

REPRESENTATION OF HULA AS A NETWORKED PUBLIC ON YOUTUBE

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Chapter 1: Introduction

YouTube has grown into an important location for Internet content production and consumption, as well as for social networking and communication (Burgess and Green, 2009). According to YouTube Statistics (“YouTube,” 2014), there are more than one billion visitors to YouTube each month and the subscription to the site has quadrupled since last year with 80% of its visitors residing outside of the United States. Moreover, over 100 hours of video are uploaded to the popular social network site every minute. Practically any topic you search for on YouTube will generate a hundreds results.

YouTube presents four structural affordances, capabilities, which make this leading social networking site popular and easy to navigate and use. The four affordances are persistence, replicability, scalability, and searchability. According to boyd (2011), persistence refers to archiving content, replicability is copying the content, scalability is the extent of visibility of the content, and searchability is the ability to find desired content. Each of these affordances is relevant to the practices and issues people contend with while participating on YouTube.

Also growing in popularity is the Hawaiian cultural dance called hula. What originated in the Hawaiian Islands hundreds of years ago has overcome abolishment, transcended generations, crossed cultures, and is now thriving and being performed all around the world. There are two distinct styles of hula that exist today for all to enjoy, *hula kahiko*, ancient hula and *hula ‘auana*, modern hula. The sole purpose of dancing hula kahiko in the 18th and 19th century was for ritual purposes, offerings to the Hawaiian gods (klarr, 1997). Hula evolved under Western influence in the late 19th and 20th century and is known as hula ‘auana.

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According to an online source, self-submission listing of hula *hālau* (schools) worldwide, there are 187 hula groups in the Hawaiian Islands and approximately 800 hula hālaus beyond the shores of Hawai‘i. Of those listed, 275 are international hālaus, including those in Japan, Brazil, Netherlands, France, and Mexico, among others (Hawai‘i Music Island, 2010). A study done in 2004 by Ikaros Publications Ltd. and published by Sutekina, showed that Japan was the fastest hula growing country with 220 domestic hula hālaus, and this count did not include the hula classes taught at community centers and gyms. Many years have passed since the Ikaros study, and one can only imagine that the hula hālau and dancer count in Japan and abroad has grown exponentially. The popularity of hula has encouraged people to learn about and dance hula by enrolling in a class or just imitating what is seen on the Internet through online sites like YouTube.

If a YouTube user is interested in viewing a hula performance, the user may enter the term “hula” into the YouTube search engine, and over 1,460,000 results will be found. These videos may have a common title or search tag, but its content varies immensely. A person searching for a video of the Hawaiian cultural dance, hula, may not find these results helpful because video content may include people playing with a hula hoop, a clip of someone named Hula, or if they are lucky, an actual video of someone dancing hula. Instead, it would be best to search the term “Hawaii hula”. “Hawaii hula” generates 149,000 results. From the thousands of videos generated, a viewer is able to get an idea of what hula dance looks like. The YouTube videos showcase different representation, types, styles, and even some misrepresentation of hula dancing, but at least it is video content of the intended search, the hula dance.

People search on YouTube not only to watch performances, but also to learn how to dance and be motivated to work on their own technique and style. YouTube is used as a

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resource for hula enthusiasts and other dancers of various styles. People refer to dance content found on YouTube as inspiration for choreographing dances. Dancers admit to watching numerous YouTube videos, taking various movements that they like, and then make them as their own (Carroll, 2008). The ease of visiting YouTube and searching content attracts people to the site to learn and be inspired.

The attractiveness and growing popularity of hula worldwide, along with YouTube's affordances to allow its users to upload anything and everything, makes way for the countless representation of hula on the social networking site. The variation of hula videos accessible on YouTube leads one to question exactly what is the nature of hula video representation on YouTube. While scholars in the past have addressed topics on YouTube and hula individually, never has a study been conducted of hula's representation on YouTube.

This exploratory study examined the nature of hula content available on YouTube, whether ancient, modern, montage, mimic or other. Results were revealing of the type of videos archived, viewed, and searched on YouTube. Actual hula videos, categorized as "hula kahiko", "hula 'auana", and "hula montage", were the most archived videos; however, they were not the most viewed. The videos that garnered the most views and likes, indicated by the thumbs up icon, were those that had nothing to do with hula, "hula mimic" and "other". Furthermore, results revealed that the YouTube users uploading and viewing these hula videos are primarily international YouTube users. It is non-hula practitioners or non-Native Hawaiians that are creating and sharing misinformed perceptions of hula. The persistence, scalability, and searchability of Hawaii hula videos is one that is misleading and a misappropriation of what the Hawaiian cultural dance is and means to the indigenous community of Native Hawaiians.

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The following section will present a literature review covering the background and affordances of the premier social networking site, YouTube, along with hula's origin, the main two types of hula dancing, growth in popularity, and how the two converge. The next section will describe the methodology of the study followed by a presentation of research findings. The paper concludes with a discussion of the study implications for the representation of hula on YouTube.

Chapter 2: Review of Related Literature

YouTube Background

YouTube, founded in February 2005 and later bought by Google in 2006, has quickly grown to be the world's most popular and largest video sharing website. The video content is extensive and very diverse, ranging in topics from music videos, movie clips, documentaries, personal home reels to self-generated videos of how-to tutorials, short blog vignettes, and even squirrels riding on a mini jet ski and everything else in between (Gill et. al., 2007). Users visit the site to discover, watch, upload, comment on, and share their professional and amateur quality videos with people around the world. It has been calculated that millions of YouTube users watch over 6 billion hours of content in a month. In addition, there are hundreds of hours worth of new videos being uploaded to the site every minute, which users can add to their queue of videos to watch (www.youtube.com/yt/press/statistics.html). Because of the vast collection of videos YouTube has, YouTube has become the leading forum for people to engage with video content across the world and it acts as a distribution platform for content creators.

