



***The Native Hawaiian
Artist & Cultural Practitioner
Needs Assessment Survey***

FINAL REPORT

**A collaboration project of PA‘I Foundation
and ‘Īlio‘ulaokalani Coalition**

**With major funding from:
Ford Foundation
Office of Hawaiian Affairs**

**We want to especially acknowledge the generous support
and participation from kumu hula, native Hawaiian
artists, cultural practitioners, Hawaiian arts organization
and the Hale Ku‘ai Trademark Study Hui without whom
this project could not have been completed.**

MAHALO NUI LOA!

Native Hawaiian Needs Assessment
Final Report

“While making a living as an artist in the 80's I was shocked to find out that Contemporary Native Hawaiian Artists were not recognized as artists and that critics viewed Native Art as craft and not fine art. I have since been involved with securing recognition of the Contemporary Hawaiian Art movement by being involved with shows and encouraging younger artists to engage in art making. I enjoy participating in cultural exchanges that focus on the issues of the evolving contemporary native art.”

Bob Freitas, one of several native Hawaiians in the Changing Hands Exhibit at the Museum of Art & Design, NYC Sept.22, 2005-Jan 31, 2006

Introduction & Background

PA‘I Foundation submits this Final Report to Ford Foundation for the Native Hawaiian Arts Needs Assessment Survey. As part of its Indigenous Culture and Expressive Culture Portfolio, the Ford Foundation has commissioned a needs assessment survey of native Hawaiian artists and cultural practitioners. This information will be extremely valuable in identifying pressing needs among artists and practitioners, identify possible solutions and provide a database for communication and outreach efforts. We fully realize that this will be an ongoing project for us as new artists and cultural practitioners emerge. We also know that this material will be extremely valuable for our native Hawaiian community and the state of Hawai‘i.

The economic viability of Hawaii's tourism is heavily dependent on the Hawaiian culture, through media such as music, dance, and art. The culture of the indigenous people is unique and of critical importance in differentiating Hawaii from all other sand and sea visitor destinations. Tourism promotions have relied upon Hawaiian culture and arts as the number one marketing tool and is the basis for perpetuating the aloha spirit, which is so vital to the economic success of the industry.

However, support for Hawaiian culture and arts has been lacking in the various sectors of private and publicly financed tourism. Indigenous Hawaiian cultural & arts organizations have repeatedly applied for funding from various institutions in Hawai‘i and have been turned down for a variety of reasons. We know that hālau hula (Hawaiian dance schools) serve thousands of community residents throughout the Hawaiian Islands from kupuna (elders) to keiki (children). We also know that these schools/arts institutions are virtually ignored by funding resources in our state. The purpose of this survey was to conduct a needs

assessment survey of native Hawaiian traditional and contemporary artists. The results of this survey will provide valuable data to address these needs.

Methodology

The survey is a collaboration between PA'I Foundation & 'Ilio'ulaokalani Coalition. Early on in our planning, we met with Hale Ku'ai, a native Hawaiian arts and crafts guild interested in developing a trademark for their artists. since we would be approaching some of the same artists, we partnered with them to include questions on trademark in our survey. The trademark study was also planning to travel to the neighbor islands to conduct meetings with artists and shared our surveys with those that had not already participated.

Initially, with additional financial support from the Office of Hawaiian Affairs, we were able to hire a consultant, SMS Research, to help develop the survey instrument. We developed survey questions for three different groups, 1) kumu hula (master teachers of Hawaiian dance, 2) Halau (schools of Hawaiian dance) and 3) individual artists. The instrument was developed in Microsoft Access. However, after testing it out with some of our subjects, we found it to be not so much difficult, but cumbersome and slow. It did not print up well for mailing and we were not able to email the survey or post it online unless the recipient had Microsoft Access. While the research company claimed that they could provide us with the instruments for our research, they were slow in responding to our requests and required additional funds for the an email version for those artists we were not able to personally meet for the survey.

While doing an online search, we found www.surveymonkey.com. This was easy to set up and provided us with the flexibility of tailoring our survey to our constituents. We can easily manage the surveys ourselves, are able to do as many surveys as we want and provides for a quick download into an excel spreadsheet and a simple to understand analysis of our results. We drafted two surveys, one for kumu hula and hula practitioners and one for artists and cultural practitioners.

Personal Interviews

Our survey was a more grassroots approach with staff attempting to personally interview artists and cultural practitioners. While this was already ambitious, working across six major Hawaiian islands made the project even more difficult. We especially wanted to meet with our kupuna (elders) who were considered experts in the field. We selected individuals on each island who have

served as assistants on this project. All of the individuals are either artists or cultural practitioners that work in the arts community on their own island. They have accompanied us on our interviews and were able to introduce us to the kupuna and other artists. While the process has been slow, it has also been very rewarding. We know that these kupuna would probably not be able to take this survey online. They either do not have computer skills or do not have access to the internet.

For our first set of interviews, we targeted people that we personally knew, who would be open to discussing issues and questions that may for some be considered personal and invasive. These were questions primarily relating to personal income. As we became more comfortable with the survey, we ventured out to the community.

Personal interviews with artists were conducted on the islands of Maui, Kaua'i, Moloka'i, Hawai'i, Lana'i and O'ahu. It was great for our kupuna (elder practitioners) but time consuming for us because there was a lot of talk story sessions involved. However, we valued the time that we were able to spend with the elders and appreciated their many stories. In addition, after interviewing some of the artists we realized that there were questions that were not on our survey instrument that we inevitably discussed. We therefore drafted up very quickly another set of questions for supplemental interviews.

Paper, Email & Online Surveys

We realized early on that we would not be able to personally interview all artists and practitioners. Through surveymonkey we were able to set up a link to an online version of the survey and sent out invitations to participate via email. In addition, a link to the surveys were placed on the following websites:

www.paifoundation.org

www.ilio.org

www.maoliartsmoth.org

www.hawaiiantrademarkstudy.org

Printed copies of the surveys were mailed out, as well as distributed at conferences and meetings.

Conferences and Focus Groups

We participated in several gatherings of artists. At each event we introduced the survey and encouraged artists and cultural practitioners to fill out the surveys. Events included:

- Oct 14-17, 2004 E Ho'omau Na Mea Ulana Hina: A Gathering of Native Hawaiian Basketweavers , Po'ipu, Kaua'i
- July 20-27, 2005 Ka 'Aha Hula 'O Hālaauola: World Conference on Hula Kahului, Maui
- January 14, 2006 Piko 2007 Planning Committee Meeting & Trademark Study Gathering, Honolulu, O'ahu
- February 10, 2006 Trademark Study Workshop Lihu'e, Kaua'i
- May 8, 2006 Trademark Study Workshop, Wailuku, Maui
- May 12, 2006 State Foundation Culture & Arts Conference, Honolulu, O'ahu
- May 20, 2006 Trademark Study Videoconference Hilo, Kona & Waimea, Hawai'i
- July 28, 2006 Trademark Study Conference, Honolulu, Hawai'i

Public Television Tapings

During the course of our survey we were able to meet with artists and representatives of arts organizations. We decided this would be a wonderful opportunity to educate the general public on native Hawaiian art and the issues surrounding this community. We have filmed two panel discussions for airing on public television and are making arrangements to film and interview others and are attempting to video some of the artists as well.

Database

We view the database as an ongoing project. We will continue to collect information on artists and cultural practitioners to provide us with the most up to date records in order to best serve this community. The printing of a directory is a point of discussion for some of our artists who do not want their public contact information made public. In order to preserve his or her privacy, we have given each artist the choice of being listed in the directory or not. We expect that

this directory will be placed online and updated as needed. A printed directory will be costly to print and difficult to keep current.

Summary

A detailed summary of the two surveys along with the raw data collected in Excel are found as Attachments A and B. The benefits of conducting this survey have been far reaching and extend way beyond the scope of our initial purpose. In the course of conducting the surveys we have met with many kupuna (elders), artists and cultural practitioners. We partnered with many different organizations and collaborated with both state, city and private organizations.

Our results indicate the following:

- Visual Artists/Cultural Practitioners are fairly evenly represented with male artists slightly more than female artists Male 51.2% Female 48.8%
- Female Kumu Hula/halau practitioners however outnumber male practitioners nearly two to one Male 37.9% Female 62.1%
- Majority of artists are between the ages of 30-60 in both surveys and there are slightly more artists in the 20-29 year age bracket amongst the kumu hula/halau
- Majority of the hula practitioners learned their art through halau (a formal school of Hawaiian dance) while most artists learned from family members, in addition to schools & workshops.
- Majority of the artists work in their own home studio/space while halau practitioners work out of a variety of spaces, mostly multipurpose areas
- 46.3% of artists/cultural practitioners are fully employed elsewhere, while 66.1% of hula practitioners are fully employed.
- 90.4% of hula practitioners interviewed would like to see a statewide organization dedicated to support native Hawaiian culture and arts.
- 89.6% of artists would like an art halau where they could access studio space, materials, equipment tools, intellectual exchange and other knowledge, etc.
- 75.9% of hula practitioners see the need for a Hawaiian cultural center
- 90% of the artists believe that a native Hawaiian arts market would help to promote their art and 93% are interested in participating in the art market
- Problems with promoting and support of native Hawaiian arts ranged from imitation and mass production to lack of understanding & appreciation of the aesthetics of native Hawaiian motif and art production
- A majority of hula practitioners don't promote themselves or their school. More research in to the reasons behind this fact is needed.

- While 13.9% of the artists use an agent to promote their art, 0% of the hula practitioners engage an agent for promotion.
- 10.9% of the halau interviewed have a website and 23.1% of the artists have a website for promoting their art.

Artists and cultural practitioners were asked questions related to the establishment of a cultural certification trademark to protect native Hawaiian art. The preliminary results indicate that more education is needed before we can move forward on this issue. A one day trademark conference was held with artists and organizers in July. A copy of the results of that conference will be forwarded to the Ford Foundation upon completion of the transcripts should you be interested.

Recommendations

1. **Share these results with state, city, private arts organizations as well as survey participants**
2. Establish a statewide organization dedicated to support native Hawaiian culture and arts
3. Establish a native Hawaiian cultural center on O'ahu where artists can share space, exchange ideas and showcase their works
4. Conduct annual workshops/conferences/information briefings on intellectual property, trademark and cultural certification
5. Conduct annual workshops on promotion, sales and marketing

Next Steps

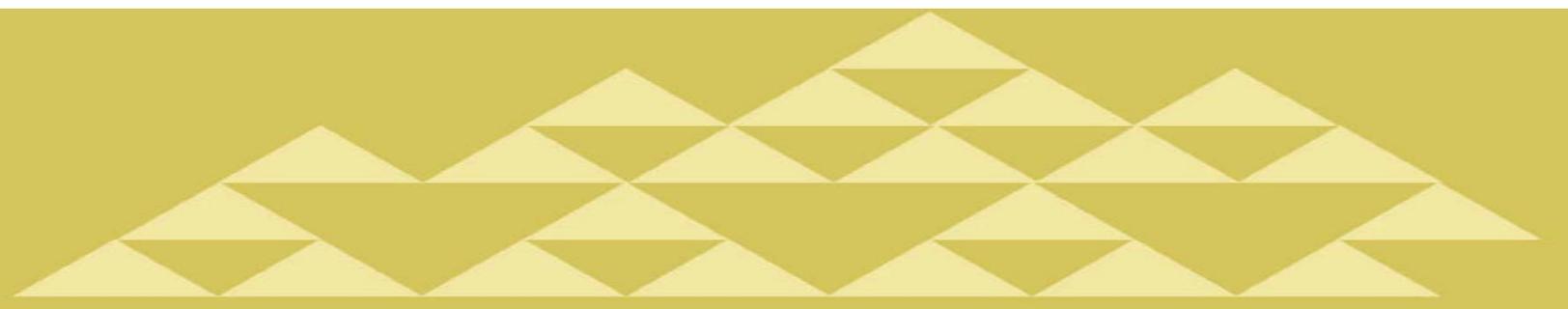
1. PA'I Foundation, 'Īlio'ulaokalani Coalition and the Office of Hawaiian Affairs are working with other organizations to conduct the 3rd Ka 'Aha Pono: Native Hawaiian Intellectual Property Rights Conference in the January, 2006. We hope to expand upon the Paoakalani Declaration (Attachment D) drafted after our first conference in 2003 and provide information on the Trademark Study.
2. PA'I Foundation and 'Īlio'ulaokalani Coalition are planning the 2nd Annual MAMO: Maoli Arts Month in March 2007. Partners will include MA'A: Maoli Arts Alliance, a new non-profit co-founded by Vicky Holt Takamine to serve the needs of visual artists, Hawai'i State Art Museum, Bishop Museum, City & County Mayor's Office of Culture and Arts and other organizations. Events will include the 2nd Annual Native Hawaiian Arts Market, Downtown

Honolulu gallery exhibits and a keiki art day to promote native Hawaiian art and artists.

3. PA'I Foundation and 'Īlio'ulaokalani Coalition are working with the State Foundation on Culture and Arts, the State Art Museum and others on an international art market for 2008.

On behalf PA'I Foundation, 'Īlio'ulaokalani Coalition and the numerous artists and cultural practitioners, we want to extend our deepest *mahalo* (gratitude) for the opportunity to meet each other *he alo a he alo* (face to face) to share our *aloha* (love) for each other and the work that we do that is vital to our cultural survival. We extend our appreciation to all of the artists and cultural practitioners who gave of their time and expertise to work with us. We especially want to thank the Ford Foundation and the Office of Hawaiian Affairs for providing this opportunity to strengthen our native Hawaiian arts community.

Mahalo nui loa!



Aloha,

PA'I Foundation and Ilioulaokalani Coalition, with generous funding from the Ford Foundation and the Office of Hawaiian Affairs, is conducting a needs assessment survey of native Hawaiian artists and cultural practitioners. In addition, we are working with Hale Kuai to conduct a trademark study for our native Hawaiian artists and cultural practitioners. We hope that you will fill out this survey so we can better address the needs of our native Hawaiian arts community.

1) Contact Information:

- 100.8% Name
- 96.9% Mailing Address
- 78.7% Home Phone
- 68.5% Cell Phone
- 85.8% Email Address

2) May we include the following contact information in our Artist Directory? (Please check all that you approve of)

- 99.2% Name
- 78.1% Address
- 42.2 % Organization
- 38.3% Home Phone
- 25.8% Cell Phone
- 74.2% Email Address

3) Gender

- 51.2% Male
- 48.8% Female

4) Ethnic Background (Please check all that apply)

- 93.8% Native Hawaiian
- 6.2% Pacific Islander
- 15.6% Japanese
- 34.4% Chinese
- 40.6% Caucasian
- 3.1% Korean
- 24.2% Other

- | | |
|---------------------------------------|-----------------|
| Spanish | Shawnee |
| Okinawan | Portuguese |
| Native North American | German |
| Hawaiian National | Vietnamese |
| Portugese | Native Hawaiian |
| Caucasion is Portuguese | Philippino |
| Caucasian (native American), Hawaiian | Filipino |
| Hanai since teenager | Portuguese |
| Filipino | Sicilian |
| Portuguese | |

5) Age

- 6.2% 20 – 29
- 24% 30 – 39
- 19.4% 40 – 49
- 33.3% 50 – 59
- 13.2% 60 – 69
- 3.9% 70 +

6) What best describes your field of art or cultural practice? (Please check all that apply)

- 33.6% Carving
- 9.4% Ceramics
- 31.2% Fiber Arts
- 27.3% Graphic Arts/Design
- 17.2% Jewelry
- 11.7% Laau Lapaau
- 24.2% Lei Maker
- 19.5% Literary Art
- 9.4% Lomilomi
- 31.2% Mix Media
- 38.3% Painting/Drawing
- 25.8% Photography/Digital
- 5.5% Playwright
- 16.4% Printmaking
- 25.8% Sculpture
- 25% Storytelling
- 21.1% Weaver
- 53.9% Other

7) How would you best describe your style and type of art?

1. My digital art is derived from intricate ink drawings that are scanned into the computer. The image is then taken into Photoshop where it is heavily layered and manipulated with various images and textures.
2. neo-traditional
3. Vocal presentation of ancient and modern mele. I have composed mele for particular events.
4. traditional and contemporary
5. Hawaiian Metaphysical/Spiritual art.
6. Expressionist using watercolors, acrylic and oil painting of land and seascapes, dogs, and abstracts, etc.
7. I love my Hawaiian quilting, but growing up I learned many Hawaiian crafts at Ulu Mau Village which was founded by my parents. I also enjoy drawing and painting and creating my own designs for printing, whether on T-shirts or fabric.
8. contemporary
9. Transcends from the cosmos onto the subject & objects unto the five senses.
10. Literary and performing
11. Oil paint, prints, pastels, prints with Hawaiian themes using modern materials. Experimenting with native materials.
12. The Fine Art of Hawaiian Kapa Making with an infusion of all the elements that honors, embraces and perpetuates Hawaiian Culture. Hula and Poetry is also very much an integral part of my creative process.
13. Contemporary art, at times focused on political aspects of native issues and inequality.
14. I weave lauhala which I pick clean and strip to make papale and eki and other lauhala items. I strictly use only hawaiian hala, which is important to me because of all the imports. I enjoy anoni weaving, and creating patterns out of the different colors and textures of the hala. A two tone anoi papale might have hala from Big Island and hala from Kauai that I have gathered.
15. Before I attempt to work I must be pono with myself so that the work will be pono.

7) How would you best describe your style and type of art?

16. I am a renaissance multi-dimensional woman who is firmly rooted in her identity and culture. I am interested in a variety of mediums on many different subjects and levels. Currently I have been experimenting, by integrating fiber and layering different materials and textures together on the same project.
17. I am primarily a writer who focuses on mixed language (Hawaiian, English, pidgin), mixed genre (different kinds of poetry, fiction, essays) pieces. I strive to weave the personal and political, the past and the present, focusing on family, 'aina, culture, and women's issues/perspectives. With my visual art, I try to express who I am as a contemporary hapa Hawai'i wahine through different mixed media along similar themes.
18. Mo'olelo pictures drawn primarily on 'a'aniu (coconut fiber) that tell a story or history of a spiritual event and/or worldly process. The language can also be burned into wood or painted on the head of drums. Petroglyphs tell the story in each picture. Petroglyphs define the mo'olelo. The mo'olelo is language in three formats pictorially, with the meanings of the petroglyphs defined, and literally. A hand-painted card with the meaning of the petroglyphs and the literal meaning is available for each mo'olelo. Mo'olelo on general themes and person mo'olelo are available upon request.
19. functional art made of local wood
20. Kalai la'au
21. Spiritual-Native Hawaiian-Realism
22. Impressionism - Lanai paniolo's and of Historic background. The story of my land in paintings
23. Native Hawaiian Dance Arts
24. HAWAII'IAN
25. Modern/Post-Modern
26. Na Makou e na'i 'olelo ina Mo'olelo o Ka Pakipika i ka no'eau o na ki'i 'oni'oni no ho'i la!
27. Authentic for my fiber arts (tapa), la'au lapa'au (classes), mo'olelo-old style-paintings-oils
28. Niihau Leipaper
29. The media dictates the art to be made on the gourd. The design will change design is put on around gourd. contemporary designs on gourd and made influence people to do this lost art form.
30. A focus on traditions 'umeke la'au in traditional woods of kou (not koa!), milo, kamani. Modern forms and multimedia pieces done as well
31. mix of tropical, oriental contemporary
32. Traditional & contemporary wood carving and wood turning
33. Representational, non-representational
34. Eclectic
35. Maoli no hoi
36. My current body of work is focused on the myths and legends of old Hawai'i. I work primarily as a printmaker/painter; my images have a graphic characteristic, which more fully expresses the narrative style of my pieces. I process by experimenting, gathering, assembling and finally recording the pieces.
37. Fisherman, different styles(lay net, throw net, Aku fishing
38. personalized
39. Assorted Flowers
40. skills of perpetuating old patterns and styles
41. Contemporary

7) How would you best describe your style and type of art?

42. Currently working as feather lei artist, but have begun to mix shell with feather and crossing mix of seed, shell as well as feathers.
43. Impressed upon by the light and shapes in our environment and the perfection of craft by my ancestors and makua I strive to evolve with this inspiration. In a review by Marjorie Kelly in American Anthropologist 2001, 'The Luce Pavillion Complex, Honolulu Academy of Arts'; 103(4):1145-1151; she refers to my paintings....."Meala's oil paintings of kalo(taro) fields are executed in a style reminiscent of Seurat".
44. Hulu (feather) making in the form of wili poepoe, wili kamoe, humupapa for na lei ahu in simplified format with today's material na kahili
45. Hulu (feather) making in the form of wili poepoe, wili kamoe, humupapa for na lei Ahu in simplified formate with today's material na kahili
46. Original creations, natural materials
47. Spiritual
48. Traditional Hawaiian Music (singing w/ instrument)
49. Culturally influenced
50. Maikui: Spiritually motivated
51. Rough Art
52. Feelings and Spiritual
53. Sacred art needs to be past on to the next generation
54. Contemporary Hawaiian Art
55. n/a
56. I like to use traditional Hawaiian imagery in very modern themes, ideas and designs. Majority of the work that I do is nationalist to the core. My work comes from an indigenous Hawaiian perspective that counters colonial institutions in Hawaii that attempt to marginalize the Hawaiian people.
57. casual and educating, inspiring
58. CONTEMPORARY HAWAIIAN, AS WELL AS TAHITIAN ART AND COSTUME DESIGN.
59. Carving - pahu and 'ohe kapala, moving into boards Fiber Arts, Kapa - mostly traditional La`au Lapa`au - use some, 'olena, awapuhi, uhaloa Lei Maker - have made lei hulu, often make lei laua`e, love to make haku, wili maile, hipu`u 'olapa, hili palapalae, etc. Storytelling - legends Weaver, lauhala - mostly traditional but moving into contemporary expressions
60. Everything I do has a cultural connection to who I am, which is Hawaiian.
61. I work with traditional and contemporary media.
62. Contemporary art techniques with traditional and contemporary Hawaiian subject themes
63. Pastel renderings of Oceanic goddesses and wahine. Acrylic paintings incorporated with Native plants and flowers, also feathers.
64. Creative based on the task and need. Mental conceptualization prior to creative implementation. See it in my mind's eye. It is applicable in all areas.
65. Traditional & contemporary
66. I work in a broad range of mediums. I am keen on evolving Hawaiian design, concept, values into new areas such as fantasy and sci-fi with minimal distortion.
67. Hawaiian,

7) How would you best describe your style and type of art?

68. conceptual
69. My art is conceptually grounded in Contemporary Native Hawaiian epistemology. I use lepo ula both for its physicality and spiritual codification that signify my belief that our `aina is our ancestors. Often times my paintings are buried into the earth so my kupuna can impart their mana and manao - thus the works carry significance in their connections to my genealogy. The works characteristically are dualistic that couple male/female, god/goddess, land/water etc. where by taking its clues from kahiko practices. I have also completed several political directed works that critique Western colonial practice harmful to Native Hawaiians. These works include: Pohaku Luau, Washington-mono-mentality, Pearl Harbor, and Collections. My works are collected in: HiSam, Marriott Waikiki, 2400 Kalakaua, and CINPAC Headquarters.
70. documentary photography, silver gelatin collages
71. Figurative
72. Contemporary fiberwork done with a strong traditional foundation.
73. Traditional Hawaiian tattoos
74. native hawaiian artist
75. For my featherwork-- regaining the multiple creativity of my Ancestors with my particular twist. For my photography, artistic documentation.
76. I have a variety of interests, from poetry and prose to featherwork (kahili) and niihau shell lei-making. I generally keep to traditional forms but am interested in using and incorporating non-traditional materials.
77. Multimedia installation environmental political
78. Traditional Carving/ Artifact reproductions/ Jewelry and contemporary carving based on traditional Hawaiian design elements
79. My original composition of Hawaiian Chant,Hula, Story telling, Hawaiian Kapa, Weaving, are all tools that I use to teach about the multi-levels of Kaona that is integral to help other Hawaiians find their 'gifts' and discover their own value as Hawaiians. I create to tell a story, visually, through chant, hula, art and by the way I try to live my culture. This is the way I choose to leave a leagacy of BEAUTY and HOPE for the next generation.
80. all hawaiian, scenic, marine,contemporary,spiritual,tv media
81. mixed media
82. the influence stems from Na Akua, Na Aumakua, Na Kupuna that transcends time and space and connects in various levels all existing at the same momentum; My style like my dancing depends on what type of concept I acknowledge as my interpretation and illustrated in black ink and line and wash, colored pencils and, acrylic painting or impressionistic colors and forms, sometimes may be in mixed media.
83. cultural crafts to Fine Arts
84. traditional and contemporary
85. Hawaiian environment, contemporary, spiritual, marine
86. Niihau leipupu
87. Authentic for my fiber arts (tapa); laau lapaau (classes); moolelo-old style; paintings-oils
88. Hawaiian quilting, handsewn-designing traditional & practice concerning this culture
89. Second generation contemporary artist
90. Contemporary Hawaiian Graphic Design
91. Bamboo printing Stone art Ohe kapala
92. It is my passion. I see my art as expressions of duality of life. I am more of an abstract and symbolic artist, 3D is another passion. I amnot a photorealist artist. Pastels and graphic art are what I do most
93. Mystical realism literary journalism
94. Eclectic, original Hawaiian Culture inspires, clean linear and three dimensional, creative boxes, designing interiors and construction and remodeling, custom cabinet or built in design.
95. Traditionally based in kahiko
96. Contemporary ceramics, mix wood crafting involving Hawaiian petroglyph designs
97. I like the kahiko style pahu with the hoaka or nalu

7) How would you best describe your style and type of art?

