

FILE

March 6, 1984

Gordon Pi'ianai'a:

Attached is a copy of a proposal from the Polynesian Voyaging Society (PVS) to the Hawaii Committee for the Humanities (HCH).

We're requesting funding for a conference and symposium that will bring together people from the disciplines of culture, science, and the humanities for a look at the proposed 1985-87 voyage of Hokule'a into the South Pacific.

Your name is included. That may come as a surprise. Our problem was in submitting the proposal at the last minute. We met the deadline but not the obligation of informing each person.

We'll be hearing from the review committee in two weeks. From that response we'll get an inkling on the advisability of re-working and submitting it for final consideration on April 15. Should you not want your name in the final proposal, no problem.

The purpose of the conference is to build a wide academic base for looking at Hokule'a and its achievements. No one person has that perspective. That's why we want the depth of diverse disciplines. The concept is clear and ideas, now rudimentary in form, will sharpen over the next few months.

Thanks for your understanding.

Will
Will Kyselka

FILE

1. What kind of organization is the sponsor of the proposal?

The Polynesian Voyaging Society (PVS) is a private, non-profit organization founded in 1973. Its mission is that of increasing our knowledge of Polynesia by keeping Hokule'a sailing.

During its first seven years, Hokule'a has completed two round-trip voyages to Tahiti, attempted another, tested Kealaikahiki as a possible "Path to Tahiti," and traveled extensively throughout the islands of Hawaii on several educational ventures.

The double-hulled canoe is our way of discovering ancient roots and value systems in Polynesia, our way of understanding the fusion of mind and canoe that enabled the people of old to occupy so large a portion of this planet.

2. What are the objectives of your project?

- Bringing to the attention of the general public the work of the Polynesian Voyaging Society in furthering our knowledge of human navigation.
- Looking at human navigation from three vantage points--culture, science, and the humanities.
- Heightening community interest and understanding of the proposed third voyage of Hokule'a into the South Pacific, 1985-87.

3. What is the topic or focus of your project?

The focus is a conference for scholars and resource persons, followed by four symposiums for the general public on Human Navigation: Wayfinding in the Pacific.

For 40,000 years people in the Pacific have been navigating without using instruments. Instrument navigation is a recent innovation, and only on his third voyage into the Pacific did Captain James Cook have the chronometer that made possible external verification of position. Human navigation, or wayfinding is internal and involves the navigator's using mind and senses within a cognitive structure for reaching remote destinations--a system that resulted in the peopling of the Pacific.

Pre-western navigational methods have been investigated by

Thomas Gladwin and David Lewis, and others. Gladwin studied the mind of the Micronesian navigator and reported his findings in East is a Big Bird. Lewis studied their methods of navigation which he reported in We, the Navigators. Only the Polynesian Voyaging Society has investigated human navigation on so large a scale by replicating an ancient craft, developing a wayfinding system, and testing it on the long Hawaii-Tahiti route.

We expect new ideas to be generated in this proposed conference and symposium that will provide new perspectives on the art of wayfinding.

4. What do you propose to do during the project?

A one-day conference for the humanities scholars and resource persons will take place in late September. Four public presentations will take place in October and November, January and February, shortly before Hokule'a will leave for the South Pacific.

The Conference

The purpose of the conference is to acquaint scholars and resource persons with the wayfinding system that Nainoa Thompson developed, then to experience the sailing characteristics of the double-hulled canoe and get acquainted with the crew and their experiences.

So that they might know the stars, a half-day training session will be held in the Bishop Museum Planetarium for the scholars and resource persons. Here Nainoa will demonstrate the system he developed. An afternoon session aboard Hokule'a will enable them to experience the deep ocean swells between Oahu and Molokai, to feel the canoe's performance, and, as the sun goes down to sense to a degree what is involved in wayfinding.

Symposium Sessions

Four public symposium sessions are anticipated: One at the Planetarium (additional ones if the response warrants), another beside or on Hokule'a, and the other two at the University. Those who attend the symposiums may have the opportunity of sailing aboard Hokule'a. Since the project is of interest to people on all the islands of Hawaii, they must somehow be included. Other events occurring at this time that will heighten community interest

- Crew training for the 85-87 voyage will be

going on.

- A sail from Niihau to Hilo, far from the sight of land, will test the windward capability of Hokule'a under conditions similar to those it will experience in tacking into the southeast trade winds near the Cook Islands and which ancient voyagers must have experienced along the Lapita pottery trail.
- The funding of a proposal that brings the Bishop Museum and the Lawrence Hall of Science, UC Berkeley, together in a 2-year "Humanities Projects in Museums," The Wayfinding Art: Ocean Voyaging in Polynesia that will be viewed by an estimated 3.5 million persons in a 5-year period as it travels throughout the country.
- The publication of An Ocean in Mind by the University of Hawaii Press describing the wayfinding system that Nainoa developed and his personal experiences that resulted in "a privileged moment of self-perspective in being given the opportunity of looking through a window into my heritage."

5. In what specific way will disciplines of the humanities contribute to the content of the project?

The function of the humanities in this project is in integrating information from culture and science into a comprehending relationship.

Culture	The canoe as the culmination in art form and engineering design of the peoples of Oceania; long-distance voyaging, their ultimate intellectual endeavor. The canoe as the means, the mind as the driving force in attaining the hopes and dreams spoken of in chant, song, dance, and story.
Science	Science is both product and process. Through it we are able to look at the mechanisms of orientation in all animals that explore--the vertebrates--the function of the brain in ordering randomness, sensitivity to clues and cues, a look at the system Nainoa invented out of necessity.
Humanities	How does the ocean shape the mind and the mind

shape the ocean? What mode of thinking emerges from an oceanic people and how does that affect language? A look at heuristic processes in evolving a wayfinding system and the cognitive structures the wayfinder needs to find the way.

The disciplines of philosophy, religion, and history provide a base for looking at the findings in archaeology, anthropology, botany, linguistics, and the experiments in human and animal navigation, as well as the mechanisms in mind that guided the hand that shaped the trees into form that led to unknown lands.

From concrete events, history scholars will give us a historical understanding of the peoples of Oceania, expressed in ordinary language, informed by new scientific knowledge, and transformed by esthetic imagination.

Religion goes beyond finite events and unites all realms of meaning into ultimacy. Such realms of meaning are evident in the Hokule'a experience, in the re-enactment of symbolic acts, the performing of rituals--and even in silence.

