Sabbatical Report
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January 1, 2012 to May 31 2012

Goals
At the heart of my sabbatical was a video project. In this project, I sought to record cultural (and non-cultural) sites, and leaders in the Native Hawaiian community with an emphasis on knowledgeable kupuna. Toward that aim, I sought to secure equipment and learn how to operate it; travel to the outer islands and selected islands in the Pacific; and learn the editing process. I believed this to be a valuable asset to the College and particularly to the Hawaiian Studies program at the College and possibly throughout the UH System. I also believed that this was an opportunity to further my professional growth and development in my field and hone my cultural expertise.

Activities
During this time I learned several elements about a project such as this. I used the contacts and friendships that I established over the years to accomplish my objective. I sought out the help of community leader Sparky Rodrigues who is a producer of ‘Ōlelo Community Television. We discussed the use of storyboard. It is a graphic representation of how a video will unfold, shot by shot that eventually can lead to writing a script. Taught me how to accomplish this and that a storyboard helps to focus on what the essential message will be. I also met with Director of Ka‘ala Learning Center Eric Enos (and former classmate). He was a little reluctant but with some persuasion agreed to help me. He suggested I contact videographer extraordinaire Na‘alehu Anthony about this project. But we were unable to find a common time to meet for any significant length of time required of a video project.

Moreover, I attended a workshop on video production at UH Mānoa from Pacific New Media titled, “Elements of film/Vdeo Production – Pre and Post-Production” that showed me the tremendous amount of work involved for this kind of project and I realized that there is much more to making a video than I had anticipated. Factors covered in the pre-production phase of the course included setting up a crew, casting for talent and auditions, writing a script, illustrating a storyboard, scouting for the right location, securing permits and releases, scheduling all individuals involved, creating props, and writing up a budget. The post-production elements had to do with editing and inventory.
Outcome

Barriers that prevented a timely successful outcome include the fact that this project was just too ambitious for such a short period of time. Other barriers included securing funding in a timely manner, lack of access to video equipment (they are very cost prohibitive), and the actual learning curve required to create videos and operate equipment.

What remains is to capture the stories of Hawaiian kupuna because they serve as role models to inspire us and they serve as a template for how we should behave when we are older. Many are passing and I see now some many years later that had I accomplished what I set out to do, some of the stories of those who have left us would have been useful and affirming to our youth.

Moreover, funding sources are needed to secure the project. I know in the Hawaiian Studies UH Foundation account there are several thousand dollars. Also I need to be more “aggressive” in getting to the kupuna who tend to be shy in front of the camera and my nature when I am with them tends to be very deferential.

Ongoing

I believe this project still has value and there are several reasons that I intend to pursue this. First, I still believe that these videos when completed will tie into the Hawaiian Studies curriculum at the College, at other Hawaiian Studies program in the UH System and also to those disciplines interested in the HAP Focus designation that have as a Hallmark the Native voice on issues in the community. Second, this video project seeks to strengthen the method of instructional delivery to students in both the traditional “face-to-face” classroom environment as well as for our online courses. And third, this project affords me the opportunity to work with our community partners and kupuna.