plan assumes that operational funds will need to be raised prior to the opening of the Museum. An estimated \$750,000 to \$1 million needs to be raised in order to cover cash flow in the first year of operation, and for the Museum to operate without substantial reliance on grants-in-aid. Therefore, it is paramount that the State designates the qualifying non-profit at least two years prior to the projected completion of the building and site. A part of the

responsibility of the non-profit will be to raise funds in order to cover initial start-up costs, including the expected shortfall in the first year of the Museum's operation.

The Committee determined that it would be in the State's best interest for the Museum to be run by a non-profit organization, rather than a state agency. There is no existing organization of similar purpose for both music and dance. The process of forming a new organization specific to the purpose of the Museum was deemed to be a time-consuming and potentially costly process. Discussion evolved to the potential of responsibility being assumed by one of the organizations represented on the Committee. The legislation authorizing this study directed that the existing Hawaiian Music Hall of Fame be incorporated into the planning of the Museum. The Hall of Fame is run by a non-profit organization in existence since 1994. The Board of Directors expressed strong interest in expanding their mission to encompass the Museum's mission and conceptual elements as envisioned by the Committee. That organization has begun the work of developing its capacity to manage, operate, and to raise funds for the Museum, as well as broadening its focus, expertise and participation to encompass both dance and music. In recognition of the broader mission, the Board has changed the name of the non-profit from the Hawaiian Music Foundation to the Hawaiian Music and Dance Foundation.

Market and Economic Potential

In the broadest sense there are two primary market segments: residents, and visitors. It is the view of the committee that the Museum must appeal to both segments. In order to do so all museum programs and presentations should be authentic and compelling, while at the same time giving the attendees an opportunity to experience the nature, scope and “life” of Hawaiian music and dance.

The 2003 “Arts and Economic Prosperity” study noted that the non-profit arts industry in Honolulu generated \$180 million in local economic activity (2000). This spending, \$67 million by nonprofit arts organizations and an additional \$113.5 million in event related spending by the audiences supports 4978 full-time jobs, generates \$119.8 million in household income to local residents, and delivers \$15.8 million in local and state government revenue. This economic impact is a strong signal that the State should support the arts. In other words, in Honolulu, the arts mean business!

The estimated total attendance for non-profit arts events during 2000 was 4,602,000. These 4.6 million attendees spent an average of \$24.68 per person, per event, not including the cost of admission. The majority of attendees (86.4%) were local residents, with the balance, 13.6% being visitors. More significant, however, is that the non-local attendees spent \$53.97 or 169% more than the resident attendee. These data demonstrate that when a community attracts cultural visitors, it stands to harness significant economic rewards.

Furthermore, data reveals a significant contribution to non-profit arts organizations as a result of volunteerism. In 2000, it is estimated that over 7,000 arts volunteers donated over 250,000 hours to Honolulu’s non-profit arts organizations. This represents a donation of time with an estimated value of approximately \$3.7 million. While we don’t always consider the economic impact of volunteerism, it is obvious these volunteers contribute significantly to the economic well being of our state. Finally, it is estimated that in the year 2000 corporations contributed almost 3.6 million in the form of in-kind contributions to non-profit arts agencies. Therefore, the total value of the economic contribution made by non-profit arts organizations to Hawai’i’s economy in 2000 was in excess of \$187 million.

The Hawai’i Tourism Authority (HTA) commissioned the development of a “Festivals & Events Strategic Plan” in 2006. In the course of this effort, festivals and events receiving HTA funding were surveyed and analyzed over a three and a half year period. The goal of this assessment

was to provide recommendations on how festivals and events supported by the HTA could be enhanced to better support the state's tourism vision.

Major findings included:

- Different types of events do indeed produce different types of outcomes;
- Events with a focus on authentic culture tend to be more popular with visitors and produce the most satisfied visitors;
- Music events produce satisfied visitors; and
- Events in major tourist areas produced the highest visitor attendance.

(See tables for further information on attendance, visitor attendance, visitor spending generated, and importance of attending the event on the trip experience for events with focus on Hawaiian music, dance and culture.)

The HTA also commissions a marketing effectiveness study which evaluates the potential for travel to Hawai'i against Hawai'i's major competitors in three major market areas: Eastern U.S., Western U.S., and Japan. It measures the importance of various attributes to potential visitors, and how Hawai'i stacks up against that attribute in the eye of the visitor. For example, in the 2008 second quarter report, on a scale of 1 to 5, intriguing culture and history rated a 3.7 in importance in travel decisions for the Eastern U.S., 3.8 for the Western U.S. markets, and a 4.0 for the Japan Market.

The opportunity here is to design and develop a new destination attraction in the urban Honolulu market, an attraction that will draw both residents and visitors through its doors. When scanning the "attraction opportunities" in this area it is obvious to see that, excepting the recent development of significant retail shopping destinations and the redevelopment of Waikīkī, no new, freestanding, non-retail attraction of any significant measure have been created in the past 10 years. As a result, it is safe to say that the current "attraction infrastructure" in urban Honolulu needs something new.

In addition, as visitors become more sophisticated and well traveled, their demand for different and authentic experiences increase. In Hawai'i's case, the state's visitor mix includes about 60% "repeat" visitors, some of whom have been to Hawai'i many times. These visitors are looking for new and unique experiences. Much has been said about Hawai'i's "tourism product"

and the need to constantly improve that product. It should be noted too that, while the “the “product” must be constantly rejuvenated, renovated and re-redesigned to meet the needs and demands of the ever-changing traveler, the Hawai‘i “tourism product” is also where we all live. The creation of the Museum is a perfect opportunity to improve the quality of life for residents with the assumption that what is good for residents, is good for visitors.

Table 1
Attendance at Museums and
Other Cultural Attractions (Oahu) 2004-2006
(Calendar year data unless specified)

Attraction	2004	2005	2006
Atlantis Submarines	400,282	408,411	387,476
Atlantis Cruises	134,085	132,132	114,863
Battleship Missouri Memorial	(NA)	415,071	414,865
Bernice P. Bishop Museum (1)	333,900	227,195	372,338
Byodo-In Temple	(NA)	150,000	(NA)
The Contemporary Museum (2)	35,430	33,582	28,322
Diamond Head State Monument (3)	567,940	567,253	566,202
First Hawaiian Bank Center Gallery (2)	49,178	41,288	49,138
Foster Botanical Garden	42,294	42,479	39,371
Harold L. Lyon Arboretum (4)	19,500	25,000	30,000
Hawai'i Maritime Center (1)	25,552	21,260	(NA)
Hawai'i's Plantation Village	24,115	25,626	55,241
Hawai'i State Art Museum	20,000	20,514	23,739
Honolulu Academy of Arts	303,444	237,629	255,321
Honolulu Police Department Museum	7,300	8,100	(NA)
Honolulu Zoo	499,767	513,931	525,953
Ho'omaluhia Botanical Garden	88,373	99,049	103,172
'Iolani Palace State Monument (1)	64,552	61,796	66,486
Judiciary History Center	51,651	45,370	(NA)
Mormon Temple Grounds (5)	89,326	115,642	120,145
Polynesian Cultural Center	783,471	800,487	736,829
Queen Emma Summer Palace	14,988	13,394	14,191
Sea Life Park Hawai'i	296,954	317,150	285,313
Tennent Art Foundation Gallery	2,800	(NA)	(NA)
Tropic Lightning Museum (6)	14,092	15,159	(NA)
U.S. Army Museum, Ft. DeRussy (6)	92,171	116,537	(NA)
U.S.S. Arizona Memorial	1,566,633	1,556,808	1,542,757
U.S.S. Bowfin Submarine Museum	194,915	222,448	218,404
University of Hawai'i Art Gallery (7)	50,000	50,000	(NA)
Waikīkī Aquarium (1)	353,547	362,756	326,856
Waimea Valley Audubon Center (8)	167,948	169,648	183,295
Total	6,079,119	6,790,715	6,460,277
Average	209,625	226,357	280,882

NA = Not available.

(1) Fiscal year ending June 30.

- (2) The Contemporary Museum also manages the First Hawaiian Center Gallery
 (3) Fiscal year ending June 30.
 (4) Closed from August 27, 2004 to January 1, 2005, entry was limited to staff and University researchers only. The Arboretum was reopened on January 2, 2005.
 (5) In 2004, Mormon Temple Grounds shut down 5 months for remodeling.
 (6) Fiscal year ending September 30.
 (7) Data are estimates.
 (8) 2005 figure represented fiscal year ending June 30. 2006 figure is calendar year

Table 2
Attendance at Museums (Oahu): 2004-2006
 (Calendar year data unless specified)

Attraction	2,004	2,005	2,006
Battleship Missouri Memorial	(NA)	415,071	414,865
Bernice P. Bishop Museum (1)	333,900	227,195	372,338
Byodo-In Temple	(NA)	150,000	(NA)
The Contemporary Museum (2)	35,430	33,582	28,322
First Hawaiian Bank Center Gallery (2)	49,178	41,288	49,138
Hawai'i Maritime Center (1)	25,552	21,260	(NA)
Hawai'i's Plantation Village	24,115	25,626	55,241
Hawai'i State Art Museum	20,000	20,514	23,739
Honolulu Academy of Arts	303,444	237,629	255,321
Honolulu Police Department Museum	7,300	8,100	(NA)
'Iolani Palace State Monument (1)	64,552	61,796	66,486
Judiciary History Center	51,651	45,370	(NA)
Polynesian Cultural Center	783,471	800,487	736,829
Queen Emma Summer Palace	14,988	13,394	14,191
Tropic Lightning Museum (6)	14,092	15,159	(NA)
U.S. Army Museum, Ft. DeRussy (6)	92,171	116,537	(NA)
U.S.S. Arizona Memorial	1,566,633	1,556,808	1,542,757
U.S.S. Bowfin Submarine Museum	194,915	222,448	218,404
Total	3,475,129	4,012,264	3,777,631
Average	217,196	222,904	314,803

Table 2a**Attendance at Museums (Oahu) Rank Order 2004-2006**

(Calendar year data unless specified)

Attraction	2004	2005	2006
U.S.S. Arizona Memorial	1,566,633	1,556,808	1,542,757
Polynesian Cultural Center	783,471	800,487	736,829
Battleship Missouri Memorial	(NA)	415,071	414,865
Bernice P. Bishop Museum (1)	333,900	227,195	372,338
Honolulu Academy of Arts	303,444	237,629	255,321
U.S.S. Bowfin Submarine Museum	194,915	222,448	218,404
'Iolani Palace State Monument (1)	64,552	61,796	66,486
Hawai'i's Plantation Village	24,115	25,626	55,241
First Hawaiian Bank Center Gallery (2)	49,178	41,288	49,138
The Contemporary Museum (2)	35,430	33,582	28,322
Hawai'i State Art Museum	20,000	20,514	23,739
Queen Emma Summer Palace	14,988	13,394	14,191
Byodo-In Temple	(NA)	150,000	(NA)
Hawai'i Maritime Center (1)	25,552	21,260	(NA)
Honolulu Police Department Museum	7,300	8,100	(NA)
Judiciary History Center	51,651	45,370	(NA)
Tropic Lightning Museum (6)	14,092	15,159	(NA)
U.S. Army Museum, Ft. DeRussy (6)	92,171	116,537	(NA)
Total	3,390,626	3,655,838	3,777,631
Average	211,914	203,102	314,803

Table 2b
Attendance at Museums (Oahu) Rank Order 2004-2006
Less U.S.S. Arizona Memorial
 (Calendar year data unless specified)

Attraction	2004	2005	2006
Polynesian Cultural Center	783,471	800,487	736,829
Battleship Missouri Memorial	(NA)	415,071	414,865
Bernice P. Bishop Museum (1)	333,900	227,195	372,338
Honolulu Academy of Arts	303,444	237,629	255,321
U.S.S. Bowfin Submarine Museum	194,915	222,448	218,404
'Iolani Palace State Monument (1)	64,552	61,796	66,486
Hawai'i's Plantation Village	24,115	25,626	55,241
First Hawaiian Bank Center Gallery (2)	49,178	41,288	49,138
The Contemporary Museum (2)	35,430	33,582	28,322
Hawai'i State Art Museum	20,000	20,514	23,739
Queen Emma Summer Palace	14,988	13,394	14,191
Byodo-In Temple	(NA)	150,000	(NA)
Hawai'i Maritime Center (1)	25,552	21,260	(NA)
Honolulu Police Department Museum	7,300	8,100	(NA)
Judiciary History Center	51,651	45,370	(NA)
Tropic Lightning Museum (6)	14,092	15,159	(NA)
U.S. Army Museum, Ft. DeRussy (6)	92,171	116,537	(NA)
Total	1,908,496	2,455,456	2,234,874
Average	127,233	144,439	203,170

Average Attendance Top 5 Attractions 499,439
 Average Attendance Bottom 6 Attractions 39,520

Table 3
Attendance at Cultural Events
"Highlight of the Trip" 2004-2006

Event	2004	2005	2006
Aloha Festivals (All Islands)	44%	36%	41%
Hawaiian Slack Key Guitar Festival (Varies)	61%		73%
Mokihana Festival (Kaua'i)	60%	47%	76%
Celebration of the Arts (Maui)	68%		69%
North Kohala Kamehameha Celebration (Hawai'i)	58%	56%	54%
Moloka'i Ka Hula Piko (Moloka'i)	80%		82%
Lili'uokalani Festival (Hawai'i)	43%		67%
Kaua'i Music Festival (Kaua'i)			53%
May Day is Lei Day Festival (O'ahu)		38%	52%
'Emalani Festival (Kaua'i)	79%	56%	66%

Table 3a
Attendance at Cultural Events
Rank Order 2004-2006

Event	2004	2005	2006
Aloha Festivals (All Islands)	105,250	99,800	114,300
Hawaiian Slack Key Guitar Festival (Varies)	8,300		11,300
Mokihana Festival (Kaua'i)	3,060	2,500	2,740
Celebration of the Arts (Maui)	1,800		2,000
North Kohala Kamehameha Celebration (Hawai'i)	1,700	2,000	1,900
Moloka'i Ka Hula Piko (Moloka'i)	1,100		1,300
Lili'uokalani Festival (Hawai'i)	1,000		750
Kaua'i Music Festival (Kaua'i)	1,963		733
May Day is Lei Day Festival (O'ahu)		850	730
'Emalani Festival (Kaua'i)	750	978	700

Table 4
Distribution of Revenue at Cultural Events
Residents and Visitors 2006

Event	Resident %	Visitor %
Aloha Festivals (All Islands)	59%	41%
Hawaiian Slack Key Guitar Festival (Varies)	61%	39%
Mokihana Festival (Kaua'i)	76%	24%
Celebration of the Arts (Maui)	75%	25%
North Kohala Kamehameha Celebration (Hawai'i)	69%	31%
Moloka'i Ka Hula Piko (Moloka'i)	91%	9%
Lili'uokalani Festival (Hawai'i)	75%	25%
Kaua'i Music Festival (Kaua'i)	53%	47%
May Day is Lei Day Festival (O'ahu)	74%	26%
'Emalani Festival (Kaua'i)	85%	15%

Program – A Conceptual Description

The actual program elements will be developed and implemented by the non-profit organization that is selected to manage and operate the Museum and its staff. That being said, the Committee recognized that a conceptual description of what might be offered is important for policymakers in their consideration of the State's support for such an institution.