98. Watercolorist specializing in Hawaiian flora, fauna, landscapes, and Hawaiian cultural themes.
99. Hawaiian kapa was an everyday activity requiring intensive labor, resulting in functional products that have no evolved to 'fine art' maintaining a traditional mode.
100. modern, abstract with Hawaiian influence
101. Mixed media-acrylic with native plants and flowers.
102. Painting a picture with words.
103. Collage art based primarily on the use of origami cranes to create designs with traditional cultural motifs and symbolism.
104. Instinctual.
105. Fine art architectural landscape
106. I am a graphic designer, textile designer and printmaker.
107. Literary: prose, poetry, short stories, screen and stage plays dealing with Kanaka OIwi and Hawaii issues. Woodturning: base of traditional forms and media, but experimental after that. All other forms are very experimental
108. Digital Photo's to print hawaiian cards,pads and stationery
109. Hawaiian-influenced.
110. Contemporary Hawaiian Art
111. culturally based contemporary art
112. contemporary, abstract, community based, conceptual, political
113. Post-modern
114. strong ethnicity without even trying
115. Based on Hawaiian practices and inspired by my hawaiian religious beliefs and traditions.
116. My music style is constantly evolving. I believe I carry the mana of my ancestors. I use what I have learned and integrate with new ideas to perpetuate, not preserve, the voice that is within me.
117. Large Oil Paintings depicting hawaiian subjects, mostly hula dancers.
118. Tai Chi and Chi Kong draw on the 'chi'. I draw on 'mana' by forms at first and highest is the mind only. The known spots are good to start. The fun is to find new ones. There is a difference between other energies. They the 'force' will teach.
119. There is no struggle, there is no battle of wills, on a gentle flowing; a perfect knowing, complete balance.
120. Basic
121. irritating, provoking, meant to piss off as many people as possible then end up with a smile

8) What individuals, artists, and/or cultural practitioners have influenced your work?

1. Richard Paglinawan Umi Kai Sean K.L. Browne Rocky Jensen Kupuna Kahiko
2. Pi'ikea Clark Sean Brown Maile Andrade Chuck Souza Ku'ualoaha Ho'omanawanui Kaili Chun
3. our ancestors
4. Michael Yamashita, Kalena Silva, Ka'upena Wong, Nona Beamer, Larry Kimura
5. Waikiki beachboy (CHIEF) Richard Kao
6. For drawing and sketching: Loire valley cave paintings of prehistoric artist, Titian, Da Vinci, Renoir, Michaelangelo, Goya, Van Gogh, Picasso, Degas, Rembrandt. For storytelling and playwright: Homer, Virgil, Sophocles, Aristophanes, Goethe, Chaucer, Milton, Alexander Pope, Shakespeare,
7. Andrew Hitchcock, Lloyd Sexton, Zoltan Sabo of Canada (watercolors), Robert Wood, Grumbacher, Robert Morris
8. Malia B. Solomon (my mother), Ski Kwiatkowski, Rosaline Manu (our quilter), Herb Kane, Pat Horimoto, our ka po'e `o kahiko.
9. Too many to list completely. Edward Munch, Kay Mura, Russel Wee.
10. Ohana geneology(practitioners).

8) What individuals, artists, and/or cultural practitioners have influenced your work?

11. Hokolani Holt-Padilla, Kekuhi Kanahale, Herb Kane
12. G. O'Keffe, P. Gauguin Dodie Warren, Allyn Bromley, Helen Gilbert Kapa Aloha
13. Mr. Itsuo Tsukano - Art Teacher Aunty Maiki Aiu Lake - Kumu Hula Paul C. Aona - Uncle, Blind Master Weaver and practitioner of many Hawaiian Cultural Arts Imaikalani Kalahale
14. Rocky Jensen, Puhi Pau, Prof. Haunani Trask, Pam Barton, the Kanakaole family, Aunty Edith McKenzie, Samuel Naeole, Ed Greevey, Mark Hamasaki, Prof. Rick Mills, Petr Novotny, Prof. Suzanne Lacy, Prof. Morris Uebelacker, Christina Hellmich
15. My sister Donna Cockett and Aunty Jane Nunes
16. Kapulani Landgraf, Manu Boyd, Robert Cazimero, Pohaku Stone
17. There are so many... Hawaiian writers: John Dominis Holt, Haunani Kay Trask, Dana Naone Hall, Wayne Westlake, Mahealani Dudoit are a few names who come to mind. Outside of Hawai'i: Albert Wendt, Witi Ihimaera, Patricia Grace, Robert Sullivan, Keri Hulme, Celestine Vaite, Sia Figiel, Sandra Cisneros, Alice Walker, Zora Neale Hurston ka mea ka mea ka mea...
18. my kupuna
19. George Nakashima
20. Toshiko Takaetzue, Pua Kanahale, Margaret Machado, my grandparents, many many more
21. Alapa'i Hanapi, Keola Sequeira, Wright Bowman, Raymond Bumatay
22. Berry Kawohi, Kalani Jenkins for Hawaiian Civic Club Scholarship which helped me attend UH Manoa and receive Bachelor of Fine Arts in Painting, my ohana and kupuna, members of all Native Hawaiian artists I have come in contact for sticking to their native culture and our hula halau's that have inspired me.
23. From Hawaii (Lionel Walden, Charles W Bartlett, D Howard Hitchcock, Ruben Tam, Herb Kane, Doug Young, Peggy Hopper), American (James Whistler, Child Hassam, J Alden Weir, John Twactman, Charls Russell, Charles Rollopeters, Thomas Eakins and my favorite Frederic Remington), writers (Samual Manaiakalani Kamakau, David Malo)
24. Edith Kanakaole Keala Brunke Wenona Beamer Mahi Beamer Pohai Souza Aunty Gladys Grace
25. BERNARD "PAPA" KIMITETE UNCLE KOKO WILLIS JAMES K. WILLIS HATTIE, RED, & SONNY MAMALA MY GRANDMA LAIDA PAIA
26. All "Ka Maka O Ka Ihe" Native Hawaiian artists and Edgar Heap-of-Birds
27. 'Anakala Herb Kane, Kumu Kalani Munecke, Kumu John Lake
28. my hanai ohana taught me everything, mostly on the North Shore. I have been influenced by many kupunas, aunts and uncles, "calabash", and "hanai" who saw fit to transfer knowledge to me
29. My tutu, Mama, Kupuna
30. Georgia Sartoris & Bruce Kaiiniloa Christman
31. the works of na po'e kahiko
32. my work reflects my cultural heritage
33. Fritz Alplanalp and Wright Bowman Sr from Kamehameha Schools
34. my mother, Maxie A McDonald my aunt, Irmalee A Pomroy
35. Lois Phol, Mini Fujita, Charly Higa, Rebcca Kalahale, Sam Lono, Randy Kalahiki, Epele Haofa, Kauraka Kauraka, and to many others
36. Pam Barton, weaver & kapa maker / Jean Charlot, painter & printmaker / Jenson ohana sculpture, writer, photographer, Herb Kane, painter / Pegge Hopper, painter & designer / cultural practices, maori decorative arts, japanese woodblock prints. my heroes of the past chagall, degas, gauguin kandinsky, klee, lautrec, manet, matisse, miro, picassso, rembrant, renoir, van gogh, etc.....
37. Rachele Maikui Keli'ipi'o Mawae Jessie Acasio
38. Leilani Alama, Papa Auwae, Kaha'i Topolinski, Emma Sharp, Margaret Machado, Papa Kalua, Aunty Marie Place, George Ilae (Father)
39. Aunty Valerie Dudoit
40. Kumu Gladys Grace

8) What individuals, artists, and/or cultural practitioners have influenced your work?

41. Leimaking-Mary Leialoha Kailianu Bell, Hannah Pardey Lekelesa, Etelka Kaleolani Mahoe Adams, Clara Nalei Brito Painting-Tony LaSelle
42. My grandmother's weaving (hala), my mother's hala weaving, Paulette Kahelepuna, Aunty Mary Lou Kekuewa, Gussie Bento to name a few. Also Aunty Minnie Ka'awaloa.
43. 'ae, i was impressed upon by the impressionists, but I like to think my earlier impressions were of tutu's and my mother's exact craft of quilting and embroidery that had something to do with my style. How many quiet hours i spent watching quilts nimbly created. Edith Kanakaole not only taught me mea'ai but she also taught me dignity. Kanaloa empowered me. Hala gave me hope.
44. Leilani Fernandez (instructor 1956)
45. Mary Louie Kekuewa (mother), Leilani Fernandez (mother's teacher), Donald Mitchell, Charlotte Perry, Terry Emerson, Paul Kekuewa (father)
46. self-learned, spiritual
47. self learned
48. Parents, grandparents, aunts, uncles
49. Rachelle Maikui- spiritual gifts and daily skills Dana "Kauai'iki Olores- Ka Pa Ka Naena O Kauai'iki- Hula and oli Hinaleimoana Wong Hula and oli Aunty Vicky Takamine-Holt- Hula and oli Levon Ohai- La'au lapa'au Jessie Acasio- Carving
50. Spirit guides
51. mines is my own
52. Rocky Jensen, Nihipali, Chris Hanapi
53. Aunty Lola Spencer is my Kumu besides inner motivation
54. Joe Dowson, Ipo Nihipali, Philip Naone, Betsy Astronomo, Gladys Grace, Pua Kanakaole, Walter Paulo, Walter Kamaha, Eddie Ka'anana, Francis Palea
55. n/a
56. I get a lot of my mana for my work from my kupunahine. She is a manaleo and has always had strong nationalists ideas of what it meant to be a Hawaiian. I draw a lot of inspiration from my ohana as well.
57. Joran Dudoit, Louide and Henohea Linker, Marvin Alapai, Ke Akua
58. MY INSTRUCTORS- KU'ULEI PUNUA CAROL YOTSUDA HIKOULA HANAPI OREGON STATE UNIVERSITY ART DEPARTMENT(ART MINOR) TIARE CLIFFORD BROTHERS CAZIMERO COCO HOTAHOTA KALAPANA
59. In kapa my primary kumu is Kawaila`au Aona Ueoka. I've also been inspired by the work of Aunty Marie MacDonald, Pua Van Dorpe, Moana Eisele, Leilani Kaleiohi, Wesley Sen, etc. In pahu carving my primary kumu is Keoni Turalde in Keaukaha. In 'ohe kapala it is Evangeline Kaeo, Kawai's mama. In la`au lapa`au it is primarily from my 'ohana, my tutu lady Ka'iwaiwa Kaleihoia Kauka Moepono. But also from Levon Ohai and Papa Awai. In lei making - my lei hulu kumu is my dear classmate, Paulette Kekuewa Kahalepuna. Her mama is Aunty Mary Lou. All the other lei making I picked up here and there from various teachers. Oh, Aunty Lokelani Bailey for haku. Wili maile from Kahipu`uwai Apo. Hipu`u 'olapa from Maile Amarin. Hili palapalae from Keli'ihonipua Lindsey Bailey. I can still visualize the lessons - where we were and how they shared. Storytelling - I watched Aunty Nona, Makia Malo, Johnny Akana, Maui Cook, Kumu Vicky, Aunty Janet Kahalekomo, others. Weaving lauhala - my tutu lady first. Then, Aunty Gladys Grace, Gwen Kamisugi, Aunty Harriet Soong, and Margaret Lovett.
60. Ku'u Kukuma, Mona Hao: in the way that she could use her 'olelo to create unique Hawaiian names. Ku'u Tutu, Arline Eaton: Her ability to create beautiful mele. Ku'u 'Anake, Odetta Kua'ana: Her traditional life style, which interests me. Ku'u Makua, Calvin & Kanani Eaton: His knowledge of the ocean (He'enalu), and her style of work. Herb Kane: In his work I see that ART was a life style for na kanaka Hawai'i. My ART Kumu at UH Hilo: They opened my mind to new ways of expressing myself in my ART. Ka'ili Chun: It is encouraging to see another strong, wahine Hawai'i teaching ART and wanting to further her exploration of incorporating the Hawaiian culture in her ART.
61. Lyons K. Naone Jr., Stan Tomita, Chuck Souza, April Drexel, Gerard Naihi, Imaikalani Kalahahele

8) What individuals, artists, and/or cultural practitioners have influenced your work?

62. Hanapi 'Ohana Charles Kenn Healani Doane Hazel Naone Sam Lono Louis Pohl James Koga Carolyn Cardenas
63. Robyn Kahukiwa, Henriata Nicholas, our wahine throughout Oceania and our goddesses.
64. DANCE & CHANT: Ida Pakulani Long, Kahili Long Cummings, Leiana Long Woodside, Hoakalei Kamau'u, Pualani Kanahele KAPA: Pua Van Dorpe
65. Having had grown up around art books, i would have to say everything from pre-history to post-modern. To name them; My father-Eric, Meleana Meyer, Paul Klee, the works of our ancestors(particularly the ki'i), Saturo Abe, Katsuhiko Otomo, Moebius, wayne Barlowe, Akira kurosawa, David Hockney, Timothy Ojile, The hui at Hale Noa, My brother Kamu, and so many more.
66. my kupuna and akua
67. Keone Nunes Maile Andrade Colleagues: Puni Kukahiko, Marcus Marzan Other Native Hawaiian Artists
68. My work is primarily influenced by Native Hawaiian kapa markings, akua statues, petroglyphic images, and tatoo patterns. I am also influenced by the mana and physical forms of the `aina. I have an eclectic aesthetic taste for many different forms, styles, and individual works by artists. What has influenced me most are works of art that seem seamless in concept, form, purpose and cultural practise.
69. Herb Kane, Michelangelo, David Malo
70. Many, many, many people. Way to many to name.
71. Muriel Lupenui, Kalahikiola Nali'ielua, Emma DeFries, Martha Lum Ho, Paul Cathcart, Kandi Everett, Su'a Sulu'ape Paulo II
72. too many to name
73. From the time I was a child, I was greatly influenced by the kahili featherwork left behind by our po'ohulu Ancestors whose works I viewed at the Bishop Museum's kahili room. I gained my inspiration as a photographer from the likes of Herb Ritts, Helmut Newton, Anne Leibovitz, etc.....
74. The Jensens 'ohana, Audrey Wagner, Dana Naone Hall, Mahealani Kamauu
75. Grandparents, various kupuna, John Dominis Holt, C. Brancussi, I. Noguchi, F. Roster, M. Sato and various other european artists represented at documenta every 10 years.
76. Itsuo Tsukano, Art teacher from Nanakuli High School. Paul Kawehionapua Aona, Hawaiian Mastercraftsman. Aunty Maiki Aiu Lake, Kumu Hula. Imaikalani Kalahela & Ipo Nihipali, Hawaiian Contemporary Artists.
77. my mother Ipo Nihipali, Grandfather Joe Dowson, My sons Kukamakanikapaliko, and Kekai, all artist whom have crossed paths in my life.
78. no one
79. I was raised in a ohana that fortunately were filled with my older brother David Michael Tane Kaipolaueokekuahiwi and a Mother and father who supported artistic pojects. My maternal Grandfather Kupuna Kane Lukela Kawelookamahamaiaonakaihauiliokapakipika Puule, and my Vovo alexandrina Lena Carvalho (Crvalho) Puulei influenced my interest in art. My Kupuna Puulei and his cousin Aunty Pilahi Paki, Kumu John Lake, Eleanor Hiram Holt, Aunty Mae Lobenstien influenced my cultural practioners training.
80. father
81. John Keola Lake; Jonah Kapu; Henry Hanalei Hoppfe
82. Mother, Ipo Nihipali Tutu Kane, Joseph G.H.Dowson My son, Kukamakanikapaliko & Kekai All that have crossed paths in my life
83. My parents Hilda Takamatsu
84. Tutu, mama, kupuna
85. My hanai ?ohana taught me everything mostly on the North Shore. I have been influenced by many kupuna, aunties and uncles, ?calabash? and ?hanai? who saw fite to transfer knowledge to me.
86. Libby Kalima Mirriam Akamu My mom, Lydia Papalima
87. Paku?ialua Marie MacDonald Gordon ?Umi Kai
88. Too many to mention

8) What individuals, artists, and/or cultural practitioners have influenced your work?

89. Nalani Minton, Jensen Ohana, Modern European Artists, Eastern Art
90. Kumu hula Pualani Kanahale, Kumu hula Puna Dawson, Leanora Orr, Mark Kealii Holomalu, David Keanu Sai. I am entranced by the artistry of Natalie Ai Kamanau. Queen Liliuokalani's translation of the Kumulipo chant. Various American & English authors & poets. (please excuse my spelling of some of these names)
91. The Hawaiian wood sculptures and George Watanabe, ohana and Grandmother and relatives who are cultural practitioners.
92. Alapai Hanapi, Snake Kalahale, Rocky Jensen, Detrik Varez, my kupuna
93. none, self interest
94. No one in particular. I admire all kumu hula.
95. Alicia Smith, kumu hula; Uncle Eddie Ka'anana, kupuna; practicing artists: Minnie Fujita, Charles Higa, Hiko'ula Hanapi; deceased artists: Jean Charlot, J. Halley Cox, Mundorff
96. Dennis Kana'e Keawe is my kumu, kupuna past and present are my mentors.
97. International artists: Phillipe Stark, Isamu Noguchi, Karim Rashid, Andrew Goldsworthy. Local artists: Sean Browne, Fred Roster, Wilfred Yamazawa.
98. Sam Lono, Harriet Ne, Mililani Hanapi
99. Na Kupuna throughout my life's journey.
100. Japanese block prints artists(Hokusai, Hiroshige, etc.), Japanese & Chinese calligraphers, Japanese Mon (family crest) artists, Tattoo artists, Polynesian Tapa patterns and petroglyph symbols, Hiroki Morinoue, Australian Aboriginal artists.
101. Mozart.
102. Andreas Gurskey, David Hockney,
103. I've been influenced by the Mexican Muralists, Russian Constructivists, Printmakers Goya, artists working as part of the Maori and Pacific Indigenous Art Movement, Native American Art, Aboriginal Design.
104. Woodturning: na po'e kahiko, local wood artist Mike Lee Literary work: ancient Greek dramatists, Samoan writer Albert Wendt
105. Kim Taylor Reese and some family and friends
106. everyone and no one.
107. Lauhala: Betsy Kukua-Kalua Astronomo, Gladys Grace Fiber: John McQueen Drawing/Painting: Joseph Hauoli Dowson, Ipo Nihipali.
108. Kawaila'au Aona Ueoka (Kapa), Wesley Sen (Kapa), Moana Eisele (Kapa), Pua Van Dorpe (Kapa) Gladys Grace (lauhala), Gwen Kamisugi (lauhala), Margaret Lovett (lauhala) Maui Cook (storytelling), Makia Malo (storytelling), Vicky Takamine (storytelling), John Akana (storytelling)
109. Rocky Jensen, Pam Barton, Kahu Kaleo Patterson, Marion Kelly, Tutu wahine C. Leilani Halela'au (Grace), Haunani & Mililani Trask, Sam Naole,
110. Members of Ka Maka O Ka Ihe, UH-Manoa (1994-1998)
111. both grandmothers- father's sense of design instinct musashi miyamoto - dwayne miyamoto the writing of lao tse - doug young the warrior kekuhaupio skippy ioane - fred punahou
112. Nainoa Thompson, Jerry Walker, Hokulani Holt-PAdilla, Mikahala Helm, My grandparents in quilting, feather work, Laau lapaau, woodworking, hala weaving, lei making, Lua, all things hawaiian.
113. There are way too many influences. In music there is Alfred Apaka, Bill Lincoln, Leinaala Haili, Andy Cummings, Kawena Pukui, Maddy Lam, Sunday Manoa, Kahauanu Lake, Gabby, Sonny Chillingsworth. The list is endless.
114. Phil Sabado, who used to donate his time to teach art at my high school. Peggy Chun, George Furtado. My best friend Melehina Groves, who writes/interviews cultural artisans.
115. Hula
116. Papa Kalua Kaiahua, Kumu Karen Leialoha Carol
117. Sabra Kauka
118. parents, Hilda Takamatsu
119. my kupunas, my parents, sitting bull, geronimo, kekuakalani. malcolm X, emiliano zapata

9) How did you learn your art?

- 56.3% Family Member
- 49.2% School
- 16.7% Cultural Center
- 34.1% Workshop
- 19% After School/Adult Education Programs
- 62.7% Other

9) How did you learn your art (other)?

1. Self-taught through observation of our kupuna's mea
2. State Foundation on Culture and Arts apprenticeship program. Ka Haka 'Ula O Ke'elikolani College of Hawaiian Language, UHH.
3. Beachboy Richard Kao Waikiki beachboys and coconut leaf weavers of the 1970 and older brother who is still a beachboy there.
4. Self taught.
5. Dr. Otto Degener (former UH botanist)
6. Trial and error
7. Spiritual inclination, of the self.
8. college, online classes and mentors
9. University
10. Honolulu Academy of Art at Linekona
11. Each of my mentors inspired me in different mediums and to be true to them and myself I infuse all of their influence to create my own style.
12. internship & apprenticeship
13. Years of practice
14. Opportunity for University art training when I reached my half century mark, age 50.
15. my teacher has helped me to access my kupuna
16. self study
17. mentors along the way
18. Research and observing hula halaus
19. Self taught - In painting I tried to study the Masters by reading and collecting the books in my field
20. Kumu Kalani
21. a niihau child grows alongside kupuna
22. art form was being dyed from inside and planted seed and off I went into gourd art
23. self taught
24. went to asia and studied their techniques
25. self taught
26. traveling
27. friends.
28. training
29. State Foundation program
30. self taught for kapa making
31. Maka'ala `Aina.
32. Aloha week 1956 – wardrobe mistress- learned as part of kuleana
33. spiritual, God bless gift
34. solitude and self expression
35. spirit guides
36. Self learned
37. Self learned
38. n/a

9) How did you learn your art (other)?

39. I am pretty much self-taught. I did take some technical courses to make myself more familiar with some of the digital programs that I work with. I also have friends who have been trained in design that critique my work and who gives me advice from time to time.
40. MY MOTHER ENROLLED ME AND ENCOURAGED ME TO EXCEL IN ART. ART IS ONE OF MY MOST PASSIONATE EXPRESSIONS.
41. As a child I watched my tutu lady weave lauhala and make quilts. As an adult I learned from hula brothers and sisters, the Hawaiian Studies kupuna. I took Levon Ohai's la`au lapa`au class in the evening through a community adult education class. For Kapa I wrote a grant and got it funded by OHA to bring Kawai Ueoka to Kaua'i to teach all of us Hawaiian Studies kupuna how to make kapa. We had four workshops with her over the course of one year. Each workshop was four days long. We started at the beginning by making our tools and planting wauke all over the island. Carving - I went to Hilo for a workshop with Keoni Turalde. It was awesome. I made my first pahu in one-intense-week with him. I'm working on another one on my own but my progress is slow.
42. It's a Life style
43. Reading, experimenting, from other artists
44. Self-taught and workshops through Henriata Nicholas (of Aotearoa)
45. Halau & private instruction
46. visiting galleries and museums in Hawaii, America and Europe.
47. Self detemination
48. Kupuna and self-taught
49. Kupuna, apprenticeship under Su'a Sulu'ape Paulo II
50. conference, apprenticeship, fellow artists, self-taught.
51. I learned featherwork through a good family friend, lei making through my great aunt, and poetry from my mother
52. Imersion, just do it, experimental, research
53. Halau Hula O Maiki,
54. self-taught
55. after Highschool I attended the California College of Arts and Crafts now known as Cal Art in Oakland Calif. I later attended the Univ. Of Hawaii at Manoa where I later re'cd my BA in Fine Arts.
56. Paa kou waha, nana i ke kumu, hoolohe i na pepeiao
57. Master Carver Henry Hanalei Hoppfe
58. A niihau child grows alongside the kupuna
59. self-taught
60. self
61. connecting with my deeper nature; reading listening & sharing with other poets; being receptive to experiance; reflecting on experiance; Hawaiian Sovereignty participation
62. Career as a builder and from my own experiment projects.
63. mentorship
64. self taught
65. Watched a friend make a pahu.
66. Have been drawing along side my uncle, who was a commerical artist since I was 4 yrs. old. It's become a lifetime endeavor...except for the 15-yr. hiatus due to work and personal demands.
67. SFCA sponsored workshops for my civic club, Pearl Harbor Hawaiian Civic Club
68. Books, travels
69. self-taught
70. self-taught
71. self-taught
72. Just writing my thoughts in college literary classes as assignments and finding my own voice & style.

9) How did you learn your art (other)?

73. Self-taught. I have been an artist all my life. While I have learned certain technical skills (printmaking, graphic design, calligraphy) from art classes in college and the Honolulu Academy of Arts, most of the technique I employ are based on personal experimentation with various art media.
74. self taught
75. studied other master woodturners in the islands. Literary: B.A. from U.H. in Drama and Theater
76. apprenticeship
77. being with holoholo people who taught me how to read the ocean - it is dna ancestral memory that come up from the depths
78. By accident and later a freestyle.
79. Organization

80. the public parks, viet nam war, the streets

10) Who were your teacher(s)?