Where history and religion express meanings, philosophy interprets meanings to clarify how knowledge is gained and validated, and what it means to know. To look at the analytic and intuitive thought processes in wayfinding.

6. Who are the key humanities scholars and resource persons who will be involved in the project?

Note: Not all the persons listed here have yet been contacted, nor are all necessarily expected to participate.

Humanities Scholars

Humanities

History, Fritz Rehbock, Principal Humanities Scholar. Archaeology, Yosihiko Sinoto, Bishop Museum. Hawaiian Studies, Abe P'i'anai'a. Indo-Pacific Languages, Emily Hawkins. Philosophy, Phil Bossert, Hawaii Loa College, Victor Kobayashi, UH, William Maxwell, University of the Pacific. Religion, John Charlot, UH. Kione Dudley, UH. Wayfinding, Nainoa Thompson.

Resource Persons

Culture

Art, Herb Kane and Ray Lanterman. Canoe,

Tommy Holmes, Gordon Pi'ianai'a, Wally Froiseth.
Chant, Hooula Cambra, Leinaala Heine Kalama,
 Kelfi Tau'a, Ka'upena Wong. Psychology Roland
 Sharp, UH.

Science

Botany, Sy Sohmer and Rylan Yee, Bishop
 Museum. Barbara Siegel, UH. Climatology, Saul
 Price, NOAA, Bernie Kilonsky & Jim Sadler, UH.
Entomology, Frank Radovsky and Wayne Gagne,
 Bishop Museum. Evaluation, Morris Lal, UH,
 CRDG. Geography, Ilima Pi'ianai'a, UH. David
 Stea, UC Los Angeles. Medicine, Gene Millhouse,
 University of Utah (Anatomy), Ben Young, UH
 (Psychiatry). Oceanography, Dixon Stroup, UH.

7. What specific role will humanities scholars and resource persons play in the project activities?

To be open to new learning, to meet the crew, to act as bridge
 between culture and science, develop conference themes, and
 participate in public symposiums.

Content of Public Presentations

From out of Asia. Session 1.

Myths of origins. Development of canoes.
 Problems of windward sailing. The world view:
 Necessity/adventure. Looking at extant star lore.
 Why do human beings explore? Ocean-minded and
 land-minded thinking. The canoe and eastward
 movement. Sensing ocean currents. Wave patterns
 and sea scapes. Tacit knowing. Climatic variation
 and sailing tracks.

Mechanisms in Migration. Session 2.

The adventurers--gene pool enrichment and the
 transmission of essential qualities. Into the wind and
 toward the rising sun. Orientation--bird, whale, elk,
 dolphin, salmon. Homing mechanisms and direction
 finding. Human orientation to magnetic fields. Who
 migrates--right-brain, left-brain thinking.
 Transporting fauna. Canoe performance.

Finding the Way. Session 3.

The stars, the sea, and the human mind. The
 principles of human navigation. Cognitive

structures. Maps in mind. Heuristic processes. Thinking of thinking and mnemonic devices. Oral transmission of navigational knowledge. Encoding navigational knowledge into chant for transmission without written word. Memory, cognition, problem solving.

Nana-mua, Nana hope, "Look Forward, Look Backward." Session 4.

Analytic thinking. Intuitive thinking.
Dichotomous thinking: Mind/body, head/heart, cognitive/affective. A view toward the past--the historical. A look at the future, the 85-87 voyage of Hokule'a. The nature of exploration and discovery. From principles to the art.

8. What is the estimated attendance at each public activity and what segment of the general public will be reached by the project?

From 100 to 500 at public meetings, thousands through media and journal articles.

9. Does your project involve the production of a media/audio visual component, oral history component or artistic performance or activity?

No

10. Will members of the target audience be assessed any fee or charge related to the project? If so, state the amount of the fee per participant and explain how the income received will be used.

No.



October 29, 1985

Mr. Myron B. Thompson
President
Polynesian Voyaging Society
Box 19000-A
Honolulu, Hawaii 96819

Dear Mr. Thompson:

The Hawaii Committee for the Humanities (HCH) wishes to thank you and the Polynesian Voyaging Society for the generous gift of \$11,765.00 in support of the Committee's Regrant Project 84D-5-12, sponsored by the Hawaii Public Television and entitled "Rediscovery."

Your support of this public humanities program and your letter authorizing the use of your gift to obtain federal matching funds in an amount equal to 85% of the gift will make a total of \$21,765.26 available for the activities of Regrant 84D-5-12. For your information, the HCH is a 501 (c)(3) tax-exempt, educational organization. Thus all gifts to the HCH are tax deductible.

Please do not hesitate to contact me if you have any questions regarding the activities of Regrant 84D-5-12 or the HCH.

Again, thank you very much.

Sincerely,

Annette M. Lew
Annette M. Lew
Executive Director

ANL:yn

cc: James Young, Executive Director, Hawaii Public Television

DOCUMENTS CAPTURED AS RECEIVED

*Marlene**FyL**Delivered to HCH 9/13/85*

S 035693

STATE OF HAWAII

59-191
1213

S 0035693

DATE		
MONTH	DAY	YEAR
09	10	85

000621

EXACTLY	
DOLLARS	CENTS
*****11,765	00

PAY ▶

*****11,765.00 DOLLARS

PAY TO THE
ORDER OF

HAWAII COMMITTEE FOR THE
HUMANITIES
2615 S. KING STREET
SUITE 211
HONOLULU

VOID DATE: JUNE 30, 1987
For and Charge Same To
SPECIAL FUND
Fiscal Year 1985-1986

96826



VOUCHER: 007746

WARRANT NUMBER S 035693 ☆STATE OF HAWAII☆ REMITTANCE ADVICE
000621 S 0035693 COMMERCE AND CONSUMER AFFAIRS
DATE 09/10/85 TO HAWAII COMMITTEE FOR THE VENDOR CODE 000010688800

INVOICE NUMBER	INVOICE DATE	REMITTANCE DATA	AMOUNT
HPBA	000000	REDISCOVERY 84D-5-12 18600977	11,76500
TOTAL →			11,76500

DBRN: 082224

NOTE: FOR ANY INQUIRY ON THIS PAYMENT, PLEASE CONTACT THE STATE AGENCY
IDENTIFIED ABOVE.