The Museum is envisioned as a destination for visitors, local residents, school children as a special audience, and practitioners and artists from Hawai'i and abroad.

First and foremost, the Committee believes that Hawaiian music and dance is a living art, and must be fully experienced in sights, sounds, smells, and movement. The name "museum" often brings up a picture of staid, static, exhibit-bound memorabilia. This is not the kind of museum envisioned by the Committee.

The state-of-the-art in the museum world is to incorporate experiential elements within exhibits.

The exhibits could encompass the practice of music and dance, artists and instruments, in both cultural and historical themes. The special recognition and awards exhibits associated with the Hawaiian Music Hall of Fame and the Hawai'i Academy of Recording Arts would also be a part of the exhibition.

An audio and video listening and viewing area can be a part of the exhibit and display area, to be activated on demand by Museum goers.

It is impossible to fully experience music and dance solely through media. Live performances and demonstrations are crucial program elements. This could include featured guest artists and practitioners in daily shows and demonstrations. Groups could be encouraged to engage in practice and formal and informal performances for the benefit and enjoyment of practitioners, artists and viewing guests. In this instance, the spirit of *kanikapila* would prevail.

The Museum's mission of perpetuation and preservation cannot be accomplished without a strong, educational core. Tours of the Museum should be designed to educate. Resource people can be available. Lectures, classes, workshops, seminars and conferences could be held on-site or co-sponsored by the Museum to illuminate the practice, practitioners, artists and instruments of Hawaiian music and dance, past and present.

After the Museum clears its third year of operation, the business plan anticipates a level of cash flow that might allow the program to modestly expand to off-site or more ambitious educational programs. Such programming might include off-site exhibits, scholarships, and/or more extensive educational offerings such as masters' programs.

The Committee does not envision that the Museum would be a full-scale collector, curator, and archivist of all aspects of Hawaiian music and dance. There are other organizations, such as the Bishop Museum, and individuals that the Museum can partner with to showcase specific artists, groups, time-periods, and other thematic programming. One of the areas that the Museum might specialize in is as an audio and video repository for preservation, research and education. Along those lines, the Museum might also contain a resource library.

The Museum's goal to become a destination would be enhanced by the use of the facility and its grounds for special events. To that end, the initial design concept includes an outdoor, "deconstructed" performance space.

A restaurant and a gift shop are included as Museum amenities, and included in the business plan as supportive elements for its financial viability.

Facility

As conceptualized by the Committee, the Museum needs to incorporate exhibition, demonstration, performance, practice, storage and workspace. To accommodate the program as conceptually described in the previous section of this report, the following recommendations are made for the consideration of the Museum's designers and architect:

- Exhibit galleries – fitted for video and audio
- Shop area for exhibit construction and storage of a limited number of non-displayed items
- Small-scale demonstration and performance area(s) within exhibit space
- Music listening area, with headset access
- Digital storage and editing room
- Larger demonstration and performance area, to fit up to 50 artists and practitioners and 150-200 guests; or a smaller number of artists and practitioners and 200-300 guests
- Multi-purpose, resizable rooms for workshops and classes, rehearsals and practice for musicians and dancers
- Dressing rooms
- *Pā Hula*
- An exterior stage and performance area for 500 guests
- Lobby
- Administrative offices
- Restaurant
- Gift shop

For purposes of constructing a capital budget and exploring potential locations, the Committee sized the facility to accommodate these facility considerations in support of programs for an intended daily attendance of up to 1,000 people. This working definition encompasses 40,000 square feet under roof, plus an exterior area for open-air seating, performance stage, and *pā hula*. In addition, the project design should be LEED (Leadership in Energy and Environmental design) certified.

Location: Criteria and Sites

The legislation calls for the Committee to report on a location for the proposed Museum. In its deliberations, the Committee considered the following criteria:

- **Proximity to market:** The Museum is intended to (1) be a significant and important gathering place for Hawaiian music and dance; and (2) financially and economically viable. Therefore, it is important for the facility to be in reasonable proximity to a critical mass of the combined market of residents and visitors, urban Honolulu.

An alternative criterion is for the Museum to be the attraction that created a market draw to a location that needed a cultural economic enterprise. This scenario, however, would require substantially more public/private subsidy for a longer period of time than projected under the proposed business plan.

- **Size:** A minimum footprint is needed to support the facility and its programs, including an outdoor performance area for special events, and parking. If possible, there should be room for expansion – either on or in proximity of the selected parcel.
- **Ambience:** It is important for the Museum and its grounds to have a sense of place, either by virtue of the existing environment, or through architectural design and landscaping.
- **Public transportation and parking:** Consistent with the goal of attracting large numbers of attendees, there needs to be room for parking either on-site or in close proximity, and public transportation for both residents and visitors.
- **Availability:** In order to proceed as quickly as possible, the Committee considered the availability of any proposed location. This criterion included time (when the site would be available), cost, and other factors such as whether there may be objections to the use of the location for this purpose.
- **Cost:** In order for the Museum to be financially viable, land costs should be nominal or free.

Locations

Committee discussions and survey responses identified 5 major options:

- Waikīkī,
- Kaka‘ako Makai,
- The Hawai‘i State Arts Museum,
- The Bishop Museum, and
- A Neighbor Island location (Island of Hawai‘i or Maui)

The following table summarizes the findings of the Committee regarding these locations.

Location Analysis

Potential Sites	Waikīkī	Kaka'ako Makai	HiSAM	Bishop Museum	Neighbor Island
Site Criteria					
Proximity to Market	Within primary visitor market	Close to primary visitor market	Close to substantial resident population	Current resident and visitor destination	Maui: Significant visitor market, with the need for additional attractions Hilo: Need for additional attractions; insufficient current market to meet business plan requirements
		Close to substantial resident population	Within walking distance of visitor attractions		
		Close to significant commercial development area (Ward Complex)	Adjacent to an Arts Museum		
		Within walking distance of the Children's Discovery Museum			
Size	Insufficient space in existing and available facilities	Potential parcels meet minimum size requirements	Would need to share public spaces (Café, Gift Shop and the Lawn)	No space in existing buildings and insufficient land available for additional structures	Open potential for land

Location Analysis (Continued)

Potential Sites	Waikīkī	Kaka‘ako Makai	HiSAM	Bishop Museum	Neighbor Island
Site Criteria					
Size (Continued)	Open spaces dedicated to park use	Expansion possible presuming availability of additional parcels	Assumes other government uses would be relocated Assumes HiSam does not need to substantially expand its programs and exhibit space		Possible to support a larger footprint than available land on O‘ahu
Ambience	Potential good presuming Museum is located in or near existing park space	Developable	Existing architecture and grounds creates a sense of place	Existing architecture and grounds creates a sense of place	Developable
Public Transportation	Good	Good	Good	Some	Poor or none
Parking	Poor and significant access issue for residents	Developable	Challenging, good after hours availability	Limited, must share with existing Bishop Museum uses	Developable

Location Analysis (Continued)

Potential Sites	Waikīkī	Kaka'ako Makai	HiSAM	Bishop Museum	Neighbor Island
Site Criteria					
Availability	Previous opposition to non-recreational park use	Parcels currently leased may be available for this purpose	No immediate plans for relocation of existing facilities	None	Unknown
	Very few non-developed parcels	Interest expressed by both HCDA and OHA			
Potential	Difficult	Good	Unlikely	None	Good
Land Cost	Private land is cost prohibitive; no public land available except existing parks	Public lands available	Unknown	None	Site specific

**Location Analysis
Site Rankings**

Potential Sites	Waikīkī	Kaka'ako Makai	HiSAM	Bishop Museum	Neighbor Island
Site Criteria					
Proximity to Market	1	1	1	1	Mau1 1 Big Island 2
Size	4	1	2	4	3
Ambience	1	1	1	1	1
Public Transportation	1	1	1	2	3
Parking	3	1	2	2	1
Availability	3	1	2	4	1
Potential	2	1	2	3	1
Cost	4	1	3	4	2
Total	19	8	14	21	13/14

**Location Analysis
Rank Order**

1	Kaka'ako Makai
2	Maui
3	HiSam
4	Waikīkī
5	Bishop Museum

Site Recommendation

The Committee recommends that the Museum be located on State land in the area known as Kaka'ako Makai. While Committee members have preferences regarding the actual location, they recommend that further discussions occur with the Hawai'i Community Development Authority (HCDA) to designate a specific site.

The Kaka'ako Makai Community Planning Advisory Council (CPAC) is currently developing design and development guidelines for the area. The Museum's presence in the area would enhance CPAC's vision for Kaka'ako Makai as a cultural gathering place, with a specific emphasis on Hawaiian culture and the arts.

The Museum's plans come at an advantageous time during HCDA's design and development of the area. In particular, the Museum's plans for outdoor performance elements can be taken into consideration in the overall master plan, thereby reducing duplication of costs and enhancing the Museum's goal of becoming a significant destination for residents and visitors.

Informal discussions were held with staff at HCDA as well as with the Office of Hawaiian Affairs (OHA). Sites considered by the Committee include areas adjacent to or within the description of lands included in the proposed 2008 settlement of ceded land revenue issues with the State.

Note that although both the Island of Hawai'i and Bishop Museum are included in the rankings both locations have been eliminated, the Island of Hawai'i because current market potential is not sufficient to meet the requirements of the Business Plan and the Bishop Museum because there is insufficient space for development.

Aerial View of Kaka'ako Makai (May 2005)



Financial Plan

Key Assumptions

Capital Cost

- Building of approximately 40,000 sqft
- Outdoor performance space large enough to accommodate 500
- Parking for four buses and 350 automobile parking stalls
- Site area of approximately 5 acres with 2 acres of landscaping
- Land provided at no cost
- Design to be LEED certified

Operating Cost

- Key managerial staff hired three months prior to opening
- Key operations staff hired one month prior to opening
- Other staff added at opening
- Salaries set at 2008 levels for comparable positions
- Non-personnel expenses projected to be approximately 50% of total expenses (average for similar facilities)
- Approximately 65% of revenue derived from attendance
- Approximately 30% of revenue derived from gift shop and restaurant sales (determined by using ratio of attendance to sales for the Rock and Roll Hall Fame)
- Gate receipts, ancillary sales and private funds cover operating costs
- Very little reliance on grants, donations and performance revenue
- Adult admission set at approximately \$14
- \$750,000 to \$1,000,000 needs to be raised in advance of opening the Museum to cover pre-breakeven cash flow needs
- By the end of year 3 the Museum is able to recover the initial cash requirement

Projected Capital Budget

Item	Cost Basis	Extension (1,000)
Building	40,000 sq/ft @ \$400 per sq/ft	16,000
Outdoor Performance Space	500 seats @ \$10,000 per seat	5,000
Parking	350 stalls @ \$7,000 per stall	2,450
Site work	5 acres @\$500,000 per acre	2,500
Landscaping	2 acres @ \$500,000 per acre	1,000
Sub-Total		26,950
Land acquisition		0
Construction		26,950
Environmental Assessment		500
Design		1,500
Total		28,950

Appropriation Schedule

FY2009-2010	Environmental Assessment	500
FY2009-2010	Design	1,500
FY2011-2012	Construction	26,950
Total		28,950

Preliminary Operating Budget: Pre-Opening Month 1-2 Personnel Expenses

Position	FTE	Annual Salary	Fringe	Total
Executive Director	1.0	\$90,000	\$31,500	\$121,500
Marketing/PR Director	1.0	\$75,000	\$26,250	\$101,250
Collections and Exhibits Manager	1.0	\$75,000	\$26,250	\$101,250
Artistic Director	1.0	\$75,000	\$26,250	\$101,250
Cultural Director	1.0	\$75,000	\$26,250	\$101,250
Educational Services Manager	1.0	\$75,000	\$26,250	\$101,250
General Clerical Support	1.0	\$45,000	\$15,750	\$60,750
Total	7.0	\$510,000	\$178,500	\$688,500
Monthly				\$57,375

- (1) Assistant's salaries set at 90% of the supervisor's salary
(2) Positions below Assistants set at 90% of Assistant's salary
(3) Fringe factor = 35% of base salary

Preliminary Operating Budget: Pre-Opening Month 3 Personnel Expenses

Position	FTE	Annual Salary	Fringe	Total
Executive Director	1.0	\$90,000	\$31,500	\$121,500
Marketing/PR Director	1.0	\$75,000	\$26,250	\$101,250
Collections and Exhibits Manager	1.0	\$75,000	\$26,250	\$101,250
Artistic Director	1.0	\$75,000	\$26,250	\$101,250
Cultural Director	1.0	\$75,000	\$26,250	\$101,250
Educational Services Manager	1.0	\$75,000	\$26,250	\$101,250
Customer Services Manager	1.0	\$67,500	\$23,625	\$91,125
Gift Shop Manager	1.0	\$50,000	\$17,500	\$67,500
General Clerical Support	1.0	\$45,000	\$15,750	\$60,750
Maintenance Workers	2.0	\$81,000	\$28,350	\$109,350
Groundskeepers	1.0	\$40,500	\$14,175	\$54,675
Total	12.0	\$749,000	\$262,150	\$1,011,150
Monthly				\$84,263

- (1) Assistant's salaries set at 90% of the supervisor's salary
(2) Positions below Assistants set at 90% of Assistant's salary
(3) Fringe factor = 35% of base salary