1. Sean Browne -Kapi'olani Community College Richard Paglinawan- Pa Ku'i A Lua Umi Kai- Pa Ku'i A Lua
2. Pi'ikea Clark Maile Andrade Clemente Legundamao
3. basically self taught, HCC 1yr. with Linus CHAO
4. Kalena Silva, Larry Kimura
5. Beachboy Richard Kao Waikiki beachboys and coconut leaf weavers of the 1970 and older brother who is still a beachboy there and my mother
6. The masters of the Renaissance Period, and Grecian and Roman artists. anatomical studies of various Roman, Greek, and Italian artist. Classical writers and playwrights.
7. Academy of Arts, Andrew Hitchcock, Lloyd Sexton, Zoltan Sabo of Canada (watercolors), Robert Wood, Grumbacher, Robert Morris
8. Mostly my Mom in regards to kapa printing. Rosaline Manu taught me to quilt and I continue learning new techniques for designing and creating from many sources (books, HGTV).
9. Kay Mura, Russell Wee, Vicy Chock, Shigi Myamoto, and Sally Fletcher Murchison
10. Kupunas,grandparents,uncle Beside native hawaiian teachings, also carved with a non ohana member a great friend 39yrs ago.
11. Lokahi Antonio, Kapulani Antonio, Kiope Raymond, Napua Spock, Michele Driscoll, Richard Hamasaki, Renee Riley, Kale Langlas, Rhea Ross
12. Papa Henry Auwae, Hanaialii Hiyashida, Bella Pau'ole, Kawai Aona, Alapa'i Hanapi, Eric Enos, Kalani Akana, Aleka Maku'e, Leonard Maku'e, Nancy Kea, Earlene Albano, Agnes Alapa'i, Gwen Takeguchi, Harmony Brighter, Kawika Trask
13. Dodie Warren
14. Mr. Itsuo Tsukano Aunty Maiki Aiu Lake Paul C. Aona
15. Rocky Jensen, Aunty Edith McKenzie, Paleka Mook, Samuel Naole, Aunty Noenoe Zuttermeister, Ed Greevey, Mark Hamasaki, Rick Mills, Hank Adams, Billy Morris, Pamina Traylor, Petr Novotny and many other great glass artists, Suzanne Lacy, Morris Uebelacker.
16. My Sister was a haumana of Aunty Jane Nunes and I learned from my sister
17. Kapulani Landgraf, Manu Boyd, Robert Cazimero, Pohaku Stone
18. writing: aside from the English departments in high school and college, Patricia Grace, Robert Sullivan, Haunani Kay Trask, Puakea Nogelmeier, Mahealani Dudoit, Ursule Molinaro art: my aunty Jane Kakelaka, Howard King, the visual arts team at Kaua'i CC...hope to work with Maile Andrade soon...
19. Kumu Ceighbree
20. none, visual artist must develop their own style, paint, paint, and more painting!
21. I learned by example, by following the traditions which the painter found most useful - Nature can be a good teacher
22. See item #8
23. BERNARD "PAPA" KIMITETE
24. Various UH-Manoa Art Dept. Professors, instructors and visiting artists from 1994-1998

10) Who were your teacher(s)?

25. Kumu Kalani Meinckce
26. aunty Helena viaka Santos, Poni Kamalili, Puchel Mahiiki, Kopehi Muka, George Kaleiohi Jr, Palu Hanohano Pee, the Fu ohana, Uiaku Ohana, Uiaheieki ohana, Aunty Inoa Naihe , Aunty Honeygirs Hoomaneueuilli, Pula Fa'afanui, Pila Kekuchi, Granna Puchel Mahuiki, Richard Lapelio, Shasha RuKinny, Clara Fu, Scempon Mahiiki, Sara Kinney, and many others!!
27. Mama ame tutu ma
28. Georgia Sartoris
29. I've never been able to locate anyone with first-hand knowledge of how 'umeke were traditionally made
30. I did my style by trial and error
31. Fritz Alplanalp and Wright Bowman Sr from Kamehameha Schools
32. see #8 faculty University of Hawaii, Manoa; Pratt Institute, Brooklyn, NY; Castle High school; Dept of Parks & Recreation C&C of Honolulu, the "workplace"
33. Lois Phol, Mini Fujita, Charly Higa, Rebcca Kalahele
34. dorothy lewis, pat clark, tom fresh, marria martetnez, ron and kit kowalke, lee chezney, susan wolf, sue petterson, clarie romano, rod ewings, gillean jager, pam barton, david smith, uncle johnny, and mom.
35. Rachelle Maikui Keli'ipi'o Mawae Jessie Acasio
36. Leilani Alama, Papa Auwae, Kaha'i Topolinski, Emma Sharp, Margaret Machado, Papa Kalua, Aunty Marie Place, George Ilae (Father)
37. Aunty Valerie Dudoit
38. Gladys Grace
39. Clair Chapin at Kamehameha, Toni LaSelle and other art instructors at Texas Woman's University, mother and leimakers previously mentioned
40. Gussie Bento, Paulette Kahalepuna, Minnie Ka'awaloa, Lehua Domingo (mother)
41. Jinja Kim(WCC), Barabra Bettes(Kailua HS),Kapulani Landgraff(WCC) & the indigenous teachings of Native Americans and Pacific Islanders.
42. Leilani Fernandez and Terry Emerson
43. Mary Louise Kekuewa, Charlotte Perry, Terry Emerson, and Paul Kekuewa
44. Self
45. self
46. family
47. Spirit guides and family members
48. Self
49. Self
50. Kumu(s) Hokulani Holt-Padilla Charles Kaupu Akoni Akana John Keola Lake Practitioners Sam Kaai Lyons Naone
51. Those that inspire me
52. KU'ULEI PUNUA, CAROL YOTSUDA, TIARE CLIFFORD, HIKOULA HANAPI,
53. I named them above in section 8. But, okay, here goes again condensed version. After my tutu lady there is - Kapa - Kawai Ueoka Lauhala - Gwen Kamisugi Carving - Keoni Turalde La'au Lapa`au - Levon Ohai Lei Hulu - Paulette Kahalepuna
54. My first Kumu is my 'ohana, my upbringing has alot to do with how I see ART. My Kumu Kaiapuni has also been a big influence with incorporating culture and ART. (Kumu Kalani Akana, Kupuna Kauahipaula, Pua Mendonca) My Kumu UH Hilo who has taught me interesting techniques to use in my ART. (Wayne Miyamoto, Jean Ippolito, Andy Grabar, Mike Marshall)
55. Lyons K. Naone Jr., Stan Tomita
56. Hanapi 'Ohana charles Kenn Sam Lono Louis Pohl James Koga Carolyn Cardenas
57. Kupuna Mahoe Kauila Benanua Kumu Hula Elaine Kaopuiki Kupuna Tommy Solomon

10) Who were your teacher(s)?

58. DANCE & CHANT: Ida Pakulani Long, Kahili Long Cummings, Leiana Long Woodside, Hoakalei Kamau'u, Pualani Kanahele KAPA: Pua Van Dorpe
59. My father, Meleana Meyer, Jonathan Denik, Gigi at Hoa'aina, Russle Sunabe at KCC, all of my haumana, and many more.
60. n/a
61. Maile Andrade
62. My primary teachers remain my kupuna. Secondly, are the teachers at the University of Hawaii at Manoa Art Department.
63. Mark Hamasaki Richard Hamasaki Esther Mookini
64. Mant, many, many people. Way to many to name.
65. Muriel Lupenui, Kalahikiola Nali'ielua, Emma DeFries, Martha Lum Ho, Paul Cathcart, Kandi Everett, Su'a Sulu'ape Paulo II
66. too many to name
67. Rocky and Lucia Jensen
68. Featherwork: Audrey Wagner, Natalie Jensen Niihau shell lei making: Lei Girelli Poetry: Diane Hina Kahanu
69. Various Germany, France, New Zealand, Hawaii
70. Same as above. My University Art teachers only taught technique and that is not enough.
71. Mother Ipo Nihipali, Individually attained
72. nobody
73. All those that I mentioned above.
74. Joseph Gordon Hauoli Dowson Kunani Nihipali
75. John Keola Lake; Jonah Kapu; Henry Hanalei Hoppfe
76. Ipo Nihipali
77. Most of my leis today are self-taught
78. Mama ame tutu ma
79. AuntyHelena Moku Santos, Poni Kamalei, Rachel Michiki, Kopeli Muka, George Kaleiohi Jr., Pupu Hanohano Pu, the Fu Ohana, Moku Ohana, Uaheieki Ohana, Aunty Inoa Naihe, Aunty Honeygirl Hoomanawanui, Tula Faafunui, Pila Kikuchi, Gramma Rachel Mahuiki, Richard Lapilio, Shasha Mahuiki, Sara Kinnee and many others
80. Libbie Kalima
81. Gordon ?Umi Kai Wendell Keani Kaleimamahu
82. Art instructors, but my first teacher was my mom.
83. mostly in the academic field then I created my own path
84. Dad, Uncles, teachers, instructors, colleagues
85. Alapai Hanapi, Pa Ku'i A Holo, Kaimikaua
86. Itua Tahauri, a Tahitian. Learned by watching.
87. Minnie Fujita; Charles Higa; J. Halley Cox; Jean Charlot; Norman Ives; and in early childhood, Uncle Merton Chang. Also, Edward Stasack, Phillip Olmes, Ken Bushnell, Ben Norris, Louis Pohl.
88. Dennis Kana'e Keawe
89. Fred Rosterm, Mamoru Sato, Suzanne Wolfe, Clem Lagundimao
90. Henriata Nicholas (Rotorua, Aotearoa) Maile Andrade
91. The land, the sea, the 'ohana nui.
92. James Koga (Honolulu Academy of Arts), numerous Yale University art professors, Duane Preble (UH)
93. Everyone I've met.
94. University of Hawai'i @ Manoa Academy of Art University
95. UH Art Professors Clem Lagundimao, Ron Kowalke, Tom Klobe, John Wisnowski, Helen Gilbert, Fred Roster.
96. Literary: Dennis Carroll, Harry Wong Woodwork: my father, Solomon Apio and Michael Lee
97. My Graphic Arts Teacher only goes by Boss never knew his real name.
98. Myself and people around me.

10) Who were your teacher(s)?

99. Same as #8.
100. Kapa: Kawai Ueoka Lauhala: Gwen Kamisugi Storytelling: Maui Cook
101. Rocky Jensen, Kahu Patterson, Pam Barton, Aunty Edith McKenzie, C. Leilani Halela'au (Grace), Sam Naeole, Paleka Mook, Aunty Annie Mokeau, Aunty Noenoelani Zuttermeister
102. Clemente Lagundimao (Native Hawaiian) Stan Tomita and other UH Art Dept. faculty
103. don aanavi and dwayne miyamoto
104. Nainoa Thompson, Jerry Walker, Hokulani Holt-PAdilla, Mikahala Helm, My grandparents in quilting, feather work, Laau lapaau, woodworking, hala weaving, lei making, Lua, all things hawaiian.
105. Keoni Teraldo
106. My uncle Albert Kaupiko when I was young. Just hanging around the adults at family parties who played music all night. In those days no one hired entertainment for their luʻau, people just brought their instruments to kanikapila. George Archer Sonny Kamaka
107. No one alive I know.
108. Kumu Karen Leialoha Carol
109. Sabra Kauka
110. self taught
111. willie bright, papa richard kinney, charlie rillamas, willie kanak, kelii sr. curtis mayfield, bob dylan

11) How long have you been a professional artist?

- 15.3% Less than 5 years
- 17.7% 5 – 10 years
- 9.7% 11 – 15 years
- 13.7% 16 – 20 years
- 11.3% 21 – 25 years
- 9.7% 26 – 30 years
- 22.6% Over 30 years

12) Where do you create your art?

- 88.8% Home Studio/Space
- 5.6% Professional Studio/Space
- 8% Rented Studio/Space
- 3.2% Owned Studio/Space (away from your home)
- 28.8% Other

13) Are you interested in an art Halau where you could access studio space, materials, equipment tools, intellectual exchange and other knowledge, etc.?

- 87.9% Yes
- 12.1% No

14) What kinds of supplies do you need to make your art or engage in your cultural practice? (Please check all that apply)

- 36.5% Fabric
- 31% Feathers
- 34.1% Ferns
- 35.7% Flowers
- 44.4% Paint
- 48.4% Paper
- 49.2% Plant Materials
- 38.9% Stone
- 56.3% Wood
- 63.5% Other

14) What kinds of supplies do you need to make your art or engage in your cultural practice?

1. Ivory- All types that are specific to the materials that our Kupuna kahiko have used in the past
2. Computer supplies
3. Lau niu
4. pencil, chalk,
5. stretch canvas, flat canvas, acrylic and watercolor paper, acrylic, watercolor and oil paints, frames, brushes, easels, palettes, tiles, paper, bookkeeper (Iris Dowson), bookkeeping supplies, palette and painting knives,
6. clay
7. thinners, varnish, linseed oil, etc
8. As a Hawaiian Kapa Maker I need `Aina to grow my kapa and dye materials I also have to make my own tool because I cannot buy it from any store.
9. glass, metal, wire, etc.
10. I need professional grade paints,paper, brushes, tools and supplies to create my images. I am a multi-media artist working in many mediums even though I am generally known through my watercolors.
11. in my mixed media work, I use all kinds of man-made, natural, and found materials.
12. 'a'aniu (coconut fiber) water based inks, paint, brushes, raw hide,
13. lino cuts, and reference/research materials
14. CD player, Dance space
15. computer
16. nololo'vila, na mea pa'iki'i, na mea like'ole
17. not listed: lopi/duco/nalomeli/mea'ohi/kui'ohiki
18. wright to go and gather
19. whale bone/teeth
20. and whatever else I may want to work with
21. research library, talking story.
22. sail boat
23. massage table
24. simple framing, matting,shrinkwrap printing,venues,canvas,streacher bars
25. wire/tape/cordage
26. wire, tape, cordage
27. Coconut, anywhere from Mauka to Makai
28. ukulele, guitar, bass guitar
29. massage table- portable
30. Machinery and skilled artists
31. Iwi or Bone
32. Canvas, fine art brushes, paper cutters
33. n/a
34. I would have to say all of these things.
35. FINANCIAL SUPPORT
36. Wood - for kapa kua, `ie kuku, hohoa, poi board Bamboo - 'ohe kapala, nose flute Ipu - getting expensive from USA
37. A place where perhaps objects we find or have, can be stored.
38. Chordage
39. canvas, brushes, pencils, charcoal, conte, pastels, printing press, photo darkroom, computer, silk screens and paints, fabric and many more.
40. Access to cultural spaces and areas.
41. Software.

14) What kinds of supplies do you need to make your art or engage in your cultural practice?

42. Contemporary materials
43. shell, bone, cordage, fiber, nuts, film, photographic paper
44. Silver, bronze, plaster, clay
45. Wire, cordage, skins.
46. Ivory
47. Dyes, inks, paints, chemicals, canvas, clay/glazes, glass, metals, found objects,
48. shells
49. high Tech steel, plastic, carbon etc.
50. TIME I work 2 jobs as a Adult literacy specialist and I help to integrate Hawaiian Culture into a curriculum for teachers to infuse in their core subjects in the classroom.
51. computer software, computers, printers, digital supplies
52. various subjects that appeal to me
53. clay, glass
54. Bone & Ivory
55. Computer software and peripherals, e.g. printer
56. Want to build our own halau ?ike (school) on our own aina...but must pay rent
57. wauke
58. computer
59. pastels, clay, pens and pencils, computer
60. computer equipment
61. clay
62. Good quality watercolor brushes (sable) which I currently cannot afford. And Frames or discounted framing services. This a high cost item.
63. Found objects (i.e. recycled materials, industrial castoffs, anything that strikes me as having creative potential).
64. canvas, acrylic paints, paint brushes, shellac, easel
65. A natural environment which is not noisy -- rather need a quiet place to think and write.
66. Photographic materials, traditional and digital
67. limu, pa'akai, alaea
68. Printing Press
69. musical instruments and anything I see fit.
70. Canvas
71. glass
72. Mac computers, scanners, printers, etc.
73. sharkskin, cow hide, cordage, trunk of niu tree
74. Canvas, stretcher bars, brushes
75. `Aina first.
76. Oils
77. guitar and microphone

15) How do you get your supplies? (Please check all that apply)

- 69.3% Gather
- 51.2% Make my own
- 82.7% Purchase
- 33.1% Trade/Swap
- 20.5% Other

15) How do you get your supplies?

1. C2F Art Supply Wholesalers, Graphic Arts of Hawai'i, Ben Franklin Stores
2. Online
3. People call to donate.
4. I have to grow my own, because I rent I have to leave my plants behind every time I move.
5. Borrow
6. I need to purchase rather than gather my materials from nature plus the additional required matting and framing costs.
7. pick up 'a'aniu on own or request it from coconut tree trimmers, groundskeepers & home owners
8. painting supplies skyrocket each year
9. grow my own
10. and fine um
11. internet
12. In my own yard
13. grow, make tools; purchase paints, paper, and some tools
14. sometimes buy supplies when traveling to metropolitan areas for better prices and selection
15. recycle
16. own instruments
17. n/a
18. After Hurricane `Iniki there were a lot of trees that went down. We got an inter-departmental agreement between DOE and State Parks to harvest some wood for educational and cultural purposes. We did not sell any of this wood. Wauke - we started planting wauke in everybody's garden who wanted it. Now, we have a pretty good supply.
19. Gifts
20. steal, borrow
21. from the aina and persons, places, and things
22. makana
23. recycle previous pieces that never 'made it'
24. mahiai(wauke/plant dyes)
25. mahiai(wauke/plant dyes)
26. gifted

16) Do you work at another job in addition to creating your art?

- 46.3% Full time employment
- 21.1% Part time employment
- 32.5% I only do art

17) What is your annual personal income?

- 12.5% Under \$5,000
- 7.1% \$5,001 - \$10,000
- 19.6% \$10,001 - \$20,000
- 17% \$20,001 - \$30,000
- 15.2% \$30,001 - \$40,000
- 10.7% \$40,001 - \$50,000
- 17.9% Over \$50,000

18) How much of your personal income comes from your art?

14.9%	100% of my income comes from my art
1.8%	75% of my income comes from my art
3.5%	50% of my income comes from my art
10.5%	25% of my income comes from my art
14%	10% of my income comes from my art
21.1%	5% of my income comes from my art
34.2%	Other

18) How much of your personal income comes from your art?

1. Hardly any money comes from my art.
2. 1%
3. I hav just commenced having my art displayed for commercial sales
4. Zero, I don't do enough to sell, I give it away, but want to produce more.
5. What ever I can spare.
6. 0
7. I have been in the business of creating artists and making spaces available for them. Currently, I have been working within the Native Hawaiian Community with students and children in the arts.
8. I don't know, but it is really small!
9. 0%
10. 2%
11. wat?
12. 0
13. less than 5%
14. I don't make money off of my art
15. none, alot of art are service oriented
16. 0
17. I give my art away to family and friends. I don't make much money off my art.
18. n/a
19. I cannot call myself a professional artist because I don't sell my art. Kapa for `iwi. Lauhala for `iwi and gifts. Pahu for hula, etc
20. Still a haumana, but would affect me if one day I do sell.
21. I normally kokua art work.
22. Less than 5%
23. I rarely sell my art
24. unknown percentage
25. info. Unavailable
26. 0-5%
27. 100% but from my graphics only. All other art I do for myself
28. still in development phase- single release CD in progress
29. 0
30. see comments
31. 1%
32. none
33. prefer to keep confidential
34. 0
35. I'm on a break now. My art can and has supported me completely- 100%
36. I give away most of it, sell a few, whatever
37. 0%
38. none
39. 0.20%

19) What percent of your personal income is earned by:

- ___% from creating and selling my art
 - 22% said 100% from creating and selling my art
 - 4% said 75% from creating and selling my art
 - 7% said 50% from creating and selling my art
 - 16% said 25% from creating and selling my art
 - 1% said 15% from creating and selling my art
 - 9% said 10% from creating and selling my art
 - 41% said 5% from creating and selling my art
- ___% from teaching my art
 - 8% said 100% from teaching my art
 - 19% said 75% from teaching my art
 - 5% said 50% from teaching my art
 - 16% said 25% from teaching my art
 - 0% said 15% from teaching my art
 - 16% said 10% from teaching my art
 - 38% said 5% from teaching my art
- ___% from Other: _____

20) If you teach your art, how long have you been teaching?

1. N/A
2. 3 years
3. have not taught, yet
4. 4 years
5. Selectively teaching 30yrs
6. 60 years
7. I used to teach.
8. random for the past 25 yrs
9. 13 years
10. 30 years
11. I am a teacher for Elizabeth Lee at the annual lauhala confe
12. Forever.....
13. about 10 years
14. I do workshops for art organizations and schools
15. 20 years
16. 25 years
17. 3 years
18. 4 yrs
19. about 5 yrs
20. over 46 yrs
21. no, not yet
22. 22 years
23. periodically for 30 yrs
24. 15 years
25. i taught for 10 years, now self employed
26. n/a
27. teach Hula 20 yrs/ lomilomi 6 yrs
28. 3 yrs
29. 11 yrs
30. My teaching years no longer exist, but I have taught for 30+ .

20) If you teach your art, how long have you been teaching?

31. 4 years
32. 15 years
33. 36 years
34. 30 years
35. 2 workshops, church craft days
36. Teach right at random
37. 10 years
38. 0
39. none
40. 2 years
41. not teaching
42. 10 - 15 years
43. n/a
44. I have only taught a few people to do certain aspects of graphic design
45. 12 yrs
46. 15 years
47. 5 years
48. 30 years
49. n/a
50. 35 years
51. for about 5 years
52. n/a
53. 6 years
54. About 4 years
55. 9 years
56. 25 years
57. 10 years
58. N/A
59. 25 years
60. none

20) If you teach your art, how long have you been teaching?

- 61. dna
- 62. 25+
- 63. 40+ years
- 64. 5 years
- 65. 5 years
- 66. 10 years
- 67. 8 years
- 68. a couple years
- 69. Used to be an art teacher in a high school for 15 yrs; was DOE's state art specialist for 4 yrs, but recently retired.
- 70. Since 1980
- 71. over 25 years
- 72. 25 plus years
- 73. 20 years

20) If you teach your art, how long have you been teaching?

- 62. 25+
- 63. 40+ years
- 64. 5 years
- 65. 5 years
- 66. 10 years

21) Where do you teach your art? (Please check all that apply)

- 39% Schools K to 12
- 19.5% College
- 11.7% Private Studio
- 23.4% Cultural Center
- 22.1% Adult Education
- 10.4% Art School
- 64.9% Other

21) Where do you teach your art (other)?

1. Workshops. In particular, Beamer Aloha Music Camp
2. Private Clubs (Elk, etc.), Police Station, Kaiser Hospital, Leilehua & Mililani High School, traveling artist school
3. sometimes in schools, sometimes in hawaiian communities, sometimes in ohana gatherings, sometimes with my work.
4. At the weaving Conference In Kona Ka Ulu Lauhla o Kona
5. After school programs, community programs. Native Hawaiian Trusts like QLCC and ohana.
6. I've worked teaching writing at both lower grades (elementary - high school) and college level. With 'Oiwi, we've developed art/writing workshops and have worked with everyone from Na Pua No'eau kids to Kamehameha Schools to the MCCC prisoners in transition.
7. craft fair
8. Na polokulani like'ole
9. at luaus, other venues (tour guide)
10. done along with selling at "made in Hawaii"
11. hope to teach at my studio when its pau, built
12. workshops @ home on our farm or elsewhere by special arrangement
13. mostly community program & na pua noeau
14. at home
15. n/a
16. private centers
17. out of home
18. workshops
19. workshops at home or on the mainland
20. at our shop and at organized activities
21. at our shop and at organized activities (na halau)
22. Church
23. no one place in particular
24. home
25. Kupuna program- volunteer Energy workshops
26. Juvenile Detention home
27. home display
28. n/a
29. home
30. home and community
31. NOT TEACHING
32. Workshops
33. Halau
34. Community Center
35. Apprenticeships
36. workshops
37. Hui Malama in Hawaiian communities to help repatriate Hawaiian Iwi
38. don't teach
39. dna
40. Artisans in School-Hawai'i
41. Done along with selling at ?Made in Hawaii?
42. Community College U.H./Community workshops
43. not teaching art at the moment.
44. Island wide, public, private, Hui Ahaino School of Native Art, Ahaino, Molokai.
45. Island wide; public; private; Hui Ahaino School of Native Art; Ahaino, Molokai

21) Where do you teach your art (other)?

46. Wherever the wind leads.
47. To anyone on the path. They will learn and move on. Mana will teach.
48. Bishop Museum
49. public demonstrations
50. at political functions

22) Where do you display or sell your art? (Please check all that apply)

- 46.5% Craft Fair/Festival
- 39.5% Galleries
- 31.6% Museums
- 14.9% Schools
- 30.7% Shops/Stores
- 6.1% Swap Meet
- 54.4% Other
- 11.3% skipped this question**

22) Where do you display or sell your art?

1. I usually sell by word of mouth
2. Ho'ola'a hale, opening events, etc.
3. where I sit is my store
4. Office.
5. Politician's, Doctor's and Lawyer's offices, Banks, etc.
6. Hotels
7. book events
8. I sometimes display my art in galleries and museums but I rarely sell my art. I sometimes do craft fairs
9. Native Books Namea Hawaii
10. Friends
11. I have not had the privilege of making or display of my art until the MAMO movement started this year. I have been too busy helping others get their art career launched.
12. book fairs, conferences, and other special events.
13. art shows
14. mostly through friends or request
15. public and school libraries to influence the next generation of future practitioners or painters
16. KEALOHA NA KUPUNA - KING KAMEHAMEHA KONA BEACH RESORT
17. on my tours
18. Jewellery shop in Honokaa and Kona Village. Volcano Art Gallery
19. sell privately to collectors
20. farmer's market
21. some private offices, Ilioukalani and Muoaulani Native Hawaiian Legal Corp
22. personal buyers when fish is in season
23. privately
24. restaurants
25. Maunaloa Kite Shop, Moloka'i Gift Shop
26. home/beach
27. Kamehameha Day Festivals
28. none
29. The Ritz-Carlton, Kapalua annual "Celebration of the Arts"
30. I have clients that come to my home or that I meet in person.

22) Where do you display or sell your art?