Application Cover Sheet

TYPE OF APPLICATION (check one)

☐ Mini Grant
☒ Regular Grant:
☒ preliminary
☐ final

PROJECT FOCUS (check one)

☒ Public Policy Issue or Concern
☐ State, Local or Ethnic History
☐ Humanities for Humanities Sake

PROJECT SPONSOR (name, address, phone)

HAWAII PUBLIC TELEVISION
 2350 Dole Street
 Honolulu, Hawaii 96822
 (808) 955-7878

Authorized Representative (name & title)

James B. Young, Executive Director

signature: *James B. Young*

PROJECT CO-SPONSORS. if any (names only; attach confirmation letters of support)
PROJECT DIRECTOR (name, address, office & home phone nos.) ATTACH 1-3 PAGE RESUME

Christopher Conybeare
 2350 Dole Street
 Honolulu, Hawaii 96822
 Business: (808) 955-7878
 Residence: (808) [REDACTED]

PRINCIPAL HUMANITIES SCHOLAR (ATTACH COMPLETED STATEMENT FORM and 1-3 PAGE RESUME)

name: Brij Lal and Leonard Mason

University of Hawaii

address: Department of History

Sakamaki Hall, A 201

phone: 948-6758

discipline of History and

the humanities: Cultural Anthropology

signature: *Brij Lal Leonard Mason*

PROJECT TITLE: REDISCOVERY

PROJECT TIME FRAME beginning date: December 1, 1984 ending date: February 1, 1987 no. of months: 25

PROJECT SUMMARY (use only space provided): Hawaii Public Television's REDISCOVERY PROJECT will produce a major one hour television documentary on film about the modern Pacific. We will look at the Polynesian Pacific as the members of the Polynesian Voyaging Society trace their ancestral migration through a 16,000 mile journey of the voyaging canoe Hokule'a that will reach landfall in the Marquesas, Tahiti, Tuamotu Archipelago, Society and Cook Islands, American Samoa, Fiji, Tonga and New Zealand. This will be a "Voyage of Rediscovery" for Hokule'a as Polynesians trace their history and a discovery of the modern Pacific for our audiences. Our focus will be on cultural contact between European/American and Polynesian cultures. We will examine the reaction of Pacific Peoples and their societies to this contact. Humanities scholars will provide a critical analytical framework from such disciplines as Anthropology, History, Political Science and language. The resulting production and related study guide materials will mark a substantial effort by Hawaii Public Television to provide increased service about the Pacific to the national and international viewing audience.

BUDGET Sponsor Share \$750,370.30 HCH Share \$10,000 Challenge Funds \$174,825.00 Total \$935,195.30

PROJECT BUDGET - HCH Grant Application

Computation for Column D
 Amt. of 3rd party gifts x 1.85 =
 Amt. of challenge funding.
 \$ 94,500 x 1.85 = \$174,825.00

A. BUDGET CATEGORIES	B. SPONSOR SHARE (indicate if cash by asterisk notation)	C. HCH SHARE	D. CHALLENGE FUNDING (if applicable)	E. TOTAL
1. Personnel (specify positions, rate of compensation, length of employment)				
A. EXECUTIVE PRODUCER (25 months) (10 hrs./week/\$24.80/hr.)	\$24,800			\$24,800
B. PRODUCER/PROJECT DIRECTOR (25 months) (30 hrs./week/\$25/hr.)	* \$75,000			\$75,000
C. CO-PRINCIPAL SCHOLAR (250 hrs. X \$10/hr.)		\$2,500		\$2,500
D. CO-PRINCIPAL SCHOLAR (250 hrs. X \$10/hr.)		\$2,500		\$2,500
E. OTHERS (see appendix)	* \$164,728			\$164,728
Subtotal	\$264,528	\$5,000		\$269,528
2. Stipends (specify number and rate)				
a. Humanities Scholars				
2 Scholars (100 hrs. each X \$9.50)		\$1,900		\$1,900
b. Resource Persons				
326 hrs. X \$9.50 (specific number of resource persons not known at this time)		\$3,100		\$3,100
Subtotal		\$5,000		\$5,000

A. BUDGET CATEGORIES	B. SPONSOR SHARE <i>(indicate if cash by asterisk notation)</i>	C. HCH SHARE	D. CHALLENGE FUNDING <i>(if applicable)</i>	E. TOTAL
3. Operational Expenses				
a. Supplies	\$500			\$500
b. Office Equipment Rental				
c. Office Space Rental (25 months X \$250)	*\$6,250			\$6,250
d. Telephone	\$2,000			\$2,000
e. Postage	\$100			\$100
f. Copying Costs <i>(excludes duplication of promotional and informational materials)</i>	\$500			\$500
Subtotal	\$9,350			\$9,350
4. Travel <i>(specify if airfare, per diem, mileage, etc., and rate)</i>				
A. AIRFARE	*\$42,448.80			\$42,448.80
B. PER DIEM	*\$60,720.00			\$60,720.00
Subtotal	\$103,168.80			\$103,168.80

BUDGET NARRATIVE: "Rediscovery"

Sec. 1 Personnel

- A. Executive Producer: EDWARD J. ROBELLO, Executive Producer,
News & Public Affairs Division, KHET,
Hawaii Public Television.
- B. Producer/Project Director: CHRIS CONYBEARE
- C. Co-Principal Humanities Scholar: BRIJ LAL
- D. Co-Principal Humanities Scholar: LEONARD MASON
- E. Others:
 - 1. Director/Editor: JOY CHONG \$75,000
(25 months at 30 hrs./week/\$25/hr.)
 - 2. Assoc. Producer: MARLENE AMONG \$58,400
(25 months at full time/\$15/hr.)
 - 3. Production Assistant: not named at this time \$15,000
(25 months at 15 hrs./week/\$10/hr.)
 - 4. Writer: not named at this time \$5,000
 - 5. Researcher (s): not named at this time \$5,000
 - 6. Secretary: SHELLEY KUBO \$6,328
(Dec. 1984-Dec. 1985 8 hrs./week/\$7/hr. = \$2,688)
(Jan. 1986-Feb. 1987 10 hrs./week/\$7/hr. = \$3,640)
Salary is based upon rate she is now being paid
as an employee at KHET.