Preliminary Operating Budget: 1st 9 Months Personnel Expenses

Position	FTE	Annual Salary	Fringe	Total
Executive Director	1.0	\$90,000	\$31,500	\$121,500
Marketing/PR Director	1.0	\$75,000	\$26,250	\$101,250
Grant Writer	1.0	\$67,500	\$23,625	\$91,125
Clerical Support	1.0	\$45,000	\$15,750	\$60,750
Collections and Exhibits Manager	1.0	\$75,000	\$26,250	\$101,250
Artistic Director	1.0	\$75,000	\$26,250	\$101,250
Assistant Artistic Director	1.0	\$67,500	\$23,625	\$91,125
Cultural Director	1.0	\$75,000	\$26,250	\$101,250
Audio Visual Production Assistant	1.0	\$67,500	\$23,625	\$91,125
Educational Services Manager	1.0	\$75,000	\$26,250	\$101,250
Customer Services Manager	1.0	\$67,500	\$23,625	\$91,125
Gift Shop Manager	1.0	\$50,000	\$17,500	\$67,500
Gift Shop Clerks	2.0	\$45,000	\$15,750	\$60,750
Greeters	2.0	\$45,000	\$15,750	\$60,750
General Clerical Support	1.0	\$45,000	\$15,750	\$60,750
Woodshop Manager	1.0	\$50,000	\$17,500	\$67,500
Maintenance Workers	2.0	\$81,000	\$28,350	\$109,350
Groundskeepers	2.0	\$81,000	\$28,350	\$109,350
Security Officers	2.0	\$81,000	\$28,350	\$109,350
Total	24.0	\$1,258,000	\$440,300	\$1,698,300
Monthly				\$141,525

(1) Assistant's salaries set at 90% of the supervisor's salary

(2) Positions below Assistants set at 90% of Assistant's salary

(3) Fringe factor = 35% of base salary

Pro Forma: Year 1 (Includes Pre-Opening)

	Month1	Month2	Month3	Month4	Month5	Month6
Visitors per Day				300	300	300
Visitors per Month				7,750	7,750	7,750
Revenue						
Contributions				\$5,000	\$5,000	\$5,000
Grants						
Program				\$106,874	\$106,874	\$106,874
Rentals				\$0	\$0	\$0
Investments						
Sales				\$47,772	\$47,772	\$47,772
Total Revenue				\$159,646	\$159,646	\$159,646
Expenses						
Personnel	\$57,375	\$57,375	\$84,263	\$141,525	\$141,525	\$141,525
Advertising				\$19,375	\$19,375	\$19,375
Displays				\$10,000	\$10,000	\$10,000
Exhibit Rentals				\$20,000	\$20,000	\$20,000
Gifts and Flowers				\$5,000	\$5,000	\$5,000
Grounds				\$5,000	\$5,000	\$5,000
Insurance				\$7,500	\$7,500	\$7,500
Lease Rent				\$10,000	\$10,000	\$10,000
Maintenance				\$6,250	\$6,250	\$6,250
Performance Fees				\$10,000	\$10,000	\$10,000
Security				\$27,375	\$27,375	\$27,375
Taxes				\$7,732	\$7,732	\$7,732
Travel				\$0	\$0	\$0
Utilities				\$10,000	\$10,000	\$10,000
Total Non-Personnel	\$0	\$0	\$0	\$138,232	\$138,232	\$138,232
Total Expenses	\$57,375	\$57,375	\$84,263	\$279,757	\$279,757	\$279,757
Net	-\$57,375	-\$57,375	-\$84,263	-\$120,111	-\$120,111	-\$120,111

Pro Forma: Year 1 (Continued/Includes Pre-Opening)

	Month7	Month8	Month9	Month10	Month11	Month12	Total
Visitors per Day	400	400	400	600	600	600	
Visitors per Month	10,333	10,333	10,333	15,500	15,500	15,500	100,749
Revenue							
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$45,000
Grants							
Program	\$142,499	\$142,499	\$142,499	\$213,748	\$213,748	\$213,748	\$1,389,363
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$30,000
Investments							
Sales	\$63,696	\$63,696	\$63,696	\$95,544	\$95,544	\$95,544	\$621,036
Total Revenue	\$216,195	\$216,195	\$216,195	\$319,292	\$319,292	\$319,292	\$2,085,399
Expenses							
Personnel	\$141,525	\$141,525	\$141,525	\$141,525	\$141,525	\$141,525	\$1,472,738
Advertising	\$25,833	\$25,833	\$25,833	\$38,750	\$38,750	\$38,750	\$251,873
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$90,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$180,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$45,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$45,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$67,500
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$90,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$56,250
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$90,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$246,375
Taxes	\$10,310	\$10,310	\$10,310	\$15,465	\$15,465	\$15,465	\$100,520
Travel	\$0	\$0	\$0	\$5,000	\$5,000	\$5,000	\$15,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$90,000
Total Non-Personnel	\$147,267	\$147,267	\$147,267	\$170,340	\$170,340	\$170,340	\$1,367,517
Total Expenses	\$288,792	\$288,792	\$288,792	\$311,865	\$311,865	\$311,865	\$2,840,255
Net	-\$72,597	-\$72,597	-\$72,597	\$7,427	\$7,427	\$7,427	-\$754,856

Pro Forma: Year 2

	Month1	Month2	Month3	Month4	Month5	Month6
Visitors per Day	600	600	600	750	750	750
Visitors per Month	15,500	15,500	15,500	19,375	19,375	19,375
Revenue						
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grants						
Program	\$213,748	\$213,748	\$213,748	\$267,185	\$267,185	\$267,185
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Investments						
Sales	\$95,544	\$95,544	\$95,544	\$119,430	\$119,430	\$119,430
Total Revenue	\$319,292	\$319,292	\$319,292	\$396,615	\$396,615	\$396,615
Expenses						
Personnel	\$141,525	\$141,525	\$141,525	\$174,431	\$174,431	\$174,431
Advertising	\$38,750	\$38,750	\$38,750	\$48,438	\$48,438	\$48,438
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375
Taxes	\$15,465	\$15,465	\$15,465	\$19,331	\$19,331	\$19,331
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Total Non-Personnel	\$170,340	\$170,340	\$170,340	\$183,893	\$183,893	\$183,893
Total Expenses	\$311,865	\$311,865	\$311,865	\$358,324	\$358,324	\$358,324
Net	\$7,427	\$7,427	\$7,427	\$38,291	\$38,291	\$38,291

Pro Forma: Year 2 (Continued)

	Month7	Month8	Month9	Month10	Month11	Month12	Total
Visitors per Day	750	750	750	750	750	750	
Visitors per Month	19,375	19,375	19,375	19,375	19,375	19,375	220,875
Revenue							
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grants							
Program	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185	\$3,045,909
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Investments							
Sales	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430	\$1,361,502
Total Revenue	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615	\$4,527,411
Expenses							
Personnel	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431	\$1,994,454
Advertising	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438	\$552,188
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$240,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$90,000
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$75,000
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$328,500
Taxes	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331	\$220,371
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Total Non-Personnel	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893	\$2,166,058
Total Expenses	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324	\$4,160,512
Net	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291	\$366,899

Pro Forma: Year 3

	Month1	Month2	Month3	Month4	Month5	Month6
Visitors per Day	750	750	750	750	750	750
Visitors per Month	19,375	19,375	19,375	19,375	19,375	19,375
Revenue						
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grants						
Program	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Investments						
Sales	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430
Total Revenue	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615
Expenses						
Personnel	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431
Advertising	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375
Taxes	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Total Non-Personnel	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893
Total Expenses	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324
Net	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291

Pro Forma: Year 3 (Continued)

	Month7	Month8	Month9	Month10	Month11	Month12	Total
Visitors per Day	750	750	750	750	750	750	
Visitors per Month	19,375	19,375	19,375	19,375	19,375	19,375	232,500
Revenue							
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grants							
Program	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185	\$267,185	\$3,206,220
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Investments							
Sales	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430	\$119,430	\$1,433,160
Total Revenue	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615	\$396,615	\$4,759,380
Expenses							
Personnel	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431	\$174,431	\$2,093,172
Advertising	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438	\$48,438	\$581,250
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$240,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$90,000
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$75,000
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$328,500
Taxes	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331	\$19,331	\$231,969
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Total Non-Personnel	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893	\$183,893	\$2,206,719
Total Expenses	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324	\$358,324	\$4,299,891
Net	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291	\$38,291	\$459,489

Pro Forma: Year 4

	Month1	Month2	Month3	Month4	Month5	Month6
Visitors per Day	800	800	800	800	850	850
Visitors per Month	20,667	20,667	20,667	20,667	21,958	21,958
Revenue						
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grants						
Program	\$284,998	\$284,998	\$284,998	\$284,998	\$302,801	\$302,801
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Investments						
Sales	\$127,309	\$127,309	\$127,309	\$127,309	\$135,261	\$135,261
Total Revenue	\$422,307	\$422,307	\$422,307	\$422,307	\$448,062	\$448,062
Expenses						
Personnel	\$183,153	\$183,153	\$183,153	\$183,153	\$183,153	\$183,153
Advertising	\$51,668	\$51,668	\$51,668	\$51,668	\$54,895	\$54,895
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375
Taxes	\$20,615	\$20,615	\$20,615	\$20,615	\$21,903	\$21,903
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Total Non-Personnel	\$188,408	\$188,408	\$188,408	\$188,408	\$192,923	\$192,923
Total Expenses	\$371,561	\$371,561	\$371,561	\$371,561	\$376,076	\$376,076
Net	\$50,746	\$50,746	\$50,746	\$50,746	\$71,986	\$71,986

Pro Forma: Year 4 (Continued)

	Month7	Month8	Month9	Month10	Month11	Month12	Total
Visitors per Day	850	850	850	900	900	900	
Visitors per Month	21,958	21,958	21,958	23,250	23,250	23,250	262,208
Revenue							
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grants							
Program	\$302,801	\$302,801	\$302,801	\$320,618	\$320,618	\$320,618	\$3,615,848
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Investments							
Sales	\$135,261	\$135,261	\$135,261	\$143,220	\$143,220	\$143,220	\$1,615,201
Total Revenue	\$448,062	\$448,062	\$448,062	\$473,838	\$473,838	\$473,838	\$5,351,050
Expenses							
Personnel	\$183,153	\$183,153	\$183,153	\$183,153	\$183,153	\$183,153	\$2,197,836
Advertising	\$54,895	\$54,895	\$54,895	\$58,125	\$58,125	\$58,125	\$655,520
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$240,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$90,000
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$75,000
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$328,500
Taxes	\$21,903	\$21,903	\$21,903	\$23,192	\$23,192	\$23,192	\$261,552
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Total Non-Personnel	\$192,923	\$192,923	\$192,923	\$197,442	\$197,442	\$197,442	\$2,310,572
Total Expenses	\$376,076	\$376,076	\$376,076	\$380,595	\$380,595	\$380,595	\$4,508,408
Net	\$71,986	\$71,986	\$71,986	\$93,243	\$93,243	\$93,243	\$842,641

Pro Forma: Year 5

	Month1	Month2	Month3	Month4	Month5	Month6
Visitors per Day	950	950	950	950	950	950
Visitors per Month	24,541	24,541	24,541	24,541	24,541	24,541
Revenue						
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grants						
Program	\$338,420	\$338,420	\$338,420	\$338,420	\$338,420	\$338,420
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Investments						
Sales	\$151,173	\$151,173	\$151,173	\$151,173	\$151,173	\$151,173
Total Revenue	\$499,593	\$499,593	\$499,593	\$499,593	\$499,593	\$499,593
Expenses						
Personnel	\$192,310	\$192,310	\$192,310	\$192,310	\$192,310	\$192,310
Advertising	\$61,353	\$61,353	\$61,353	\$61,353	\$61,353	\$61,353
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375
Taxes	\$24,480	\$24,480	\$24,480	\$24,480	\$24,480	\$24,480
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000
Total Non-Personnel	\$201,957	\$201,957	\$201,957	\$201,957	\$201,957	\$201,957
Total Expenses	\$394,267	\$394,267	\$394,267	\$394,267	\$394,267	\$394,267
Net	\$105,326	\$105,326	\$105,326	\$105,326	\$105,326	\$105,326

Pro Forma: Year 5 (Continued)

	Month7	Month8	Month9	Month10	Month11	Month12	Total
Visitors per Day	1,000	1,000	1,000	1,000	1,000	1,000	
Visitors per Month	25,833	25,833	25,833	25,833	25,833	25,833	302,244
Revenue							
Contributions	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grants							
Program	\$356,237	\$356,237	\$356,237	\$356,237	\$356,237	\$356,237	\$4,167,945
Rentals	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Investments							
Sales	\$159,131	\$159,131	\$159,131	\$159,131	\$159,131	\$159,131	\$1,861,823
Total Revenue	\$525,368	\$525,368	\$525,368	\$525,368	\$525,368	\$525,368	\$6,149,768
Expenses							
Personnel	\$192,310	\$192,310	\$192,310	\$192,310	\$192,310	\$192,310	\$2,307,720
Advertising	\$64,583	\$64,583	\$64,583	\$64,583	\$64,583	\$64,583	\$755,610
Displays	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Exhibit Rentals	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$20,000	\$240,000
Gifts and Flowers	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Grounds	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Insurance	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$7,500	\$90,000
Lease Rent	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Maintenance	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$6,250	\$75,000
Performance Fees	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Security	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$27,375	\$328,500
Taxes	\$25,768	\$25,768	\$25,768	\$25,768	\$25,768	\$25,768	\$301,488
Travel	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	\$60,000
Utilities	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$10,000	\$120,000
Total Non-Personnel	\$206,476	\$206,476	\$206,476	\$206,476	\$206,476	\$206,476	\$2,450,598
Total Expenses	\$398,786	\$398,786	\$398,786	\$398,786	\$398,786	\$398,786	\$4,758,318
Net	\$126,582	\$126,582	\$126,582	\$126,582	\$126,582	\$126,582	\$1,391,449

Pro Forma: Years 1-5

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Total Visitors	100,749	220,875	232,500	262,280	302,244	1,118,648
Revenue	\$2,085,399	\$4,527,411	\$4,759,380	\$5,351,050	\$6,149,768	\$22,873,008
Expenses	\$2,840,255	\$4,160,512	\$4,299,891	\$4,508,408	\$4,758,318	\$20,567,384
Net	-\$754,856	\$366,899	\$459,489	\$842,642	\$1,391,450	\$2,305,624

Breakeven occurs in Year 3, Month 10

Action Recommendations

The Committee recommends that the Legislature introduce and pass legislation that will:

- Authorize the creation and development of a Museum for Hawaiian Music and Dance, the actual name to be determined by its operating entity;
- Designate DAGS and HSFCA as the lead state agencies;
- Designate the Hawaiian Music and Dance Foundation, a 501(c) 3 organization, as the entity to develop, operate and manage the museum, with authority to DAGS and HSFCA to enter into such contracts and leases as necessary, notwithstanding any provisions of the Hawai'i State Procurement Code;
- Authorize DAGS to construct, DLNR and HCDA to lease the facility and site known as the museum for Hawaiian music and dance for a nominal sum to a private, non-profit agency;
- Authorize the creation of a design advisory committee, attached to HSFCA;
- Authorize DAGS and HSFCA to negotiate with HCDA to identify the appropriate location for the museum in Kaka'ako Makai, with the input of the designated non-profit;
- Authorize a Capital Improvements Project (CIP) appropriation of \$2 million for design and environmental assessment, funds to be encumbered and expended in FY 2009-2010; and
- Authorize a CIP appropriation of \$27.0 million, or such funds as may be necessary, for construction funds to be encumbered in FY 2011-2012, with construction to be completed by FY 2013.