YouTube's Structural Affordances

YouTube content creators find YouTube as the premier networking site because of its affordances or capabilities. According to Norman (2002), "the term affordance refers to the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used. A chair affords ("is for") support, and, therefore, affords sitting" (p. 9). Similarly, structural affordances configure the environment in a way that shapes participants' engagement (Ellison and boyd, 2013). Networked technologies introduce affordances that shape the networked public environment, like YouTube, and how

people participate in these publics (boyd, 2011). Public is defined as a collection of people who share a “common understanding of the world, a shared identity, a claim to inclusiveness, a consensus regarding the collective interest” (Livingstone, 2005, p. 9). Whereas traditional publics may be affected by physical structures (ex. Architecture), networked publics are built with digital bits. Thus, the properties of digital bits or information comprise a different understanding of public which boyd refers to as a “networked public.” boyd presents four structural affordances that emerge from social networked sites that play a significant role in configuring networked publics like YouTube: persistence, replicability, scalability, and searchability. The following section will focus on how the four affordances are relevant to the practices and issues people contend with while participating on YouTube.

Persistence

The first affordance of networked publics is persistence. boyd (2011) defines it as online expressions being automatically recorded and archived. Unlike the ephemeral quality of speech in unmediated publics, networked communications are recorded for posterity. This enables asynchronous communication, but it also extends the period of existence of any speech act (boyd, 2007). For YouTube, videos uploaded and comments posted to the site are archived. Days, even years after an initial content was made public, that video or statement persists and can be viewed again by the originator and the many others who come across the content.

Moreover, original videos and comments may be copied, disbursed, or even reposted without the originator’s knowledge. In this case, if a user wants certain content deleted from public view it may still be available for others to see because someone may have duplicated it before the author deleted the original record. The capability to copy content relates to the next affordance described by boyd, replicability.

Replicability

The second structural affordance that shapes YouTube as a networked public is replicability. Replicability refers to the ability to duplicate content. This is important because in real life, hearsay can be deflected as misinterpretation; however networked public expressions can be copied from one place to another verbatim such that there is no way to distinguish the “original” from the “copy” (boyd, 2007). As mentioned in the previous section, people are able to copy comments or documents without the originator knowing, which allows the message to continue and be shared. In addition, it could be misleading if the “copier” carries off that information as his or her own.

As for duplicating videos, there are many third party programs available online that enables the end user to download YouTube content. A program frequently downloaded by many YouTube users is provided by Xenra.com. All one needs to do is copy the URL of the video and paste it into a field on the Xenra website. Within three minutes, the video is converted into a downloadable file for a person to save in his or her own archive.

Scalability

Scalability, the third structural affordance, is defined as the potential visibility of content to be scaled or a more common term is to “go viral.” However, what scales in networked publics is never guaranteed but determined by the “social structure underlying the networked public” (boyd, 2011, p. 54). Furthermore, what scales may not be representative of everyone’s wishes because what tends to scale is the funny, embarrassing, crude, mean, and bizarre. Therefore, scalability in networked publics is about the potential of tremendous visibility but not its guarantee (p. 48).

Today, YouTube can be accessed in over 60 countries and in 61 different languages. There are some videos that scale across countries and garner over million views and there are other creators' videos that wish could break the 20 views threshold. In addition, YouTube comments may reveal how geographically dispersed YouTube users are from each other. Comments left for the video may demonstrate the scalability affordance through comparison to where the video was originally recorded and the type of language and character text that is present.

Searchability

The final structural affordance is searchability. According to boyd (2011), searchability essentially means that within a networked public, content can be located via search. Because expressions are recorded and identity is established through text, search and discovery tools help people find like minds (boyd, 2007). Google enabled its search engine to return results from general searches that included YouTube videos after the purchase of YouTube by Google in 2006. This feature widens video makers' exposure being viewed, if they use the same tags that people searching Google also use to find material (Lange, 2007).

For those who frequent YouTube, they often utilize the search function, which is located on the top left corner of the YouTube screen. The filter options are right below, presenting five filters: Upload date, result type, duration, features, and sort by. In addition, people can use the suggested categories, like news, movies, and music, under the title "Best of YouTube", for searching videos

Over time, YouTube upgrades their system and the number of categories, the category titles change, or access to videos are removed or changed. Due to the rapid pace at which innovations and technical changes are implemented, researchers have a difficult time studying

social network sites and they have to be mindful of the ways that these sites evolve (Ellison and boyd, 2013). Even with all the potential for social and technical changes, the top three popular categories usually include both music and entertainment (Ferguson and Perse, 2000; Gill et al., 2007; Pauwels and Hellrigel, 2009; Sysomos Inc., 2010). Video content that has been categorized in music and entertainment is the Hawaiian cultural dance, hula. The next section will provide a brief background on hula and the different types of hula.

Hula, the Hawaiian Cultural Dance

Hula is unique to the Hawaiian culture. Accompanied by rhythmic drumming, chanting, and instruments, hula chronicles ancient stories of Hawaiian royalty, places, events, and traditions, which have been passed down orally from generation to generation (Stillman, 1998). Before European contact, hula was closely related to religious practices. It was typically men who danced at the *heiau* (temple) as an offering and prayer to their gods. When missionaries arrived in the Hawaiian Islands in the early 1800s, they found hula dancing to be vulgar and disagreed with the natives dancing and worshipping other gods. With the support of converted high-ranking chiefs, hula was abolished all together.

The revival of hula came with the reign of King Kalākaua in the late 1880's when he commissioned hula performances at his jubilee celebration. During this era, learning and dancing hula was encouraged. The hula practitioners merged their Hawaiian elements of poetry, chanted vocal performance, dance movements, and costume to evolve from their ancient style of dancing to a more modern, western influenced type of hula. Today, people commonly distinguish these two prevalent styles of dancing as *hula kahiko*, the ancient traditional cultural dance and *hula 'auana*, the modern style of hula dancing.