Sec. 2 Stipends

- A. Humanities Scholars
 - 1. PAULINE KING (History)
 - 2. ROBERT KISTE (Anthropology)

Sec. 3 Operational Expenses

(self-explanatory)

Sec. 4 Travel

A. AIRFARE

Trip #1: (2) Outer Island destinations for filming purposes
\$91.90/round trip X 2 trips = \$183.80
\$183.80 X 6 Persons = \$1102.80
Personnel: PRODUCER, DIRECTOR, ASSOC. PRODUCER,
CAMERAPERSON, AUDIO, GRIP

Trip #2: Hawaii-Tahiti-Marquesas-Cook Islands-Hawaii:
Pre-production planning (scouting)
\$1518/trip X 3 persons = \$4554
Personnel: PRODUCER, DIRECTOR, ASSOCIATE PRODUCER

Trip #3 Hawaii-Fiji-American Samoa-Tonga-Hawaii:
Pre-production planning (scouting)
\$1197/trip X 3 persons = \$3591
Personnel: PRODUCER, DIRECTOR, ASSOCIATE PRODUCER

Trip #4 Hawaii-New Zealand-Hawaii:
Pre-production planning (scouting)
\$1222/trip X 3 persons = \$3666

Trip #5 Areas listed below are film production locations.
6 Personnel members: PRODUCER, DIRECTOR, ASSOC.
PRODUCER, CAMERAPERSON, AUDIO, GRIP

A. Hawaii to Tahiti	\$578 X 6 = <u>\$3468</u>
B. Tahiti to Marquesas	\$277 X 6 = <u>\$1662</u>
C. Marquesas to Tuamotus	\$359 X 6 = <u>\$2154</u>
D. Tuamotus to Tahiti	\$359 X 6 = <u>\$2154</u>
E. Tahiti to Hawaii	\$578 X 6 = <u>\$3468</u>
F. Hawaii to Tahiti	\$578 X 6 = <u>\$3468</u>
G. Tahiti to Cook Islands	\$300 X 6 = <u>\$1800</u>
H. Cook Islands to Tonga	\$430 X 6 = <u>\$2580</u>
I. Tonga to Fiji	\$185 X 6 = <u>\$555</u>
J. Fiji to Hawaii	\$200 X 6 = <u>\$1200</u>
K. Hawaii to Fiji	\$200 X 6 = <u>\$1200</u>
L. Fiji to New Zealand	\$360 X 6 = <u>\$2160</u>
M. New Zealand to Hawaii	\$611 X 6 = <u>\$3666</u>

B. PER DIEM

Trip #1: \$45/day X 6 days = \$270 X 6 persons = \$1620

Trip #2: \$100/day X 10 days = \$1000 X 3 persons = \$3000

Trip #3: \$100/day X 10 days = \$1000 X 3 persons = \$3000

Trip #4: \$100/day X 7 days = \$700 X 3 persons = \$2100

Trip #5: \$100/day X 85 days = \$8500 X 6 persons = \$51,000

(Per diem includes costs for food and lodging which is expected to be high in the South Pacific locations.)

Sec. 5 Project Promotion and Information

(self-explanatory)

Sec. 6 Media Component

A. TECHNICIANS

Hawaii Location shooting:

- 1) CAMERAPERSON (88 hrs. at \$15.20/hr.)
(\$1337.60 TOTAL KHET in-kind contribution)
- 2) AUDIO (88 hrs. at \$15.20/hr.)
(\$1337.60 TOTAL KHET in-kind contribution)
- 3) GRIP (88 hrs. at \$6.60/hr.)
(\$369.60 + \$2.11.20 KHET in-kind contribution = \$580.80)
- 4) STILL PHOTOGRAPHER (8 hrs. at \$6.60/hr.)
(\$33.60 + \$19.20 KHET in-kind contribution = \$52.80)

South Pacific Location shooting:

- 1) CAMERAPERSON (72.5 days at \$250/day = \$18,125)
- 2) AUDIO (72.5 days at \$200/day = \$14,500)
- 3) GRIP (72.5 days at \$150/day = \$10,875)

Post Production:

- 1) TECHNICAL DIRECTOR (56 hrs. at \$6.60/hr.)
(\$235.20 + \$134.40 KHET in-kind contribution = \$369.60)
- 2) AUDIO (56 hrs. at \$15.20/hr.)
(\$851.20 TOTAL KHET in-kind contribution)
- 3) ELECTRONIC GRAPHICS OPERATOR (56 hrs. at \$6.60/hr.)
(\$235.20 + \$134.40 KHET in-kind contribution = \$369.60)
- 4) ENGINEER (56 hrs. at \$17.60/hr.)
(\$985.60 TOTAL KHET in-kind contribution)
- 5) NARRATOR (6 hrs. at \$50/hr. = \$300)
6. FILM EDITOR \$2,500

B. TRANSPORTATION

- 1) Hawaii (Oahu): 1 Van (40 hrs. at \$3/hr.)
(\$120 TOTAL KHET in-kind contribution)

- 2) Hawaii (outer-island production): 6 days
 - a. Compact Car \$19.95/day X 6 days = \$119.70
 - b. Station Wagon \$28.95/day X 6 days = \$173.70
- 3) South Pacific Locations : (scouting 27 days)
 - 1 vehicle \$50/day X 27 days = \$1350
- 4) South Pacific Locations : Production 85 days
 - 2 Vehicles at \$50/day each X 85 days = \$8500
- 5) Plane/Helicopter Rental (aerial shots) for 7 locations
\$5,000
- 6) Follow boats (shots of Hokule'a arriving & leaving various ports) \$2,000

C. EQUIPMENT RENTAL

- 1) Hawaii Locations:
 - a. 16mm CAMERA (88 hrs at \$6/hr.)
(\$528 TOTAL KHET in-kind contribution)
 - b. NAGRA SOUND RECORDER (88 hrs. at \$5/hr.)
(\$440 TOTAL KHET in-kind contribution)
 - c. (2) WIRELESS MICROPHONES (88 hrs. at \$8/hr.)
(\$704 TOTAL KHET in-kind contribution)
 - d. (2) LAVALIERE MICROPHONES (88 hrs. at \$3/hr.)
(\$264 TOTAL KHET in-kind contribution)
 - e. AKG MICROPHONE (88 hrs. at \$4/hr.)
(\$352 TOTAL KHET in-kind contribution)
 - f. PORTABLE SOUND MIXER (88 hrs. at \$3/hr.)
(\$264 TOTAL KHET in-kind contribution)
 - g. PORTABLE LIGHT KIT (88 hrs. at \$3.80/hr.)
(\$211.20 + \$123.20 KHET in-kind contribution = \$334.40)
- 2) South Pacific Locations: 72.5 days of production
 - a) CAMERA & accessories, b) AUDIO equipment & accessories,
& c) LIGHTING equipment = \$10,000