**Survey Form and Survey Results
Museum of Hawaiian Music and Dance**

**The Museum of Hawaiian Music and Dance
Stakeholder Survey (March 2008)**

1. What do you think should be the purpose of the Museum of Hawaiian Music and Dance?
2. Do you think the operation should be financially independent or should the Museum rely on government for financial support?
3. Who do you feel should be the main target audience: residents, visitors or both.
4. In addition to residents and visitors, what are other possible target audiences? For instance; school children, researchers, performers. Please list these in order of importance, from most important to least important.
5. Do you think the Museum should be operated by a private or government entity? If private, should it be a profit or non-profit corporation?
6. What kinds of programs do you think the Museum would offer?
7. Ideally where do you think the Museum should be located and should neighbor islands be considered as possible locations?
8. Do you think the Museum should use its resources to support the education and growth of Hawaiian music and dance in Hawaii and elsewhere?
9. Should the Museum have performance space for both music and dance?
10. What kind of displays do you think it should feature?
11. Do you have any suggestions for the name of the Museum?
12. Anything else?

PLEASE DESCRIBE YOURSELF

Name (optional): _____

Occupation: _____

Which Island do you live on: _____

Why you are interested in this project:

Below are selected verbatim responses. They are organized by question and reported as they were written. While we did correct spelling, we did not make any other changes to the text, including editing the diacritical markings. All comments attributed to a specific individual were done so with their approval.

What do you think should be the purpose of the Museum of Hawaiian Music and Dance?

“The purpose of the Museum of Hawaiian Music and Dance should be to honor Hawai‘i’s unique art that is enjoyed throughout the world and a tribute to our ancestors. As Hawai‘i’s ethnic population is changing the spirit of Aloha is diminishing and it is through music and dance that Aloha is expressed.” **(Aletha Kaohi)**

“The roles of music and dance in the traditions of Hawai‘i are far broader than many citizens appreciate. That is clear in the history of efforts to forbid hula in the early history of Caucasian/Christian rule. That the effort was so successful for so long leads to wonder over the strength of the spirit and knowledge of traditional musical practices by Native Hawaiians. That spirit has overcome prejudice and power. This is one of the important supports for the simultaneous revival of the Hawaiian language. This history is vital for a full understanding by non-Hawaiians of the beauty and wisdom in our host culture. It is a culture that urgently needs to be honored and given strength if we are to survive the economic and environmental challenges wrought by over-growth and damage to native flora and fauna.” **(Bill Eger)**

“To preserve the culture for future generations; to show visitors from other countries the uniqueness of Hawaiian music and dance; to encourage children to embrace the special history of their land; to foster in residents an appreciation of the arts and pride in their heritage.” **(Bobbie Smith – Australia)**

“Perpetuate appreciation of native authentic Hawaiian music and dance. Educate people about the differences between authentic and Hapa-haole and modern Hawaiian/Polynesian strands of music and dance.” **(Carolann Biederman)**

“I think the purpose of the Museum of Hawaiian Music and Dance should be to preserve and perpetuate traditional Hawaiian Music and Dance while creating and maintaining a forum for continual development and creative growth.” **(Chantal Chung)**

“I believe the purpose of such an effort should be to perpetuate Hawaiian music and dance. I’m not certain that the best way would be via a traditional museum because music and dance are alive rather than mainly displayed for viewing or seen as static.” **(Darleen Martin, PhD)**

“This new museum has two potential manifestations: a) A physical location (building or buildings) which houses collections of actual objects, or b) An electronic/virtual location which serves to disseminate information and images but does not collect or care for actual objects. Programming, events, publications, etc. would be undertaken by a museum of either type. Additionally, a physical museum would also have an electronic presence as well, but it might not be as extensive as if it only existed as option (b). While both of these options would address the preservation and dissemination of information on music and dance, the basic decision as to collecting and caring for objects (or not) is the fundamental choice to make at the very beginning. This in turn will affect the mission statement that the museum will operate by - and this question is essentially asking for the basics of a mission statement. This choice must be made first. There are pros and cons to both options. While there clearly is a need for the preservation of objects (which would include photos, films, tapes, artwork, manuscripts, and published materials in addition to the obvious instruments, recordings, musical scores, costumes, and possibly even props), maintaining a physical collection is a major undertaking with a responsibility that literally does not ever end. Choosing to take on this responsibility is of huge significance, not the least consideration being just finding enough space to safely store items. Creating only an electronic or virtual museum sidesteps this entire problem, and can serve successfully for educational purposes. However, in my opinion, this would not truly address the community needs that I believe this project is aimed.” **(DeSoto Brown)**

"To promote awareness of the history and current diversity of Hawaiian music and related culture, to preserve and ensconce memorabilia in a performance space location, to use technology to provide experience and education for local and global audiences." **(Evan Tector)**

"Right now the Ukulele Hall of Fame is in New Jersey. This is a shame. It should be in Hawaii as well as Slack Key Guitar, Hawaiian Falsetto Hall of Fame, etc." **(George Kahumoku)**

"A place to catalog and record our cultural history. Since there was no written documentation prior to the arrival of the western missionaries and our culture was passed on at that time through music and dance I feel it is especially important to have one place that we can go to for learning and research." **(Kailianu Michaels)**

"The purpose should be to document, preserve and disseminate information about the various types of Hawaiian music and dance, in Hawaii and in its diasporas. Hawaiian music would be broadly defined to include traditional Hawaiian hula and oli in its cultural context, as well as newer syncretized forms, including hapa-haole music and contemporary Hawaiian music. If possible, some reference to the other styles of music in Hawaii (including mainland US and Asian/Pacific musical genres) might be briefly introduced. An ideal museum would preserve instruments, multimedia, and written and aural sources of documentation. Lectures by scholars of Hawaiian music and demonstrations of high-level musicians and dancers would be ideal. Reaching out to education all sectors of the population and visitors would help to create a broader appreciation of the depth and richness of music here. Providing internships to students at the University of Hawaii, providing lecture-demos to schoolchildren and adult learners would also be useful." **(Sarah McClimon)**

"Chronicle through oral histories, personal interviews, and extant old photos, videotapes and movies as much of Hawaiian music and musicians as possible." **(Ishmael Stagner)**

"To preserve, enrich, and educate our community about the rich history of music and dance in the Hawaiian culture. The need to prepare the next generation to both appreciate and enlarge this legacy is real and immediate. It is also urgent that we preserve and document the musical and dance record we have of our culture." **(Jan Dill)**

"The purpose of this museum should encompass music and dance past, present, and future. Relying on stories, chants, history, and music. This can be a place to celebrate the greats of our time as well as the prophets, kupuna, and historians and musicians of the past." **(Kanoë Davis)**

"To **perpetuate** and promulgate the legacy of so many culturalists who endeavored to share that which they have learned and refined within their own practice of the arts. To **promote** the ongoing practice and value therein of Hawaiian Music and Dance. To **educate** the visitors and general public on the multitude of forms and expressions of Hawaiian Music and Dance and those who have dedicated their lives toward that end. To **validate** the diversity and depth of the poetry through the levels of meanings and methods of performances including but not limited to *mo'okū'auhau* (genealogy), *mo'omeheu* (culture), *loina* (protocol), *'oli* (chanting), *hula* (dance), and *ha'i mo'ōlelo* (storytelling) along with the *kaona* (submeanings) inherent within." **(Keahi`ena`ena Renaud)**

"Hawaii is the only state with its own dance, its own music and its own language. The preservation, presentation and celebration of these riches are high priority for the generations to come and for all who visit the islands. The museum can be a repository for the history of Hawaiian culture, via recordings, video, and documents." **(Lynn Cook)**

"Collection should be strictly Hawaiian; Hawaiian language, Hawaiian/English/Local Pidgin, contemporary local songs, Hawaiian Dance, not integrated or mixed. If its hula keep it hula, not hula/modern dance. That's for the "show." If you use the word Hawaiian, make sure the Hawaiian is there and not as a front, it has to be Hawaiian. It should reflect the roots of Hawaiian Music and its continuation into the future." **(Lynn Elia)**

“The museum could also be of use to the residents by keeping alive the culture of the Hawaiian people so that they never forget their roots or lose the love of that culture.” **(Lynn Owens)**

“It should showcase this art form as it relates to all the cultures that make Hawaii a unique and wonderful place. It should also be a place where the art forms are celebrated and promoted through live performance, permanent display and revolving exhibits. It should be a place to foster further creativity and collaboration between practitioners.” **(Malia Kaai-Barrett)**

“The Museum could be an excellent opportunity to showcase Hawaiian culture so that the community and the general public, including visitors can gain a greater awareness of it. Education should be the goal. Learning can take place in a visually appealing and engaging visual way! It can be a celebration of all the senses. Too often people think of Hawaiian music and dance as merely entertainment, and have a superficial understanding of it. A museum could help show the deeper significance of dance and music to people of Hawaii. People could learn its relationship to spirituality, poetry, traditional gods, chanting, musical instruments, talented personalities, well-known musical families, when hula was performed in traditional times, what hula and music communicates. The history of hula and music could be told, so people see how it changed over time. Costume, accessories, material culture, musical instruments, all could be explained. A whole section on the ukulele could be designed. That’s a topic in itself!! There could be a listening center booth, with headset, so the visitor can make a selection, and see a photo of the musician and hear the music. There could be a room where films are shown...Music and dance cannot be fully understood, unless you see them in ACTION, so film is an important element to this.” **(Margo Vitarelli)**

“The purpose should be to show the true spirit of the Hawaiians' and their culture through something VERY important to them... their music and dance. It must embody everything that the word "aloha" means to the natives and everyone who is lucky enough to meet them... love, kindness, truthfulness, happiness and thoughtfulness.”

“Its purpose should be to chronicle the development of music and dance from its earliest recorded forms in Hawaii up through the present day.” **(Kippen de Alba Chu)**

“The first thing that comes to mind is that the museum should emphasize the importance of music and dance in Hawaiian culture; how the values and connection to the ‘aina, the ali’i and myriad other cultural components are expressed through these media. The people create the music. Let this be shared with the growing keiki who live here today, and with visitors who wish to know about this characteristic of Hawai’i. These aspects of Hawaiian culture are world-renowned and loved.” **(Shannan Chan)**

“To teach all generations the history, meaning, variety, importance, and the beauty of hula. The history, importance, and beauty are understood from what is taught in all hula classes. The meaning is to address what the hula is about, what it means to all people, and how hula speaks to the spirit therefore our bodies and outlook. The variety is about teaching all types, ancient/modern, from all types of teachers (they all express differently), and even to use hula for exercise for all ages. Variety also includes the learning of implements/costume/arts and crafts, and how to make and design them. The approach should be inclusive, meaning that it should address all ages, disabilities, and taught by all different teachers. Everything is yin/yang, dualities...it should balance the usual competition of hulas.”

“It can help the visitors to understand and appreciate the Hawaii culture & arts. It also can educate local people about their own history and culture. It may provide job and retail opportunities for the locals.” **(HTA China)**

“Many different organizations including mine seek to preserve a living history of the Hawaiian practices. It would seem to make sense that there be an umbrella organization that could bring all of these needs together. I don’t know if this would be duplicative of some of the services now provided by the Bishop Museum, UH Oral History project and the State Archives. In addition, existing organizations like the Center for Hawaiian Studies and UH-Hilo should be main stakeholders. Am curious as to why they are not part of the committee?” **(Annie Moriyasu)**

“Calling it a “Museum” is a BAD idea. We need to get the legislature to change its name to a Center. I’m sure they will. A museum connotes a dead or historical culture of yesteryear. Our culture is alive today thanks to the efforts of so many Hawaiians. It is a culture that must be made even more alive and vibrant by any effort in which we are involved. Hawaiian history, language and art do not seem to be a component and should be in order to adequately tell the story of Hawaiian music and dance.” **(Beadie Dawson)**

“To document the authentic history of Hawaiian Music and Dance that reflects the diversity of Hawaiian arts throughout the State. To provide resources that will help perpetuate the ongoing tradition of Hawaiian Music and Dance. To create a resource.” **(Beth Tokioka)**

“To capture, record and present the story of music and dance of Hawaii with the outstanding practitioners of the art forms that have helped to shape it to what it is today and what it will be in the future. To inspire and educate the viewing public with the richness of the music and dance that speaks of the unique Hawaii experience. To support the continuation and evolution of new music and dance of Hawaii by encouraging the practitioners of music and dance.” **(Carol Yotsuda)**

“To house artifacts as well as individuals both historical & present day that have contributed to traditional as well as “island style” modern music & dance. It would be advantageous for the museum to have the space to conduct dance and music festivals within the same vicinity. This would help market both venues to generate continuous income. I imagine that you are not considering from an income generating perspective, however, often times, the revenue generated does assist with future improvements in various facilities or programs as well as marketing the Museum otherwise, there are times when these type of programs will eventually close.” **(Dan Harada)**

“A place where historical and cultural artifacts and activities are catalogued organized and displayed for the purposes of being referenced and revered. Promote pride of heritage, provoke curiosity and ideas, inspires minds, hearts and souls and motivates behavior and action. Because the topic is music and dance, would like to see an interactive and living museum.” **(Donna Wheeler)**

“I believe the Museum should be a place where mele, oli, and hula fills the halls. To me that means interactive displays, hands-on experiences, storytelling, listening to kūpuna, etc. It should be user friendly, but not a tourist sellout. The purpose should be to genuinely craft a venue that supports, nurtures, and moves forward the different styles, techniques, attributes of these media types. Don’t forget the spiritual connection...this is at the forefront. It should also contain areas for people to actively engage in the arts and not just a collection of “things” of bygone times. Hawaiian music and dance is evolving too, that is an important part of sustaining our heritage. It is yesterday, today, and tomorrow’s reflection of our people. It is part of our legacy as Hawaiians.” **(Pua Higa)**