Ancient Hula

Hula kahiko is the most ancient form of hula with sacred ties and strong purpose. It is danced to the chanting of the *kumu hula* or hula master teacher. A *kumu hula*'s responsibilities used to be the sacred tasks of a priest in ancient Hawai'i. Since there was no written language at that time, the priests were given the responsibility of preserving the genealogy of the royal family, recording significant battles, acknowledging valiant efforts by the people and, very often, presenting a hula dance as offerings to the goddesses and gods.

The depiction of hula that people recognize as hula kahiko stemmed from a written description of a hula performance in 1778, when Captain James Cook and his crew arrived on the island of Kaua'i. It described a man dancing with a *papa heihi* (wood like platter) and *kala'au* (two sticks) with a woman singing while playing an *ipu heke* (small gourd). Explorers wrote and shared drawn pictures of topless dancers wearing a *pā'u* (skirt) made of *kapa* (beaten bark cloth) from *wauke* (paper mulberry), that was rolled around their torso with part of it hanging below the knees. Men were pictured wearing a *malo* (loin cloth) with a flounce covering private parts. Both men and women wore head, neck, hand, and ankle adornments made of bone, shell, or plaited foliage (Klarr, 1997). The few books, photographs, and even fewer, moving images of hula dancing of the 18th and 19th centuries continue to inspire the *kumu hulas* today to preserve their culture and recreate the image and meaning of hula for their dancers in today's society.

Today, hula kahiko is still being performed and it is the pride and favorite of the Hawaiian people. The dance is still done in its traditional way with chanting and use of traditional implements like the *ipu heke* or *pahu* (drum); however, innovative movements and modern material have been used to replicate those of their Hawaiian ancestors. The early hula

costumes were abandoned, at least by women, except for the foliage lei. Dancers no longer wore kūpe‘e of bone, women covered up and wore chemise, men could wear pants, and a western skirt made from material other than kapa replaced the pā‘ū hula skirt.

Modern Hula

Western influence had a great impact on the Hawaiian cultural art form and has shaped hula into the modern style of dance that people now know as hula ‘auana. As an adaptation of hula kahiko, hula ‘auana continues to have the same body posture, hand and feet movements, but is done so in a more graceful and fluid motion. Additionally, hula ‘auana still conveys stories like hula kahiko, but more often of contemporary affairs.

The main difference between hula ‘auana and hula kahiko are that the modern dance is accompanied by song and musical instruments such as ‘ukulele, guitar, upright base, and piano (Stagner, 2011). Instead of Hawaiian chanting, musicians sing contemporary songs both in Hawaiian and English language. The melodic island music of hula ‘auana shares stories, not only of Hawaiian history and culture, but also of topics like ranch life of *paniolos* (Hawaiian cowboys) and even of award winning Hawaiian musician, Kuana Torres’ trips to Osaka, Japan in the song *Ka Leimomi* and another song entitled *Palisa (Paris)*.

When dancing hula ‘auana, dancers are often decked out in elaborate, elegant costumes. Women commonly wear *holokū* or modern fashioned dresses, apply “stage” makeup, and decorate their hair with flowers or floral adornments reminiscent of the hula kahiko attire. Men typically wear colorful aloha shirts, a ti-leaf or raffia skirt over dress pants with a cumber bun at the waist.

The fashion and style of hula ‘auana grabbed the attention of tourists and Hollywood film audiences, which contributed to a growing entertainment industry in Hawai‘i. Hawaiian lū‘aus

that showcased both hula styles, and performances, like the Hula Kodak Show, became popular and solidified the iconic hula girl image of a tan Polynesian-looking girl wearing a brazier, grass skirt and leis (Desmond, 2001). Graceful and statuesque gestures and sex appeal were added to emphasize hip movements, removing hula from its former religious context. Gone was dancing to worship gods and in came the hula skirts and seductive satin sarongs being flaunted in lū'au shows and Hollywood movies.

Hula on YouTube

Until the World Wide Web and the advent of YouTube, television and movies were the main media source of watching hula if you were not attending a Hawaiian lū'au. People no longer have to wait to attend a hula event or wait for the Merrie Monarch Hula Festival, also known as the “Olympics of hula” to be broadcasted on television, nor head to Waikiki on mere chance they will see a hula show. If a person needs a hula fix, all they have to do is log on to YouTube and search hula. People use media they believe will help them achieve their goals (Ferguson and Perse, 2000) and the Internet is the only place where one could watch hula on demand.

When one enters the word “hula” into the YouTube search engine, over a million results are found. A preliminary search on YouTube resulted in finding a video of a person playing with a hula-hoop and another video of the United States First Lady, Michelle Obama, dancing hula. Both of these videos are not necessarily of the Hawaiian cultural dance. The first video with the popular circular toy was named after the Hawaiian dance, but not reminiscent of the hula dancing at all. The second video was of Mrs. Obama mimicking hula dancing with flailing arms and rocking her hips side to side. Hula mimicking is a term referred to as one carelessly moving

their body like a hula dancer. Unlike authentic hula, mimic hula is danced with no meaning, no purpose, or cultural sensitivity. Hula mimicking is usually done for fun, generally while wearing plastic leis and synthetic grass skirt bought from the tourist or party section of a general store. It is assumed that there is a lot more YouTube videos than just this one of people imitating what they have seen or what they perceive to hula to be. Although it may be amusing to watch people mimic hula dancing or just having fun with friends at a Hawaiian themed party, there are some YouTube users who are sincere about finding traditional hula kahiko and hula 'auana videos to learn and be inspired by the dance.

YouTube has become a great resource for people to gain knowledge of dancing, practicing, refining one's own skill, and also inspiring one's dance choreography (Lepczyk, 2013). Virginia Tech dance students credit the use of YouTube to draw inspiration for their creative dances from old time singing groups like The Temptations and Supremes. From watching the YouTube clips, "ideas really began forming constructively, and (the) dance began to take shape". Other dancers mentioned that they "gained insight into the type of movements we wanted to use" from watching music videos on YouTube (ibid). Likewise, hula enthusiasts can watch YouTube videos to be inspired to choreograph their own or even learn how to dance hula without having any prior knowledge or technique.