D. FILM STOCK (ECN11 7291) : 1 roll/400ft. or 11 min. = \$82.35

- 1) Hawaii Locations
(80 rolls X \$82.35 = \$6,588)
- 2) Hokule'a (film shot onboard Hokule'a during her voyages)
(53 rolls X \$82.35 = \$4,364.55)

- 3) South Pacific Locations
(725 rolls X \$82.35 = \$59,703.75)

E. AUDIO MATERIALS

- 1) 1/4" audiotape (7" reels)
(300 X \$15 each = \$4,500)
- 2) Audiocassettes
(60 X \$8 each = \$480)
- 3) 16mm magnetic stock
(120 hrs. or 261,818 ft. X .036/ft. = \$9,425.45)

F. FILM PROCESSING

- 1) Hawaii Locations
(80 rolls or 32,000 ft. X .11/ft. = \$3,500)
- 2) Hokule'a film
(53 rolls or 21,200 ft. X .11/ft. = \$2,332)
- 3) South Pacific Locations
(725 rolls or 290,000 ft. X .11/ft. = \$31,900)
- 4) Work Print after editing
(3272 ft. X .167) = \$546)
- 5) Check Print
(2181 ft. X .752 = \$1,640.72)
- 6) Release Prints
(2180 ft. X .307 = \$669/print X 5 copies = \$3,346.30)

G. AUDIO TRANSFER

(130 hrs. at \$60/hr. = \$7,800)

H. 16mm FILM TRANSFER TO VIDEOTAPE

- 1) 16mm film transfer to 1" videotape
(172 hrs. X \$335/hr. = \$57,620)
- 2) 3/4" videocassette dubs of 16mm film and time code
(172 hrs. X \$35/hr. = \$6,020)

I. POST PRODUCTION EQUIPMENT

- 1) Offline Editing Unit (300 hrs. at \$31.60/hr.)
(\$4,710 + \$4,770 KHET in-kind contribution = \$9,480)
- 2) Control Room (56 hrs. at \$8.50/hr.)
(\$100.80 + \$375.20 KHET in-kind contribution = \$476)
- 3) (3) VTR, 1" (56 hrs. at \$68.10/hr.)
(\$436.80 + \$3,376.80 KHET in-kind contribution = \$3,818.60)
- 4) Editor (56 hrs. at \$8.50/hr.)
(\$112 + \$364 KHET in-kind contribution = \$476)
- 5) Audio Booth (12 hrs. at \$5.50/hr.)
(\$15.60 + \$50.40 KHET in-kind contribution = \$66)
- 6) Editing Room (7 days at \$30/day = \$210)
- 7) KEM Editor (7 days at \$55/day = \$385)

J. VIDEOTAPES

- 1) 1" videotapes (60 min.)
\$140 each X 172 = \$24,080
- 2) 3/4" videocassettes (60 min.)
\$40 each X 176 = \$7,040

K. ANIMATION \$6,000

L. SPECIAL EFFECTS \$3,000

M. REELS/FILM CANS \$2,000

N. POSTAGE/HANDLING for film processing and video transfers
\$3,000

Sec. 7 Other Expenditures

(self-explanatory)

STATEMENT FROM PRINCIPAL HUMANITIES SCHOLAR REGARDING:

Project Title: REDISCOVERY

Project Sponsor: HAWAII PUBLIC TELEVISION

Name and Signature of Principal Humanities Scholar
Completing This Statement

(s) Howard S. Mason

1. How are the humanities, and especially your own discipline, central to the content and activity of this project?

Polynesian peoples today are undergoing significant change in their lifestyle, their values and goals, their adjustment to forces from the outside. The humanities, including history, philosophy, religion, the arts, and my own field, cultural anthropology, are deeply concerned with this process of change in all of its aspects. The cultural identity of Polynesians is at stake--will it be lost in these changing times or will it continue to provide the foundation for pride and self-confidence despite changes in the more superficial aspects of life? The documentation of this process, as proposed here, will be enhanced by participation of humanities scholars in the planning and implementation in the field.

2. To what extent do you think this project meets an intellectual/educational need of the community regarding the humanities?

Hawaiians, of all Polynesians, have been treated badly in the contact with Western culture and society in the past century and more. The Maori in New Zealand are making a last-ditch stand to preserve their traditional orientation. Other Polynesian groups (Samoa, Tahiti, Tonga, Cook Islands, Fiji) are still basically traditional in their cultural orientation. Hawaiians, and the Hawaii community, stand to learn much about the process of change in which they have been involved as they view what is happening elsewhere in Polynesia. The perspective of the larger scene should be useful in a new look at Hawaiians in Hawaii and their relationship with other Polynesian peoples. The humanities approach provides an excellent pair of glasses to do this viewing.

3. To what extent, if any, would your own work in the humanities be furthered through the activities of the project?

Over the past 40 years, working from my base in Hawaii, I have been concerned about the changes taking place in the Pacific in all aspects of life. Earlier, my interest was focussed on Micronesia and I continue that interest. But since the early 1970s I have become more intimately involved in Polynesia, through visits for professional reasons to New Zealand, the Cooks, the Samoas, Tahiti, Tonga, and Fiji. This has broadened my own perspective in looking at the process of change. In the course of my work I have collaborated on several occasions (in Micronesia) with islanders in projects aimed at their own expression of what the changes mean to them. I see the present project as another instance of working with local people in this kind of endeavor.

4. What was your role in the development of this project and the preparation of the grant application to the HCH?

I was invited by C. Conybeare to meet on two occasions for a lengthy discussion of the issues to be explored and the methods by which the proposed film documentation can be best achieved, both in the expression of Polynesian views by the people themselves and in the portrayal of this expression in a medium that has well-known value for education in Western communities outside Polynesia. I have reviewed the draft proposal recently and made appropriate suggestions.

(Attach additional sheet, if necessary)

TELEPHONE: (808) 947-5891

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STATEMENT FROM PRINCIPAL HUMANITIES SCHOLAR REGARDING:

Project Title: REDISCOVERY

Project Sponsor: HAWAII PUBLIC TELEVISION

Name and Signature of Principal Humanities Scholar
Completing This Statement

(s) *R. J. Hall*

1. How are the humanities, and especially your own discipline, central to the content and activity of this project? The aim of this Project is to focus on change in the Pacific. A knowledge of history is essential to understand the context, physical and temporal, within which that change takes place. As a professor of Pacific history, I will provide the Project with accurate, modern research material, and with background historical information on the islands, their people and their leaders.

2. To what extent do you think this project meets an intellectual/educational need of the community regarding the humanities?