“Celebrate and perpetuate excellence in an art form that is unique to Hawai’i. Provide visitors with a fuller understanding of Hawaiian music and dance ... beyond the Hollywood and showroom stereotypes. Provide Hawai’i residents with a focal point for an important aspect of Hawai’i’s cultural heritage. The museum should have a performance space so that it is a living representation of the culture, not just a dusty exhibit.” **(Frank Haas)**

“To collect Native Hawaiian Music and Dance; to exhibit Native Hawaiian Music and Dance; to preserve Native Hawaiian Music and Dance.” **(Jim Dannemiller)**

“Educate the general public on the evolution and development of Hawaiian music. Follow the historical aspects of dance, influences on each area and era, especially kahiko and auana. Showcase those people who have had a big influence on each area. Provide a venue for “treasures” to train apprentices to carry on tradition. Maintain a library of the many teachers such as Pukui, Lokalea, Hoakalei; musicians such as Beamer, Bill Cazimero, Kahuanu and Tommy Lake, Aunty Alice Namakelua, and many other performers.” **(Jill Kitamura)**

“The purpose of this museum is to introduce Hawaiian Music and Dance to the general public and tourist. Both old and new music, and the old and new way of dance should be incorporated.” **(Katherine Louie)**

“I believe that the Museum should have a two-fold mission: to collect and preserve historical information and relics, and to provide access for research and education of this music and dance. It is vital that oral records be recorded for posterity, that antiquities are preserved, and that a comprehensive history is documented. This information should be available to any researcher within the same standards that are applied at other public institutions. The Museum should also provide programming, such as lectures and tours that will provide opportunities for education.” **(Lanakila Alexander)**

“To experience Hawaiian music and dance...it needs to be experiential, visual, appeal to all the senses...be a musical and dance experience...alive not dead!” **(Lois Greenwood)**

“The Museum should also document the articles of information that exist in order to preserve them. For example digitize the music, video the dances and all paperwork. This will be good to safe keep these precious items.” **(Loraine Puaoi and Ohana)**

“The purpose of the Museum of Hawaiian Music and Dance should be to document the history and origins, provide education and training, and provide a venue to support the Hawaiian music and dance.” **(Louella Cazimero-Bactad)**

“Its purpose should be the public acknowledgement and celebration of the evolution and history of Hawaiian music and dance, pre contact and modern. It should honor the talent and authenticity of this genre and the role it plays in keeping Hawaii’s identity, character and cultural heritage alive. It should serve as a model and inspiration for young aspiring musicians of Hawaii and a valuable resource for students and scholars of Hawaiian music with ongoing archiving, documentation and recording of what has gone before.” **(Millie Kim)**

“To preserve and manage artifacts, materials/instruments/implements used in Hawaiian music and dance, recordings, photos and mo’olelo/oral history of practitioners from such rich traditions within Hawaiian culture. To preserve/restore such materials and provide a public venue for display for the purpose of education and influence especially for students pursuing excellence in those Hawaiian art forms. Provide performers/Kupuna/experts who can teach those interested in preparing/making materials for use through workshop venues. A place where one could hone their craft.” **(Momi Fernandez)**

“Show the evolution of Hawaiian music and dance from pre-contact to modern so that residents and viewers better understand the changes over time and appreciate different styles and presentations.” **(Ray Tabata)**

“To celebrate and perpetuate Hawaiian music and dance, to educate various publics, to serve as a nurturing place for musicians, dancers, composers, lyricists, choreographers.” **(Robert Hillier)**

“Showcase the History of Hawaiian Music. House a collection of all things relating to traditional Hawaiian Music and Dance. Facilitate workshops to foster, perpetuate and encourage Hawaiian music and dance as an art form of it’s own. Provide SPACE for concerts, dance recitals as well as a learning/teaching center. Be the outreach for Hawaiian music artists. Be the clearinghouse for Hawaiian Music and Dance Archival.” **(Sherry Evans)**

“Showcase music and dance from a historical to modern day perspective. Actual music, implements, dance and dress should all be shown.”

“Provide information on the: Origin of Hawaiian Music and Dance, Cultural significance of music and dance, Timeline that describes the evolvement of music and dance from the past to the present, Kupunas of each period/ style/purpose/ of Hawaiian Music and Dance.” **(Tomoe Nimori)**

“To share the diversity of Hawaiian Music and Dance with the public, visitors and the cultural community. To serve as a resource and archive for Hawaiian music, dance and memorabilia.” **(Stephanie Donoho)**

“The purpose of the Museum of Hawaiian Music and Dance should be to educate, entertain, instill interest, encourage participation, and help to lay the foundation for the continuation of Hawaiian music and dance.” **(Steven Schmader)**

“Protection, Preservation, Perpetuation, and Enhancement of the spiritual culture in development of the people of Hawaii as seen through Music and Dance.” **(Haunani Kalama)**

“It should document both in video, recordings and on paper, all forms of Hawaiian music and dance. This should then provide esthetics for visitors as well as provide a historical continuity.” **(Ted Coombs)**

“Serve as a knowledge resource. The museum would put on performances and have permanent displays as well sponsor and house research and educational activities.” **(Mike Terry)**

“For me museums are where dead, lifeless artifacts and remembrances of the past are kept. As far as Hawaiian music and dance is concerned I am not convinced that a museum is the proper place for what keeps the Hawaiian heart beating. When sad, a Hawaiian “hums” a Hawaiian song and he/she comes alive. The only purpose is to “ho’omau”...to continue the art forms. It should be a place that is alive with Hawaiians, Hawaiian mele and hula.” **(Samuel Ako)**

What kinds of programs do you think the Museum would offer?

“Hawaiian culture.” **(Bhanu Vellanki)**

“Seminars, audio/video/film, live performances with an authentic hula mound and an acoustically excellent performance studio so that it’s a living, breathing place, not a glass case “historic” museum. It must also have a web-based component for outreach and sales of music/DVD/video, etc.” **(Carolann Biederman)**

“The Museum should offer educational programs that are target audience specific. For example DOE standards aligned curriculum and programs that extend classroom learning. Historical displays featuring a time line of the development of the art forms would be great too. It would be nice to see important periods of time or events in a continuum display. Live performances would be nice. Displays of artifacts such as different types of musical instruments or hula implements and how they have changed over time both in materials (construction) and meaning/usage. Discussion and displays of how contact changed dance and music, pre-contact history and how the Hawaiian Renaissance is reviving and developing these art forms.” **(Chantal Chung)**

“Classes, demonstrations, “Hula Day” children’s events, Navigation Star Parties, Ukulele Festivals, Kihoulu Festivals, Protocol Training, Native Plant propagation” **(Curtis Muraoka)**

“Interactive programs, where visitors can see and hear the music and dance.”

“Showcase of the different hula schools in Hawaii. Showcase the different types of Hawaiian music in Hawaii. The museum should be a depository of ancient chants and Hawaiian music for the purpose of preserving the aforementioned art forms. A live radio/internet program should be sponsored, similar to the Grand Ole Opry show, each week to broadcast performances of live chants, hula, and Hawaiian music worldwide. Lecture series by Hawaiian researchers on chants, hula, and Hawaiian music should be sponsored by the Museum. In-school performances by performers of these arts would be a very important contribution to Hawaii’s education system. A visual and audio depository of all works of Hawaiian chants and music now in existence would be a valuable aid to the continuation of Hawaiian culture.” **(Dennis Kamakahi)**

“Live performances, either in a dedicated auditorium or similar space, or sponsored events in other venues; TV or radio programs; definitely a website of information, images, audio, video, etc. A location for researchers to access collections (both archival/library, as well as objects) Active gathering of objects, images, manuscripts from musicians; active gathering of oral histories possibly teaching (to a limited degree) of music or dance, preferably for younger students. Possibly rental space(s) for rehearsals for hula or music.” **(DeSoto Brown)**

“Should offer a clearinghouse of Musicians and dancers for the general public, Hotel conventions, as well as coordinate classes in Hawaiian Dance and music Statewide for public schools much like the current Artist in the schools program. It should be a living museum with real live musicians and Dancers.” **(George Kahumoku)**

“Concerts, film festivals, competitions, workshops, programs for youth.” **(Gregg Geary)**

“Education through entertainment programs; displays, lectures, visits, talk-story hours about every facet of the business; Internships; Hawaiian artists-in-the-schools (paid); Public informational displays at community events. Volunteer (and paid) speakers bureau. Use technology for at-home learning. Community competitions (song contests [Kalihi vs. Aiea, etc.] song-writing contests, etc., underwritten by sponsors and supporters).” **(Pat Brandt)**

“Multimedia displays of instruments and performers, a large research area with books, recordings and other resources, and a performance space for children’s’ demonstrations and performances for the public.” **(Sarah McClimon)**

“Pictures and biographical data on current and past performers. Movie and media clips, if possible. Live performers who would attract crowds to watch a free performance.”

“Docents and historians who would lecture, demonstrate, and teach. Volunteers, especially high school and college hula students, who could be trained to become docents later.” **(Ishmael Stagner)**

“Music and Dance classes of all kinds, with prominence given Hawaiian music and dance. Interpretation of culture through music and dance. Language classes. Art classes.”

“I’m not qualified to answer this question, but will simply say that programs with broad appeal will attract more people. Additionally, do not create permanent displays, but continually cycle in new ones. You need to keep things fresh and exciting for the locals or else they’ll simply come once or twice and never return. You may want to allow the programs to evolve based on feedback and response. You could expand the Museum into a “visitor center” of sorts, offering community classes, showing films, etc. Additionally, at some point, you may want to take the programs “on the road” to the mainland, Japan, etc. A traveling exhibit and presentation might be an excellent way to build goodwill and promote the programs of the Museum.” **(Julie Ford)**

“Daily programs that are culturally based in hula and music.”

“Story telling through song and dance - with interpretation of Hawaiian language education, film showing, regular performances and guest performances - either/both focusing on the authentic and/or combining the authentic with contemporary song, chant, dance and instrument lessons, making of instruments youth and senior outreach, education and involvement, music and equipment sale.” **(Kenwei Chong)**

“I believe that partnerships would be important and define what kind of programs could be offered - through DOE, UH system, KS, private schools, HARA, etc.” **(Keola Donaghy)**

“Programs should reflect all the arts, traditional and modern, including hands on learning, productions by professionals and non-professionals.” **(Lynn Cook)**

“Research into the culture and ancient history; Teaching of the chants; Learning the language; Learning the dance and how it relates to the music, chants and culture.” **(Lynn Owens)**

“Permanent display of instruments, costumes, documentaries; Revolving exhibits of the various art forms including display but also performance; Lectures and demonstrations by artists both in dance and music and art; Master classes and workshops in dance and music.” **(Malia Kaai-Barrett)**

“Any cultural program, teaching music, dance and anything connected with Hawaiian culture from tapa making to lauhala mats. The music and dances are telling stories, the museum should show the history of the stories.” **(Margit Tolman)**

“High quality - both permanent and changing exhibits, films, weekly live performances, demonstrations, films of interviews with performers, a workshop center for classes that people can take, an outdoor hula mound as well as indoor stage for films and performances (like Doris Duke theatre), a gift shop selling CDs, etc. You could get the input of people like Peter Moon, Eddie Kamae, and well known kumu hula so that the music and dance community have a sense of ownership for the project and feel like it is their place to be, perform, hang out, communicate. There needs to be a budget for hiring performers after the place is built and established. It can be a living museum and performing arts center as well as a museum...multi-purpose, like Maui Arts and Cultural Center.” **(Margo Vitarelli)**

“Performances and/or educational sessions through modern communication technology (outreach worldwide as Hawaiian music and dance grow in popularity), Internships to students (university, college, halau hula), scholarship opportunities.” **(Marilyn Kahn)**

“Studio space for performance rehearsals. Resource Center, for example, listing of cultural resources that could be called upon by the community and the visitor industry.”

“Every kind of communication medium available: lectures, actual music/dance programs in their theater with a knowledgeable lecturer explaining the history or origins or meaning of each musical piece/dance.” **(Marjorie Scott)**

“Exhibits, music and dance demonstrations, performances, classes.” **(Mary Schmidtke)**

“Classes/workshops in Hawaii dance & music for children & adults; Seminars/talks on relevant subject matter; Workshops on the fabrication/construction of elements/instruments used in Hawaiian dance and music.”

“Public performance, hosting conferences and workshops, education programs for school children, internships for college students, member events (receptions, fundraisers).” **(Shannan Chan)**

“LIVE performances by every Halau in the book and every Hawaiian music group.” **(Beadie Dawson)**

“Ongoing exhibits (museum-type), special programs (entertainment, festivals), educational programs (outreach to schools, community, visitors).” **(Beth Tokioka)**

“Classes in music would give more folks access to the sources, but the sharing and perpetuating of Hawaiian music seems to take place in informal and unstructured situations...I wonder if some of that would be lost in a more formal, structured venue. At least it would provide a space for those who don't have a space to teach. It might also make some of the resources more readily available to those who don't have the personal connection to the sources. Hawaiian dance also seems to be taught in whatever spaces a kumu hula can muster on their already limited resources; also it takes a great deal of time for each kumu to teach their craft. I wonder if the real teaching and sharing can take place in a shared public facility, both time-wise and space-wise. It might end up being just a shallow demonstration lesson for visitors and may end up lacking the deeper kind of sharing that actually takes place between kumu hula and students. I see many lessons happening at the beach, in garages, in borrowed empty spaces, on actual sacred hula mounds, and out in the open spaces where inspiration is a big part of the learning....wondering if much of this would be lost in an institution.” **(Carol Yotsuda)**

“A small theater (200 seats or less) for video presentations and closed concerts of Hawaiian music and dance. An fine arts and crafts wing showing a historical exhibit of instruments and implements, and paintings, drawings, sculpture, etc., of performers in music and dance. A gift store for visitors. An outdoor arena for open concerts of music and dance. A studio for instruction of basic music and dance technique for the visitors of the museum, at no cost.” **(Catherine Yoza)**

“Guided tours; workshops on music and dance; special exhibits showcasing current talent on the islands or school children. Anything to promote those musicians and dancers who are contributing to the preservation of culture.” **(Dan Dembiczak)**

“Artifacts & the usual museum related items; Interactive materials; Visual theater for both audio visual as well as live; Computer & iPod or memory friendly items; Website updates & interactive items; Dance school; Shows; Festivals – if there is consideration for space to conduct a big island type hula festival. Fundraisers.” **(Dan Harada)**

“Arena, Amphitheater or performance stage for live performances. Educational programs for children and adult students (hula class, ukulele class, slack key guitar class, making instruments, etc...) State of the art sound, dance and recording studio. Home of the Royal Hawaiian Band Kanikapila sessions – provide song sheets, let people bring their instruments, make it a family affair, allow them to picnic w/ their families, etc... This allows generations to come together, learn the songs of our mothers, fathers and grandparents and keeps the songs and dances of the past intact, passing down the songs and dances in a fun and interactive way.

