

# AERI 2010

## Archiving the Performance / Performing the Archive

**When:** Monday, 6/21

Part I - 1:30-3:30 pm

Part II - 3:30-5:00 pm

**Where:** Great Lakes Central

**\*\*\*There is a preparatory reading for this workshop:**

**Amy Ku'uleialoha Stillman, "Access and Control: A Key to Reclaiming the Right to Construct Hawaiian History," *Music and Cultural Rights*, Edited by Andrew N. Weintraub and Bell Yung, Champaign: University of Illinois Press, 2009. If you need a copy, please contact Ellen-Rae Cachola: [aeri at gseis dot ucla dot edu](mailto:aeri@gseis.ucla.edu).**

### **Abstract:**

This workshop offers an in-depth case study of archival resources crucial to heritage preservation, and the relationship of the indigenous community to whom those resources are heritage. Through a journey from discovery of resources to reincorporation, this case offers cautionary notes for archival policies while simultaneously affirming a fundamental mission of archives—to preserve traces of the past for the future.

The case study involves Native Hawaiians and archival sources central to the traditional practice of hula performance. Poetic texts are the basis for choreography and musical presentation. Through the 19th-century experience of Christian suppression of hula, then colonial education policies that contributed to precipitous decline of the Hawaiian language, the community of skilled hula practitioners became separated from reams of poetic repertoire recorded in unpublished sources, then archived in institutions that, for many decades, were not welcoming to researchers who were not engaged in academic (usually post-graduate level) research. A cultural renaissance in the 1970s, and a language revitalization movement launched in the 1980s, secured renewed interest in hula practices of traditional performance styles that had lain dormant for decades, overshadowed by a market for tourist

entertainment instead. Despite the resurgence in traditional performance styles, however, practitioners were still separated from archival resources.

My research integrates ethnographic documenting of contemporary practices and archival research on repertoire. As an academic, I enjoyed unchallenged access to archival resources. In collaboration with practitioners, we have been staging contemporary settings of archival repertoire, affording me an opportunity to reflect on what it means to experience the contents of poetic repertoire as animated embodied practice. Central to this analysis is the analysis of how archival policies have impacted access, consumption, and presentation.

In this workshop, I will offer a “guided tour” through processes of archival research, resurrecting repertoire back to performance, and reflecting on past, present and future relationships between indigenous communities and institutions holding resources crucial to a community’s heritage. The workshop has an experiential component —attendees will learn a seated hula, in order to gain an first-hand perspective on why hula is central to Hawaiian culture.

**Convenors:** Amy Ku’uleialoha Stillman, University of Michigan

**Bios:**

Amy Ku’uleialoha Stillman is Associate Professor of American Culture and Music at the University of Michigan. A Native Hawaiian by birth and an ethnomusicologist by training, her research brings historical, archival, and ethnographic perspectives to bear on the post-contact histories of music and dance performance traditions in Hawai’i and Tahiti. She is the author of *Sacred Hula: The Historical Hula ‘Ala’apapa* (Bishop Museum Press, 1998), and numerous articles in scholarly journals and edited volumes. Dr. Stillman has served as Facilitator to the non-profit organization Kūlia i ka Pūnāwai (Kumu Hula Association of Southern California), which has afforded valuable opportunities to combine archival scholarship with performance reconstruction. To date Dr. Stillman has curated three concerts and co-produced three CD recordings, *Kalākaua* (2006), *Kapi’olani* (2007), and *Lili’uokalani* (2010). Her most recent CD publication is *Ancient Hula Hawaiian Style Vol. 1: The Hula Kuahu* (2010),

a compilation of mid-20th century recordings with extensive liner notes. Dr. Stillman's work on CD productions introduced her to Grammy Award-winning singer/songwriter Daniel Ho, with whom she began a songwriting collaboration in 2007. Their first CD of newly-composed songs, *'ikena* (2008), was recorded by actress Tia Carrere and Daniel Ho, and received the Grammy Award for Best Hawaiian Album in 2009. The followup CD, *He Nani* (2009), also received a Grammy nomination; and the creative team is preparing for the release of the next CD in July 2010. Dr. Stillman also teaches hula at the master class level under the umbrella of Great Lakes Hula Academy, which she launched in 2007.

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