To a very large extent. Project Rediscovery will contribute greatly to a renaissance of learning and interest about Polynesian history about which there is already considerable interest. Hawaii Public Television's Project on change in the Pacific will give the inhabitants of this state an accurate and sympathetic account of a complex problem. The project will be a contribution to knowledge upon which we teachers and students of Pacific studies will draw on in the future.

3. To what extent, if any, would your own work in the humanities be furthered through the activities of the project?

This Project will contribute directly to my own work which relates to current developments in the South Pacific. I teach a course at the University of Hawaii on modern Pacific history and change is the main theme that I emphasize. The visual material and contact with leading scholars and resource persons will be of direct help.

4. What was your role in the development of this project and the preparation of the grant application to the HCH?

I was invited to discuss the theme and content of the program, and this proposal includes some of the ideas generated at the first meeting. I have not been involved in the detailed preparation of the budget. . . where I would be out of my depth anyway.

(Attach additional sheet, if necessary)

TELEPHONE: (808) 947-5891

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PROJECT REDISCOVERY
NARRATIVE DESCRIPTION OF THE PROJECT

1. What kind of organization is the sponsor of the project?

answer. Hawaii Public Television (HPT) is operated by the Hawaii Public Broadcasting Authority, a tax exempt state agency. Officers are: Al Harrington, Chairman; Karen Ah Mai, Vice Chairman, Oahu; and Elaine K. Kono, Vice Chairman, neighbor islands. Its objective is to provide high quality program alternatives to commercial television. Hawaii Public Television provides a full range of programming from children's shows like SESAME STREET to adult documentaries such as FRONTLINE. HPT is also a producing station which presently broadcasts seven locally produced series. In addition, HPT has won national acclaim for its treatment of DAMIEN and has cooperated in the major national release of the NAVIGATORS. On a smaller scale Hawaii Public Television productions of LANGUAGE THE ROOT and HOLE HOLE BUSHI have been well received as high quality local productions. HPT is committed to balanced, unbiased programming.

2. What are the objectives of your project?

answer. The objectives of project REDISCOVERY are: (1) The production of a one hour documentary film examining the impact of modern life on the People of the Pacific; their history, identity and purpose in the face of rapid change. (2) Distribution of this documentary via broadcasts locally, regionally, and to national and international audiences. (3) To provide a vehicle for interaction by scholars in cultural anthropology, history, linguistics and political science together with community resource persons to reach a national and international television audience presenting the present day reality of Pacific island communities.

Hawaii Public Television and its staff have in the past cooperated in similar efforts; e.g. THE NAVIGATORS and STRATEGIC TRUST: THE MAKING OF A NUCLEAR FREE PALAU. The REDISCOVERY PROJECT marks an exciting phase of development for Public Television.

3. What is the topic or focus of your project?

answer. The topic or focus of REDISCOVERY is the Polynesian Pacific, and the broad theme of Culture Contact. We plan to show thematic examples from Hawaii, the Tuamotu Archipelago, the Marquesas, Tahiti, Society and Cook Islands, Samoa, Fiji, Tonga and New Zealand.

It is a significant topic worthy of concern because it involves societies about which most of the world is ignorant and peoples with a common ancestry whose cultures have undergone rapid change in recent history. Some scholars argue that cultural contact destroyed Pacific societies, that their traditional values and institutions crumbled before the onslaught of western invasion. Others claim that Pacific Islanders were not simply passive victims of European penetration. This emphasis is on adaptation and creative change, not total destruction.

Humanity scholars and the Pacific community share concern that too little critical attention has been focused on these issues and that understanding among the general public and policy makers does not reflect the current reality of Pacific life.

By focusing attention on the following areas with examples from the diversity of Polynesia as outlined above, we hope to better equip and inform a public to understand and make decisions that will have potential for major impact on the lives and societies of Pacific people. We also hope to encourage further debate by posing questions and sharing real examples of modern Pacific life.

Critical analysis will be utilized to bring forth examples from among the following areas utilizing Humanities scholars disciplines, cultural anthropology, history, linguistics, and political science.

The impact of culture contact its degree of destructiveness, patterns of accommodation, and internalization will be examined as applicable to such areas as: family, relationships to land, population shifts, economics, education, government, religion and entertainment.

4. What do you propose to do during the project?

answer. Project activity will take place over an approximate two year period beginning in December 1984. Phase I, pre-production planning and research

4. What do you propose to do during the project? (continued)

will include: a complete literature search; planning meetings; consultations and conferences with humanities scholars and community resource persons; on location scouting; the identification of specific people and locations for production activity; negotiations regarding visas; necessary licensing and labor union considerations, and preparation of a detailed shooting script. In addition, Phase I will include research into appropriate equipment for various climate and shooting conditions and the logistics of production activity.

Phase II will involve actual on location film production both in Hawaii and international locations. Due to necessities of documentation there is envisioned some overlap in Phase I and Phase II Hawaii production. This production activity will last over a two year period (see treatment).

Phase III involves post production activity including film processing, transfers, editing, script revisions, narrations, and preparation of final film and video products. In addition, details of national and international broadcast and promotion. Preparation of a study guide and related ancillary materials will also take place.

Phase IV will be the actual broadcast and distribution of study guide materials.

At all phases the project will be subject to an ongoing evaluation by the Hawaii Public Television management team in conjunction with humanities scholar consultants.

Potential audience include the local and mainland television viewing audience as well as international viewers.

5. In what specific ways will disciplines of the humanities contribute to the content of the project?

answer. The content of REDISCOVERY will by in large be shaped by the interaction and critical analysis of humanities scholars in the fields of cultural anthropology, history, linguistics, and political science. The framework for understanding and interpreting the modern Pacific will be fashioned by their input and interaction with production staff and members of the Pacific community. They will be looked to as the key resource in developing in country contacts, ideas for initial site selection and parameters

5. In what specific ways will disciplines of the humanities contribute to the content of the project? (continued)

for interview content. In addition, they will have review input in scripting and editing.

6. Who are the key humanities scholars and resource persons who will be involved in the project? Indicate whether each is firmly committed to the project.

answer. Co-principal scholars will be utilized from the fields of anthropology and history. In the interim period, Dr. Leonard Mason and Dr. Brij Lal have volunteered to serve as principal scholars.

In addition the following have agreed to serve as consulting scholars: Ben Finney, Professor-Anthropology; Jack Ward, Professor-Indo-Pacific Languages; Rubeilite K. Johnson, Associate Professor-Indo Pacific Languages; Walter Johnson, Professor-History; and Richard Hert, Professor-Political Science.