A place where you can purchase Hawaiian music and dance accoutrements – CD’s, song sheets, instruments, etc... Consider other forms of music and dance in Hawaii. Consider Bon Dances, Taiko Drumming, etc... This could draw a broader and more diverse audience. Possibly locate at Hawaii Plantation Heritage Center (I think that is what it is called). With a partnership like this, it would also help the attendance and financial support of Hawaii Plantation Heritage Center. Consider contemporary genres - Jawaiian Music and modern dance like Patrick Makuakane and Mark Keliioomaluu out of California or the phenomenon of Japanese Hula Halau – these entities continue to preserve the culture in modern ways.” **(Donna Wheeler)**

“Recitals and festivals. Educational programs. Jam sessions. A regular performance schedule, too, with maybe a “master class” format with Q&A with the performers after the performance.” **(Elaine Terry)**

“Educational, entertaining and inspiring; set a side space for class rooms and displays; a living museum.” **(G. Umi Kai)**

“Historical exhibits and recordings/video of Hawaiian music and dance. A performance space for ongoing contemporary music/dance exhibitions. A knowledge bank for journalists and researchers.” **(Frank Haas)**

“Library of music – instruments, songs, composers; Portray evolvement of all aspects of Dance; costumes, instruments, styles; Non competitive Festivals; Classes or seminars for the general public that could include making own instrument.” **(Jill Kitamura)**

“An effective museum should combine events and media projects with fixed displays. As mentioned above, it should also be able to travel with appropriate outreach programs to communities and schools throughout the state. With enough support, this outreach could extended to the Mainland, Japan, Polynesia and other important areas with economic / cultural ties to Hawai`i. Music and dance attract large audiences and a variety of media. With this in mind, the museum’s outreach programs could be piggybacked with other outreach to very effectively promote a wide variety of locally produced products and businesses. As mentioned above, an effective museum can also be involved with appropriate live performance, media projects and publications.” **(J.W. Junker)**

“Teaching of Hawaiian Music and Dance to the local and offer on-site program for visitors, dance and music.” **(Katherine Louie)**

“There should be various types of educational programs, as well as performance and practice venues for troupes willing to share at least some of their rehearsals with a viewing public.” **(John Knox)**

“The museum should provide academic level lectures, school outreach, and public educational opportunities such as festivals or presentations. All of these programs should be offered both on and off-site.” **(Lanakila Alexander)**

“Classes for hula, music—singing and instruments. Archival materials will assist with research. Offering credentials for museum study courses in partnership with the University Internships and Fellowships in the disciplines—history of dance, music, etc. Funds set aside for scholarships for museum curator studies, arts & culture etc.” **(Leona Kalima)**

“Exhibits, A large area for public performances. Perhaps it could become the new venue for the Merrie Monarch.” **(Leslie Kissner)**

“Take a musical tour with each of the styles of singing- falsetto with different artist at different time periods from 1800’s to present. Provide computers for students to be able to do research on Museum only materials. Computers throughout the museum focusing on museum specific information that can change every 6 months with new venues. Hands-on workshops to teach about musical instruments and the way it is suppose to be made. Offer an area where there are sound booths for individuals or couples to be able to hear and sing along with music. Pictorials and a tour of different hula practitioners, what their specialties are/were. Keep a database of visitors and have half page forms with 4 questions to capture their experience as a visitor.” **(Lorraine Puaoi and Ohana)**

“It should offer the usual mix of what today’s museums offer (exhibits of historical and modern, and lively program activity) but exhibits and programs need to be strongly integrated with the role that music and dance plays in human society, how it reflects the times as an art form, how it is an expression of different aspects of a people’s culture, what it represents besides sound and movement, what kind of training and protocol is involved. Also, because of its subject matter; it can do a lot more than other museums can in outreach. The popularity of ukulele or hula classes can be used as a natural network of support for the museum and its activities to supplement, enhance and enrich with lectures, special presentations, project development, partnerships and other means of exposure and exchange.” **(Millie Kim)**

“The history of each art form and how it became a respected/known practice. Performers and artisans from the past, honoring Kupuna/practitioners who have passed on. What made them unique in their practice. Creating relationships with current music and dance practitioners with future generations. Exchange programs with other Native/indigenous cultures. Music events could be partnered at the Hawai’i Theater and museum events would be open to the public during appropriate times of the year linking it to current celebrations. Workshops and areas where performers can teach interested students who will become the keepers of such knowledge in the future.” **(Momi Fernandez)**

“I think it could showcase live performances of the different Hawaiian music and dance styles. It could offer classes in Hawaiian music and dance. It should provide workshops for those involved in Hawaiian music and dance on topics of interest to those groups. It should have exhibits dealing with historical artifacts of Hawaiian music and dance as well contemporary exhibits.” **(Norma Bustos)**

“Stories of past performers and their influence on life today. Stories of how past individuals became performers and how students can follow this path today. Celebrations that link to major events across the state so that folks connect the celebrations with the museum.” **(Rod Chamberlain)**

“Similar to the Bishop Museum.

- Interpretive and educational programs including exhibits (on-site and traveling), public lectures/seminars, performances, etc.
- Outreach program for primary and secondary schools
- Meet the “masters” programs with performances

- Web site with resources
- Curriculum development for primary and secondary schools, esp. “magnet” schools which offer music and dance
- Publications, newsletter
- Speakers bureau
- International outreach (e.g., Japan)
- Annual “Hawaiian music and dance” competitive bowl for primary and secondary schools modeled after Spelling Bee or Japan Wizards Competition
- Annual festival or concert performance
- Calendar of events” **(Ray Tabata)**

“Exhibits such as those at the Rock and Roll Hall of Fame and the Country Music Hall of Fame. Small theatre with capacity for videos, musical concerts, and hula ho`ike Courtyard for same purposes but with refreshment and catering options. Office and practice space for Hula and Music Festival planning and logistics. I also thought of another model, which is the Old Town School of Folk Art in Chicago, which features a huge range of folk-music-related classes and has a 400-seat auditorium for live performances. I saw Ledward Ka`apana and Mike Ka`awa perform there in April 2007.” **(Robert Hillier)**

“In addition to the Museum aspect assumed in the name of the survey, it should feature a robust presence of cultural practitioners, with demonstration workshops daily, information on various artists and kumu, consignment opportunities, and information on relevant Native Hawaiian organizations and activities around the state.”

“Olelo – first and foremost, then dance and music in the following categories: Kahiko, Auwana and Oli and the correct phraseology and breathing. Also as it all applies to instruments, ie. ukulele, nose flute, and modern instruments like the guitar, piano and other stringed instruments.” **(Scrappy Lipton)**

“Look to the Rock and Roll Hall of Fame and the Music Hall of Fame in NYC and The Country Music Museum in Nashville, start there before we re-invent the wheel. Then decide what things in our Native Hawaiian Culture value system is part of the Native Hawaiian Music and Dance. Develop programs from there.” **(Sherry Evans)**

“A research center for students of Hawaiian music and dance. Educational programs for children; teaching of Hawaiian musical instruments and dance implements.”

“Guided tours of exhibits; performances that represent different types of dance and music.” **(Tomoe Nimori)**

“I would hope that this would be decided on by a panel of advisors from all possible facets of this field. Whatever you do, don’t make it an exclusive panel of advisors, truly solicit every possible representation.” **(Tony Conjugacion)**

“Lectures, hands on workshops, educational programs, outreach into the community, concerts, recitals, a resource for private individuals/businesses looking to connect with cultural practitioners.” **(Stephanie Donoho)**

“Hawaiian language, music and song, ukulele lessons from Hawaii’s greatest ukulele players.” **(Stephen Waldman)**

“Instrument making, classes on vocal and dance to instructors and individuals. Special sessions to various time periods of music and dance. Focus shows on entertainers.” **(Steven Santiago)**

“Classes; tours; hands-on participative activities; live performances; educational presentations; interactive displays with lots of sound and video; library of materials on Hawaiian music and dance/research center; convention/tour group programming around use of facility for functions/meals.” **(Steven Schmader)**

“Live performances, video, interactive video with docents helping people learn a little hula. Kids making musical instruments and learning to play them. Workshops on making instruments, playing them and dance.” **(Ted Coombs)**

“Lots of interactive displays, a costume hall, performances, live music, a large photo gallery, early post contact etchings.”

“Many are possible including performances, educational tours for kids, educational programs for teachers, visitor industry related tours in the facility and programs put on outside it, funded research etc.” **(Mike Terry)**

“First, our Kupuna and keiki programs should be established. You know why? Because our makua are working....The elders are a wonderful reserve of experience and know how. They have simple answers for very difficult situations that may arise. The keiki whether visitor or kama’aina need the companionship of the elders. Perhaps you’ve heard the prices are rather high in Hawai’i and even moms are in the workforce. Lastly I think the visitors will get a kick hanging with our kupuna.” **(Samuel Ako)**

Do you think the Museum should use its resources to support the education and growth of Hawaiian music and dance in Hawaii and elsewhere?

“Yes” **(Bhanu Vellanki, Gregg Geary, Jan Dill, Jonathan Scheuer, Kenwei Chong, Lynn Owens, Kippen de Alba Chu, Diane Ley, Joanna Carolan, John Blanco, John Knox, Kiyoko Kimura, Leona Kalima, Lois Greenwood, Norma Bustos, Robert Hillier, Sally Rice, Dr. Sandy Friedman, Sherry Evans, Terry Galpin, Theo Morrison, Tomoe Nimori, Vernon Woo, Steven Santiago, Ted Coombs, anonymous - 11)**

“Definitely” **(Tony Conjugacion, Stephen Waldman)**

“This should be the priority. It is essential for a museum to be an educational institution where it promotes education worldwide.” **(Aletha Kaohi)**

“Yes; that should be a primary goal; probably that what would qualify it as a 501C3 if it's private.” **(Mike Terry)**

“Partnerships with successful living authentic Hawaiian programs like Merrie Monarch, Hawaiian language schools (Aha Punana Leo), halau, slack key Festival, etc. Possible location for events and office space/collaborative marketing and promotional support through an application program that insures the participants are operating at a certain level of integrity to the culture.” **(Carolann Biederman)**

“Yes definitely. Perhaps partner with Kamehameha Schools for education and financial support.” **(Jill Kitamura)**

“By honoring and promoting the legendary artists and classic compositions, the Museum could provide a greater educational service for local music than any other media outlet or state organization is equipped to do. By creating educational programs and media projects, the museum could inspire local artists, which would help encourage artistic growth. It is important to remember that royal support for music in the late 19th Century sparked a golden age for music and dance in the islands. In the late 20th Century, a certain amount of government assistance, combined with strong grassroots support and mainstream media attention helped spark the revival sometimes known as the Hawaiian Renaissance. In both cases, government played a significant role in encouraging artistic growth. Economic growth is a trickier issue since there are so many added factors to consider. However, the Museum could act as a host for quality performances as well as a cosponsor (with public and private entities) for quality media projects and tours. In the long run this could help encourage economic growth.” **(J.W. Junker)**

“Yes, absolutely.” **(Chantal Chung, Kanoë Davis, Mary Schmidtke)**

"If the purpose is to perpetuate, then sure, a portion of its resources used towards this end is expected."

"Definitely! This is also a chance to establish what is known as a "Museum School", which is generally a charter school that operates primarily to serve the "front of store" functions of a museum. There are several models of this highly successful approach to educational innovation. Public charter schools, as opposed to DOE schools, are much more nimble in adapting standards based curricula to unusual situations." **(Curtis Muraoka)**

"Definitely outside of Hawai'i. Dancing and Music is a universal language and brings people together." **(Margit Tolman)**

"I certainly agree that the Museum would be the focus of Hawaiian music and dance and the logical resource to support the education and growth of Hawaiian music and dance in Hawaii and around the world."

"The Museum should be a traveling Museum with Artists performing such places as Carnegie Hall and The Great American Hall." **(George Kahumoku)**

"Absolutely! I live in Seattle, which has a modicum of Hawaiian-related activities and events. I do yearn for more, though, and I can only imagine in other parts of the world there is even less to offer in terms of Hawaiian music and dance." **(Dan Dembiczak)**

"With the way technology is today perhaps the Museum could be made available to the public via the World Wide Web. I'd like to see some kind of streaming video thing(s) so folks studying our culture who are located far away and never get to go to Hawai'i can have a more accurate example of what things are supposed to look like. I've traveled some in the U.S. and Europe and have seen the disastrous results of folks trying to "self-interpret" what they think Hawai'i is like. Most of the time these folks are honestly trying to do something good and don't mean to offend but we've all seen the results of that mindset. Couple this with the ideas from old Hollywood movies and what you have is a mess." **(Kailianu Michaels)**

"Yes. Sponsoring performances by accomplished musicians would help to support the musical community. Perhaps music lessons would also support the continued growth and vitality of Hawaiian music for future generations. A research area with archival materials related to Hawaiian music would be most appreciated for scholars of music." **(Sarah McClimon)**

"What other reason is there? It's Hawaiian music and dance are not dead, but growing, and the museum should contribute to that." **(Keola Donaghy)**

"Yes, Hawaiian music and dance is something great and wonderful (just like the people), so why not share it with the world?"