31. NOT CURRENTLY SELLING ART
32. I'm a lousy example of this because I mostly give it away. Eventhough I have sold lauhala pieces.
33. Mural project
34. Exhibiting with other artists.
35. Private functions
36. Online: www.solomonenosgallery.com
37. UHM Art Gallery (grad exhibitions)
38. Not Applicable, where ever people who have it go
39. Word of mouth.
40. Indigenous Arts gathering and shows internationally
41. CURRENTLY AT THE UNIVERSITY
42. by word of mouth of friends and family
43. At cultural conferences and workshops.
44. website (under construction) TitaAngeloCreations@hawaii.rr.com
45. University of Hawai'i
46. On my tours
47. Retail store
48. Cultural exhibits
49. open mike, music contest/concert, Poetry contest, on stage, book/magazines
50. Hale
51. restaurant: 'town' in Kaimuki
52. internet/website
53. word of mouth and the web
54. Commissions
55. When I did woodworking full-time, I sold at craft fairs and festivals. I plan to market primarily on-line when I get back to it this fall.
56. home or wherever.
57. Online shop
58. on bodies of people who I have done kakau design for
59. online services
60. Chance encounters.
61. one-on-one situations

23) Have you displayed or sold your art at any of the following institutions? (Please check all that apply)

- 55.4% Bishop Museum
- 9.8% Hawaii State Art Museum
- 41.3% Honolulu Academy of Arts
- 65.2% Other
- 27.4% skipped this question

23) Have you displayed or sold your art at any of the following institutions?

1. Art at Marks Garage National Science Museum of Tokyo
2. Lyman Museum
3. East Hawaii cultural center, Hilo airport waiting area.
4. American Pacific Art Gallery
5. A local Hawaiian arts gallery
6. displayed at small downtown galleries, U H galleries, but I have rarely sold my art.

23) Have you displayed or sold your art at any of the following institutions?

7. In the process of submitting it to my schools Art Journal
8. At our one and only Native Hawaiian Exhibit at the Academy of Arts.
9. Native Books/Na Mea Hawai'i, Koke'e Museum
10. Bishop Museum in a craft fair venue for Storytelling Fair, Xmas fair fronting the Shop Pacifica
11. Volcano Art Center
12. Queen's Medical Center Art Gallery and various other exhibition areas
13. no
14. private shows
15. Mission Houses Museum; Honolulu Hale
16. no
17. none
18. none
19. Kaua'i Museum, Maui Cultural Arts
20. Museum of Arts and Design (NY); demonstration at American Museum of Natural History (NY)
21. none
22. n/a
23. none just hula supply for bulk sales
24. none
25. Hotels
26. n/a
27. Iolani Palace
28. none
29. KAUAI MUSEUM
30. n/a
31. NA
32. SFCA
33. Cultural center in Madrid Spain
34. Heard Museum, The Contemporary Museum, Art in General, Peabody Essex Museum, Maui Arts and Culture Center, Institute of American Indian Arts, American Indian Community House Gallery, Museum of Art and Design, etc.
35. Academy of Arts Linekona building, Hawaii Craftsman
36. The Contemporary Museum
37. Museum of Natural History (New York City), Museum of Modern Design (New York City), Mariners Museum (Newport News, VA)
38. Museums internationally and nationally.
39. displayed but not sold
40. UH
41. no
42. Public Safety
43. City Hall All venues makai to mauka, e.g. at the beach of Kualoa to the slopes of Mauna Kea
44. UH-CHS
45. Windward Mall Orchid Show Home
46. Private shows
47. no
48. Wailoa Center, hotels: Hilo & Kona
49. Windward Community College
50. Na Mea Hawaii
51. None

23) Have you displayed or sold your art at any of the following institutions?

52. 1-man shows at the Advertiser Contemporary Museum of Art; group shows at the Adv. Contemp. Mus. of Art; Easter Art show at Ala Moana Center; Terr. Savings Kapiolani Branch; Exhibit store & gallery (now closed); UH East-West Center Art Gallery; UH Art Gallery; East Hawaii Cultural Center; The Firehouse Gallery in Waimea.
53. Contemporary Museum Gift Shop, Na Mea Hawai'i, Fine Art Associates, Cedar Street Gallery
54. Neiman Marcus, Fine Arts Associates
55. Native Books
56. Volkerkunde Museum, Hotel Lobbies, State Libraries, City Hall
57. Contemporary Art Museum, State Foundation on Culture and the Arts, out of state galleries and museums.
58. Windward Mall, Orchid Shows, home
59. San Diego Museum of Man, California Academy of Sciences, Burke Museum, Museum of Anthropology, Museum of Arts and Design, American Indian Contemporary Arts Gallery
60. nope

24) Where have you displayed your work? (Please check all that apply)

- 58.9% Throughout the State of Hawaii
- 45.5% My own island
- 45.5% On the continental USA
- 11.6% In Asia
- 20.5% In Europe
- 26.8% Other
- 12.9% skipped this question**

24) Where have you displayed your work?

1. Norwegian Dynasty
2. Very little. Wish list - a hale for Native Hawaiians to display art, auwana or hahiko.
3. Aotearoa
4. Big Island Festival at the Hapuna Prince Hotel
5. JAPAN
6. How come no Pacific. Samoa, Aotearoa, Fiji, Rarotonga, Tahiti
7. Moloka'i and Maui
8. Rena and California- Indian cultural exchange of arts
9. n/a
10. n/a
11. Aotearoa-New Zealand
12. Rotorua, Aotearoa
13. New Zealand
14. Canada, Palau
15. Oahu, Kauai
16. Pacific
17. Aotearoa, Tahiti, Samoa
18. New Zealand, Pacific Rim/Basin
19. Canada
20. Aotearoa
21. At various arts or Cultural Conferences and at Presentations.
22. Aotearoa (New Zealand)
23. I had one public show at nativ Books' Aupuni Artwall. I have not pursued other venues due to time constraints on making art that does not bring me income

24) Where have you displayed your work?

24. Australia, Cook Islands, New Caledonia, Palau
25. New Zealand, Pacific
26. on ship.
27. Kilauea Military Camp, Kauai Hotel East Hawaii Cultural Center, Germany
28. Aotearoa
29. National and international publications
30. Oahu & Maui

25) How many art shows have you participated in over the last 3 years?

1. Of course, this includes the 'Oiwi journal, so I don't think it counts!
2. right now busy working in carpentry
3. I have in the past sold hundreds, however, just not recently
4. 1000 + in 3 months
5. 1 papale a week
6. I have sold
7. n/a
8. commercial stuff non ethnic not only hawaiian and craft items too
9. alot donated to fundraisers

26) Have you been commissioned to do your art? If yes, please provide information on the commissioner and the piece(s).

1. Yamamoto Family; 2' Marble disk sculpture Michael La Freneirre; Niho Palaoa National Science Museum of Tokyo; 35 Polynesian artifact replicas
2. No
3. two koa o'o awards for an organization on Oahu. The piece included the o'o and support base.
4. I have not been commissioned. I write mele in order to teach or to honor and give as a gift.
5. Yes but I can't remember who
6. Yes, Cambell High School, Shoreline of Ewa Beach; Dr. Chong, Rainbow Falls, Hilo;
7. I was commissioned by Mark Fukuda to print several pieces of Hawaiian kapa on at least 3 Or 4 occasions. I printed my first piece in 1964 which was one of 14 commissioned for the Mauna Kea Beach Hotel. I did one in 1970 for the Oahu Country Club. The last two are hanging at the Hualalai Resort on the Big Island which were also commissioned by Mark Fukuda. My quilt pieces have been sold from our former museum in the Hyatt Regency Waikiki.
8. Yes,, (Confidential)..
9. Konishiki Foundation
10. Paint wall mural for two offices of a dentist. Price \$3200.
11. I have done 3 Kapa works for Kamehameha Bishop Estate that now hangs at Kawaiahao Plaza on the 2nd floor. #1 is 4 panels 3'x 6' that is the background to the school's mo'olelo as you exit the elevator. #2 is Kapa laminated to their round waiting room table. #3 was the backing of the old mission at the end of the hallway leading to the Board's conference room.
12. Yes
13. No.
14. individual clients order various general mo'olelo and/or personal ones too numerous to list
15. no-I work as a commercial photographer. Is that considered commissioned work?
16. yes

26) Have you been commissioned to do your art? If yes, please provide information on the commissioner and the piece(s).

17. Extraordinary women of Hawaii - State Library, Alu Like, Inc. Queen's Medical Center - poster for maternity services Kapiolani Women's Center - co-painted with another artist-Women of Hawaii
18. Lanai Community businesses to promote tourism to Lanai in 1991 a poster Bishop Museum to paint mural for cruise ship 1994
19. KEOMAILANAI FOUNDATION AT KILAUEA MILITARY CENTER BISHOP MUSEUM - HO'OHULI
20. no
21. no
22. Numerous commissions: Kamehameha Schools, Council for Native Hawaiian Advancement, the Kahala Mandarin, numerous private commissions
23. yes, my customers come from all over the world
24. two images "kii" - Smithsonian Institute two images "kii" - Heiau at King Kamehameha Hotel, Kona, HI numerous pieces to individual buyers
25. yes, public (SFCA) and private
26. yes - for parties, special events by special arrangement
27. yes! Hawaiian Studys State Foundation, private collector
28. 1989 / Alabama Museum of Art, sculpture for chilrens gallery
29. no
30. no
31. yes, small shops and stores on Maui
32. no
33. no
34. yes, I have an 'ahu'ula commission, work currently in early stages
35. `aole
36. Outrigger Wailea-21 lei hulu Marriott Koolina Beach Resort - 2 kahili and 20 lei hulu Hawaiian Airline Lounge - 30 lei hulu
37. Hawaii State Chamber of Commerce (na lei), OHA (na lei), Bishop museum, Taiwan Art Museum, Honolulu Academy of Arts
38. no
39. no
40. no
41. no
42. Yes Knee drums with two hula halau
43. yes. Sam Holt for personal reasons and Walter Ritte for Moloka'i Makahiki Festivals
44. no
45. "Kanaka" Album, Private Portrait(s)
46. n/a
47. no.
48. community people
49. 0
50. Yes. Kaiser Clinic in Nanakuli. Wiliwili leis
51. Yes. Mostly private and corporate
52. Private commission for Manu Ka'iama.
53. The Lodge at Ko'ele. Commissioned to do 10 pieces and did not get compensated for the work. Did not accept the money.
54. Composing of mele and hula: Ka'anapali Beach Hotel (6 chants), ceremonies & rituals (numerous), Maui Arts & Cultural Center (6 chants & hula)

26) Have you been commissioned to do your art? If yes, please provide information on the commissioner and the piece(s).

55. Live paintings for Organizations like Legal Aid Society and Wai'anae Coast Comprehensive Health Center annual fundraisers. Mural outside of Makaha Marketplace. Art for Aloha 'Aina Cafe. Mural inside Nimitz Community Center commissioned by Halau Lokahi, and various others, mostly non-profits.
56. SFCA Bishop Museum Hawaii Maritime Center Maunalani Hotel Ihilani Ko Olina Maui Marriott
57. I have received commission work through my agent Greg Northrup for the CINPAC Headquarters and for 2400 Kalakaua Commercial Center.
58. yes, Hawai'i State Foundation on Culture and the Arts, University of Hawai'i, Manoa, Center for Hawaiian Studies. "Ho'i Ka Wai," 1998, hand-woven silver gelatin collage.
59. *2005 "Art, Culture & Science" contract artist for Bishop Museum - design and implement educational program for 5th grade students dealing with art, culture & science. *2004 Book Illustrations - Hawaiian Language Dept. UHM *2003 Faculty Commencement Maces/Ko'o - UHM Chancellors office. Design and carve koa ko'o to be used during commencement ceremonies. *2002 Student Commencement Maces/Ko'o - UHM Chancellors office. Carve & construct two koa ko'o & stands to be used during commencement ceremonies. *Airbrush murals - Kamehameha Day Association, Kauai.
60. Yes. A small commission for Kamehameha Schools. They wanted three small sample mats of makaloa with different patterns and designs to use in their Hawaiian cultural education modules.
61. yes, too numerous to list
62. Mostly design work has been commissioned.
63. For my featherwork-- HVCB, McDonalds Corporation, St. Mark's Church, Hawaiian Airlines, Host International
64. People have asked me to make jewelry for them, i.e., shell and seed lei
65. Yes, Kamehameha School, Bishop Estate. 3 Hawaiian Kapa pieces on the 2nd floor of Kawaiahao Plaza. 1) 3 panels backing KS vision as you exit elevator. 2) Kukui kapa laminated onto round reception table in waiting area. 3) Kukui kapa laminated behind Mission Statement at the end of the Hall way (I think this is no longer because they had to change the mission statement.)
66. assisted mother Ipo nihipali on a commission at the UH Center of Hawaiian Arts. (Kumulipo)
67. no
68. A'ole
69. SFCA/APP program UH-Center for Hawaiian Studies Nature Conservancy of Hawai'i, 'Endangered Native Hawaiian Forest Birds Private collections nationally & internationally
70. I was a ?subcontractor? with Ipo Nihipali on her project at the Center for Hawaiian Studies. My work consisted of stone sculpture and painting
71. No
72. No
73. Ritz Waikoloa, Kona
74. No
75. yes
76. I am hired as a graphic artist
77. After 'Dynasty of the Sun' captured 1st place in the Contemporary Hawaiian Category of the 2005 Kauai Mokihana Contest & Concert & swept the other awards, the nine senior centers chose it for their theme for their upcoming annual show-Lihue Convention Center-April 1, 2006 and requested a single release CD be made to be sold at the event. Lyrics by me, music by Elwood Machado (a native Hawaiian) performers=Lady Ipo Kahaunaale-Ferreira and Na Hoa Aloha
78. Within a program I was in at WCC. The program commissioned it for the community.
79. No, only work for practitioners
80. NA
81. None

26) Have you been commissioned to do your art? If yes, please provide information on the commissioner and the piece(s).

82. Only once: by Christopher Hemmeter for '1 Hemmeter Center' Office (the current State Foundation Art Center). It was a watercolor of Kaua'i lo'i kalo
83. Yes- Fine Art Associates commissioned kapa works for hospitals, hotels, homes and businesses throughout the State of Hawaii.
84. Herb Alpert, 2005 Catherine Stocker, 2005 (mainland collector) Office of Recycling, 1998-2002 American Savings Bank, 2006
85. yes! Since 1975
86. yes! Since 1975
87. Nearly all of my work is commissioned by private individuals getting married, celebrating a birthday or anniversary, or opening a business.
88. yes
89. State of Hawaii Commission Private Commissions
90. Numerous private commissions.
91. no
92. Pencil Portraits
93. no
94. No
95. aole
96. No
97. Yes various see website mydesignworks.com

27) How many art pieces have you sold in the last 12 months?

36.3%	0
23.9%	1 – 5
7.1%	6 – 10
6.2%	11 – 20
4.4%	21 – 30
20.4%	Over 30
12.4%	Other
12.1%	skipped this question

27) How many art pieces have you sold in the last 12 months?

1. Of course, this includes the 'Oiwi journal, so I don't think it counts!
2. right now busy working in carpentry
3. I have in the past sold hundreds, however, just not recently
4. 1000 + in 3 months
5. 1 papale a week
6. I have sold
7. n/a
8. commercial stuff non ethnic not only hawaiian and craft items too
9. with reproducitons included
10. I have in the past sold hundreds, however, just not recently
11. won cash awards at the KM Festival above
12. Not for sale
13. not for sale
14. alot donated to fundraisers

28) How much do you charge for your art? (Please check all that apply)

57.1% Under \$50
 35.7% \$50 – 100
 49% \$100 – \$500
 48% \$500 – \$1,000
 35.7% \$1000 – \$5,000
 12.2% \$5,000 – \$10,000
 7.1% \$10,000 – \$50,000
 2% \$50,000 – \$100,000
 0% Over \$100,000
23.4% skipped this question

29) Who buys your art? (Please check all that apply)

52.7% Tourists	57.3% Friends
79.1% Hawaii Residents	23.6% Museum
48.2% Art Patrons	19.1% Schools
42.7% Local Businesses	20.9% State
10% City	20% Other
25.5% Community	14.5% skipped this question
43.6% Family	

29) Who buys your art?

1. Movie Actor (Pat Morita, Jack Lord, Charlton Heston, Vincent Price, Connie Stevens, etc.
2. USA Continental business proprietors
3. I usually give it to special friends and family
4. I have sold to federal agency
5. since I'm a caregiver mostly immediate family and friends
6. Quatus Air-Executive waiting room
7. koa bowl donations
8. no one
9. all the above
10. create and display art at home
11. n/a
12. Normally gift or kokua art work.
13. Non-profits
14. Mostly for repatriation
15. Majority of sales si with hula patrons.
16. DOE purchases for Artmobile and DOE Offices. Just once, the then Mayor of New York, John Lindsey, bought a piece.
17. Private collectors on mainland
18. former Hawaii residents living on the mainland
19. whoever wants them
20. Those in need
21. hotels

30) How do you promote your art? (Please check all that apply)?

13.9% Agent
 23.1% Website
 45.4% Exhibits
 73.1% Other
16.1% skipped this question

30) How do you promote your art?

1. word of mouth
2. when on display. once on e-bay
3. I do not promote. I am sought out through word of mouth.
4. airlines and international magazines word of mouth and where I sit is my store
5. Word of mouth, self-promotion

6. I don't promote my work at this time. I am hoping to create a website in the near future.
7. word of mouth
8. stores
9. I don't
10. At Native Books

11. I do not have the energy nor the "moxie" to promote or sell my work. I would prefer just to create art.
12. Book fairs, conventions, special events, through the schools and art/writing workshops we conduct. We get some media press on occasion.
13. word of mouth, craft fairs
14. self
15. I don't promote since I'm a caregiver
16. working on website
17. KING KAMEHAMEHA KONA BEACH RESORT - KEALOHA NA KUPUNA
18. i don't
19. Georgia Sartoris (colaborator & agent)
20. craft fairs, at home
21. gallery
22. word of mouth
23. doum & be avelabol
24. show work at Mike Carroll gallery, Lana'i City
25. word of mouth
26. word of mouth
27. swap meets and by word of mouth
28. word of mouth
29. reputation
30. word of mouth
31. word of mouth and advertising
32. displays, coconut wireless
33. word of mouth
34. kokua, opio, church
35. word of mouth
36. word of mouth
37. word of mouth
38. Word of mouth
39. word of mouth
40. Word of mouth, friends
41. n/a
42. word of mouth
43. word of mouth

44. I'm not very good at this. I need to make a portfolio, take pictures of my work, and make new business cards.
45. Kula
46. Word of mouth

32) Would you be willing to pay a fee to participate in a Native Hawaiian Arts Market where you could sell your art?

4. Yes.
5. The event needs to be publicized and special invitation given to especially interior decorator, architects, lawyers, etc. Artists need to benefit the value of their pieces.
6. I would be willing to pay a fee. Aside from the choices above, is there a possibility to set it on sales? I think all of us do different things, and the price range is so variable it wouldn't be fair to everyone to set the same price. If we had to choose from the above, I would say the lowest one, particularly when there is a multi-day event, because it does add up.
7. this depends on volume of art and how it is marketed and displayed
8. its hard because I am a single parent and its hard to get the money
9. perhaps a percentage fee of total sales
10. maybe
11. percentage
12. \$25/week
13. n/a
14. It will depend on the venue and what is offered by the sponsor- booth space, location, % of sales ect.
15. Support the idea, but have little experience in this area of selling art work.
16. depends on the kind of exposure and the duration, for maximum exposure better at least 8 hours and 2 day event \$150
17. unlike other art forms, it would be illegal for me to practice this art in public, it is illegal for me to do tattoos with traditional tools in Hawai'i. I can legally do this in other states just not Hawai'i
18. Percentage mark-up of artwork, e.g. 25+%
19. It's hard because I am a single parent and hard to get the money
20. unsure, need more info
21. All depends on quality, location, promotion
22. All depends on quality, location, promotion
23. How would this apply to literary art?
24. No Only want to do Fairs
25. Perhaps, dependent upon venue, time frame, other artists, etc.
26. Don't know
27. the fee depends on how the organizers will PR, promote and where the market will be. Also timing.
28. Its free
29. \$5 - \$25
30. \$10.00

33) Where do you think we should hold a Native Arts Market? (Please check all that apply)

- 55% Bishop Museum
- 58.7% Hawaii State Art Museum
- 49.5% Iolani Palace Grounds
- 53.2% Blaisdell Exhibition Hall
- 45% Hawaii Convention Center
- 33.9% Kapiolani Park
- 25.7% Ala Moana Park
- 34.9% Thomas Square
- 27.5% Kualoa State Park
- 27.5% At a hotel ballroom
- 49.5% Other
- 15.3% skipped this question

33) Where do you think we should hold a Native Arts Market?

1. My opinion has no value because of the unique nature of my art.
2. Amfac building, hotels
3. Honolulu Academy of Art, Linekona, Kapi'olani Com. College, A house, set aside for native arts (similar to, The Contemporary Museum)
4. Why not 4 venues 4x a year. Each time at a different place. The Convention Center could culminate toward the end of the year.
5. Academy of Arts, outer Islands other than Oahu, Mainland Museum
6. Academy of Arts
7. Honolulu International Airport (arrivals and departure area)
8. I don't like the hotel idea--too limited; Kualoa is great but maybe too far for some? Thomas Square is kind of known for art events, as is Kapi'olani Park, which has more space/parking. 'Iolani Palace would be a nice cultural venue, and the Hawai'i State Art Museum would bring it into the mainstream (but again, parking).
9. in the mainland .. this would enable authenticated work to be recognized outside of Hawaii, primarily if the market can be shown in the art communities of states such as New York, Chicago, Illinois
10. Native Arts Market must be kept to places that respect the integrity of the "Native Artist"-not to lower their work to tourists or swap meet style arts and crafts in the park!
11. Kaho'olawe
12. KILAUEA MILITARY CENTER, CALIFORNIA, LAS VEGAS, ETC.
13. on Kauai, in a traditional village setting
14. our product can't be outside
15. should be indoors
16. why only on Oahu? there should be a separate store front!
17. I don't think one is necessary
18. Moloka'i somewhere
19. An open area where some covered space is available
20. waimea park leahi crater
21. Malama Park, Pu'u Hauoli Park
22. some place on Moloka'i
23. On Moloka'i
24. Kulana O Iwi Moloka'i
25. all the above
26. On Moloka'i
27. neighbor islands
28. Linakola Bldg./Academy of Arts
29. MOloka'i
30. ALL OF THE ABOVE
31. Can it be a non-traditional Native Arts Market? Something other than a Museum. Let's make use of the various beautiful areas around O'ahu or other islands. KAHAKAI, KUAHIWI
32. Hawaiian communities
33. Neighbor islands
34. At all commercial venues that are located on ceded lands: airports, DFS, University, to begin.
35. Online :)
36. Honolulu Academy of Arts
37. It would depend if there was an event that encouraged the arts. The venue that was having the discussions/conference at.
38. Neighbor islands Hawaiian Communities
39. Our product can't be outside (in the elements)

33) Where do you think we should hold a Native Arts Market?

40. On Kauai in a traditional village setting
41. University of Hawaii, Manoa or Kapiolani Community College
42. unsure which is best. Rotate location periodically to each island
43. In island communities that usually do not have art programs as shown in other more affluent communities.
44. No Comment
45. where parking & accessibility would be favorable to prospective patrons.
46. some place us Hawaiians own!
47. some place us Hawaiians own!
48. A cultural center only for Native Arts.
49. Hawaiian Cultural Events (e.g., Merrie Monarch Festival), Art Fairs, Downtown/Chinatown Art District, Airports (seek special discount/exemption from DOT to promote Hawaii products)
50. anyplace
51. If you wish to have Native Arts viewed as professional art making then the venue is of the utmost importance. Are we talking multiple pieces that are simple knockoffs of others work with no thought or technical skill involved? Or, is your target one of a kind objects that are rooted in Hawaiian tradition but not mere regurgitation of the past that are of a high quality? If your goal is simply copying of the past, then I am not interested.
52. Accessibility is vital. A place where vehicles can off load close to the final location. Please avoid multiple long distance walks from vehicle to site and, back again when pau.
53. Wailua, Kaua'i

34) I am interested in participating in a Native Arts Market. Please send me more information.

86.8% Yes 13.2% No

35) Have you worked with any of the following organizations? (Please check all that apply)

60.5% State Foundation on Culture and Arts
 19.8% Hawaii Community Foundation
 4.7% Atherton Foundation
 4.7% Cooke Foundation
 41.9% Office of Hawaiian Affairs
 41.9% Other

31.5% skipped this question

35) Have you worked with any of the following organizations?

1. none
2. Bishop Museum
3. Member of above checked
4. campbell Estate
5. Individual Artists Fellowship/Grants Coordinator – Responsibilities included the research and development of a Statewide Legislative mandated program. Established and wrote the criteria for adjudication including the application guidelines and forms.
6. no
7. KEOMAILANI FOUNDATION
8. Ford Foundation, Pa'i Foundation
9. no
10. no
11. none of the above
12. no
13. none
14. none
15. Lili'uokalani Childrens Center-Moloka'i
16. none

35) Have you worked with any of the following organizations?

17. no
18. none
19. received information from them
20. none
21. NOT YET
22. n/a
23. Bishop Museum Campbell Estate
24. uhane noa foundation, Waimea falls park, news media
25. no
26. Nature Conservancy of Hawai'i
27. 'Uhane Noa Foundation Waimea Falls Park News media
28. No
29. Yes, all of the above but in the assistance of other organizations, not myself or my art directly.
30. In capacity of Kauai Museum proposal writer before I retired
31. Na Pua No'eau, Kapolei High, Hakipu'u LC, Halau Lokahi, Windward CC - woods program, Na Kukui Ho'oulu o Na'auao
32. NA
33. None
34. Arts Alliance for the Arts. Office of Recycling.
35. Alu Like
36. no

36) Have you received funding or technical support from any of these organizations to support your work? (Please check all that apply)

- 39% State Foundation on Culture and Arts
- 7.8% Hawaii Community Foundation
- 3.9% Atherton Foundation
- 3.9% Cooke Foundation
- 36.4% Office of Hawaiian Affairs
- 27.3% Museum
- 22.1% Schools
- 15.6% State
- 46.8% Other

38.7% skipped this question**36) Have you received funding or technical support from any of these organizations to support your work?**

1. none
2. Hawai'i community collage, University of Hawai'i NA PUA No'EAU
3. None
4. Worked with these organizations mostly in a teaching capacity not so much selling my art.
5. Acquisitions by SFCA
6. no
7. NONE
8. mo
9. none of the above
10. no
11. none
12. for publication of my newest book entitled Na Lei Makamae
13. Vocational Rehabilitation Program, and QLCC
14. none

36) Have you received funding or technical support from any of these organizations to support your work?