Resource persons to be involved will be extensive and include both local and international figures. Details will be furnished in the final application.

7. What specific role will humanities scholars and resource persons play in the project activities?

answer. Humanities scholars and resource persons have played a central role in development of this proposal and will continue to play a central role throughout. It is envisioned that their expertise will be utilized on camera in the form of interviews as well as in behind the scenes planning.

Our central focus (question 3) has been shaped through meetings with the four scholars committed to this project. Close coordination with these and other consulting scholars will be required throughout this effort.

8. What is the estimated attendance at each public activity and what segment of the general public will be reached by the project? Explain how they will be integrated into the project.

answer. REDISCOVERY's potential audience will consist largely of the out of school adult viewing public that is associated with the national public television viewing audience. In addition, it is envisioned that the program and related study guide materials will be utilized by high school and college level classes and international distribution is planned.

9. Does your project involve the production of a media/audio-visual component, oral history interviewing and transcription or artistic performance or activity? If so, describe it fully.

answer. The project described represents a media component of major dimension and importance. Hawaii Public Television's professional staff will have the responsibility for carrying out this project and supervising all phases of activity, in close cooperation with Humanities scholars and resource persons. Public Television's participation will not only help insure production of a quality product, but will lend an important element to the task of raising total funding necessary for the project to enable best use of HCH challenge fund resources. Hawaii Public Television will own the final product and copyright.

Questions a, b, and c are answered elsewhere.

d) This preliminary treatment is based on a recent trip through the Pacific by a member of the production team.

BACKGROUND

In Hawaii the members of the Polynesian Voyaging Society ready the Hokule'a for a "VOYAGE OF REDISCOVERY". Note: Past documentary treatment involving Hokule'a by the National Geographic Society; VOYAGE OF THE HOKULE'A and THE NAVIGATORS have centered on the historic 1976 voyage. Those treatments have featured Mau Piailug, the Satawal navigator who navigated Hokule'a and crew to and from Tahiti using no modern instruments nor writing. Thus proving the ability of ancient voyagers to sail with intentionality and calling attention to the accomplishments of Pacific Peoples and cultures. Neither of these treatments has dealt with the fact that a modern, young Hawaiian, Nainoa Thompson has himself begun to discover the wayfinding skills of his

9. BACKGROUND (continued)

ancestors or that he successfully navigated Hokule'a from Hawaii to Tahiti and returned using only his acquired skills from the ancient traditions.

Our story is about the Pacific and its People and will also involve the Hokule'a as the Polynesian Voyaging Society undertakes the re-establishment of ancient linkages with the Polynesian people and a further awakening to the true greatness of their heritage among the people of Hawaii, the Pacific and the world. This will be Hokule'a's most ambitious voyage. Our treatment concerns the People of the Pacific and their interaction with Hokule'a as it makes landfall, not only at Tahiti but also the Tuamotu Archipelago, the Marquesas Islands, Society and Cook Islands, Samoa, Fiji, Tonga and New Zealand. A voyage of 16,000 miles that will last twenty-seven months. For the Polynesians it will be a process of rediscovery and for the national television audience a genuine discovery of these Pacific people. We will look behind the stereotypes. We explore their problems as well as the beauties of their cultures and capture their response to the challenge of modern development.

REDISCOVERY will feature contrasts with scenes of highrises and highways, tranquil taro patches, tourist shows, and traditional luaus, high fashion chic and Hokule'a's crew training sessions, video arcades and children studying with elders. It will not show them as mutually exclusive because today's Pacific people live with both. For Hokule'a's crew rediscovery of traditional values has importance precisely because of this reality.

Much of Honolulu's booming metropolis is dedicated to the "beautiful people". Health is both fad and reality. We see, joggers everywhere but also canoe clubs which celebrate tradition. We find a renaissance of hula together with dancercize classes. We boast the highest longevity figures in the world, 79 years. . . unless you are Hawaiian and have the highest rate of cancer and heart disease. A culture where hand fashioned fish hooks are prized as art and canoe lashings decorate restaurants which import fish from Taiwan.

Children of Hawaiian ancestry consistently have the worst test results in the State school system, yet they are receptive to curriculum materials about the Hokule'a's voyage. Eager and enthusiastic children are seen as crew members share their knowledge related to sailing and their

9. BACKGROUND (continued)

almost forgotten culture. They learn about problems of navigation, life of the sea, bird migration and about the mathematical precision of the stars.

Nainoa Thompson, Hokule'a's navigator and the descendant of a people nearly wiped out by Western contact has learned his skills from the venerable Satawal teacher Mau Piailug and at the ultra modern Bishop Museum Planetarium.

The soft beauty of Hawaii's skies is contrasted with the Planetarium's molded plastic and robot-like projection machinery. Here Nainoa studies with Will Kyselka, a haole educator. The two have developed a warm bond as modern magic recreates heavenly conditions for any latitude and anytime so that Nainoa is able to sail his star ship, Hokule'a as did his ancestors.

Hawaii is also the site of the University of Hawaii and East West Center which provide sophisticated education to Pacific people their leaders and potential leaders. Interviews with scholars, students and community figures will add to our picture of Hawaii and the Pacific today.

THE PACIFIC

The canoe is seen by a member of the Polynesian Voyaging Society "as a symbol of ancestry and present day mutuality among Pacific Peoples. . ." While Pacific societies were founded with the canoe, almost no where are people sailing. Motorboats are preferred and ceremonial canoes are found in storage often filled with water and riddled by termites.

Family structures are changing from traditional extended families to the nuclear. We interview elderly Pacific people who once would have enjoyed status and respect because of their age. They now face uncertainty as traditions change.

The fatal impact theory might best be seen in the Marquesas, the home of the original people to settle Hawaii. Today only several thousand Polynesians are left from an initial population of 120,000. Beautiful traditional woodcarvings adorn the church, but most practitioners of the art have moved to Papeete in order to market their craft.

At Aitutaki a beautiful traditional dance in full costume yields to break dance improvisations. The Cook Islands have no television broadcast system, but neighbors chip in and rent VCR's and form temporary T.V. theatres, charging admission to the rest of the village. We witness a nation of

9. THE PACIFIC (continued)

18,000 people where government changed four times in one year via the democratic process. Fresh water is trucked to villages in huge metal containers still labeled PARAQUAT which is used to quell tropic growth. Banning of the kava drink ceremony by missionaries led to formation of secret bush beer schools. Some are now, 100 years old with highly formal structures. We watch as this all male ritual is carried out around the palm stump.