Choreographers of the original dances may see it differently and call these "inspired" dancers "poachers" instead. Textual poaching refers to step stealing, editing, recombination, and re-performance of a dance or certain dance movement (Carroll, 2008). Countless dancers produce and disseminate clips of their choreography and of themselves dancing via YouTube. Some dancers, like the contemporary swing dancers of lindy hop, accept dance poaching and have formed an online forum for posting and commenting on each other's choreography and

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technique. However, there are others, like African American vernacular dancers, who are upset about the textual poaching for their cultural dance and pawning it off as their own. Similarly, hula dances have the possibility of being poached by people all around the world in order to learn how to dance, refine their technique, or just to steal movements, re-perform it and post it on YouTube as if it was their very own.

Swing dancers may find it acceptable for others to poach their choreography, but similar to the African American dancers, Native Hawaiian hula practitioners find it unacceptable to poach, steal their cultural practices, especially when there is lack of knowledge and respect is shown for their culture. Indigenous communities, such as Native Hawaiians, are faced with a challenge of presenting traditional knowledge or culture online because of the concern of who has the right to knowledge (Dyson, 2011). In the case of hula dancing, there are sacred hula rituals and dances that are only privileged to specific hula genealogy lines, hula hālaus, or certain people who have earned the right. To have those sacred dances and hula rituals, such as *‘ūiniki* (sacred hula “graduation” ceremony) posted to the internet would be seen as disgraceful, not only to those who have the right to the knowledge, but also their *‘aumakua*, ancestors or familial spiritual beings. However, there are those who are in the hula community that are proud of their hula accomplishments and have no problem with sharing their hula choreography on the Internet. The type of Hawaiian cultural content shared on the Internet, sacred rituals versus dance performances, makes a big difference between what videos are acceptable or not to be available online for the entire world to view. From a preliminary view of the hula videos on YouTube, there were more “performance type” of hula showcased. However, there were a few videos considered as sacred or intimate hula dances or choreography that, if the kumu hula had known,

he or she would not have approved that video being uploaded to YouTube for distribution to the networked public.

Indigenous Representation in Media

Native Hawaiians and their culture have been recorded since the early 1800s when British sailors first arrived in the Hawaiian Islands. Written and drawn depictions were captured of the Hawaiian people dancing hula, playing organic instruments, worshipping and sacrificing to their gods, and frolicking topless with foliage adornments. It is the twenty-first century and it is not uncommon to still find images and stereotypes that are culturally insensitive to the Native Hawaiians.

The image sold around the world of Hawai‘i is the scenery of blue oceans, Waikiki’s famed Diamond Head, palm trees, and the exotic hula girl. Traditionally and culturally, there was nothing exotic about hula. Hula served a purpose. Hula was danced as offerings to gods and was done to record events and stories of the past. Over the years hula became entertainment and has been transformed by pop culture. The cultural dance turned into kitsch as hot women frolicked with Elvis Presley in the 1960s, a grass-skirted Alice gave her best hula impression on “The Brady Bunch”, and the advent of novelty stores started selling dashboard sex-object hula dolls. These stereotypical images misrepresent Hawai‘i, the Hawaiian culture, and hula, but people around the world may not know the difference.

Similar to the Native Hawaiians, the Native American Indians also have been dealing with society and the media marginalizing their race and culture. Media is the key source of information for most people to learn about indigenous people, and most times the media messages perpetuate distorted beliefs about these groups and contribute to real-world

discrimination (Kopacz and Lawton, 2011). These distorted, romanticized, savaged images of natives exist in print, advertisements, movies, and even more so on the Internet. New media, such as the Internet, via social networking sites like YouTube, have shown to heavily influence the public about native populations that the audience may not be familiar with. It has become a space where alternative racial images can thrive, and Kopacz and Lawton's (2011) study, "YouTube Indian", revealed just that. The study explored the nature of ethnic portrayals in sample of YouTube videos related to Native Americans. Results showed that user generated video depictions of Native Americans did provide more diverse and respectful depictions of Native American culture. However, it is difficult to assess audience perception of the Native American YouTube videos in their study. Kopacz and Lawton did note that the videos in their sample "received a median of 352 views, a low viewership" (p. 343). Therefore, the mainstream media audience consumes videos that highlight the stereotypical way that Native Americans were romanticized portraying an exotic imagery of Native American braves and chiefs of the Wild West. These stereotypes, misappropriation, and misrepresentation of indigenous populations may continue to persist on the Internet considering the fact that "many-native related videos are tagged with tribal names or derogatory terms" (p. 344).

Based on the literature reviewed and the personal experience of the researcher as a *hula* 'ōlapa, hula practitioner, the research questions of interest for this study are presented.

Research Questions

With the popularity of YouTube and the growth of hula dancing around the world, there are more opportunities for people to view hula without being in Hawai'i. YouTube users are able to see what the dance looks like and get an idea of how to dance hula. Due to the fact that

anyone can upload a video and label it hula, does not mean it is the Hawaiian cultural dance.

The variation of hula videos accessible on YouTube leads one to question exactly what the nature of hula videos represented on YouTube is. This exploratory study examines the nature of hula content available on YouTube, whether ancient, modern, montage, mimic or other. More specifically, this study will address the following questions based on boyd's structural affordances:

R1: What types of Hawaii hula videos are uploaded and archived on YouTube?

Archiving and recording information is a capability of the structural affordance known as persistence (boyd, 2010). It is interesting to explore what primary categories (kahiko, 'auana, hula montage: Videos of both kahiko and 'auana in a video clip, hula mimicking, and other) persist on YouTube.

R2: What geographic locations have viewed the hula videos?