15. no
16. none
17. none
18. none
19. HTA
20. I received funding from OHA via a grant recipient for work that I performed
21. COUNTY
22. national and international foundations
23. n/a
24. kamehameha Schools
25. None
26. No
27. Native Hawaiian Cultural Research Foundation Nature Conservancy of Hawai'i
28. none
29. No
30. as a client of the Division of Vocational Rehabilitation
31. No
32. NA
33. None
34. Office of Recycling
35. not applicable

37) What kind of problems do you encounter when trying to promote and sell your art?

1. I have not tried to actively promote my art, it is mostly by word of mouth
2. Not enough time in between my regular jobs to do so. The lack of any appropriate avenues to promote my art. Not enough money to do so.
3. none at this time. I have not promoted my work at this time. Its basically by word of mouth
4. The Laws of the occupation, and people who think Hawaiian coconut leaf weaving is a hobby not a livelihood
5. Competition by visiting artists (malihini's) attempting to copy our Hawaiian style art; most galleries run by non-natives who promote non-native copied Hawaiian Art; non-natives signing with Hawaiian names; politics amongst artists; having sufficient capital for promotion;
6. Cheap foreign made reproductions!!
7. The galleries in town usually have a favorite artist for certain types of media and don't wish to allow new artists to bring their work in. We need a venue to showcase our work and also to let foreigners know that our products are made by people with Hawaiian blood.
8. Indecisive buyers with no financial accountability
9. residents wanting to pay for it
10. Not enough places to display Not enough space Advertisement
11. lack of "know how" & "resources" to promote and sell my art. lack of "connections" to the right people that can become consumers of our art.
12. The Import of lauhala is all over and very cheap. My concern is this imported lauhala is full of bugs I don't want the hawaiian hala to be effected by the bugs. I am interested in Trademarking my lauhala work so people know it is authentic.
13. Gallery fees at 50% are far too high for a working artist.

37) What kind of problems do you encounter when trying to promote and sell your art?

14. 1. Lack of knowledge about Native Hawaiian culture/arts. We've been so decimated with outsider depictions from Peggy Hopper to tiki culture, it is hard for others (even Hawaiians outside the art circles) to take it seriously and see the value--monetary, cultural, and otherwise, in what we do. This is also true with literary arts, where our "aesthetic" is not understood, appreciated, or valued by "mainstream" literary critics or circles. Even those non-Hawaiians who are sympathetic and want to support us admit they don't know how to teach us in their classes. This is why we work so hard in promoting Hawaiian literature through workshops and readings. 2. Expense/difficulty with marketing, advertising, and just getting the word out. 3. Sometimes difficult to get certain materials, or gain access to certain materials (like dye plants or certain plants for lei making).
15. lack of outlets for Hawaiian wood products
16. - Lack of understanding of what "fine art" as opposed "craft work" - People not understanding our culture as depicted in our painting - Lack of cooperation among fellow native Hawaiian artists to promote each other
17. I work as a carpenter and I have little time for painting. I also attend classes on weekends but because I love to paint so much I always will find some time to work in my craft. I had problems with funding, but now that in working I try to use some of my own funding to get what I need to promote my work.
18. SO FAR, A'OLE PILIKIA
19. 'a'ahe na po'i e Namake i na ki'i 'oni'oni o Na kupuu e ha'i 'olelo nei e piliani i ka wai hala. 'A'ahe ku makeke e kuai kula ai i ia noeannei. Nele Wale i na Vivian Hilgrove a na po'e like e kokua nei no ka inoa wale! Ei'a ka pilikia!
20. wallmart, Kmart, vendors that sell crap from everywhere else and put "Hawaiian" on it. I can't compete with them. I make a satin lei, Wallmart sells a satin lei now. I used to make kukui by hand, now Wall-mart and Kmart sells them for \$5.00. Shame!
21. need to promote - mainland
22. no one has the knowledge of what the gourd art form represents, at the time before civilization and its use
23. lack of steady customers
24. advertizing my art
25. Since I usually work with perishable materials - time management is an issue
26. my work!!
27. i am just entering the market and do not have any experience. i am looking into copyright laws and how to reproduce my work.
28. gas prices, and invasive seaweed
29. none
30. supply shortages
31. trying to keep up with the demand
32. I have been reasonably lucky my work promotes itself
33. asking for a fair price for the amount of work I put into every lei made, without guilt
34. Peoples idealized idea of what "hawaiian art" should look like, be by, and depict. My definition art was taught to me by kumu Kapu Landgraaf, "'Hawaiian' art is art made by anyone with Hawaiian koko."pau
35. Lack of education on cultural practices to make, honor, identify, and complete history.
36. Lack of education on cultural practices to make, honor, identify, and complete history.
37. just motivation, and disciplining myself
38. financial support
39. none
40. just hilahila
41. No license Certified

37) What kind of problems do you encounter when trying to promote and sell your art?

42. none
43. time gathering and making time...
44. none right now
45. Try to educate our people and then the public to "buy native" and use native materials.
46. n/a
47. TIME AND MONEY
48. Lack of time. Too busy making a living and working on volunteer community projects.
49. I've noticed that there are too much po'e haole taking what is ours and making a profit for themselves. It has no meaning for them. I think that na kanaka Hawai'i need help in getting started and given the support to continue. Since I am a student I look up to the Professional Hawaiian Artists who are working now, and whatever is done now, affects me and upcoming young, Hawaiian artists.
50. Marketing
51. Expenses to advertize, reproduce art to photos, video, other media, stable gallery space, native Hawaiian artists guilds and meetings for developing economic strategies and opportunities.
52. Places to exhibit.
53. Lack of studio space with a limited market on a small island.
54. People think it is too expensive. Marketing. Not Polynesian enough.
55. A critical mass of exceptional peices has not manifested yet within the hawaiian art community. When it does, the momentum will make room in the market for native concepts and values.
56. financial, no access to publicity, nice to have an agent, but can't afford...
57. A disjuncture between art agents, dealers, galleries and we the artists. In general, many market intermediaries shows disdain for artist who actively try to promote their works. There seems to be a power struggle over who can control the market.
58. Not a good promoter of own work.
59. space, marketing/advertising
60. Lack of understanding of the art form, more interest by non-Hawaiians, not a problem just discouraging. Again the reality that unlike other art forms, it is illegal for me to practice with traditional tools. I can legally do this in other states just not Hawai'i
61. Time, understanding about native arts compared to swap meet prices.
62. That non-natives are creating from my cultural base and gutting the market with fraudulent representation.
63. People see Hawaiian art as being a craft and not considered as fine art.
64. I am not a good promoter of my art.
65. bureaucracy
66. none yet
67. The usual hoops that the system upholds.
68. COSTS: Reproduction & duplication Advertising & promotional media Space for exhibitions
Documentation Reproduction Affordable Art Supplies Postage, Transportation of art works nationally & internationally Insurance Promotional ?give-aways?
69. Uninspiring
70. Not having enough inventory
71. Need to promote >mainland
72. Wal-Mart,K-Mart vendors that sell ?crap? from everywhere else and put 'Hawaii' on it. I can?t compete with them. I make a satin lei, Wal-Mart sells a satin lei now. I used to make kukui by hand; now Wal-Mart & K-Mart sells them for \$5...shame!
73. people being in sticker shock if price is too high. People need to be educated about art and art sales, as well as helping the 'americanized' culture be more accepting and supportive of fine art---as in Aotearoa.

37) What kind of problems do you encounter when trying to promote and sell your art?

74. Many artists in the same field
75. Stereotyping rather than comprehension of meanings. art is misunderstood and not properly recieved. Colonized perspective on an ancient soul - the art and culture.
76. possibly wrong exposure; limited time to produce artwork; money produced by the art cannot sustain livelyhood
77. My biggest problem is supplying the demand for pahu, lapaiki, and puniu drums.
78. I'm an artist; not a business person. Auwe! So far, I've been content to paint. When notices for a show come my way, I then decide to participate or not. I haven't aggresively marketed my art.
79. I do not 'promote to sell' my kapa efforts. Kapa and the concepts/values derived from such an activity sells itself.
80. People have 'pigeon-holed' me as an artist who works with recycled materials. They percieve my art as having little value. I have since shown new work in a gallery on the mainland made with fine woods where I am percieved as an innovative artist with creative potential.
81. High fee percentage for space and sales.
82. High fee percentage for space and sales
83. My works have been published in UH literary publications at Leeward CC and UH_West O'ahu. Also, in 'Oiwi Journal Vol. II, and a couple other smaller journals.
84. Getting enough exposure
85. Our Hawaiian arts and crafts are imported from other countries and sold cheap as souvenirs. They cut into our market and undermine us.
86. The States choke hold on art that is suppose to be representative of Native Hawaiian(s)Thought and Spirituality. They hire Non-Native Artist works for public places. Try getting away with that in Japan.
87. Lack of time and money to produce a website.
88. Limited exhibition opportunities within the state.
89. Relaying to the customer that the work is created by a native hawaiian.
90. Finding people with the sensitivity
91. Fee for participating in craft fairs
92. not enough inventory
93. start up bread

38) A distinctive cultural certification trademark can be used to help protect and promote native Hawaiian cultural arts. The trademark can be used to distinguish authentic Native Hawaiian cultural arts from inauthentic fakes and simulations so that they can be sold or promoted at their true value. How do fakes and simulations affect your ability to sell or promote your arts products at their true value?

- | | |
|-------|---|
| 30.2% | Not at all or hardly at all |
| 17.2% | Has a substantial effect on my ability to sell or promote at true value |
| 19% | Has a serious effect on my ability to sell or promote at true value |
| 15.5% | Fakes and simulations have prevented me from selling or promoting at true value |
| 18.1% | None of the above |
| 9.7% | skipped this question |

39) If a distinctive cultural certification trademark were adopted and used for Native Hawaiian cultural arts in Hawaii, would you want to use it or be associated with it?

- | | |
|--------------|---|
| 2.6% | I distrust the commercial use of a trademark to designate my work |
| 13.9% | I think my work will be recognized by the public by my name and not a trademark |
| 41.7% | I think a cultural certification trademark will help me sell or promote my work |
| 15.7% | I believe I must have such a cultural certification trademark to distinguish my work over fakes |
| 2.6% | None of the above |
| 23.5% | Other |
| 10.5% | skipped this question |

39) If a distinctive cultural certification trademark were adopted and used for Native Hawaiian cultural arts in Hawaii, would you want to use it or be associated with it?

1. I'm not sure how this would affect literary works, but there needs to be a distinction between Kanaka Maoli writers and "Hawaiian" writers, which the bigger "mainland" publishing houses use to mark writers from Hawai'i. It might help us in some way make a clearer distinction that "Hawaiian" isn't "from Hawai'i" but an ethnic distinction that isn't always acknowledged.
2. I think my work will be recognized by the public by my name and not a trademark. Interesting idea if you can make it work, but I think art should stand on its own
3. I think my work will be recognized by the public by my name and not a trademark; I think a cultural certification trademark will help me sell or promote my work
4. I think my work will be recognized by the public by my name and not a trademark. I think a cultural certification trademark will help me sell or promote my work. My work sells itself, but the seal would only help.
5. not sure
6. No
7. again wat kine art are you talking about?
8. Would you be instilling specifications, regulations, mea?
9. Theres a need for Na Mea Hawai'i
10. I think perhaps a cultural certification trademark will help to preserve the art, by acknowledgement and display
11. my work is divinely distributed
12. theres alot of artists out there
13. trademarks could benifit all Hawaiian Artists Protect Native art versus Non Native art
14. n/a
15. for my work, a trademark is only effective if it has the power to enforce protection of native works against fakes and mass production by non Hawaiian entrepreneurs.
16. I support the idea of identifying native Hawaiian are work as long as the benefit and support goes to the artists. Protect, facilitate, support and assist to the economic sustainability of the artists.
17. I am as yet undecided.
18. answer 2 & 4 apply
19. Although I think that my work is recognizable, and I do have name recognition I think a cultural certification would be good for all art forms
20. I do believe that our Native Hawaiian art forms should be protected by any means.
21. Only if the product can be shown that it was made in Hawaii.
22. I do not understand the 'need' to certify our cultural elements. Art is secondary to the cultural concepts/values to my, so called 'art.' It's my culture and I don't need to certify it. I need to perpetuate it.
23. I think my work will be recognized by the public by my name and not a trademark. Even though some of my work has a Hawaiian inspired theme, I don't think my work can be called cultural art.
24. I think my work will be recognized by the public by my name and not a trademark. I think a cultural certification trademark will help me sell or promote my work.
25. My work does not necessarily identify specifically with Native Hawaiian culture, so based on that I would not use it.
26. For the sake of others who can make money, I cultural certification trademark will be a great help
27. if non-kanak like sell with the trademark it must be sold at a cheaper price and give juice to a/the sovereign entity

40) Do you think such a trademark should be used to designate only cultural art works made by persons of Native Hawaiian blood (of proven Maoli ancestry)?

- | | |
|-------|---|
| 8% | Yes, because only Native Hawaiian artists should be allowed to make cultural works |
| 30.1% | Yes, because only works by Native Hawaiian artists will be authentic cultural works |

15%	No, because non-natives can also make acceptable cultural art works
2.7%	No, because not all works made by Native Hawaiians will be authentic or of good quality
6.2%	None of the above
38.1%	Other
12.1%	skipped this question

40) Do you think such a trademark should be used to designate only cultural art works made by persons of Native Hawaiian blood (of proven Maoli ancestry)?

1. not sure
2. True Kama aina and Maoli I'm a kama aina I no no other land but Hawai'i so where do I belong? Hawaii is a Nation not tride.Hawaiian is a nationality. I ask nothing from OHA or seek anything from them only my Kama aina brith rights.
3. Yes
4. I believe that if the trademark is used for only "Cultural" items it will be limiting for not only the artists, but for you.
5. Yes, it would help distinguish those with blood quantum and those that are not. It does not determine quality, just ancestry.
6. The key is "Authentic Hawaiian" by natives and "Hawaiian style" by non-natives
7. This is a hard question for me, When I first read about this project I was very excited but apprehensive. My family came to Hawaii in 1850 from Portugal. My husband is Native Hawaiian and my children are native hawaiian, my grand children are native hawaiian. I believe I am a Hawaiian National. I hope the Native Hawaiian Artist can accept me and my work because I don't know any other way of life.
8. Yes, because only works by Native Hawaiian artists will be authentic cultural works and whether or not people decide to buy it makes it known if it is of good or correct.
9. Trademak should be used only by persons of Native Hawaiian blood creating authentic cultural art works of excellent quality, thereby distinguishing works by non-natives.
10. I say yes, but not for the reasons listed above. I think non-Kanaka are very good at replicating our work, which is one of the reasons we want to establish the trademark in the first place, right? I don't know how we will do this, but we do need to figure out who the "masters" of each of the art areas are, and perhaps they can convey some kind of recognition on non-Kanaka to receive trademark approval, but I'm not sure if I even agree with that. I guess because Kanaka works have been copied and misappropriated by non-Kanaka for so long, I am leary of giving equal status to non-Kanaka, because then we fall into the "art for arts sake" argument.
11. kind of complicated
12. Yes, but standards must be maintained - proper use of materials, display, etc
13. yes, because only Native Hawaiian artists should be allowed to make cultural works and because only works by Native Hawaiian artists will be authentic cultural works.
14. no, because non-natives can also make acceptable cultural art works. In my case, I am a non-Hawaiian parent of part-Hawaiian children, and I have been making cultural items for many years, and I use the money to support my children.
15. yes, because only Native Hawaiian artists should be allowed to make cultural works and because only works by Native Hawaiian artists will be authentic cultural works
16. yes. no explanation needed
17. NO
18. IF you going use a native trademark thuu you have to be native!
19. No because non-natives can also make acceptable cultural art works and because not all works made by Native Hawaiians will be authentic or of good quality
20. I think giving distinction to works made by Native Hawaiians is important to acknowledge. I also think there is a place where non-native who have learned their art from a "recognized" teacher or familial lineage also have earned a respected place as an artist whose work is of a standard that deserves recognition,
21. - Education- The acknowledge respect to the student of non native works yet approved by the teacher for show or sale! Not pre distented.
22. bartering

40) Do you think such a trademark should be used to designate only cultural art works made by persons of Native Hawaiian blood (of proven Maoli ancestry)?

23. yes, because only Native Hawaiian artists should be allowed to make cultural works and only works by Native Hawaiian artists will be authentic cultural works.
24. YES, THEN YOU WILL KNOW WHAT WAS MADE BY A NATIVE HAWAIIAN.
25. People, tourists, ask me if the things they see are made in Hawai'i by native Hawaiians. Most of the time they're not. They would like to buy things that were made by native Hawaiians in Hawai'i. Some kind of trademark would authenticate that item for them.
26. Perhaps there is a compromise.
27. Yes, kanaka maoli art should be authenticated, but does the trademark benefit contemporary Hawaiian artists not doing "authentic" cultural works? And who will validate qualification?

41) Do you think such a trademark should be used to designate "authentic" cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

- 13.5% Yes, because only Native Hawaiian master artists can judge "authentic" cultural works
- 20.7% Yes, because Native Hawaiian master artists can be trusted to certify "authentic" works
- 17.1% No, because what is "authentic" is difficult to judge even by a Native Hawaiian Board
- 9.9% No, because I don't like the idea of anyone judging my works as "authentic"
- 10.8% None of the above
- 27.9% Other
- 13.7% **skipped this question**

41) Do you think such a trademark should be used to designate "authentic" cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

1. That depends, I don't want someone to question if my art is Hawaiian or not. I am Hawaiian and that should be the distinguishing factor.
2. what is authentic works.
3. No. It's starting to sound political. Determining blood quantum has nothing to do with master artists or kumus. Quality, maybe. Blood quantum, no.
4. I am not afraid to be judged, I only question who is going to judge me. I am a master of my craft. The purpose of this application is because I want the person who is buying or displaying my art to know it is "authentic".
5. Yes because the values of our kupuna must be seen through when we put something out for everyone to see.
6. I prefer trademark to be used by trusted Native Hawaiian master artists even though it is difficult to always "certify" authentic works. I want the power in Native Hawaiian hands and minds making these decisions which will affect generations of future artists not even born yet.
7. Yes, but not for the reasons listed above. I think I lean closest to the second answer, but not sure I would word it just that way. Maybe an example is Merrie Monarch, or other reputable hula competitions--are the judges always Hawaiian? I think so, but am not an expert, so I'm not sure. I'm not sure how they determine which kumu are master enough to judge other kumu/halau. Just a thought.
8. No, because what is "authentic" is difficult to judge even by a Native Hawaiian Board and because I don't like the idea of anyone judging my work as "authentic"
9. Yes and no - there should be both kupuna for culture and master artists for quality of work! Important that kupuna makes sure the artist doesn't disrespect our "ancient religion" or ethnic culture and keep along strict guidelines of "Historic correctness". Quality guidelines-example if artist carves a Ku god and uses wood that is green not cured and later "cracks"
10. no comment
11. designation as authentic should only apply to maker: this art created by an "authentic" kanaka 'oiwi
12. I don't need another native Hawaiian artist, telling me my work is in line. My work speaks for itself, but there should be some sort of qualifying guidelines

41) Do you think such a trademark should be used to designate “authentic” cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

13. No
14. I don't know? I no like the work "authentic". If you native wat you do is authentic, wether if is good, or bad is a anative matter
15. yes, i believe the number of 'maha oe' aggresive non-native work is on the rise.
16. Trademark is good in business not as practice
17. Yes, because only Native Hawaiian master artists can judge "authentic" cultural works and Native Hawaiian master artists can be trusted to certify "authentic" works.
18. I think that if the artist is Native Hawaiian then it should be deemed as cultural art works. I believe that a trademark should help Hawaiians in achieving economic self-sufficiency and allow their work/product to be delineated from non-native producers. I think that this concept could possibly help many Hawaiian ohana. I think that collectively we own our culture and should be allowed to express it in a collective manner. Hawaiians are very diverse especially by class. Because we are so diverse we value different things and different ways in expressing ourselves, but the one thing we hold in common is our mo'oku'auhau and our connection to the aina - this is what makes us different from non-native settlers here in Hawaii. The trademark should promote our Hawaiian collective identity rather than specifying what things would be deemed more Hawaiian or less Hawaiian. And in the context of sovereignty - economic self-sufficiency for our Hawaiian people is fundamental. We must put our people first and so I believe that the trademark should reflect this idea.
19. YES, SO YOU CAN IDENTIFY ARTS MADE BY A NATIVE HAWAIIAN.
20. Yes, I think our cultural works can be approved as cultural works by our kupuna, our 'ohana, our kumu hula, the kumu who taught us what we know and do...you gotta have that support and verification if you're going to use the trademark. This is a Kanaka Maoli initiative.
21. Perhaps no because the merit of the individuals needs to be considered.
22. Without a Native Hawaiian standard to access works of art judgement would be highly subjective and biased.
23. Yes, since only a native master can judge. However, I think the trademark should be a symbol that identifies the artist as being kanaka maoli, which will include those who work in non-traditional media and would not be concidered as "authintic" cultural works.
24. Providing that the Native Hawaiian master artist is indeed an artist, knowledgable of that which he/she is judging.

42) Do you think such a trademark should be used to designate “high quality” cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

- | | |
|-------|---|
| 13.5% | Yes, because only Native Hawaiian master artists can judge “quality” cultural works |
| 18.9% | Yes, because Native Hawaiian master artists can be trusted to certify “quality” works |
| 22.5% | No, because what is “high quality” art work is a matter of personal opinion |
| 8.1% | No, because I don't like the idea of anyone judging the quality of my work |
| 9% | None of the above |
| 27.9% | Other |
| 13.7% | skipped this question |

42) Do you think such a trademark should be used to designate “high quality” cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

1. Yes and No
2. No. A trademark to determine native blood is important for many artists, sellers and buyers. A trademark should not be used to judge artwork. Let the buyer or seller be the judge.
3. Yes, even if "hight quality" art work is a matter of personal opinion and subjective, these decisions must be in Native Hawaiian hands. Yes is the answer, especially when we were raised to think in the manner of Native Hawaiian values and thinking processes.

42) Do you think such a trademark should be used to designate “high quality” cultural art works when certified by a Board of Native Hawaiian master artists or kumu?

4. I don't know yet. I'd like to hear more peoples' mana'o on this. I think "good" is a matter of personal preference, but "high quality" IS a matter of master artists being able to certify something.
5. No, because what is "high quality" art work is a matter of personal opinion and because I don't like the idea of anyone judging the quality of my work
6. Yes, because Native Hawaiian master artist can be trusted to certify "quality" works. Quality means proper use of media, not creativity or Mana of the work!
7. 'o wai la?
8. yes, because only Native Hawaiian master artists can judge "quality" cultural works and because Native Hawaiian master artists can be trusted to certify "quality" works.
9. see prior comment
10. No
11. no, because what is "high quality" art work is a matter of personal opinion; because I don't like the idea of anyone judging the quality of my work; because I not in school, I defend my work and don't need to be certified!!!
12. others trained to recognized quality art works-not necessarily Hawaiian
13. see statement above #41
14. THE CERTIFICATION OR TRADEMARK SHOULD BE AVAILABLE TO NATIVE HAWAIIANS,WHICH WOULD HELP HAWAIIANS SELL THEIR WARES.
15. I wouldn't want my work, whether it's kapa, carving, or weaving to be "judged" or "certified" by anyone other than a kanaka maoli master in that field.
16. Initially master Hawaiian artists can identify criteria to judge quality and excellence in Hawaiian art, but it should be a process temperd with evolving innovations of traditional and contemporary Hawaiian art. tThe process needs to be revisited from time to time to reflect contemporary advancements within the Hawaiian art community.
17. Here we must look at the respective art form. If it is painting i would be open to a broad panel of judges. If it is traditional carving, the converse.
18. Again, standards for quality need to be set. Can we judge Native Hawaiian works from a narrow perspective of what our ancestors would consider aesthetically high quality. Our culture has evolved and become influenced by many cultures and standards so this subject remains highly politicalized.
19. See above answer.

43) Do you think such a trademark should be used to designate Native Hawaiian cultural arts organizations that support the cultural arts rather than the works themselves?

9.2%	Yes, because it is more important to certify the Native Hawaiian arts organizations that support those making the works, rather than the works themselves
12.8%	Yes, because certifying Native Hawaiian arts organizations will help more artists than certifying individual artists or their works
27.5%	No, because certifying Native Hawaiian arts organizations does not guarantee that the works are made by Native Hawaiians, are authentic, and/or are of high quality
8.3%	No, because certifying Native Hawaiian arts organizations will not necessarily help me sell or promote my work at its true value
13.8%	None of the above
28.4%	Other
14.5%	skipped this question

43) Do you think such a trademark should be used to designate Native Hawaiian cultural arts organizations that support the cultural arts rather than the works themselves?

1. who needs the help the artist or the organization?
2. Both

43) Do you think such a trademark should be used to designate Native Hawaiian cultural arts organizations that support the cultural arts rather than the works themselves?