"Yes, especially in Japan where there are more hula students than anywhere else in the world." **(Stephanie Donoho)**

"It would be beneficial to the museum to act as a community resource that perpetuates the continuity of Hawaiian music and dance. By offering educational programs, the museum will be directly involved with the most current developments in the community and elsewhere. Growth will be a result of involvement such as this." **(Shannan Chan)**

"No. We need to take care of our people here first and foremost." **(Kuuleilani Reyes)**

"No, only in Hawaii." **(3 anonymous)**

“No. It should only support music and dance in Hawaii. There is too much of a brain drain already.”
(Margo Vitarelli)

“First the Museum should become established in the Hawaiian Islands. Traveling programs, including support and growth of music and dance could be the goal of the second level of development.” **(Lynn Cook)**

“Hawaiian Music and Dance is already flourishing all over the world. What you need to do is make sure it stays Hawaiian. There is no other place in the world that can truly replicate this. We can take it out from Hawaii, and it will still be Hawaii. You can see it elsewhere, but will it still be Hawaii.” **(Lynn Elia)**

“Stick to Hawai'i for now until the "wrinkles" are smoothed out, and you know you have a strong local and corporate following and financing. Small groups can venture to the Mainland and elsewhere once you are firmly rooted.” **(Marjorie Scott)**

“Should the museum have adequate funding to be able to impact destinations other than Hawaii, it should consider doing so.”

“To some extent but not financially subsidize performance or travel outside of the scope of the museum's mission to educate visitors to the islands and local residents.”

“Eventually, but do baby-steps first...get the initial set-up on Oahu, branch into the community (community centers, churches, etc), to the outer islands, then to the mainland. Too often we develop something too big where the quality is lost. We could, when going out into the community; branch to the outer islands at the same time....all depends on the mission statement, the vision, the research, the planning. Baby-steps...”

“It is always nice to see that corporations or individuals that have a lot of income assist these types of project and support music and dance or the arts in general. It may help to have a “focal point” for people to seek for any related music or dance referrals for the state.”

“No – that would be too broad of an audience that would need funding. If the foundation, knowledge, values are created by the museum in Hawaii, people will turn around and educate, grow and broaden Hawaiian music and dance abroad. The Museum could provide the foundation that supports overseas application of music and dance – such as recording studios, live performance venues, introduction to music and dance opportunities and agents, etc...If built, funded and operated with this broader picture in mind, it can accomplish many things. (Pay it forward mentality).” **(Donna Wheeler)**

“Yes, but with an emphasis on Hawaii.”

“That's heady stuff. How could anyone disagree, especially the executive director and the Board? IT also sounds like very expensive stuff. And it is the kind of concentration of power that will bring dissention among those who feel they know the Way that Native Hawaiian music and dance should be taught. For Phase I, I'd advise us to take it easy.” **(Jim Dannemiller)**

“Absolutely, depending upon available funds to “export” the experience is something that continues to work in charming & attracting people from around the world. We must not believe that such marketing in passé in our internet world simply because many of the repeat Mainland visitors adopt a “been there, done that” attitude instead we need to understand that there are literally millions of people around the globe for whom Hawaiian music & dance are magical and something they'd want to experience. Using the web to communicate and market Hawaiian music & dance would be very important and rewarding to the museum's goals.” **(John Votsis)**

“Not until we can determine if the program is successful, and if it is, then we should branch out to elsewhere, to reach out to more people and introduce them to Hawaiian Music and Dance.” **(Katherine Louie)**

“I would think they would have an obligation to support education and growth for Hawaiian music and dance across the State. If done correctly, there is great opportunity to educate and grow Hawaiian music and dance beyond our borders. However, you must start locally.” **(Michael Story)**

“It should first work to reinforce, stabilize and document Hawaiian Music and Dance in Hawaii and in so doing, will undoubtedly be engaged with out of state partners which could eventually be followed up on with programming efforts. It has to proceed in phases. It should include people like Dr. Barbara Smith as part of its planning and operations.”
Must certainly do.

“Yes – and with a focus on Hawaii.” **(Rod Chamberlain)**

“In Hawaii, yes.....elsewhere? Maybe starting with something smaller and growing and branching out to other areas based on need and opportunities.”

“The Museum should create a separate Foundation arm with the purpose of raising and endowing funds to support the education and growth of Hawaiian Music and Dance, which could also include Museum programs themselves. The Museum could create touring programs to take elsewhere while further supporting itself and it’s purpose as a result.” **(Steven Schmader)**

“NO. Hawaii dance and music is being promoted globally by its own course and has been for a century and more. The Museum should serve as a reservoir of information, knowledge and wisdom to facilitate learning. Using resources for promotion of activities already being done in other forms is not necessary and would delete funds that could be used for preservation, and perpetuation of truth. Not all Hawaii music and dance being promoted today is truthful!” **(Haunani Kalama)**

Without even trying, I believe that the museum will do this just by existing.

“The museum should absolutely support the education and perpetuation of knowledge about native music and dance. I do not believe that it should be the responsibility of the museum to use its resources to support the growth of these arts. It is the responsibility of the people in the music and dance communities to support the growth of their arts.” **(Lanakila Alexander)**

“Definitely in Hawaii primarily and be able to showcase the success in order for satellite museums to then develop in Hawaii and then to mainland. I do not think it should mimic other museums, but utilize the other museums to get information about the programs and services to others.” **(Loraine Puaoi and Ohana)**

Do you have any suggestions for the name of the Museum?

- “Cultural Museum of the Hawaiian People”
- “Hawaiian Music, Dance and Art Exposition”
- “Renaissance Museum of Hawaiian Culture”
- “Hawaiian Music and Dance Museum”
- “The Hawaiian Museum of Hula and Music”
- “The Museum of Hawaiian Music and Dance”
- “The State Museum for Hawaii’s Music and Dance”
- “The Hawaii Museum of Music and Dance”
- “Hawaiian Museum of Music and Dance”
- “Hawaii’s Music and Dance Hall of Fame”
- “Hale O Na Hana No`eau Ola (House of the Living Arts)”

“Hawaii Music Experience”
“Hana ke aka, hooulu ka mele hula Hawaii”
“The Malama Mele Museum”
“Museum of Hawaiian Performing Arts”
“The Hawaii Art and Performances Museum”
“Music and Dance of Hawaii”
“Hale Mele”
“Hale O Mele”
“The Iolani Luahine Center”
“Ku Ha’āheo e Hawai’i” (Stand Proud Hawai’i)
“Hanauna a Hanauna” (Generation to Generation)
“Mai Na Kupuna Mai” (From the ancestors)
“Ka Pana Ka Poe Hawaii” (The heartbeat of the Hawaiian people”

“Museum of Hawaiian Music and Dance” would work best as alternatively a long, hard to pronounce Hawaiian name would not meet basic “branding” standards needed to create awareness and demand from those outside of Hawaii. A Kama’aina name certainly can be a “sub-brand” to serve our indigenous obligation and teach visitors a bit about the language & its role in both Hawaiian Music & Dance.” **(John Votsis)**

“I think a simple name would do, such as the Museum of Hawaiian Music and Dance, though a Hawaiian name that would embody the essence of the purpose of the museum would also be good...for example, something that conveys the importance of ‘ike to the living culture and generations.” **(Marilyn Kahn)**

“I would recommend naming the Museum after King Kalakaua for all that he did to keep Hawaiian music and dance alive. It could be named “ The King David Kalakaua Museum of Hawaiian Music and Dance”. **(Norma Bustos)**

“Not at this time. Hawaiian music and dance is sacred. The name will come after all the talking and planning. It will express the purpose and vision only after carefully listening to the “spirit of our ancestors.” **(Aletha Kaohi)**

“I suggest engaging in research and development with Native Hawaiian cultural practitioners, kupuna and language consultants prior to choosing a Hawaiian name. This is a very serious discussion as a name is incredibly important.” **(Chantal Chung)**

“Something Hawaiian, historical, significant, and short.” **(Kuuleilani Reyes)**

“Not specifically, but stay away from anything too "tourist" like "Hawaiian Aloha Music and Dance." It needs to be something appreciated by locals too, and if it sounds too touristy, they will just laugh it off as a "tourist trap."

“No, but it should incorporate some Hawaiian, without being so esoteric that non-Hawaiians won’t recognize what it is.”

“Not museum, it connotes old and display only. It should be a living resource center that educates and inspires.” **(G. Umi Kai)**

“Again, this should be left to the experts. I suspect a poetic Hawaiian name (coined by an expert and approved by the elders) would be important. This could be linked in some way with a more descriptive English name, for instance “The Museum of Hawaiian Music and Dance.” **(J.W. Junker)**

“My ‘olelo Hawai’i knowledge is insufficient to create the phrase, but something along the lines of: “Voices call from the past to the ears of tomorrow” **(Lanakila Alexander)**

"Name should be in English, but it should definitely have a Hawaiian saying or olelo noeau as part of the logo." **(Lorraine Puaoi and Ohana)**

"No – I will defer to others on that. That said, "museum" has a "look back" connotation that might limit the nurturing function of the organization."

"No, but I would prefer that the name be in `olelo Hawai`i, but with an accessible English translation."

No. But it should be in Hawaiian.

"The word "Museum" has connotations that can be limiting. You might consider something like "The Experience Music Project" that is in Seattle. By taking a more interactive tact in the name it may draw more attendance, interest and participation. "The Hawaiian Music and Dance Experience" sets the stage for something totally different than "The Museum of Hawaiian Music and Dance" **(Steven Schmader)**

"Well, like I've been saying Museum "yikes" anything but Museum." **(Samuel Ako)**

Anything else?

"Consider the existing state art museum and the on-going dynamics of getting people to visit it; learn from that experience, both good and not." **(Carolann Biederman)**

"Please remember to involve as many diverse groups as possible in the planning and development of this project. Take into account the lessons of 7 generations before us and plan for the impact upon 7 generations after us." **(Chantal Chung)**

"I strongly urge you to embed a Hawaiian culture charter school as an essential element of this effort. As stated previously, there are already established models of "Museum Schools" that are highly successful nationally." **(Curtis Muraoka)**

"I support this concept strongly and want to see it come into existence. However, before anything concrete happens, a great deal of planning and discussion must occur, making use of knowledgeable museum professionals who have actually worked in the field. It is unfortunately far too easy to think of exciting schemes that ultimately cannot be supported. It is far better to start small and grow than to attempt too much at the beginning. Running a museum is a very specialized job. It is not just a matter of renting a space and putting in some displays. Far more work actually must be undertaken. Remember too that taking in any object for a collection is a responsibility that implies that the object will be kept and maintained forever - and this is not a concept to be taken lightly. Strict definitions of what the museum will collect, whom it will serve and how it will do it must be put into place before anything else is done. And these definitions must be adhered to very closely by all staff, forever, unless a board decision is made to change directions." **(DeSoto Brown)**

"Don't make this a dusty hall of the establishment interests. Focus on living vibrant storytelling, mixed media, cross-influences and the progression of the music as a living act of innovation. Give props to the innovators and the greats but go out today focusing on the artists blazing new territory and the young. Preservation balanced with innovation, music as living form and culture." **(Evan Tector)**

"We need to showcase our National Treasures and National Endowment for the Arts Folk Musicians such as Uncle Richard Ho'opi'i and Eddie Kamae. We need to financially support our State and National Treasure like Japan does. Its sad that Uncle Ray Kane lived on Welfare the last days of his life." **(George Kahumoku)**

"Another area of significance to the Hawaiian culture, other than song and dance, is the importance and role of the ocean. If the scope of the museum/center were to be broadened from only song and dance, but to Hawaiian culture with a focus on song, dance and ocean, I would think the appeal, and the support

that follows, to both locals and visitors alike would be significantly greater - thereby setting the foundation for a self-sustainable and growing entity. To this end, perhaps unrealistically, I would envision a Honolulu Aquarium-type location, where locals and visitors alike went to the Center to be exposed to Hawaiian song, dance and water sports -- Complete with the old Waikiki beach boys teaching visitors how to surf the gentle waves of Waikiki, only to be followed with a session on the beach of ukulele strumming, song and hula. This might be a somewhat commercial appeal to visitors, but it would further the cause of bringing people to a place where, other than the commercial appeal, there is much in the way of tradition, education, knowledge and arts to be exposed to." **(Kenwei Chong)**

"I am in the museum field in Hawaii, and have been for 23 years. Are these words familiar, Hawaii State Museum, State Art Museum? You can have a Museum of Hawaiian Music and Dance on every island and almost every district on the island. About 80 Museums exist in Hawaii, Check HMA website. Maybe every one is connected in a way to Hawaiian Music and Dance. Ask them. I know my institution is. We have a collection, we have a building, we have programs, what we need more is more State support." **(Lynn Elia)**

"What an exciting prospect to consider for our people." **(Malia Kaai-Barrett)**

"Keep it tasteful, hire good local exhibition designers, style not tacky or commercial, try to represent all groups so people don't get left out. This is a great idea. Hula halau all over the islands and musicians have been grass roots enterprises, doing their own fund-raising, surviving on a shoe-string for years, struggling to survive, donating time, doing it all for the love of the art. Joy and satisfaction have been the rewards. They deserve all the support they can get. This is Hawaii. What better thing for the government to support. The culture is the core. We have opera, sports, and theatre. Hawaiian Music and Dance are extremely important. Deserves and needs attention!! This is long over due. An idea whose time has come. Just try not to let politics and power struggles get in the way in the development. Competition is dangerous! Find good fair minded people to be on the board." **(Margo Vitarelli)**

"The most difficult work would be in finding and bringing to life lost art forms. The past may be difficult to know. There is much controversy on such matters as the role of women in pre-contact Hawai'i. David Malo's work may have more influence than it deserves, not because of a lack of effort by that writer but by the simple difficulty we all face, narrowness of view and a likely self-censorship on some areas. From that the full history of white dominance of Hawai'i as it was seen quite clearly in suppression of music and dance. We need to see the parallels with America in the slave days and draw from this the great strength that prevented the music and dance from being lost forever. That, alone, could be the main thrust of the Museum's reason for existing, to demonstrate the vibrant determination of Hawaiian people to live free and retain their root cultures."

"Promote, promote, promote! Use every kind of communication vehicle: newspaper, radio, TV, large picture postcards to residences and businesses and schools and brochures in hotels, a website, email list for announcing special events." **(Marjorie Scott)**

"The theme of the museum would be to present Hawaiian song and dance as a living, growing, changing experience and educate the public about its past, present and future, providing a venue for its presentation and also providing a "meeting place" for kumu, singers and dancers to learn from each other." **(Mary Schmidtke)**

"Authenticity!"

"I think this is great and I'm a bit sad that it's taken this long to get a museum built to honor such a wonderful part of the Hawaiian culture."

"Broaden your vision to go to be inclusive to all peoples, the way in which you share the information out in our communities, utilize kumus of all types of styles, etc."