YouTube videos are capable of being viewed all around the world because of another structural affordance, scalability (boyd, 2009). One is able to observe that a commenter is possibly from another country by examining the comments. For example, if the content is in foreign language or characters, it may indicate the YouTube user's geographic location. Furthermore, if the commenter includes in his or her comment that he or she is in fact from another country, one is able to identify that the hula video has scaled from hula's origin location, Hawai'i. Another way to determine the origin of geographic location of a YouTube commenter is to view their Google profile. If a viewer enables public access to his or her information, geographic location can be identified and recorded.

R3: What type/categories of Hawaii hula videos are viewed the most according to YouTube filters (relevance, upload date, view count, rating)?

The third structural affordance of YouTube is searchability, the capability of searching for content (boyd, 2020). One of YouTube main ways of organizing videos is by using search filters, such as relevance, upload date, view count, and rating. When each filter option is executed, the types (hula kahiko, hula ‘auana, hula montage, hula mimic, and other) of hula videos that are more prevalent are revealed.

boyd’s (2011) fourth structural affordance, replicability, the capability to duplicate content, is not included in the exploratory study. It is difficult to determine which video is the original and which video has been copied and reposted without personally questioning each YouTube user. For this reason, replicability is omitted from the research study.

The next section explains the research design and method for the present study to explore the representation of hula on YouTube.

Chapter 3: Methodology

Research Design

This section introduces some concerns related to Internet content analysis and algorithmic keyword search, research design and method, data collection process for the hula Hawaii video sample and the coding scheme.

Internet Content Analysis Concerns

Various YouTube content analysis research use keywords to gather a sample of videos; however, the way in which the videos are randomly selected to be chosen as a part of a research sample differs. For example, one study just selected the first 200 videos that were generated by entering their choice keywords (Kim et al., 2010). The researchers felt that the first 200 clips will correspond better to their search than the next 800 videos. Another study (Yoo and Kim, 2012) selected their sample by selecting every fifth video in the list. If the selected video was overlapped, the researchers substituted the video with the fifth video in the “suggestion” list within the same link of the selected video. Even Kopacz and Lawton’s (2011) study on Native American portrayal on YouTube had no structured way of selecting videos for content analysis. Kopacz used six Boolean key words that non-Native Americans typically use to identify this ethnic group. Researcher focused on only Native American videos and excluded videos featuring other natives. The search resulted in 464 videos in which two trained students coded for the study. Numerous studies regarding a content analysis on YouTube were reviewed, and there was no standard way of how researchers selected their sample. Selection of sample for YouTube content analysis studies tends to be dependent on researchers preference and intent of study.

Algorithmic Keyword Search Concerns

Internet content analysis presents challenges for many researchers according to Lewis et al. (2014). Difficulties in online content analysis include determining when and how to collect data, obtaining a representative sample, and especially knowing a network provider's algorithmic procedure in generating results for searches. Due to algorithmic enhancements, not all search engines produce random searches. According to Pauwells and Hellrigel (2009), some network information providers influence a position for search listing through a continuous online competitive bidding process. Other network information providers have their own algorithm of determining what content is found on the first page of generated results. Randomness of search results is entirely unknown, raising questions about the representativeness of data (Lewis et al., p. 37). In this study, what YouTube generates through its search engine and filters may not necessarily be popular according to viewers, but popular according to the system's algorithmic search procedures. Research need a clearer understanding of emerging website searching trends in order to design a research study that can account for the network provider's algorithmic enhancements.

Research Design and Method

Because this research project is largely exploratory in nature, a directed content analysis research design seems to be the most beneficial first step in understanding the depiction of hula on YouTube. The purpose of this approach is to validate or extend a conceptual framework (Hsieh and Shannon, 2005). In applying the directed content analysis strategy, predetermined codes are used to differentiate the varying hula videos: Hula kahiko, hula 'auana, hula montage, hula mimic, and other. The predetermined codes are based on the reading of Klarr's (1997)

ethnohistoric hula accounts and Dr. Stagner's description of hula generations past and present. Using existing research, key concepts are identified as initial coding categories (Hsieh and Shannon, 2005). Other codes emerge during the coding process and are incorporated into the codebook.

Data Collection Process

The sample of videos used in this study was retrieved from a search using the phrase "Hawaii hula" entered into YouTube's search engine. The two words together were used to limit the results to the Hawaiian cultural dance and to eliminate any hula hoop videos that would have been among the list of videos generated if just the term "hula" was used.

To identify appropriate content, the researcher applied the sort by filter and used its four different sort applications: relevance, upload date, view count and rating. Each category represents a way in which a user can express their interest in a video. Data was collected all on June 3, 2014, starting at 11:30 in the morning. First, the term "Hawaii hula" was entered in the search field. Then each application for the sort by filter was implemented. The top 25 videos' unique url was documented in a spreadsheet, then every other video was selected to be a part of the study's sample. A spreadsheet template was made and data was filled in when reviewing each video. Data collection was completed the same day; however, when researcher would visit certain videos for clarification on notes, there were a couple videos that were removed or public access was denied. In these instances, the researcher replaced the disconnected video with the next listed video. All together, 104 videos were extracted. By the end of the day, 52 YouTube videos were observed for data collection.

Coding Scheme

The unit of analysis for content is the YouTube video. Each video randomly selected will be watched in its entirety, including the video's comments, visual, audio, and text presentation in order to determine which genre a video will be categorized in. In order for a YouTube video to be categorized, the first two of the coding schemes, represented with an asterisk (*), must be present in the video. The five genre schemes or categories are hula kahiko, hula 'auana, hula montage, hula mimic, and other. The coder of this study is the researcher who also is a hula practitioner of an O'ahu based hula hālau. Given the subtle understandings related to recognizing Hula dance steps and schemes, the researcher is best qualified to complete the coding for the study. In addition, this is not a unique situation for studying social media. For example, an examination of self-presentation on Facebook involved only the primary researcher as coder for the content analysis (Mehidizadeh, 2010). The coding schemes are summarized in tables below.