3. You need to Authenticate through Native Native Hawaiian Arts Organizations that have a process to be INCLUSIVE of Individual Native Hawaiian Artist because we may become EXCLUSIVE of our own people.
4. This is confusing
5. Not sure. Would like to hear more discussion on this. I am particularly interested in the different arguments people have to support different points of view listed above.
6. b) this is ok if certified Native Hawaiian arts organizations recognize the art works are and can also be made by non- Hawaiian artists also.
7. No, because certifying Native Hawaiian arts organizations does not guarantee that the works are made by Native Hawaiians, are authentic, and/or are of high quality. The more levels of bureaucracy the worse the situation gets. then who monitors the organizations
8. yes, because it is more important to certify the Native Hawaiian arts organizations that support those making the works, rather than the works themselves and because certifying Native Hawaiian arts organizations will help more artists than certifying individual artists or their works
9. Yes, because it is more important to certify the Native Hawaiian arts organizations that support those making the works, rather than the works themselves and because certifying Native Hawaiian arts organizations will help more artists than certifying individual artists or their works
10. No
11. no, because certifying Native Hawaiian arts organizations does not guarantee that the works are made by Native Hawaiians, are authentic, and/or are of high quality; because certifying Native Hawaiian arts organizations will not necessarily help me sell or promote my work at its true value; organizations are wat they are I don't see the need for them to have a trademark
12. interested in a trademark to distinguish Native Hawaiian works
13. No, i believe the number of self-serving aggressive natives is on the rise.
14. unsure
15. NOT CLEAR ON QUESTION
16. That would work too. Going through your arts hui, or your halau, or your 'ohana (if they specialize in the thing you do).
17. Just plain no, no further intpretation needed because you are making the trademark to confusing. The trademark indicates art made by Kanaka Maoli. period. Jury shows recognize excellence adn quality.
18. Here there may be a way to create variations. Broad trdemarks for upcoming artists and specialized trademarks for the more refined peices.
19. Again, is my fear that a 'committee' of not my choosing will decide what and who is in or out. Even high trained artists often times find it difficult to judge works of others. Often times the process does not allow for transparency, for adequate communication of artistic intent, concepts, and aesthetic choices. Art often is a process, an evolution, and not always an equation of finality.
20. Why not promote both artist & organization?
21. Certifying Native Hawaiian Arts Organization is OK but, There are too many native Hawaiian Artists that do not belong to an arts organization and we would be leaving them out in the cold
22. not all natives want or can be affiliated with Hawaiian arts organizations, But at a personal level.
23. Not all natives want to be or can be affiliated with Hawiian arts organizations, except on a personal level
24. YES to BOTH a & b
25. both c & d
26. Yes, because it is more important to certify the Native Hawaiian arts organizations that support those making the works, rather than the works themselves. Yes, because certifying Native Hawaiian arts organizations will help more artists than certifying individual artists or their works.

43) Do you think such a trademark should be used to designate Native Hawaiian cultural arts organizations that support the cultural arts rather than the works themselves?

27. Yes, because it is more important to certify the Native Hawaiian arts organizations that support those making the works, rather than the works themselves. Yes, because certifying Native Hawaiian arts organizations will help more artists than certifying individual artists or their works.
28. NA
29. More discussion. What about those who do not belong to an organization? Does everything have to be in a 'group'?
30. Again, the arts are so wide-ranging that a spectrum of answers are probably best for the spectrum of art.
31. I am confused about this question.

44) Do you think that protecting and promoting Native Hawaiian cultural arts is an important part of maintaining the uniqueness of the State of Hawaii as a tourism destination?

35.3%	Yes, because the only thing unique about Hawaii is its Native Hawaiian host culture
6.9%	Yes, because promoting Native Hawaiian cultural arts helps the State economically
6%	No, because Native Hawaiian cultural arts are only one part of the melting pot of Hawaii
14.7%	No, because Native Hawaiian cultural arts should not be part of promoting the State of Hawaii as a tourism destination
9.5%	None of the above
27.6%	Other
10.1%	skipped this question

44) Do you think that protecting and promoting Native Hawaiian cultural arts is an important part of maintaining the uniqueness of the State of Hawaii as a tourism destination?

1. Somewhat, yes.
2. YES, NATIVE HAWAIIANS and their ART are Hawaii. By taking care of the Natives what is UNIQUE ABOUT HAWAII "LIVES".
3. The host culture, Native Hawaiians is what makes Hawai'i unique, not other cultures play-acting Native Hawaiian. However, Native Hawaiian cultural arts should not be focused on promoting the State as a tourism destination.
4. I lean more towards "D" above, but not sure. Some people may have compelling arguments as to why this should be a part of selling Hawai'i as a tourist destination. I, for one, don't support that, but that's just my mana'o.
5. non of the above. The state should support native Hawaiian cultural art and not vice versa
6. yes, because the only thing unique about Hawaii is its Native Hawaiian host culture and because promoting Native Hawaiian cultural arts helps the State economically
7. yes, because the only thing unique about Hawaii is its Native Hawaiian host culture and because promoting Native Hawaiian cultural arts helps the State economically
8. Yes, because the only thing unique about Hawaii is its Native Hawaiian host culture, and because promoting Native Hawaiian cultural arts helps the State economically
9. yes, because the only thing unique about Hawaii is its Native Hawaiian host culture, but Native Hawaiian cultural arts are only one part of the melting pot of Hawaii.
10. No
11. no like question
12. yes, because the only thing unique about Hawaii is its Native Hawaiian host culture and because promoting Native Hawaiian cultural arts helps the State economically
13. all of the above
14. all of the above
15. If it helps w/income to the household than yes
16. The tourist industry is already benefiting from the exploitation of Native Hawaiian culture. I think that the trademark should counter that exploitation by empowering our own native people - not the industry.

44) Do you think that protecting and promoting Native Hawaiian cultural arts is an important part of maintaining the uniqueness of the State of Hawaii as a tourism destination?

- 17. ABSOLUTELY IMPORTANT!
- 18. Protecting Native Hawaiian arts is important to protecting our Lahui!
- 19. Just plain yes, no further interpretation.
- 20. Yes because I would like to invite people here who want to understand and protect the mystery here.
- 21. Native Hawaiians need to create and develop projects that lead toward self-determination. These requires reclaiming and making claims to anything and everything it will take to accomplish our final goal. If pandering to USA and its agent the State of Hawaii as a tempoary step toward self-reliance is helpful then, yes, promote Native Hawaiian art as a distinctive and unique cultural expression. But we must always keep our eye on the ultimate intention to one day take control of our `aina and our lives with out the hegemonic powers of Globalization and Imperial armies.
- 22. Yes, because promoting native Hawaiian art helps native artists economically and provides visitors with works from native artists who are aware of our unique cultural values. As opposed to someone who just lives in Hawaii, or stuff from Taiwan or the Philippines.

45) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the State of Hawaii and should receive State funding support? (Please check all that apply)

- 40.5% Yes, because the State should do more to help Native Hawaiians
- 22.4% Yes, because promoting Native Hawaiian cultural arts helps the State economically
- 2.6% No, because promoting Native Hawaiian cultural arts can only be trusted to Native Hawaiians
- 2.6% No, because the State has not business using taxpayer money to support a preferred racial group (Native Hawaiians)
- 2.6% None of the above
- 29.3% Other
- 10.1% skipped this question

45) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the State of Hawaii and should receive State funding support

- 1. Native Hawaiian cultural arts have been and continue to be exploited by the State for tourism and for that reason, yes, the State should provide funding.
- 2. Yes. This is a no-brainer. It helps the people, the children (our foundation) and the kupuna. It gives a means for people to reconnect with culture, develop spiritually, learn the language, develop self-esteem, connect with others, avoid drugs, educate, jobs, etc., etc. This could only help the economy and especially, tourism.
- 3. Only is Native Hawaiians have complete autonomy over their decisions and actions.
- 4. YES! But not just for the reasons listed above. I think only Native Hawaiians can steer the canoe, but the state definitely can help bail! I strongly believe that a strong arts presence in any community is vital to the health of that community. We need more state support not just through arts funding to artists or arts organizations, but to schools to increase arts (music, literature, performance AND visual) in schools, afterschool programs, etc. We need support in the gathering and protection of material from our forests, oceans, and lands in between. There is a lot the state could do, and should do, to promote, protect, preserve and perpetuate Native Hawaiian arts and artists.
- 5. if the state supports funds for the promotion of Native Hawaiian cultural arts it should be inclusive of all racial groups who participate in that craft
- 6. yes, because the State should do more to help Native Hawaiians and because promoting Native Hawaiian cultural arts helps the State economy
- 7. yes, because the State should do more to help Native Hawaiians and because promoting Native Hawaiian cultural arts helps the State economically

45) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the State of Hawaii and should receive State funding support

8. yes, because the State should do more to help Native Hawaiians and because promoting Native Hawaiian culture helps the State economically
9. yes, because the State should do more to help Native Hawaiians and because promoting Native Hawaiian cultural arts helps the State economically
10. yes, because the State should do more to help Native Hawaiians, and because promoting Native Hawaiian cultural arts help the State economically
11. yes, because the State should do more to help Native Hawaiian and because promoting Native Hawaiian culture helps the State economically. The state should use its resources to promote native art sales and similar to indian art markets
12. No
13. Yes, because the State should do more to help Native Hawaiians until no moa State and only get Hawaii!!!
14. A & B
15. yes, because the State should do more to help Native Hawaiians and because promoting Native Hawaiian culture arts helps the State economically
16. Yes, because the State should do more to help Native Hawaiians and tourism.
17. The state owes native Hawaiians! They have kept Hawaiians wards of the state for years hence, they're keeping control of Hawaiian lands. The state should return the stolen lands and should fund this effort.
18. I am trying to check all that apply but the program is not letting me. I agree with a and b.
19. As a native Hawaiian, I should be able to help myself and determine the market for our exclusive work. We need to see ourselves in the global fabric or market place with no other imitations. There should be no other place to attain native Hawaiian arts except from Hawai'i. Others have capitalized on our identity and have benefitted financially. It is time to bring it home to our people for their recognition and benefit.
20. Yes, or Hawai'i becomes just a satellite strip mall of America. Yes because Hawai'i's peoples will rally to the Hawaiian culture as it grows in influence through the arts.
21. Call it seed money. We should take State, Federal, private resources when ever they are advantageous to our agenda. We must look carefully at every contract and document to make sure and to be sure of who is offering what and for what cost. If it means sell our `aina like we did Pearl Harbor I say no. If the offers are aloha to our cause I say yes, take the money.

46) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the U.S. Government by extending application of the U.S. cultural arts laws and grant programs to Native Hawaiians

39.5%	Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans
43.9%	Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts
6.1%	No, because promoting Native Hawaiian cultural arts can only be trusted to Native Hawaiians
7%	No, because Native Hawaiians do not favor the terms for recognition by the U.S. Government as Native Americans that would be required for such support
6.1%	None of the above
27.2%	Other
11.3%	skipped this question

46) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the U.S. Government by extending application of the U.S. cultural arts laws and grant programs to Native Hawaiians

1. Free Hawaii from U.S. occupation
2. Yes! I'm tired of Hawaiian cultural arts being reproduced by non-Hawaiians and sold as "authentic" or "Made in Hawaii" which people translate to "Native Made".
3. Yes. a and b.
4. No, their is always a flip side or competing for money with Native Americans.
5. Protecting and promoting Native Hawaiian cultural arts should be supported at all levels of government with Native Hawaiians at the helm, steering their own canoe, in this way everybody wins.
6. Yes, because they have a responsibility to us similar to the state. But no for the reasons listed--we are not Native American, and shouldn't be limited to the same terms they are. We need to negotiate our own. And if we can't, then no.
7. No, we should keep the US government out of it
8. No
9. don't know wat you talking about!
10. a and b with guidelines
11. with guidelines
12. I no givasit about the Feds certifying anything kanaka maoli.
13. It should be considered for its benefit with the parameters of a sovereign Hawai'i. Therefore, this pursuit is okay as long as it does not encumber our people and their work with no future possibility for our people to determine its place within their own sovereign.
14. Again, take the money with caution. We are in transition and the US government should support Native Hawaiians for as long as they continue to colonize us.
15. YES, to both a & b
16. YES to BOTH ?a & b?
17. the US is an occupying force and has the obligation to follow through where a independent Hawaiian Kingdom govt. cannot at this time so they SHOULD DO WHAT IS NEEDED without any kind of VOTE being necessary!
18. Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts.
19. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts. No, because Native Hawaiians do not favor the terms for recognition by the U.S. Government as Native Americans that would be required for such support. US Government should give these grants to Native people who still like being part of the United States of America
20. Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts.
21. Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts.
22. Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts.
23. I support a sovereign Nation of Hawaiians
24. I support a sovereign Nation of Hawaiians
25. See #45.
26. Yes, the USA is obligated to it under the laws of occupation.
27. Yes(a) Till we form our own Nation!

46) Do you think that protecting and promoting Native Hawaiian cultural arts is an important function for the U.S. Government by extending application of the U.S. cultural arts laws and grant programs to Native Hawaiians

- 28. We should certify our own work. I don't need the U.S. Government to tell me I am kanaka maoli. I know I am. The kumu who teach me know I am. Their recognition is all I need.
- 29. no comment
- 30. Yes, because the U.S. Government should help Native Hawaiians in the same way they help Native Americans. Yes, because the U.S. Government should help promote Native Hawaiian cultural arts like other forms of nationally appreciated arts.

47) Considering your responses to the above questions overall, which of the following provisions do you think are most important for a cultural certification trademark program in the State of Hawaii to include? (Please check all that apply)

63.2%	Certifying cultural art works made by persons of Native Hawaiian blood(of proven maoli ancestry)
43.9%	Certifying cultural art works that are "authentic" or "of high quality"
36.8%	Certifying arts organizations that support Native Hawaiian cultural arts
47.4%	Provides for State support and funding
50%	Provides for U.S. Government support and cultural arts funding
19.3%	Other
11.3%	skipped this question

47) Considering your responses to the above questions overall, which of the following provisions do you think are most important for a cultural certification trademark program in the State of Hawaii to include

1. Made by brith Kama aina not Malihini
2. Authenticity or quality. Authentic artists that produce "quality" work will be known by reputation.
3. Certifying Native Hawaiian Individuals through organizations based on "Authenticity" and "Excellence" The process of helping Artist to become "Authentic" and to have "Excellence" is a very important componant. Teaching artists to become entrepreneurs is also essential. Or to even have services to help artists to take care of "business"
4. Only with Native Hawaiians mapping out their own direction and steering their own canoe.
5. support without control from within entity would be a good start
6. It is very important to include non-Hawaiian custodial parents of Hawaiian children who support the children by creating or teaching cultural items/ideas to others
7. I do not like the idea of "legislating" or certifying native Art. It suggests that a certain set of standards need to be met (established) to determine if that the art is true, correct, authentic of high quality, etc. Some body then needs to be formed to make those determinations. I am not for that kind of limitations or regulations. I don't need that to market what I do. That certainly is the least of my concerns.
8. authentic and high quality has noting to do with ech ather
9. Done in Hawai'i made in Hawai'i
10. Allow for our options as a sovereign in the future as well.
11. certify works of hanai peoples
12. Certify works of hanai peoples
13. It is very important to include non-Hawaiian custodial parents of Hawaiian children who support the children by creating or teaching cultural iteems/ideas to otheres
14. YES to BOTH ?a & b?
15. How would you prove maoli ancestry? Under whose criteria? Certainly NOT by the Native Hawaiian Reorganization Act or by blood quantum regulation imposed in the 1920s by the U.S. Congress to rehabilitate Hawaiians.

47) Considering your responses to the above questions overall, which of the following provisions do you think are most important for a cultural certification trademark program in the State of Hawaii to include

16. Certifying cultural art works made by persons of Native Hawaiian blood (of proven Maoli ancestry). Certifying cultural art works that are 'authentic' or 'of high quality'. Certifying arts organizations that support Native Hawaiian cultural arts. Provides for State support and funding. Provides for U.S. Government support and cultural arts funding.
17. Certifying cultural art works made by persons of Native Hawaiian blood (of proven Maoli ancestry). I support a sovereign Nation of Hawaiians
18. complying with the laws of occupation. Imports of Hawaiian Arts and Crafts should be banned.
19. All of the above
20. Provides for State support and funding. Provides for U.S. Government support and cultural arts funding.

48) Please share any additional questions, comments or concerns that you may have regarding your work or this survey

1. I think that as Native Hawaiian artists we should be allowed to legally use materials that our Kupuna used in the past. An example would be whale teeth, if a whale washes up on shore we, Native Hawaiians, should be allowed to take ownership and use the material without intervention from the State or Federal Governments.
2. none at this time
3. Aloha and Mahalo nui loa Malama pono Braddah Bray
4. not really geared toward my area of a cultural practioner, so i hope this helps the organization
5. If we are designing the criteria for what is Hawaiian Art we must put into place the "services" that can help our Native Hawaiian Artist to measure up to the standard we are trying to create. Remember we also have to cultivate the next generation of Native Hawaiian Artists.
6. So many people look at my work and say "my grandma use to weave", and you can tell they have a great appreciation for lauhala. They have alot of memories of someone in their ohana that had worn a papale or carried a basket, or had a floor mat in their house, all the old timers are passing on. My work is styles and patterns from our Kapuna.
7. Mahalo nui for taking the time to figure all of this out. I hope that 'Oiwi can participate more in the future--please let us know if there is anything we can do to assist. mahalo nui!
8. I would like to see the fact that All is One and that currently we have both teachers and students who aren't kanaka maoli that have taught or are being taught to perpetuate the art/crafts/practices of the Hawaiian culture today. Any mark that negates and separates them by only honoring native Hawaiian artists/practitioners would not be recognizing this fact. The question is how to appropriate funds that perpetuates the culture with the recognition of being inclusive of anyone and everyone who participates in it.
9. both questions 40 and 41 are very biased
10. Thank you for including me, its an honor. I will be glad to help and assist and have been a long time native hawaiian artist
11. "You can pick out a fake right off!" There should be a definate category between us and them. For one thing, these fakers are wasting and using up or resources, economically and or otherwise. (Comment from question 38) I have always painted for the people of Hawaii to share my knowledge and my visions. I think what is most important is that we move forward so our keikis will inherit our teachings and our love of art.
12. MAIKA'I AND KEEP UP THE AWESOME WORK. MAY MAKUA BE WITH YOU AND EVERYONE INVOLVED.
13. E holomua 'ouku i kaho'omaika'i kuki o kalahui Hawai'i!
14. maika'i ho'omau!

48) Please share any additional questions, comments or concerns that you may have regarding your work or this survey

15. its about time! We need this on all islands, native art markets by natives!!
16. Do not list my information in the artist directory
17. don't understand wat is native Hawaiian cultural arts? All art done by a people become a part of that peoples cultru!! So Im not shuer wat you mean?
18. mahalo for this opportunity to think about these questions and for taking time to write them down. i must say i had a few questions that were difficult for me to answer (#40 & #43). respectfully, harinani
19. The neighbor islands to be considered for cultural centers because it would be places where Native Hawaiian practioners resides
20. maika'i
21. good promotion for Native Hawaiian Culture and Arts
22. I have non-native freinds who do wonderful carvings, stone also some ask ridiculous prices some give them away, but there is just a certain mystic to having a real native hawaiian piece. It will help people realize we are not dead after all. My tutu lady once told me even if i did not choose quilting and even if i did not choose to dance i would be excellent in whatever it is i chose to do, because im a Hawaiian and thats that.
23. I just hope a place can be created where all Native Hawaiian Artists here on Moloka'i can gather, teach, learn, and perpetuate their unique talents
24. weights and balance
25. none
26. I feel that Native Hawaiian art has no price tag connected to it, but rather a form of spiritual connection and perpetuation
27. I feel that much of what I do or practice is truly of an intangible nature that is physically unaddressible. (spirit)
28. Great idea when helping Hawaiians
29. This was something new, first time experience
30. I dont think it should be a difficult process to create and display your art authenticity Native Hawaiian Arts should be protected
31. MAHALO NUI LOA. ALOHA A HUI HOU, WALLIS PUNUA
32. More should be done about the ARTS in Hawai'i, because there are less and less KEIKI now who can think creatively and want to pursue a life in ART. I feel that ART is one area that few young Hawaiians are going into. In attending college, I am one of the few Hawaiian students. Then again, there aren't many Hawaiian Kumu. We as a people, have gone from ART as a way-of-life, to a people fighting to express ourselves.
33. Pau
34. The survey is agood thing so we can eliminate the wannabes...the people that claim to make Hawaiian things are giving us a black eye because they are not perpetuating the truth. I do things only if its pono. If its not pono, I don't do it.
35. The mark should be authentic AND of high quality, not "OR".
36. Being that the contemporary Native Hawaiian art movement has been shamefully neglected by the powers that be, non-Hawaiian and Hawaiian alike, it comes time that all Native artists come together in support of protection, funding and the creation of a cultural and artistic center that will be our trademark solely. Not used to promote the tourist industry, but used to educate the world about Hawaii Maoli.
37. none
38. Frustrating in the fact that you can't save your answers-or at least after the third try had to start all over again because the saved file did not save text that had been written twice and now this is the third time-and have gotten this far in the survey.
39. Q#40 was ambiguous
40. Maika?! Hoomau!

48) Please share any additional questions, comments or concerns that you may have regarding your work or this survey

41. This trademark study process & its organizers and those who wish to attend to the protection, preservation, and promotion of the sacredness of the Hawaiian Culture and its purposeful gift to the 'puluhulu ahi, real fire-starters!*' I feel that this group must stand firm on true values. Money talks, it is true, yet dependency on U.S. aid (or even requests for grant funding from non-Hawaiian sources) is a trap. The end does not justify expediency or self-inflicting compromise. I favor full control by Kanaka Maoli artisans and principled non-Hawaiian artisans who can commit to traditional values. The direction of commercial trademarking must come from within and from the spiritual source. If this group succumbs to economic pressures or political misrepresentation of any kind and at any level, then we will have lost the spirit of 'Kaulana Na Pua.' 'We would rather eat rocks' and trust ourselves to find every practical and creative avenue to engage in 21st century society without losing the priceless world view of the ancestral heritage. Here's a poem I wrote on my way home from the meeting 2/11/2006 at Nawiliwili Ke Puluhulu ahi - The Fire Starters What can you do with a heart... I have lost the art of closing it almost I am learning again how to speak and breathe through my audible soul I see your eyes and connect our minds giving room to each other (c) Keahi Felix *'puluhulu ahi, real fire starters!' Kiana Davenport, 'House of Many Gods' p. 53. Please keep in touch
42. We need Halau for native Arts - to train in the kuleana of art.
43. Artist don't get a lot of support like grants, very few are commission - artist do it for the love of the art. The art can't support the high cost of living in Hawaii. Best support is to provide all possible avenues to market at the lowest risk. Artist don't know what the appetite of the market is. No money to try.
44. I know from experience that products made overseas are being sold in Hawaii as 'Hawaii Products.' My greatest wish is that all products imported (Hawaiian Cultural Arts) be labeled as such. An acquaintance took my pahu design, sent it overseas to be roughed out, finished the work here and passed it off as Made in Hawaii. That is the kind of things we need to find a way to stop. Because this person is established in making Hawaiian Cultural Arts for years, he could just slip through the cracks. I like making money with my work but not to the point where money overrules culture. My Hawaiian heritage comes before money! Mahalo for letting me vent my concerns. Buddy Mahaiau
45. Mahalo ia PA'!!
46. There has to be some guidelines as to what is considered 'authentic' Hawaiian cultural art. Since my work is made from 'modern materials', I feel that my work cannot be considered authentic Hawaiian cultural art.
47. Mahalo for considering and involving all us Hawaiians in a decision process! Hui Malama Aole Pono Return our Artifacts Keep Ayau & Board Members in Jail! 1 theft (Forbes) does not condone another theft! Any questions call me at 558-8428! Much appreciation Alapai
48. Mahalo for considering and involving all us Hawaiians in a decision process! Hui Malama Aole Pono Return our Artifacts Keep Ayau & Board Members in Jail! 1 theft (Forbes) does not condone another theft! Any questions call me at 558-8428 Much appreciation Alapai
49. More inclusiveness for the literary arts not just the visual arts.
50. PLEASE TAKE ME OFF OF THE KUMU HULA SURVEY/LIST. I COMPLETED THE WRONG SURVEY. THIS IS THE CORRECT SURVEY-THE NATIVE HAWAIIAN ARTIST SURVEY. E KALA MAI. MAHALO. 'ALIKA
51. none at this point
52. This was a very thorough survey
53. We need a bigger arena and more voices in the future. Find out what others' interests are. We need others with interests in weaving...including ethnobotanists, users, community members, museums staff, etc. Identify two to three areas to narrow it down.
54. How do we get our youth involved? Civic Club conversion; outreach to youth is critical for the future.
55. Scholarships are needed to assist people involved in clubs such as those on Kona and Kauai for those who cannot afford to participate in workshops and gatherings.
56. Can we work with presidents of clubs to identify youth? We need to have more workshops and gatherings. We need to support our kumu as currently they have to sponsor themselves with lodging and food.

48) Please share any additional questions, comments or concerns that you may have regarding your work or this survey

57. We need to develop a way to share materials/lauhala with other islands. We need to focus activities around our kumu. We need a statewide umbrella organizational network for sharing of information within the islands. Replanting is critical and we need to engage Park Service professionals-state and federal-in natural resources preservation. They should be part of the dialogue. Use Kona's 10th anniversary gathering to carry on the discussion. We could carry on this dialogue with a narrative session involving our state and federal leaders with responsibility for natural resources and parks where concerns about the access to resources could be addressed.
58. Every organization-take care of our future-we need to take care of the kupuna. Support our teachers.
59. We need the umbrella organization or network to seek support to come together; sustainable future; statewide power in numbers.
60. The key to the future I'm hearing is communicate, educate, delegate, perpetuate.

Mahalo nui loa for participating in this survey. We know that your contributions will help us to better serve our native Hawaiian arts community.

Vicky Holt Takamine
Pres. Ilioulaokalani Coalition
Exec. Director, PA'I Foundation

5) Age

9.6%	20 – 29
21.3%	30 – 39
27.7%	40 – 49
25.5%	50 – 59
11.7%	60 – 69
4.3%	70 +

6) How did you learn hula?

91.3%	Halau
7.6%	After school/adult education programs
5.4%	Cultural Center
39.1%	Family Members
18.5%	School
22.8%	Workshop
22.9%	Other
2.2%	skipped this question

6) How did you learn hula?