“Organizations and their missions relating to Hawaii’s music and dance should be inventoried to determine whether there is a need for a museum, competing interests and or duplicative purposes. The Hawaii Sports Hall of Fame should be reviewed as a model for consideration. It is, by law, the “state museum for sports history in the islands”, and it is a self-sustaining, nonprofit tax-exempt organization. Its display venues are at the Bishop Museum, Aloha Stadium the Airports (under construction) on the internet at www.alohafame.org, and it has a mobile display for sharing the stories of Hawaii’s sports legends with Hawaii’s youth, residents and visitors.”

“Look forward to having one more value added to the visitor experience on Oahu.” **(John Blanco)**

“Need to have support from the public and not sure if you have done this already, on the HVCB website you may want to post a survey to see how the visiting public or potential visiting public feel about a special place that is Hawaii. Location of the Museum should be convenience where it is on the route of “The Bus”, where there are plenty of parking at a reasonable parking rate. It is a place that we want everyone to visit because it shows everyone what Hawaii is, not a place we charge high price to the tourist just to make a dollar.” **(Katherine Louie)**

“I think it is a much needed resource for two of the most important aspects of our Hawaiian culture. It reflects the spoken and chanted history and mythology of Hawaii’s past, its place in World War II as a major R & R center for the personnel of the Armed Services, the musical revolution of the ‘70’s when it reflected the re-emergence of Hawaiian culture and pride in being Hawaiian, and on. The music and dance are so intrinsically woven into the psyche of our Island state that this Museum will provide the opportunity to preserve and to encourage these arts for us all.” **(Sally Rice)**

“I applaud the efforts of all involved to bring this idea to a place where everyone can go and learn.” **(Terry Galpin)**

“Don’t try to stick to one definition of what hula is or you’ll get the halau all upset. Emphasize the variety of methods, that one is not better than another, the importance of hula genealogies, etc.”

Why you are interested in this project?

“This is an important entity of Hawai`i history and culture. This is the story of which we are, as Hawaiians and it need to be preserved. Unless you are a kumu or serious haumana you understand the “deep culture” of music and dance.” **(Aletha Kaohi)**

“I love music and Dance.” **(Bhanu Vellanki)**

“Because our state needs to break the present mold that so deforms most of the efforts at education, edification, enjoyment of the arts and the enlightenment that flows so naturally from the understanding only available through an easy and thorough exposure to the arts. All the arts!” **(Bill Eger)**

“In the twenty years that I’ve lived in Hawaii I have been incredibly enriched by the culture. I’ve been fortunate to work with several clients and entities that perpetuate Hawaiian arts, and would like very much to see a more supportive and stable platform for exposure of this amazing and rich culture. So many young people, contemporary adults and visitors don’t appreciate it and instead perpetuate the commercialized, tacky, surface deep image of Hawaii. There is room for all these manifestations, of course. So many people have worked very hard in the 20th and 21st century to create small, individual expressions of Hawaiian style - it would be an excellent move on the part of the state to have a space to offer that draws in the many different threads of art, music and dance.”

“I am a member of a Halau, dancing for over 20 years and am Hawaiian.”

“I’m interested in anything that will help perpetuate true Hawaiian culture as we are what it is—and it is what makes us unique.” **(Barbara Marshall)**

"I am a museum employee, I personally am interested in Hawaiian history and am a collector of items relating to it, I believe in the preservation of history and presenting/teaching it to other people." **(DeSoto Brown)**

"Because I feel The State of Hawaii needs to support its Hawaiian Musicians and Dancers that promote Hawaii on their own with their own assets and money." **(George Kahumoku)**

"Because I have been learning and working with Hawaiian music materials for many years. I also have been developing a sound archive of Hawaiian music at the Univ. of Hawaii at Manoa." **(Gregg Geary)**

"I volunteer at a local halau hula (Halau o 'Aulani in Arlington, VA) in hopes of helping to preserve and perpetuate our beautiful, precious culture. Also, please see my answer to question #8 which is why I try to volunteer with projects having to do with promoting our culture here in Virginia. Realistically, most of the folks that are members of this halau hula will never live in the Islands. I, therefore, feel it is my kuleana to share every piece of information I can (as accurately as I can). There are not enough resources for someone such as me who now resides so far from my beloved 'aina. A museum such as this would greatly benefit folks like me." **(Kailianu Michaels)**

"Music is our culture." **(Pat Brandt)**

"I think that this is a wonderful way to support musicians and scholarship on the rich variety of traditional music, outside of the most commercially popular musical styles. This is helpful for the protection and preservation of this musical heritage." **(Sarah McClimon)**

"Music and dance are important parts of our culture that deserve significant investment insofar as their preservation and promotion. They are important elements of identity for the Hawaiian people and should be revived in our community. The old days when people would stand and sing their various island songs at the luau is a memory that reminds us of the connection music and dance provided for all of us." **(Jan Dill)**

"Hula is, has and will always be a way of life. In the past 2 centuries hula has evolved into taking its place in hiding, to exploitation, to having it thrive in every day life. It is important to truly understand its being and its purpose and the world needs to know. Proper education in hula history can be stemmed from hula genealogy, but, not all people have a hula line and so to be able to have a place where they can be embraced by hula and not the other way around can give a more true depiction of who we are, who we once were, and what we'd like to see our future become." **(Kanoë Davis)**

"There are always things we can do to improve our community. If we can do it through perpetuation of the Hawaiian culture, while also providing added value to the visitor appeal of Hawaii - which directly affects our livelihoods, which then enables us to focus on improving our community, it becomes a win-win circle." **(Kenwei Chong)**

"I am a mother, kumu hula, graduate student, and educator. I would like to see the museum accessible especially to the Native Hawaiian people." **(Kuuleilani Reyes)**

"I live in South Carolina, but have a special love for the islands and the people of Hawaii. As a non-native I would like for other people to be educated on the ways of the Hawaiian people. The way they love the land, care for their family and the way they make a total stranger feel like family. I think that the visitors should know that there is a whole other culture other than just grass skirts, little grass shacks and tiny bubbles." **(Lynn Owens)**

"Because I'm a performer and a Hawaiian and know the value of the art forms. Also because there is a lack of resources and places for these things to be celebrated and encouraged." **(Malia Kaai-Barrett)**

"I am interested in the project because I have been a residence of Hawaii for 24 years and still don't know much about this rich culture. Since I came to the Island I was busy raising a family and I never took the

time to learn on my own. I have visited the Bishop Museum but by only looking at the artifacts you missed the other part of the culture - like music and dance. It would be very special to have a place that one can visit, to learn and appreciate the uniqueness of the Hawaiian music and dance.”

“I am cultural interested, study Hula since 11 years and play Ukulele and sing Hawaiian songs.” **(Margit Tolman)**

“I work at a cultural center, I deal with Hawaiian cultural issues, enjoy and appreciate Hawaiian music and dance, have taken hula classes. I believe that the best things that Hawaii can offer their own residents and visitors alike are 1) a cared-for natural environment, both land and sea 2) a healthy place to live 3) the Hawaiian culture – art, dance, music, values, practices 4) good educational institutions, including museums 5) keeping us unique, not generic.” **(Margo Vitarelli)**

“Because I am aware of several kumu hula and performing artists who have passed away and whose work is now stored in someone’s homes, often because there are few alternatives for the family to store the documents, musical instruments, and implements. I believe descendants might be willing to share such information if it were in a protected place and one that honors the work of their ancestor. Too, the museum would honor the work of our ancestors and add to the opportunity to live and to share our culture.” **(Marilyn Kahn)**

“Because I lived and breathed Hawaiian music and dance for the years I was in Hawai’i, and feel such a museum is long past due. GO FOR IT! Also, of course, because I founded the Hall of Fame because there wasn’t one.” **(Marjorie Scott)**

“Representation of Hawaiian culture in museums and cultural institutions interests me, that is the focus of my academic study. The concept of a Hawaiian music and dance museum is an excellent opportunity to educate and enrich people’s lives. Please contact me if you need assistance with anything in the development of this new museum.”

“Hawaii is my home and the Hawaiian people are my people. If we prosper, all Hawaii will prosper too. Taking a note from the country of Bhutan, we, all of us in Hawaii and the United States, need to adopt something closer to their gross product of happiness. Our emphasis on material wealth is consuming our judgment for the future of us all.” **(Beadie Dawson)**

“As a member of the H2050 Sustainability Task Force this initiative is completely in line with Goal 6 of the Plan. Perpetuating the culture is becoming increasingly important as the native Hawaiian population is diluted over time with more and more transplants, like me.” **(Beth Tokioka)**

“Without culture you don’t have a people. I am Hawaiian.”

“Much of what I have been doing as a volunteer for the past 30 plus years is related to Hawaiian Music and culture. In doing so, I have come to know with first hand experience the richness of these resources, the passion and interest in these subjects by folks of all walks of life, and the importance of capturing and recording this information which can so easily be lost to oblivion; we have already lost so much that is irretrievable. Many individuals make feeble attempts to record or to archive the sources, including myself, but without the proper mechanism to do so and the necessary funds to maintain and make visible to the public the archived material, so much just gets lost and will never be known to the greater public. Many of the past documentation has been turned over to the Kauai Historical Society for preservation, but the materials is not easily accessible to the public.” **(Carol Yotsuda)**

“Of the fifty States, Hawaii is the only one with an authentic living legacy of music and dance that completely encompasses the whole state.” **(Catherine Yoza)**

“Uniqueness of Hawaiian music and dance builds the Hawaiian brand as a value-based community and place to visit.”

"I visit Hawai'i often, and will be married in Hilo this June. I also spend most of my free time reading about Hawaiian history, culture, language, food – it is an enormous part of my soul. I don't think any other place has ever grabbed me like Hawai'i Nei." **(Dan Dembiczak)**

"The Hawaiian arts are under-appreciated – this would be an opportunity to present them through state-of-the-art museum display techniques and bring life to the arts. Also, we are losing great performers from the 20th century, and those who experienced that era, which was rich in modern Hawaiian cultural history."

"As an educator of Hawaiian students, I see that many of them have no idea as to the depth and wealth of Hawaiian music and dance. Even at a school like Kamehameha where many are exposed to music, we don't have the time to appreciate all there is to offer. Music is a reflection of the soul. Dance is the movement of the soul. I especially appreciate how Aunty Mae Loebenstein says it: "When you dance hula there are two of you, your spiritual self and your physical self. The spirit has to dance." The same is true for music." **(Pua Higa)**

"I believe that Hawai'i needs to differentiate itself from other destinations on the basis of its culture and arts in order to be competitive in the long term." **(Frank Haas)**

"I have been working with a Japanese company who brings people to Hawaii to experience hula, from the beginner to the teachers in Japan. They are willing to come over to Hawaii, and pay for hula workshops – learning the dance, chant, culture, etc." **(Jill Kitamura)**

"I believe more cultural resources are needed in Hawaii. I have worked with Hawaiian musicians and dancers and would like to see them receive more recognition for the contribution they make to Hawaii. The music and dance of Hawaii is one of our most important resources and should be preserved and perpetuated. A museum could potentially do both." **(Joanna Carolan)**

"Been in the travel industry all my life with 25 years in Hawaii hotel & airline business and of course, I simply love Hawaiian Music & Dance along with nearly everything else about our home." **(John Votsis)**

"My mother was in Aunty Maik'i Aiu's first Gracious Ladies class and first Aloha Week Queen from Hula Halau O Maik'i. As a 15-year haumana of Aunty Maik'i myself, with daughters, grand-daughters, sisters, nieces and nephews who dance &/or play music, it's in our Na'au and Koko." **(Leona Kalima)**

"I dance hula."

"I have danced hula for over 50 years and want my Kumu Hula (Pi'ilani Watkins, Tita Beamer, Maiki Aiu Lake, and Darrel Lupenui) to be a part of this museum so their legacy lives on." **(Louella Cazimero-Bactad)**

"My family and I support Bishop Museum because of its cultural, educational and experiential aspects. The same aspects could be applied to the Museum of Hawaiian Music and Dance providing a greater understanding of such an important aspect of the Hawaiian culture and way of life." **(Michael Story)**

"I am a strong proponent of all things Hawaiian and feel that a Museum of Hawaiian music and dance would bring with it State, national, and international recognition of the importance of music and dance to the people of Hawaii." **(Norma Bustos)**

"I work in tourism and wish to see more Hawaii tourist attractions focusing on music and dance other than hula competitions – something historical."

"I've always had a love for music and dance in any form, especially Hawaiian."

"I consider History and Preservation, Understanding who we are, as important aspects of my life. I serve on the Board of Directors of the Kona Historical Society and the Holualoa Foundation for Arts and Culture. All three organizations help enrich lives of persons of all ages." **(Tomoe Nimori)**

"Truly, we have needed something like this for a long time due to Hawai'i's rich heritage in performing arts from the very beginning of these islands being inhabited by humans. At the moment there are organizations that are struggling to survive and perhaps they all can become a part of one larger organization that encompasses all of their respective intentions. i.e. The Hawaiian Music Hall of Fame, Hawai'i Academy of Recording Arts, The Hawaiian Falsetto Hall of Fame, etc." **(Tony Conjugacion)**

"To learn & to teach my children." **(Beverly Cazimero)**

"Our partnership with the Hawaii Tourism Authority has given us some unique insights into your state and cultures. HTA asked us to lend our thoughts to the discussion." **(Steven Schmader)**

"I am a perpetual student of all things Hawaiian; this culture is beautiful and special and should be given more attention before it is too late."

"We have participated in projects like this (new Arizona Memorial, American Memorial Park in Saipan, USS Missouri, Guam historic resources plan) and found them to be exciting, and energizing to the community. Hawaii is special in part because of culture, yet we have very few places where serious cultural study and practice can go on and that can be communicated to the general public (Bishop Museum and few others). This could be a place where authentic Hawaiian culture, as much as the scholars can determine it, is preserved and shown to us and to the world. There are in fact people out there doing such research on their own or in a lower visibility way; this could give these people visibility and a 'bully pulpit'. In this age of the made up brand and image, people are searching for authenticity and not just visitors. We see this in the design work that we do; authentic interpretations of a place are 'in'; concocted and manipulative themes are 'out'. I think it would be a hit, and if promoted properly could be the nucleus for a wave of interest in Hawaiian art, music and dance from people who are not now touched by it." **(Mike Terry)**

"In as much there is no professional theater in Hawaii, almost no professional non-Hawaiian dance in Hawaii, and meager support for non-mainstream performing or visual arts in Hawaii. It seems that resources might be applied to raise the level of professionalism in those genres before a large amount of money and energy is spent on art forms that are already thriving on their own." **(Steven Rosenthal)**