Hula Kahiko

The ancient form of hula has evolved over the course of hundreds of years, but there are still some distinct characteristics of the hula kahiko style that hold fast to this day. YouTube videos that showcase, visually or audibly, the following coding scheme are categorized as "hula kahiko":

Hula Kahiko Code	Description
*Chanting	Person vocalizing in the Hawaiian language in a stylized speech.
*Rhythmic Accompaniment	Percussion resonated by a <i>pahu</i> drum or <i>ipu heke</i> .
Instruments	Use of the following instruments: <i>Pahu</i> , <i>ipu heke</i> , <i>pū niu kā'eke'eke</i> , and <i>papa hei</i> .
Costume	<i>Pā'ū</i> skirts, worn by women and men, made of <i>kapa</i> or materials that resemble <i>kapa</i> . Men may also wear <i>malo</i> .
Adornments	<i>Kūpe'e</i> made of boar or hog tusks, dog teeth, or material described as "ivory".

- *Chanting and Rhythmic Accompaniment*: The ancient stories are chanted by a *ho'opa'a* (chanter), the dancer, or both when the hula kahiko is performed. In addition, the *ho'opa'a* keeps a rhythmic beat as a person dances hula. Percussion beats resonates by a *pahu* drum, a hallowed out coconut trunk covered with animal skin, traditionally shark skin, or more commonly used today, goat skin. Another instrument that a *ho'opa'a* may use to keep the steady beat is an *ipu heke*, two hollowed out gourds joined together at the neck, with a hole cut at the top to allow the sound to escape (Stillman, 1998).
- *Traditional Kahiko Instruments*: There are some instruments used by a hula dancer that are strictly used when dancing hula kahiko. Some of these instruments include *pahu*, *ipu heke*, *pū niu* (coconut drum), *kā'eke'eke* (bamboo pipes), and *papa hei*, (treadle board). These instruments would not be seen by a hula dancer dancing a hula 'auana (Klarr,, 199).
- *Costuming*: Traditionally, hula kahiko costumes were made of *kapa*, bark cloth from the *wauke* or paper mulberry tree. Strips of the bark were removed from the stalk and

pounded with *i'e kuku* or *ho'opai*, wooden kapa beaters that have various width groves on each side to soften the bark. The strips of bark were then beaten together to make large piece of cloth. The material could have been dyed a color and stamped with pattern designs.

In the ancient days, the hula kahiko costume was comprised of a nude torso and kapa skirt called *pā'ū*. Both women and men hula dancers wore the kapa material worn like a skirt around the waist with part of it hanging below the knees. Pā'ū could also be made of ti leaves. This type of hula skirt was later became known as the iconic grass skirt. Male hula kahiko dancers could have also worn a *malo*, loin cloth, also made out of kapa (Klarr, 1999).

The hula costume evolved when the missionaries arrived and encouraged the Hawaiians to cover up. Hula kahiko costumes still comprised of a Pā'ū, but now made of European material and the torso of women were covered up to the neck and had long sleeves that mirrored the European chemise.

Presently, hula kahiko costumes still mimic the traditional costume, but various modern materials are used.

- *Adornments*: Ornaments adorned hula dancers when they performed. *Kūpe'e*, adornments that are used for bracelets and anklets were made of a variety of objects like natural foliage picked from the forest or shells found out on the sea shore. Kūpe'es that were specifically worn in some hula kahiko dances are made of boar or hog tusks, sea shells, dog teeth, and material described as "ivory".

Hula dancers always wear leis around their neck. Just like kūpe'es, leis can be made from various materials. The common lei worn by a hula dancer is made out of

maile, a native Hawaiian vine. However, there are two specific leis worn for some hula kahiko dances, *lei palaoa* and *niho palaoa*. These leis have a hook shaped ornament, traditionally made of sperm whale tooth and worn around the neck suspended by two coils of braided human hair. These types of leis are not often worn by hula dancers today, but if seen on a dancer, it would signify a type of hula kahiko (Klarr, 1999).

Hula ‘Auana

Modern style of dancing hula is known as ‘auana. YouTube videos that showcase, visually or audibly, the following coding scheme are categorized as “hula ‘auana”:

Hula ‘Auana Code	Description
*Musical Accompaniment	Hawaiian or hapa-haole music played by musicians using, but not limited to, the following instruments: ‘ukulele, guitar, acoustic/electric music, and piano.
*Costume	The use of modern fabric material sewn together to make <i>holokū</i> , dresses, skirts, and chemise for women and trousers and buttoned up shirts for men. Bright colors and modern prints used.
	Use of modern jewelry as <i>kūpe ‘e</i> .
Adornments	Hair embellished with flowers, typically to one side of the head.
	Leis are worn longer in length.

- *Musical Accompaniment*: Hula ‘auana dancing is accompanied by music and melody made by the ‘ukulele, guitar, acoustic/electric music, piano, or any other non Hawaiian instrument.

Instead of chanting, musicians provide the singing vocals to the song. The songs that hula ‘auana dancers need not be sung entirely in Hawaiian. Hula ‘auana can be danced to *hapa-haole* music, a type of Hawaiian music in which the tune and styling are typically Hawaiian, but the lyrics are in English or mostly in English (Stagner, 2011).

- *Costuming:* Hula ‘auana noted clothing style is modern with Western influence. Various modern fabric materials are used in the construction of a hula ‘auana costume (Desmond, 2001).

Female hula ‘auana dancers typically wear *holokū*, long dress or blouse with a skirt made from fabric materials. Male hula ‘auana dancers typically wear modern trousers with buttoned up shirt, and sometimes a cummerbund at the waist. Material used for ‘auana typically are brightly colored, modern prints, and may use velvet, satin, or lace material.

Another hula ‘auana costume may include the traditional styling of the Pā‘ū and grass skirt made of ti leaf or kapa. However, hula ‘auana costumes would not be made of kapa.