1. Kupuna
2. Spirituality, Ancestors.
3. As a child, I took hula from Joe Kahaulelio--however, back then, he taught hula AND Tahitian, Maori--hula classes were geared towards learning how to be a dancer in a polynesian show--I really enjoyed it as a youngster. Uncle Joe was a great teacher!
4. mother, Kuulei Clark, Mary Pomaikai-Ho, Mrs. Ceber of the Royal Girls group
5. I am 8th generation of dancers, chanters, teachers, musicians, performers, composers and Hawaiian music arrangers. My parents and near relatives were all professional dancers, singers and teachers so it was natural for me to learn with so much of this lore about me. I initially started formal lessons when my younger sister went for her formal lessons and from there, I was sent to various teachers.
6. at 7 yrs old I started
7. Son(Wallis) and Daughter in law(Shana) of Victor and Ku'ulei Punua(Kumu hula on Kauai since 1954).
8. Personalized study with Lani Kalama who granted me the 'uniki rites as 'olapa, ho'opa'a and finally Kumu Hula
9. Performing artist.
10. Parks & Recreation and then the Hula Halau o Hoakalei
11. Josephine K. Lapilio (maternal grandmother) Kumu Hula Rose K. Maunakea Lane(maternal aunt) Kimo Alama Hula Studio (1978) Lei Hulu School of Hula (Uniki 2000/ 2002)
12. Dwayne (Ku'ualoha) Kauli'a (Kumu 'olelo)
13. Friends
14. Mother-Uncle George Naope
15. From my wife Nina Maxwell whose kumu were Elizabeth Lum-Ho, Auntie Emma Farden-Sharp
16. Church Choir/Summer Fun Program

7) Who were your teacher(s)?

1. John Keola Lake, Victoria Holt-Takamine
2. Papa Henry Auwae, Lani Kidder, Aleka Maku'e, Vicky Holt Takamine, Kapiolani Hao, Harmony Brighter
3. Lucy Lee, Maiki Aiu Lake, Ho'oulu Cambra
4. dad
5. Kahuna Pule, RMK Freitas family advisor and friend. Kumu Hula, Kahea (Newalu)Morton and Mother. From the Hula line of Samuel Pua Ha'aheo. Kumu Hula, Miliaulani (Newalu)Young, Auntie. Na Kumu Hula, Pauline Kekahuna & Leilani Sharpe-Mendez. Kumu Hula, Rose Joshua and Daughter Lorraine. Kumu Hula, Faye Aloha (Wong)Dalire.

7) Who were your teacher(s)?

6. Halau Hula O Maiki Aunty Maiki Aiu Lake
7. Nina Maxwell (9 years); Uluwehi Guerrero & Keali'i Reichel; Hokulani Holt-Padilla
8. Paleka Mattos, Sonny Ching, Kalani Fuller, Robert Cazimero
9. Vicky Holt Takamine
10. Mapuana de Silva
11. Iwalani Tseu, Iwalani School of Dance John Na`one, Na`one Hula Kapu Kinimaka-Alquiza, Na Hula O Kaohikukapulani Puna Kalama-Dawson, Na Pua Hala O Kau`ai
12. Aunty Nona Beamer Willy Kalaau'ala Pulawa Puna Kalama Dawson
13. Aunty Harriet Ne
14. Cy Bridges
15. my mother Rose Gelman Joshua, founder of Magic Hula Studio, also Mrs. Akeo of the Royal Hawaiian dances, Mary Ho they are deceased
16. Joseph Kamoha'i Kahaulilio - Hawaiian Edward Teitu Kame'enui - Tahitian
17. Annie Roberts, Lena Machado, Annie Holt, George Naope, Cissy Ka'ai, Henry Taea, Vicky Takamine-Holt, Noenoe Zuttermeister, and Kimo Keaulana/Alama
18. Auntie Rose Joshua, Enoka Kaina
19. Ida Pakulan Ka'aihue-Kai'anui Long Kahili Long Cummings Leiana Long Woodside Hoakalei Kamau'u
20. Ku'ulei Punua, Kapu Kinimaka Alquiza, Palani Kahala, Chinky Mahoe, O'Brian Eselu, John Lake, Kimo Alama Keaulana
21. Helen Kaipuwai Kekua Waiau Joseph Kamoha`i Kahaulilio Leina`ala Kalama Heine Mahinake`oke`o Kelly Hokulani Holt-Padilla Pualani Kanahale Kanaka`ole
22. Tita Beamer - keiki years Karen Kaohulani Aiu - present
23. The greatest and initial influence in my instruction came from the late Adeline Nani Maunupau Lee, daughter of the late Thomas Maunupau, Sr. who sent her to many teachers to learn hula and Hawaiian music. Among her teachers was an aunt, Mrs. Annie Baker; another relative, Joseph Ilalaole; 15 years with Mrs. Mary Kawena Pukui; Lokelani Richards; Ella Fernandez; Mrs. Makaena; Lena Machado; ancient and modern hula with Alice Keawekane; children's dances with Winona Beamer; and, hula pahu with Tom Hiona. Aside from Adeline Lee, she took me to other teachers to learn what she could not teach me such as Hattie Au of Kahana Valley who was the only exponent of the hula puniu and John Hokoana of Maui to learn hula hoe. As a student of Kamehameha, I had 4 years of hula and chant with Aunty Nona Beamer who was also a long-time friend of my mother's family. I also assisted Aunty Nona Beamer at her hula studio. When a young teen, I had learned hula kuahu and hula kapu from Kauhane for a brief time. As an older teenager, I was Uncle George Holokai's substitute in Kealoha Kalama's Show and so I had worked alongside him with the hula pahu and the hula 'olapa and exchanged dances with him for a few years. I also had the privilege to exchange dances with other teachers in the 1970s as well. I had learned a few dances from other teachers but I would not consider them teachers in the sense that they taught me incidental dances. "Teachers" in this category would include Aunty Sally Wood Nalua'i, Uncle Henry Pa, Aunty Hoakalei Kamauu and Eleanor Hiram Hoke. I would come to be a neighbor of "Mama" Betty Atkinson, Joseph Ilalaole's daughter and alaka'i student. She would teach me for 5 years what her father had taught her. What she could not teach me, another neighbor of mine for almost 40 years, Aunty Pat Bacon, would help with the Ilalaole hulas. Aunty Alice Namakelua was also teacher of mine but not in hula but in Hawaiian singing and music. I also had many, many teachers in traditional Hawaiian music and traditional Hawaiian music performance.
24. Dorothy Gardnet at YWCA in O'ahu 7yrs til I moved to Moloka'i Aunty Kauila when I was 12yrs but when I became a teenager I became hilahila Aunty Harriett Ne from 21yrs +
25. Roselle Keliiponipua Bailey
26. Mae Ulalia Long Loebenstein Edward Kalahiki
27. Roselle F.K. Bailey Ed Collier Joe Kahaulilio Ku'ulei Punua
28. Ku'ulei Punua(mother), Tiare Clifford, Newton Hitchcock, Kawika Trask.
29. Lani Wong Robert Cazimero/Wayne Chang (Kamehameha) Kepa Maly Ray Fonseca George Naope
30. my teachers are my Grandmother and Grandfather Margaret and Samuel Bishaw And Kaina Keaanaaina

7) Who were your teacher(s)?

31. Auntie Lovey Apana Uncle Joe Kahaulelio Palani Kahala
32. Wayne Kaho'onei Panoke Mary Keahilihau Harriet Spalding
33. Kamuela Chun, Pua Kanahale, Holoua Stender, Randie Fong, Wayne Chang, Kaha'i Topolinski, Paleka Mattos and Mae Kamamalu Klein.
34. Bella Richards of Kailua for 'auana and other polynesian dance forms. Lani Kalama for all of my Kahiko. I have taken various workshops with other Kumu Hula, but Lani is the only one with whom I have studied.
35. My grandfather: Charles Kahiwhiwa Cash My Mother: Harriet Aana Cash Mitchell
36. Emma Kapiolani Farden Sharpe Leinaala Heine Frank Kahala
37. Manu Boyd
38. Kamali Goodness Kauila (Mother) Sally Woods Leilani Alama Puanani Alama Ku'ulei Stebert Bill Ali'iloa Lincoln (Uncle) Kent Jerrod Telu Mansfield
39. Chinky Mahoe, Palani Kahala, Robert Cazimero, Kimo Alama-Keaulana
40. Chinky Mahoe (12yrs) Kimo Alama-Keaulana (6-7yrs) George Holokai (3yrs)
41. Adline Lee, Alice Namakelua, Noelani Mahoe, Sarah Ayat, Hoakalei Kamau`u
42. Nona Beamer Ke'ala Brunke
43. OBrian Eselu Kimo Alama Keaulana Aunty Johnette Keawehawaii (student/family of G. Holokai) Aunty Mapuana Yasue Aunty Florence Koanui Randy K. Fong (at Kamehameha) Kalanikoa Ioane
44. Kimo Alama-Keaulana Vicky Holt Takamine Kealoha Kalama John Piilani Watkins Kuulei Clark Louis Valdez
45. Rose K. Maunakea Lane Kimo Alama Keaulana
46. Victoria Holt Takamine Michael Canopin
47. Randie Kamuela Fong Holoua Stender Wayne Chang Nu'ulani Atkins Chinky Mahoe Chubby Mahoe
48. Kimo Alama Keaulana
49. Auntie Ma`iki Aiu Lake Auntie Rose Joshua Auntie Winona Beamer
50. Primarily Palani Kahala. Also Vicky Takamine, Kaulana Kasparovitch and Mapuana de Silve. Lots of additional workshops but I consider these my primary kumu
51. Sarah Kawailima Agnes Cope Kimo Alama Keaulana
52. Kumu Hula Tiare Clifford Kumu Hula Mark Keali'i Ho'omalua Kumu Hula Darrell Lupenui Teitu Kame'enui Kumu Hula Leilani Sharpe Mendez Kumu Hula Iwalani Tseu Kumu Hula Wallis Punua Kumu Hula Aloha Dalire Kumu Hula Kimo Alama Keaulana
53. The Late Charmaine Macdonald from school street (1973) Hokulani Derego Uncle Kimo Alama Keaulana Uncle George Holokai (currently)
54. Kuahiwi Moniz, Pualani Gaspar, Tammy Savini, Tulipa Savini, Kaulana Kasparovich, Noenolani Zuttermiester-Lewis, Earlene Albano,
55. Mapuana deSilva
56. Mapuana de Silva Myrtle Beamer Mae Kamamalu Klein Pohai Souza
57. Maiki Aiu, Lani Custino, Sarah Kailikea
58. Joan S. Lindsey Workshops: George Na'ope, George Holoka'i, Edith MacKenzie, Pat Bacon, John Ka'imikaua.
59. Maxine Kidder Victoria Holt Takamine Kimo Alama Keaulana
60. Lena Pua'ainahau Eleakalä Nāhulu Guerrero Frank Kawaikapuokalani Hewitt Lahela Ka'aihue
61. Kaha'i Topolinsky Michael Delacruz Chinky Mahoe Frank Hewett
62. Maiki Aiu Lake
63. Rose Joshua and 'ohana Kanaka'ole 'ohana Kaha'i Topolinski Ho'oulu Cambra Ed Kalahiki Victoria Holt Takamine
64. Victoria Holt Takamine
65. Victoria Hanakaulaniokamamalu Holt Takamine
66. Grand parents, parents, and others
67. My primary teachers were Juanita Leilani Jaeger and Pua Case. Workshops from: George

7) Who were your teacher(s)?

- Na`ope, Joseph Kahalelio, Emma Sharpe, Leilani Mendez, John Ka`imikaua, Pi`ilani Lua Plemer, Palani Kahala, Mililani Allen, Tiare Clifford, Kanani Brighter, Willie Pulawa, Roselle Bailey, Newton Hitchcock, Marge Hunt and Kaha`i Topolinski, among others.
68. Nina Maxwell
 69. Mapuana de Silva, Halau Mohala `Ilima
 70. Maiki Aiu Lake Kekau'ilani Kalama Sally Wood Naluai Patience Namaka Bacon
 71. george naope, lokalia montgomery, henry pa, edith kanakaole, pauline padaken, lokelani anderson
 72. Kutchie Kuhn, Sally Wood Naluai, Lovey Apana, Genoa Keawe, Jane & Inoa Goo, Puanai Battad Smith
 73. Puanani Alama, Tom Hi'ona, Darryl Lupenui, John Ka'imikaua, Wayne Chang
 74. Hilda Keana'aina, George Naope

8) Did you 'uniki or graduate from your teacher? Please provide Kumu's name(s) and year of graduation(s)

1. John Keola Lake 2003
2. Papa Henry Auwae, 1997
3. no
4. dad 2009
5. Kumu Hula, Kahea (Newalu) Morton, 1985
6. 1975 Papa `Ilima
7. Kumu Hula Hokulani Holt-Padilla, June 2002
8. No
9. not yet
10. Not formally
11. yes. I went through an 'uniki 'ai lolo in 2005 under Mapuana de Silva and finished as an 'olapa.
12. Puna Kalama-Dawson, 2005
13. Puna Kalama Dawson 2005
14. Yes, in 1959 by Aunty Harriet Ne
15. Not yet
16. Mary Po Maikai Ho 1940
17. 'a'ole
18. Annie Robert/Annie Holt 1950's; Kimo Keaulana/Alama 2000, 2002
19. several decade-long halau member, no 'uniki in our halau
20. NA. Family genealogy
21. Kimo Alama Keaulana 2000 & 2002
22. No
23. no
24. Yes. In 1971 was given my first class to teach by Mrs. Leeand "puka'd" that year. "Mama" Betty Atkinson would 'uniki me again in 1998.
25. 'ae, Aunty Harriett Ne in the 60's-70's, and Aunty Rachel Kamakana
26. no, was alaka'i
27. Roselle F.K. Bailey - 1979
28. 1999 Grandmother/Grandfather
29. Blessings from my Kumu Hula
30. Yes/ Wayne Panoke- 1999
31. Yes. Mae Kamamalu Klein, Papa 'uniki laua'e August 2003
32. Keakaulani (Lani) Kalama. 'uniki as 'olpapa in Kaua'i 1988, 'uniki as ho'opa'a and Kumu Hula in Lanikai 1990.

8) Did you 'uniki or graduate from your teacher? Please provide Kumu's name(s) and year of graduation(s)

33. Harriet Aana Cash Mitchell, 1972
34. Emma Sharpe 6/26/1982
35. yes, Kamali Kauila 1950, Leilani Alama 1959, Ku'ulei Stebert 1955, (Keiki Hula) Telu Mansfield 1967
36. YES, Palani Kahala - 'uniki hu'elepo in 1990; Kimo Alama-Keaulana - 'uniki in 2000 and 2002 (traditional hula, hula 'ala'apapa, and hula pahu.
37. Kimo Alama-Keaulana (2000 and 2003)
38. Auntie Hoakalei never had `uniki
39. 'Uniki is not practiced thru the Beamer 'ohana
40. Yes, Kimo Alama Keaulana 2000&2002
41. Kimo Alama-Keaulana 2000
42. Kumu Hula Kimo Alama Keaulana- 2000 & 2002
43. No
44. Holoua Stender (Kumu Hula) 2001
45. Yes, Kimo Alama Keaulana 2000 & 2002
46. Auntie Ma`iki Aiu Lake
47. no
48. Kimo Alama Keaulana, 2002
49. Kumu Hula Kimo Alama Keaulana - 2000
50. Hokulana Derego (uniki in 1998 but she took it away in1990) picked up and Uniki by Kimo Alama Keaulana in 2002
51. No Comment, want to know more email me and ask and Ill give you my honest opinion and answer!
52. Ae. Mapuana deSilva, 1999
53. no
54. Maiki Aiu, 1972
55. Joan S. Lindsey in 1969
56. Kimo Alama Keaulana (2000)
57. Lena Guerero -Feb 1984
58. starting 'uniki process w/ Kawaikapu this month
59. 1975 Maiki Aiu Lake
60. no
61. No
62. not as of yet
63. 'a'ole kau la'i na iwi o ka la
64. Yes, Juanita Leilani Jaeger, 1981
65. no
66. 1983 Blessing to Teach
67. yes, Maiki Aiu, 1975
68. george naope, 1979
69. Kutchie Kuhn - 1964, Lovey Apana - 1983
70. 'a'ole
71. Hilda Keana'aina - 1986-1987

9) How long have you been teaching hula?

10.5%	Less than 5 years
22.1%	5 – 10 years
17.4%	11 – 15 years
10.5%	16 – 20 years
14%	21 – 25 years
9.3%	26 – 30 years

9.3% 31 – 35 years
 7% Over 35 years
8.9% skipped this question

10) Where do you teach? (Please check all that apply)

12.5.% University
 18.2% High School
 9.1% Intermediate School
 20.5% Elementary School
 18.2% After School Programs
 15.9% Parks & Recreation
 87.5% Other
6.7% skipped this question

10) Where do you teach?

1. Family
2. 1.Grant Funded facility on O'ahu. 2.Private property in Hilo, HI. 3.Commercial property in Las Vegas, NV.
3. When the occasion arises
4. Halau at home.
5. Kapa'a Neighborhood Center, and Anahola Clubhouse, both are C & C facilities; I am not an employee of the C & C;
6. Used to teach at University of Hawai'I, Manoa.
7. Kapa`a First Hawaiian Church Hall
8. My home
9. At home
10. my mother's studio Magic Hula Studio
11. Home and guest lecture
12. Church hall (Kawaihāo)
13. Community
14. We have our own halau
15. I teach music within the halau and others who dance hula as well as the language and poetry. I am a student of hula.
16. I have my own hula school but I have taught hula 'olapa and Hawaiian mele/poetry at the collegiate level for many years. I also taught briefly with the City and County of Honolulu Dept. of Parks and Recreation.
17. Community Centers around Moloka'i
18. in studio and workshops
19. Halau on Kauai.
20. Personal Studio
21. at my home
22. On Kauai private studio.
23. My home
24. Halau only.
25. I have my halau in my home.
26. Halau O Aana for the Hui Lima Hana Hawaiian Club Southern California (Oceanside)in the 1970s,`Ainahau O Kaleponi Hawaiian Civic Club Orange County 1970s through the 1980s, Halau `O Kahiwhiwa laual `O Aana 1990s to present.
27. Hula Studio

10) Where do you teach?

28. I have not taught for 4 years due to attending school. I taught Halau Kumana (Haumana and Makua)
29. I've taught my halau in Honolulu for 15.5 years. At the present time, I'm residing in Kobe, Japan. I do have a halau branch here in Kansai.
30. Halau and U.S. Mainland and Asia
31. Had a halau in SLC, UT for approximately 5-8 years.
32. Community (private home & Laniakea YWCA)
33. Studio, where my husband, Keawe Lopes and I teach hula.
34. Dance Studio at home.
35. I have been teaching a non-credit Hula class at Honolulu Community College since 1998.
36. Honolulu Boy Choir Halau

37. At the university where I am a Hawaiian Language Instructor. We incorporate hula into our courses, Hawaiian 284, 384 and 427. In our halau is where my wife, Tracie Farias and I teach hula.
38. Hale I Kailua (moved here 01/02/2006) Native Nations Foundation Moku O Kaua`i
39. our halau rents the space
40. Halau
41. Halau Kawaihoa & State of Hawaii DOE Adult Community School at Kaiser High School
42. Early educator at Kamehameha Preschool - Honolulu
43. Church
44. Halau meets at He'eia State Park one night/week. I also teach hula at the women's prison in Kailua-one day/week.
45. Halau Hula O Maiki
46. Halau
47. Prison (Male)
48. Private Hall
49. Facilities @ Kahului School
50. halau
51. Beaverton, OR and Vancouver, WA
52. Hale Koa Hotel
53. american for profit prisons..
54. Japan
55. dance studio
56. around the state
57. Leavenworth Senior Center
58. own halau
59. personal halau
60. Kamehameha Schools Summer Program, Shopping Center, Senior Program
61. St. Elizabeth School, 'Aiea Elem. Cafeteria - evening
62. halau

11) Do you have your own halau?

76.6% Yes

23.4% No

12) Tell us about your halau.

Halau Name: _____

Kumu Hula: _____

Address: _____

Phone: _____

Fax: _____

Email: _____

Website: _____

13. I teach (Please check all that apply)

- 70.8% Male
- 93.8% Female
- 77.1% Keiki
- 79.2% Opio
- 72.9% Makua
- 75% Kupuna
- 64% skipped this question**

14. Tell us about your halau studio/classroom. (Please check all that apply)

- 31.1% Dedicated Space
- 67.6% Multipurpose Space
- 33.8% Wooden Floors
- 32.4% Carpeted
- 43.2% Cement
- 17.6% Grass
- 41.9% Mirrors
- 18.9% Storage
- 18.9% Office
- 17.6% Showers
- 58.1% Bathrooms
- 4.1% Lockers
- 50% Fans
- 21.6% Air Conditioning
- 52.7% Good Breeze
- 23% Outside
- 47.3% Other
- 25.4% skipped this question**

14. Tell us about your halau studio/classroom.

1. My living room
2. Office Bldg.
3. Kilohan Community Centers in or out doors
4. i teach outside in inside
5. I utilize two Church halls on Kauai. One in Lihue and the other in Hanapepe. I have been at these places for nearly 24 years. My answers refer to both places. I hope is to acquire my own private space.
6. Gathering area/break area/parking & mala
7. also used by taichi for the elderly.
8. In my garage and it is my hope to extend the halau within the next two years
9. Use of Senior Hall, Church hall & part-time home studio
10. The halau here in Japan is located in Syukugawa and Amagasaki. The Honolulu halau is based in Manoa.
11. We are renting a room at the Mo'ili'ili Communtiy Center. I teach 5 classes of Hula 3 days a week. I have been there since 1992. Can't complain, rent is affordable!, location is central. There is parking which is a plus at no charge!!
12. Kitchen (Cooking Area) Parking
13. Elementary school cafeteria
14. water fountain recently installed
15. We practice at three different locations. The first is Christ Lutheran Church, nice outside area with clean Bathrooms. The other is Nanakuli Beach Park MultiPurpose room, room is always dusty, fans are dirty, and outside public bathrooms are dirty as well. The last is Waipahu District Park, MultiPurpose Room 1, clean and bathrooms are clean too.
16. Halau meets once a week on Tues. evenings at He'eia State Park--the back building that's also rented out for parties, etc.
17. Manana Elementary School cafeteria.
18. this is my prison class so we share space with other classes.
19. Tile flooring in classroom at Kahului School
20. boathouse, roof walls on two sides, uneven dirt floor, put down and pick up hala mats every practice, incredible ocean view, sacred location, Mahalo ke Akua
21. I rent a school for some classes during the school year. During the summer we have practice at Esther Short Park, downtown Vancouver.
22. in private prisons

14. Tell us about your halau studio/classroom.

23. Marley floors
24. Tile flooring
25. ma uka a ma kai view
26. Lihu'e Neighborhood Center
27. Stage and Floor Space

15) How many hula classes do you teach a week for your halau?

1. 9 'eiwa
2. 3
3. 5 classes
4. 3
5. One
6. 6 hrs per wk
7. 2-3
8. various also teach private class
9. 4
10. 8
11. 2
12. 3 classes
13. 6
14. 4
15. 1x Wk/ 4 different classes
16. 7
17. 5 classes per week
18. one
19. 2
20. i will teach 6 classes a week
21. 9
22. six
23. 4
24. seven at the halau
25. Two
26. 8
27. 6 classes in Japan, 2 classes in Hawaii.
28. 12 classes a week

16) What's the average number of students per halau class?

1. 20-30
2. 10
3. 10-30
4. 15
5. 10
6. 30
7. 5-6
8. 10-15

15) How many hula classes do you teach a week for your halau?

29. 2
30. 4
31. 3
32. 5 classes a week..
33. 5
34. 4
35. 12
36. 8
37. 1-2
38. 1
39. 5 classes
40. Varies, we also have a Polynesian Ensemble
41. currently, one.
42. one
43. 4 classes per week
44. 3
45. 3 days a week, 5 classes a night
46. 4
47. one (3hrs) sometimes two
48. seven
49. 3
50. 6
51. two
52. 18
53. 6 classes
54. 5
55. 6
56. 4

16) What's the average number of students per halau class?

9. 7+
10. 8
11. 15
12. 15-20
13. 10
14. 25
15. (5) babies/(8) next hui/(13) next hui
16. 20

16) What's the average number of students per halau class?

17. 15 students per class
18. 40
19. 12
20. 20
21. 17
22. six
23. 20
24. 10
25. 5-8
26. 8
27. 25 students per class
28. 10-20
29. 15
30. 15
31. 10
32. 10-15
33. 20
34. Varies from,
35. 12

16) What's the average number of students per halau class?

36. 20
37. 8-10
38. 18
39. 12-14
40. Per Class 30 more or less
41. 10
42. 10
43. 15 students per class
44. 25
45. 75
46. 15
47. 15
48. 5-30
49. 10
50. 25
51. 15
52. 20
53. 25 student
54. 15
55. 20-30
56. 15-20

17) How many hula classes do you teach at other places that are not associated with your halau? (Universities, high schools, after school programs, etc.)

1. 1-2
2. Workshops--20-50
3. NA
4. N/A
5. 3
6. 0
7. Previously University of Hawaii. really considering of retiring I am 80 yrs old
8. none
9. 3
10. (working place) Honolulu Advertiser
11. none
12. none
13. N/A
14. Kilohana only
15. 3
16. None
17. none
18. 1
19. 1 high school
20. none
21. six
22. 0
23. four

17) How many hula classes do you teach at other places that are not associated with your halau? (Universities, high schools, after school programs, etc.)