In French Polynesia the problem of colonization are seen and heard through interaction with ordinary people and interviews with leaders. Nuclear testing undergirds the economy and threatens their existence.

Tonga is an independent nation, the regions only monarchy. It is one of the poorest of the Pacific nations, yet largely self-sufficient. We see and interview Tongan migrants seeking participation in the wider economy of the modern Pacific. We also look at village life and discover strong traditional forces.

Amid green forests and acres of cane, Fiji's Polynesian people are a minority. 50% of the population are descendants from East Indian sugar workers imported during British Colonial period.

In the chiefly prime minister, Mara, we see and hear a modern Pacific leader, the product of a sophisticated Oxford education who speaks of "The peaceful Pacific way", perhaps creating new myths about his warrior people. Traditional Polynesian land tenure is insured by the constitution, but equality is denied the Indian population and racial tensions are expressed in oratory and opinion. In addition Fiji is the home of the University of the South Pacific and brings together the youth of the region. Their values often conflict with elders.

American Samoa is an American welfare state and will be contrasted with the oldest independent nation in the Pacific, Western Samoa. The Samoan culture has embraced Christianity according almost chiefly status to the priest and when a modern Samoan student complains about the superstitions of his elders he means their adherence to Christianity not traditional work. Here too, we will meet people who maintain a fierce pride in their culture and identity yet seek full participation in the modern world.

New Zealand's Maori people attempt to maintain their traditions, and land rights. A Maori woman sheds a tear when told of the proposed voyage of Hokule'a. Two years ago the Maori's petitioned the government for a Maori language school and received only \$5,000 N.Z. So strong is the Maori

9: THE PACIFIC (continued)

will to save the culture there are now 260 language schools. We will hear from the elders who gather as representatives of their villages for a special three day meeting, which celebrates their wisdom and the unique oral traditions of their culture. They meet and deliberate. There are no apparent rules of decorum. The activity goes on 24 hours a day. The hall is strewn with mattresses and speakers begin at anytime. It is up to the power of the speakers to divert the others from brushing their teeth, sleeping or talking with friends. The best speakers are therefore chosen and their eloquence is a source of tribal pride. As each concludes, village representatives chant an oral history. The Maori's draw on these traditional values as they mobilize against the imposition of the Waitangi Treaty.

CONCLUSION

The modern Pacific can be seen in the above examples. Peoples with a common heritage have faced contact with European and American culture in different ways. To be sure there has been destruction, but these vital people are not passive. They have and will continue to overcome many obstacles so that they can survive and thrive in the modern world. Some traditions have been all but discarded, others incorporated into twentieth century life. By comparing and contrasting scenes such as described above we will share a valuable understanding of this reality and provide a highly rewarding and enriching broadcast experience.

Items e. f. and g. have been answered above.

10. Will members of the target audience be assessed any fee or charge related to the project? If so, state the amount of fee per participant and explain how the income received will be used.

answer. Members of the target audience will not be assessed any fee or charge.



September 23, 1983

Mr. Myron Thompson
President
Polynesian Voyaging Society
c/o 1300 Kailua Road
Kailua, Hawaii 96734

Dear Mr. Thompson:

Thank you very much for submitting a preliminary grant application to the Hawaii Committee for the Humanities (HCH). The preliminary application which was submitted by the Polynesian Voyaging Society and entitled "Hokule'a; A New Film" was given careful review by the Committee's reviewing authority, its Subcommittee on Proposal Review. The Subcommittee reviewed the preliminary version of your project proposal in terms of its quality as a humanities project for the public and its potential for competing as a final grant application. The Subcommittee was assisted by three persons who are from the community (not HCH members) and experienced in media productions. They rendered advice on the technical and cost aspects of the proposed media formats.

In the opinion of the Subcommittee, the proposed project has potential. If a final application is submitted, the development and planning of the proposal should address the following concerns:

1. The focus of the program and film is unclear. This should be fully explained. The differences between the focus of the proposed project and film and the foci of the first Hokule'a film by the National Geographic Society and "The Navigators" film should also be fully explained.
2. The humanities content appears weak; for example, the depiction of the social interaction is not sufficient. The contributions of the disciplines and methodologies of the humanities should be specified and fully explained.

Although Will Kyselka appears to have much knowledge of Polynesian voyaging and the Hokule'a, he does not fit the technical requirements for a principal humanities scholar

Mr. Myron Thompson
September 23, 1983
Page Two

in terms of training in a discipline of the humanities. However, he certainly appears to be an important resource person for the proposed project.

In carrying out its obligations to the National Endowment for the Humanities (NEH), its funding agency, the HCH seeks to promote disciplines and scholars in the humanities, as defined by the NEH, and to assure the primacy of the humanities in its grant-supported projects.

If, for example, the humanities approaches involved in your project are historical and archeological, the HCH expects scholars from history and archeology centrally involved in the planning and presentation of the program.

3. A treatment and story outline, which provide information on the visual treatment of the media product and explain the information and methodologies to be provided and used by the participating humanities scholars, shall be submitted with any final application.
4. The project should demonstrate the involvement of persons with technical expertise in film scripting and editing. Further, the question of broadcast rights--whether the footage used may be broadcast--should be clarified.
5. The proposed target audience should be broadened and should move beyond the persons reached by the Hokule'a project previously funded by the HCH.

Finally, the Subcommittee wishes to inform you that the HCH's judgment of any final application submitted shall be based on the strength of the humanities content and level of media expertise demonstrated in the final proposal.

The next final application deadline is October 15, 1983. I am enclosing a copy of the grant application form for your use. Also enclosed is a sheet explaining the HCH's definition of a quality humanities project for the public.

We wish to remind you that a receptive opinion on your preliminary application does not necessarily mean that the proposed project will be approved and funded at its final stage. Also, please be aware that the HCH has special provisions governing the sale and distribution of media products produced with grant funds and shall issue funds according to checkpoints in the production of the media component, as stated on page 21 of its Grant Information Book.

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Mr. Myron Thompson
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Page Three

Please do not hesitate to contact me or Bob Buss, our program development specialist, if you have any questions regarding the opinion of the Subcommittee on Proposal Review regarding your preliminary application.

Sincerely,

Annette M. Lew

Annette M. Lew
Executive Director

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Enclosures

cc: Charles Larson, Proposed Project Director