- *Adornments:* Similarly to the hula kahiko, hula ‘auana dancers may wear kūpe‘e and lei, but the materials used in making them are different. A hula ‘auana dancer would never wear kūpe‘e made of boar tusks, bone, or teeth. They could; however, wear kūpe‘e made of foliage or shells. Nowadays, a hula ‘auana dancer can be seen wearing jewelry, like a gold Hawaiian bracelet, on one wrist as a kūpe‘e (Stagner, 2011).

Another notable difference in wearing adornments is that a hula ‘auana dancer embellishes her hair with greenery and flowers. Typically, female hula ‘auana dancers wear flowers in their hair, mainly to one side of the head, whereas in hula kahiko, the dancers wore a *lei po ‘o*, head lei, or nothing at all.

Similarly, hula ‘auana dancers wear leis just as hula kahiko dancers, but a hula ‘auana dancer’s lei is usually more floral and longer in length.

Hula Montage

YouTube videos that display characteristics of both kahiko and ‘auana in a YouTube video clip are categorized under the code scheme “hula montage”. This coding category was made because there were many YouTube videos that displayed both styles of hula and could not fit specifically under hula kahiko or hula ‘auana codes.

Hula Mimic

Hula has become part of American pop culture that many people around the world can identify. There are some characteristics, such as the iconic grass skirt, wearing of leis, and movements of the hips and flailing arm that became synonymous with hula dancing; however, when done, it is not considered as hula (Desmond, 2001). These videos showcase hula stereotypes and mainstream ideologies of the Hawaiian cultural dance. People may just want to play around and pretend they are dancing the hula. YouTube videos that showcase, visually or audibly, the following coding scheme are categorized as “hula mimic”:

Hula Mimic Code	Description
*Movements	Flailing of arms and gyrating of hips with no intention of dancing hula or telling a story.
*Costuming	Kitschy Hawai'i tourist wear: Coconut or bikini bra, and artificial grass skirt and floral leis.
Musical Accompaniment	Non-Hawaiian or Non- <i>hapa-haole</i> music. Pop, techno, or another genre, but Hawaiian and hapa-haole music heard.

- *Movements*: People mimicking hula aimlessly flail their arms and gyrate their hips with no intention of dancing hula or telling a story.
- *Costuming*: People mimicking hula are often attending a lū'au party wearing Hawaiian print clothing, or grass skirt, coconut or bikini bra, and brightly colored artificial floral leis, bought from the tourist section from a store (Desmond, 2001).
- *Musical Accompaniment*: The musical accompaniment is not a Hawaiian or hapa-haole song. If pop, techno, or another genre but Hawaiian and hapa-haole music is heard, then the video would be classified as hula mimic.

Other

This category is designated for all the other videos that do not meet the coding scheme for the categories previously mentioned. These YouTube videos may end up in this category because of various reasons such as mislabel of videos, videos that don't feature any type of hula dancing, or other reasons. YouTube videos that showcase, visually or audibly, the following coding scheme are categorized as "other":

Other Code	Description
*Tahitian Dance	High-pitched rhythmic accompaniment made by to‘ere drum.
	Dancers wearing Tahitian costume which includes pareu and large head dress.
*Music Video	Hawaiian or hapa-haole music being played with no dancer.
Additional	A catch all for all other content

- Tahitian Dance*: People who are not familiar with the different Polynesian cultural dances may confuse Tahitian dancing with hula dancing and vice versa. Basic characteristics to identify Tahitian dancing is the use of the Tahitian to‘ere drum, which produces a high pitched rhythmic tone unlike the Hawaiian hula kahiko percussion instruments, the pahu drum and ipu heke. In addition, Tahitian dancers wear pareu and large head dresses that hula dancers do not wear at all (Desmond, 2001).
- Music Video*: There are hapa-haole songs with the words “Hawaii hula” as part of their title. Therefore, the video maybe of the musicians playing the song and no hula dancer is featured.
- Additional*: This is a catch all for all other content present in the video. Additionally, if any Polynesian dance is featured in a YouTube video where hula is also present, the video will automatically be categorized in “other”.

Chapter 4: Results

As mentioned in the previous section, a primary search using the keyword term “Hawaii Hula” returned 153,000 videos. To randomly select a sample, the YouTube filters relevance, upload date, view count and rating were used. The top 25 videos of each filter category were chosen, and then every other video was selected for data collection. 13 YouTube videos were selected from each of the four filter categories, thus, 52 YouTube videos were analyzed.

In general, with the 52 Hawaii Hula videos analyzed, the vast majority of the YouTube videos were of hula dancing, either categorized as “hula kahiko”, “hula ‘auana”, or “hula montage” (33 videos, 63.5%). The length of videos ranged from 0.46 seconds to 21.56 minutes, with an average length of 4.83 minutes. Videos were further analyzed, showing that all 33 videos presented hula dancers who were trained, to some extent, that when dancing, the hula dancers seen in these videos show intent, purpose, and a story being portrayed. The hula dancers in these videos possess a level of hula dancing skill that cannot be acquired in a 2-day workshop and would be accepted as hula dancing by a hula practitioner. The other 19 videos (36.5%) are not of Hawaii hula dancing, but categorized as “hula mimic” or “other”. All five representations of hula videos are represented on YouTube with the majority of the videos being of hula dancing. This is a great indication that YouTube viewers have more opportunities to view acceptable hula dancing versus phony dancing that is mislabeled as hula.

Types of Hawaii Hula Videos Uploaded and Archived on YouTube

Answering R1, which questioned the types of Hawaii hula videos were uploaded and archived on YouTube, the data indicated, in descending order, that 19 out of 52 videos (34.6%) were categorized as “hula ‘auana”; 16 out of 52 videos (30.7%) were “other”; ten out of 52

videos (19.2%) videos were “hula kahiko”; four out of 52 videos (7.7%) were hula “hula montage”; and three out 52 videos (5.8%) were categorized as “hula mimic” (view Table 1).