24. The World Hula Conference every three years
25. 1
26. none
27. 2-3
28. 1
29. not set-only private lessons at times. However, I used to teach hula at Saint Louis School for 8 years and enter the high school competition often.
30. 0
31. 4
32. 6
33. 1 - current semester Haw 427, the focus however on this course is the combining of both the moolelo and hula, it is formost a Hawaiian Language Course that combines moolelo and hula together
34. 1
35. none
36. 1
37. 2
38. one
39. One with the SGI-USA
40. currently, none. although it is incorporated in my full time job teaching at a high school
41. one
42. None
43. 1
44. Kupuna/Makua program Kahului school grades 3, 4 & 5
45. 8
46. in elementary schools 10 per week
47. University of Portland - I help the Hawaiian Club with their annual lu`au.
48. 4-5 summer programs and camps
49. 2 workshops/year
50. not currently
51. 2 classes
52. 2
53. 1

18) What's the average number of students in each of these classes?

1. 3-9
2. 25-30?
3. NA
4. N/A
5. 15
6. 0
7. 7+
8. 35
9. @15
10. n/a
11. 10 average
12. 20

18) What's the average number of students in each of these classes?

13. 40
14. 5
15. 25
16. n/a
17. 15
18. 0
19. 25
20. 40-50
21. 15
22. 10-20
23. 15
24. 1 or 4

18) What's the average number of students in each of these classes?

- 25. 0
- 26. Between 5-10
- 27. 35
- 28. one class - 20
- 29. 15
- 30. 8
- 31. 20
- 32. 10
- 33. 20-30
- 34. 17
- 35. N/A

18) What's the average number of students in each of these classes?

- 36. 15
- 37. 30
- 38. 25
- 39. 25
- 40. 30 plus
- 41. 25
- 42. 40-50
- 43. between 12-35 it depends
- 44. 10
- 45. 30-35

19) Tell us about the studio/classroom that you teach in outside of your halau. (Please check all that apply)

18.4%	Dedicated Space	16.3%	Showers
63.3%	Multipurpose Space	57.1%	Bathrooms
26.5%	Wooden Floors	6.1%	Lockers
26.5%	Carpeted	34.7%	Fans
42.9%	Cement	38.8%	Air Conditioning
8.2%	Grass	32.7%	Good Breeze
22.4%	Mirrors	16.3%	Outside
14.3%	Storage	44.9%	Other
14.3%	Office	49.3%	skipped this question

19) Tell us about the studio/classroom that you teach in outside of your halau.

- 1. none
- 2. none
- 3. Where ever the conference provides us the space.
- 4. Hotel Lobby
- 5. varies upon availability or I use my studio space or classroom
- 6. I teach in the Music Room at Honolulu Community College.
- 7. Halau o Haumea at Kamakakuokalani
- 8. high school cafeteria
- 9. sometimes we need to use the outside area.
- 10. When we use the church facilities we have a choice.
- 11. Large classroom/computer lab at WCCC, the women's prison, in Kailua.
- 12. tile flooring
- 13. classrooms vary greatly, public and private schools
- 14. I rent rooms to have hula.
- 15. outside sometimes
- 16. Lobby Area- Shopping Center Mall
- 17. Stage and Floor Space

20) List all of the places that you teach. (Please check all that apply)

- 25.7% Kauai
- 54.1% Oahu

9.5% Maui
 6.8% Molokai
 0% Lanai
 20.3% Hawaii
 28.3% Japan
 31.1% Continental USA
 17.6% Other

25.4% skipped this question

20) List all of the places that you teach

1. California
2. Tahiti
3. I taught at Waimea, Kaua'i for a little over 3 years in the 1990s.
4. British Columbia
5. Germany
6. Samoa
7. sometimes workshops on Maui and Hawai'i, once and again on the continent
8. Beaverton, OR, Portland, OR and Vancouver, WA
9. America
10. Canada
11. Mexico

21) Is your halau a 501(c)3 tax exempt organization or affiliated with a 501(c)3 tax exempt organization?

24.2% Yes

75.8% No

22) What kinds of fundraisers does your halau or performing group have and what percentage of your total halau income is earned by the following?

___ Merchandise Sales - ___%
 Response Total 7004
 Response Average 194.56
 ___ Performances - ___%
 Response Total 26279
 Response Average 640.95
 ___ Grants (Foundations, corporations) - ___%
 Response Total 325
 Response Average 19.12
 ___ Individual Donations - ___%
 Response Total 1831
 Response Average 42.59

23) Is your halau affiliated with a 501(c)3 tax exempt organization? Please fill out the following information)

100% Name
 77.3% Address
 77.3% Phone
 50.0% Fax
 77.3% Email
 54.5% Website

24) What is the purpose or mission statement for this tax exempt organization?

1. in the process of establishing a non profit
2. We don't charge for any hula classes. No one pays for hula
3. To pass on teachings of Auntie Rose Joshua & Magic Hula Studio. "We cannot fill her shoes-we can only follow in her footsteps."
4. The perpetuation and preservation of Hawaiian culture.
5. To perpetuate customary art forms and practices through cultural education opportunities
6. To preserve and perpetuate the ART of Hawaiian Music and Dance.
7. none
8. n/a
9. will get back
10. don't remember off hand
11. Upon graduation, our Kaiapuni students will be: kanaka pono, just and righteous people with proficient use of the Hawaiian language and intimate knowledge of Hawaiian culture and cultural practices.
12. To preserve and perpetuate the language, arts, culture and dances of the islands of the Pacific, particularly Hawai'i through workshops, seminars classes and performances.
13. MISSION STATEMENT Vision The Kawaihoa Foundation was established to educate, promote and preserve the unique traditions and cultural heritage of the Hula, Polynesian Dances and other ethnic arts . To support the purpose and activities of HALAU KAWAIHOA, NOA NOA TE TIARE POLYNESIAN DANCE COMPANY and other established cultural ethnic programs.. Mission To enhance and to sustain strong cultural and spiritual values by better educating the hula, polynesian and other ethnic arts practitioner to care, support and respect, so that each practitioner, in aspiring to their full potential; spiritually and humbly, can make a contributing impact (by setting the example) to the communities and all walks of life. To remain dedicated as an institution of protecting and perpetuating the traditions and cultural heritage of the hula, polynesian and other ethnic art forms. Our work is to enable the Kawaihoa Foundation and its schools to survive, thrive, and enrich the lives of all those with the commitment and dedication to promote and preserve the hula, polynesian dances and other ethnic arts. To recognize, acknowledge, respect and exemplify the living spirit of the hula, polynesian and other ethnic arts. Through the understanding of the traditions and cultural resources, beliefs, tales, folklore and legends. To be culturally aware and sensitive to issues and specific needs relative to the dance. To empower community involvement and support. To implement and coordinate workshops through public and private resources. To maintain the protocol, teachings and history of past generations. To encourage new, innovative and contemporary ideas for the present as well as the future.
14. We are actually going through the process as I type!!! When everything is solid and I have enough information I will let you know!
15. Want to apply for tax exempt to defray costs for students and organization but got too confusing.
16. PA'I Foundation is dedicated to 1) promote, preserve, perpetuate and educate in all matters relating to native Hawaiian culture, music, art, dance and language and 2) the preservation of the natural environment and cultural resources of Hawai'i.
17. Preservation and perpetuation of Hawaiian culture and environment
18. We do not have our 501 c 3 yet but we are working on it.
19. To preserve, perpetuate and educate the general public at large on Hawaiian culture and cultural practices.

25) Do you have another job in addition to teaching hula?

- 54.3% Full time employment
- 19.8% Part time employment
- 25.9% No other job
- 14.6% skipped this question**

26) What is your annual personal income?

16.7% \$10,000 or less
 8.3% \$10,001 - \$20,000
 19.4% \$20,001 - \$30,000
 13.9% \$30,001 - \$40,000
 23.6% \$40,001 - \$50,000
 13.9% \$50,001 - \$75,000
 4.2% \$75,001 - \$100,000
 0% Over \$100,000
23.5% skipped this question

27) How much of your personal income comes from your halau, teaching, or performing?

22.7% 100%
 13.6% 75%
 11.4% 50%
 52.3% 25%
54% skipped this question

28) What percent of your personal income is earned by:

___% from Performing
 Response Total 467
 Response Average 12.29
 ___% from Teaching
 Response Total 1736
 Response Average 37.74
 ___% from Other
 Response Total 1719
 Response Average 47.75

29) Where do you and/or your halau perform? (Please check all that apply)

42.3% Throughout the State of Hawaii
 73.1% My own island
 34.6% On the continental USA
 28.2% In Aisa
 2.6% In Europe
 21.8% Other
37% skipped this question

29) Where do you and/or your halau perform?

1. Japan
2. all monies go to Halau
3. Previously Mexico and Japan
4. Not a performance or competitive goals. Hula Piko cultural participation
5. Japan
6. Where ever the na akua and our kupuna lead us and need us to be.
7. Not performing, non active halau
8. Samoa
9. North Portland and South Washington
10. Canada
11. Austrailia
12. mexico
13. South Pacific, e.g. Tonga, Tahiti, New Zealand

30) How many performances have you done in the last 12 months?

11.7% None
 27.3% 1 – 5
 23.4% 6 – 10
 18.2% 11 – 20
 7.8% 21 – 30
 9.1% Over 30
 5.2% Other

19% skipped this question

30) How many performances have you done in the last 12 months?

1. We almost exclusively perform only at 'uniki time.
2. over 100
3. 5 for halau 60 for me

31) How much do you charge for your performance? (Please check all that apply)

32.8% Under \$50
 22.4% \$50 – 100
 60.3% \$100 – \$500
 27.6% \$500 – \$1,000
 8.6% \$1000 – \$5,000
 3.4% \$5,000 – \$10,000
 0% \$10,000 – \$50,000
 0% \$50,000 – \$100,000
 0% Over \$100,000

40.4% skipped this question

31) How much do you charge for your performance?

1. I do not charge anyone for hula. I rely solely on my job as a high school teacher for my income. I teach the students at Farrington High School, and we perform for May Day.
2. people who don't know any better
3. Record Comapany
4. Performances with my students are part of their school curriculum - no purchasing involved.
5. we don't charge
6. none
7. churches
8. Japan Hula Students and Promoters
9. community events
10. Our kanaka maoli
11. don't charge (or get paid usually)
12. no one, our performances are done in the prison for other prisoners as well as staff. Costs come out of my pocket.
13. School performances are always donated
14. We do a lot of kokua (fairs, festivals) around sharing our love of Hawai`i through music and dance.

32) Who purchases your services or performances? (Please check all that apply)

54.1% Hawaii Residents
 31.1% Tourists
 6.8% Commissions

51.4%	Businesses
16.2%	City
59.5%	Community
33.8%	Family
49.5%	Friends
16.2%	Museum
31.1%	Schools
17.6%	State
27%	Other
22%	skipped this question

33) How do you promote yourself and your halau?

0%	Agent
10.7%	Website
2.7%	Email
8%	Advertising
40%	I don't promote my halau or art
38.7%	Other

33) How do you promote yourself and your halau?

1. networking
2. word of mouth
3. Family
4. By word of mouth
5. I don't actively promote, I just go by word of mouth.
6. email and word of mouth
7. I don't promote my halau or art. Word of mouth.
8. Personal contacts word of mouth. I self-promote because I cannot afford an agent, a website or any kind of professional advertising agency.
9. Word of mouth
10. word of mouth trough the haumana
11. Listing in telephone book
12. Performances & Word Of Mouth
13. word of mouth
14. Word of mouth mainly.
15. Through performances and word of mouth
16. Word of mouth through friends and family. We are currently thinking about putting an add in the newspaper next month.
17. By word of mouth, our website, and EMAIL!
18. Only through parent letter in school
19. We are referred by people who have seen us. I am also listed on Mele.com.
20. Word of mouth
21. mostly by word of mouth press releases for concerts
22. very little advertising mostly word of mouth
23. Through the St. Elizabeth School and Parish, affiliated with Coast Guard and other military

34) Have you worked with any of the following organizations? (Please check all that apply)

51.2%	State Foundation on Culture and Arts
17.1%	Hawaii Community Foundation
7.3%	Atherton Foundation

2.4% Cooke Foundation
 31.7% Office of Hawaiian Affairs
 ___ Museum
 ___ Schools
 ___ State
 56.1% Other

58.4% skipped this question

34) Have you worked with any of the following organizations?

1. Campbell Estate, Bishop Museum, UH Museum Studies
2. Various
3. Am slowing down. I have an income-military and S.S. & others. Am considering of retiring gradually
4. schools and State
5. Schools, Anahola Hawaiian Homes Summer Program
6. schools and churches
7. National Endowment for the Arts. County
8. None - did not know until now that each of these organizations provide support. Not sure of what kind of support. Since my performance group is not a 501 C 3 but affiliated with one I did not think we were qualified to get support.
9. no but would consider
10. It has all been volunteer work.
11. In recent years we haven't worked with the State Foundation.
12. None
13. Queen Lili'uokalani Children's Center
14. Association of Hawaiian Civic Clubs Bishop Museum
15. n/a
16. Na Lei Aloha Foundation
17. PA`I Foundation
18. Schools
19. Schools

35) Have you received funding or technical support from any of these organizations to support your work? (Please check all that apply)

14.7% State Foundation on Culture and Arts
 14.7% Hawaii Community Foundation
 8.8% Atherton Foundation
 2.9% Cooke Foundation
 20.6% Office of Hawaiian Affairs
 5.9% Museum
 23.5% Schools
 11.8% State
 67.6% Other

64% skipped this question

35) Have you received funding or technical support from any of these organizations to support your work?

1. Campbell Estate
2. Grant funded facility
3. none
4. none

35) Have you received funding or technical support from any of these organizations to support your work?

5. County NEA
6. NONE
7. none
8. no
9. no
10. It has all been volunteer work.
11. no
12. None
13. Queen Lili'uokalani Children's Center
14. Community Partnership with Kahului School.

36) What is your annual income from grants?

85.7%	\$0
5.4%	Under \$5,000
1.8%	\$5,001 - \$10,000
1.8%	\$10,001 - \$20,000
0%	\$20,001 - \$30,000
1.8%	\$30,001 - \$40,000
0%	\$40,001 - \$50,000
0%	\$50,001 - \$75,000
3.6%	\$75,001 - \$100,000
0%	Over \$100,000
41.5%	skipped this question

37) What is the average amount of an individual grant?

30.8%	Under \$500
15.4%	\$501 - \$1,000
0%	\$1,001 - \$5,000
23.1%	\$5,001 - \$10,000
30.8%	\$10,001 - \$25,000
0%	\$25,001 - \$50,000
0%	\$50,001 - \$75,000
0%	\$75,001 - \$100,000
0%	Over \$100,000
86.5%	skipped this question

38) What kind of problems do you encounter when trying to promote and sell your art?

1. I do not sell my art.
2. Rather not discuss the negative and pursue the positive.
3. I have felt a loss of control and am often unwilling to compromise. I do not want to "sell out".
4. Sterotyping and ignorance to see beyond Waikiki.
5. no problems
6. none
7. -Cultural understanding -appreciation for the Traditional style -Hula is not learned overnight, it takes years of dedication and appreciation of your teachers and all the elements of nature and poetry of the language
8. apathy from those outside hula or the Hawaiian community.

38) What kind of problems do you encounter when trying to promote and sell your art?

9. -The view that hula is for entertainment only and not "real" art. -The idea that Hawaiians should aloha their art and not charge equitably. -The misunderstanding that hula performances are different from Polynesian dances.
10. lack of interest
11. Since my performances deal in the recording industry and I am an independent company I cannot contend with the large record companies that is out there. I cannot afford an agent, professional advertising or even know what is available to me by way of tech support or otherwise. There are no venues in Hawaii available to me as a Hawaiian Music / Dancer performer that'll pay enough to make a living - if I do perform I must allow the buyer to exploit me and my art just to get a job otherwise I risk the chance of being "blackballed" for future jobs. In one instance that presently exists I must finance a month long performance before I am paid by the corporation. I do risk the loss of the venue if I choose to put an end to this kind of behavior by the corporate - all they will do is look for some one else who will bring them unrehearsed / unprofessional performances. For the corporate - it is easy as that. The radio and television media has doen a disservice to most performers of Hawaiian music - only the top sales performers are chosen to be advertised and those performers are products of a corporate record label and are not independent. This is just the tip of the ice berg. WE NEED an organization that can support Native Hawaiian Culture and the Arts - we need information, we need to know where we can go to further build relationships in the community so that our arts can flourish.
12. travel expsenses and clothing cost
13. cost of advertising too high
14. As one of the youngest Kumu out of hawaii people look at me like i can't handle or i am not orginized.
15. I try not to sell it.
16. Hawai'i is saturated with halau...and everybody wants the "Merrie Monarch" known schools.
17. None.
18. either to expensive but most times it just word of mouth
19. Too much competition and Hula has gotten out hand! Everyone wants to go to Merry Monarch.
20. How?
21. We are a traditional halau, we loose alot of business when they find out we don't wear grass skirts and coconut bras!
22. lack of funds to pay for grant writers and lack of manpower to apply for grants. competition for grants are very stiff and small organizations like mine have little or no chance of obtaining the smallest of grants.
23. I do not really sell my art or even promote it that much.
24. Newspaper ads are too expensive for our little halau. I ran an ad in the OHA newspaper for 2 months but only one person responded.
25. Actually from prison we have been able to get what we do here out through the local media as well as the national media. Being that this is in a prison, I take on 99% of the cost myself. Right now I work with a pahu drum and a broken ipu heke. I am a single mother raising three children so I make do with what I have.
26. Not a qualified ('uniki) Kumu Hula
27. I don't
28. I don't try with things Hawaiian. With regular life no more time or energy is the biggest challenge
29. My mission is to perpetuate knowledge of hula and Hawaiian history/culture. Most people here in NC Washington state have little or no knowledge of Hawai`i Nei. I also find that people love and appreciate and are touched by our performances; love the knowledge they receive.
30. no time to do it
31. Dressing Room Space, PA Sound Systems, Advertising Space/Cost

39) Is there a need for statewide organization that is dedicated to supporting native Hawaiian culture and arts?

- 92.4% Yes, there is no such organization and we really need one
- 7.6% No, the State Foundation on Culture and Arts already does this

40) Who do you think should fund an Office of Hawaiian Culture and Arts? (Please check all that apply)

- 78.6% Tourism Industry (HTA)
- 77.1% State Legislature
- 71.4% Office of Hawaiian Affairs
- 41.4% Department of Hawaiian Homelands
- 65.7% Native Hawaiian arts organizations
- 24.3% Other

40) Who do you think should fund an Office of Hawaiian Culture and Arts?

1. I think an Office of Hawaiian Culture and Arts should be funded independently by Native Hawaiians and by donations. No government money should be used to keep the organization government free and independent as possible.
2. all of 'em
3. I have no comment.
4. Tourism companies use our culture and dance so freely, they have no reason why they shouldn't fund a REAL Hawaiian Group for Hawaiian Arts with REAL Native Hawaiians! Also so we can regualte what these buisnesses say what is Hawaiian and if it is culturally appropriate.
5. funding for education not for personal gain.
6. County/State organization, DOE Hawaiian Studies
7. Any private business. After all the Native is are the Host culture & everyone can learn or need to learn & appreciate our culture past, present & future
8. Participating halau, immersion schools/groups
9. Corporate Hotels and Businesses - also foreign business who sell Hawaii to gain their income.
10. Board of Directors of Kumu Hula.
11. The Counties/business communities/K.Schools/military users/lesees on crown and DHHL Lands
12. Private donations
13. I think it depends on the purpose. Tourism or tradtion.
14. These orgaizations should fund. Our culture is what attracts the tourism industry and the state is occupying our lands.
15. National federal and private founations and individual donors
16. The Federal Government.
17. not sure

41) Do you think we need a Hawaiian Cultural Center?

- 79.5% Yes
- 6.8% No
- 13.7% Other

41) Do you think we need a Hawaiian Cultural Center?

1. maybe, never thought about it
2. Yes, it would be nice to see a "unity of are Culture & Arts"
3. More than one on every island and in every district.
4. Hawaiian cultural centers are needed on all islands - and in many cases, in each district
5. Yes but not just on O'ahu! Hawai'i Island needs 2
6. A plan was implemented in 2003 for the use & stewardship of He`eia State Park. Currently working towards one on Kaua`i Island.
7. Not just Hawaiian, but Polynesian, and it has my long term goal to see that this happens!
8. Only if it supports ALL organizations not just a select
9. In various locations on all islands (e.g. Kona and Hilo, North and West Kaua'i etc.

42) Are there any other questions or comments that you would like to share?

1. I made a commitment to teach hula for free, so I work very hard at not relying on my art as a source of income. I respect the decisions that many kumu hula make.
2. so how about the other kinds of art other than hula? carving, kapa, graphics, music...any surveys on that?
3. Mahalo for this opportunity to answer your survey. Few of the answers that answered, doesn't necessarily have accruacy. Some the questions' answers, weren't accurate for my mana'o. However, I did my best! Mahalo nui loa.
4. RIGHT ON!
5. no
6. Mahalo nui loa for this wonderful survey. Keep up the good work.
7. The State Foundation on Culture and Arts covers all cultures & art of Hawaii residence. However, the focus appears more on other cultures who relocated to Hawaii. We don't have a NATIVE HAWAIIAN Culture & Arts Foundation vs SFCA
8. There is a difference between what we can do as a for-profit entity and a non-profit entity. What you do in trying to make a living from your art in a for-profit venue is quite different from what you do in a non-profit venue with programs and special projects. Each must have different approaches but both are needed and can exist side-by-side.
9. It is certainly inportant that the world look at Hawaii as the home of Hawaiians and all things that are Hawaiian. Artisans, practioners, teachers are the best caretakers of tradition that can easily extent their knowledge, collaborate and express ideas and artwork to the world but cannot possibly earn a competitive income as other full time - \$40,000 annual income getters. These unsungeroes of Hawaiian tradition make Hawaii - Hawaiian. An organization that support artisans, practioners, teachers, students oftraditional Hawaiian Arts is much needed. A central location that house and disseminated info and provide tech support is needed.
10. mahalo for including us in your survey. aloha a hui hou kakou, Wallis and Shana Punua
11. My Halau in California & Washington D.C. have different demographics. I tried to answer to questions pertaining to my Hawai'i based halau only. Mahalo for asking...
12. It is extremely difficult as a young practitioner and artist to gain a pa'a financial grounding for our halau to pursue our cultural, competitive and social endeavors because a lot of my teaching is done manuahi...(many of my students love the hula but cannot always afford to pay. I WILL NEVER REFUSE A STUDENT THE OPPURTUNITY TO LEARN THE CULTURE AND DANCE BECAUSE OF INABILITY TO PAY.
13. None.

42) Are there any other questions or comments that you would like to share?

14. As practitioners we need to come together and form an 'ohana to share time, resolve problems, share mana'o.
15. Do you have people that can help organizations like ourselves to write grants? so that we can go out there and preserve our teaching around the world. There are so many Hawaiian out there that don't have the resources but have the desire to learn, but because lack of fundings.
16. Hi Aunty Vicky, Keawe forwarded this survey to me so that I could fill it out with my information as well. Keawe and I started our halau in August 2005 but we have been teaching hula to our family for almost 7 years now. Thank you for all of your work and please let me know how we can help in this endeavor. Ke aloha...Tracie
17. Mahalo Kamamalu for allowing me to partake in this survey. I have been teaching and have not really looked into many areas that will benefit me and my students. We just learn and dance and I am trying to really hard to continue what was entrusted to me by my Aunty Rose Maunakea Lane and Kmo Alama Keaulana. I hope that you and your organization can help and guide all of us to earn what is rightfully ours, that is our hula culture. Me Ke Aloha Pau'ole, Harmony T.K. Brighter
18. Aloha nui kua e Aunty Vicky, Although my wife and I have been teaching our family hula for the past 6 or 7 years we only opened our halau in August, 2005. As a result we have left some questions unanswered. Mahalo for all your hard work in this endeavor and with Ilioulaokalani! Keawe Lopes
19. I think this could be a great thing for everyone.
20. Make public school/facilities available to halau for classes at little or no cost.
21. First of all mahalo for allowing me to be apart of this survey. It would be nice that we can all work together and share the Hawaiian culture together especially we are here to continue the culture of our kupuna. Just a p.s. on one part of the survey is about my uniki and by who. It is hard to explain and I don't want to make any pilikia. I don't know how to explain it. Hokulani Derego given both me and my hula sister our uniki in 1998 then in 1999 she asked for it back and I had to seek help due to this action. That is when I studied under Uncle Kimo and recieved my uniki. If you have any questions, please feel free to e mail me or call me at 393-8995. Mahalo nui loa, Sallie
22. I have a lot, but a lot of my views are different from all of yours!!!
23. Because I work in a prison, it would be nice to have some type of help from the outside to help fund some of things we need. Right now for ipu heke 'ole we use plastic gallons. 'Uli 'Uli are mines and my childrens, as well as puili. If we could get donations, it would be nice. I am not looking for new things, anything donated is much appreciated.
24. If a cultural arts organization is formed, it should be a culmination of "master mentors" who's willing to share/offer a support system and direct us, who need the tools to continue our Hawaiianess the correct way.
25. no
26. Mahalo no keia hana maika'i. Imua. ke Akua pu me 'oukou
27. I am happy to be included in this survey even though I live on the mainland. In the past we did not count because we did not live in Hawai`i. A lot of us are here for different circumstances. I show my aloha and love of Hawai`i by sharing our culture through `olelo Hawai`i, music and hula. Mahalo.
28. I think that HTA and the State Legislature should fund the Hawaiian Culture and Arts, but there should be a Board of Directors to appropriate and disperse these funds as they see fit.
29. Hey, Vicky...I'll miss seeing you with Deva folks on the 28th and 29th; I'll be with Mapuana continuing my training. However, some of my haumana will attend. I told them to write down everything. A hui hou. Malama pono.
30. What is the purpose for having this survey? Where would a 'cultural center' be located? One island? All islands?
31. performance charges are by donation only

Mahalo nui loa for participating in this survey. We know that your contributions will help us to better serve our native Hawaiian arts community.

Vicky Holt Takamine
Pres. Ilioulaokalani Coalition
Exec. Director, PA' l oundation