Table 1
Hula categories archived on YouTube (N=52)

Variable	Frequency	Percent
<i>Hula Categories (order of freq.)</i>		
YouTube Videos with Hula Dancing	33	63.5
Hula Kahiko (3)	10	19.2
Hula ‘Auana (1)	19	34.6
Hula Montage (4)	4	7.7
YouTube Videos with No Hula Dancing	19	36.5
Hula Mimic (5)	3	5.8
Other (2)	16	30.7

The 19 videos that are categorized as “hula ‘auana” all featured *wahine* or female hula dancers, with four videos including *kane* (male) hula dancers. Further analysis reveals that an audience can be seen in the footage in 16 of the 19 hula ‘auana YouTube videos. The audience indicates that the hula dancers were performing live, rather than practicing or filming for a showcase of some sort, where no audience would be present. 15 of these videos were recorded of hula dancers dancing on a designated stage, whether it be at the center stage of Ala Moana Shopping Center, a Waikiki hotel, a concert hall, or the famed Merrie Monarch stage in Hilo, Hawai‘i. The one video that had an audience, but no designated stage was filmed on a Hawaiian Airlines airplane. This video was a flash mob, where passengers got out of their seat and started dancing the same hula dance in the airplane aisles at various times.

YouTube videos categorized as “other” were found to be the next most uploaded type of videos. “Other” videos may have featured hula dancing, but if another type of dancing was featured, like Tahitian or any other Polynesian dance, the YouTube video was categorized in

“other”. The reason for this is to deter any confusion between the different Polynesian dances. Moreover, 12 of the 16 “other” videos utilized the words “Hawaiian” or “hula” in the video titles, yet other Polynesian dancing was featured or no hula dancing was present. Instead, six of these videos were of Tahitian dancing, one Maori, New Zealand dance using “poi balls”, three were Hawaiian inspired music videos, and two Elvis movie clips of “Rock-A-Hula Baby”. The remaining four videos in the “other” category include videos of the infamous “Hawaii Chair”, an exercise contraption that moves a person’s body round and round once seated on the chair. Furthermore, some of these videos may have been mislabeled by people who have limited knowledge between the different Polynesian dances. Mistitling of hula videos contribute to the public’s incorrect perception of what hula is.

Hula kahiko was found to be the next prevalent representation found on YouTube, 19.2%. As specified by its coding scheme, kahiko costuming and adornments were used. In addition, ho‘opa‘a or chanters were seen or heard with their ipu heke or pahu drum. Nine of the 10 videos categorized as hula kahiko featured live chanters. There was only one video that use a prerecorded medium to dance kahiko.

The category following respectively is “hula montage”, with 7.7% of the YouTube videos assessed. These videos featured both hula kahiko and hula ‘auana. Three of these videos were hula performances in front of a live audience and one video was an advertisement of a hula dance company showing off their hula kahiko and hula ‘auana repertoire.

The category resulting the least representation out of the sampled YouTube videos is “hula mimic”, garnering 5.8% of the videos sampled. The three videos in this category all feature alternative clothing: coconut bra with matching artificial grass skirt, bright Hawaiian printed dress that is usually found in the tourist section of a store, and in one video, a lady

wearing exercise-type clothing, nothing reminiscent of what a hula dancer would wear. In the videos titled, “Lovely Hula Hands” and “Adalia Rose-Hula Hula” the dancers do not move their feet at all and just flail arms side to side to Hawaiian-type music. The last video is titled, “Hula Hula Line Dance- walk through”, features a gym instructor breaking down dance movements that look like hula, but is more reminiscent of a line dance like the famed dance, “Electric Slide”.

The frequency order, from most to least, of the type of videos archived on YouTube, revealed that there are more modern style hula, “hula ‘auana”, captured and shared on the social network. This may suggest that the modern style of hula are more commonly performed in front of audiences, taught, or learned more often than the ancient style of hula, kahiko. In second place is “other”, exposing that there are a lot of YouTube viewers being misinformed of Polynesian dances also being hula. Next most frequent is “hula kahiko”, the ancient style of dancing. Not all hula hālaus or schools still teach hula kahiko, but these videos indicate to people around the world that this style of hula still exists and is thriving. YouTube gives the viewers the opportunity to view hula as its traditional form. In following order are “hula mimic” and “other”. From this sample, it reveals that these type of videos are archived the least, but due to the study’s small sample size, this may not be the case.

Geographic Location of Hawaii Hula YouTube Users

RQ2 examined the different countries that view hula videos. In order to determine if hula YouTube videos have scaled from the hula dance’s place of origin, Hawai‘i, YouTube content of the five most recent comments were examined (view Table 2). Foreign language or character text were viewed as indicators of international YouTube users, as well as, any comments

specifying where they are from. Majority of the text of the comments were in English, so to delve a little further, each commenter's Google profile was examined to find the YouTube user's location. If location information was accessible, it was noted. Of all the Hawaii hula videos, 48 YouTube users' location was accessible. 24 commenters' locations were determined via Google profile, seven commenters' written in foreign text or language, and only one commenter indicated in their comment that they are from another country, Brasil. Of these commenters, only four indicated being from Hawai'i, 12 from the United States, and the rest were international viewers from places like London, Wellington, and Guadalajara, Jalisco. It is to be noted that not all videos had comments and not all videos allowed the feature to leave a comment.

Table 2

Known Geographic Location of YouTube Commenters and Uploaders (N=48)

Variable	Frequency			
	Hawai'i	USA	International	Total
<i>YouTube Users</i>				
Commenter	4	12	16	32
Found in Comment	0	0	1	1
Uploader	9	0	6	15

In addition to commenters, the Hawaii hula YouTube video uploaders were examined. 15 locations of YouTube uploaders' were determined. The location of seven uploaders were determined via Google profile, five YouTube videos presented foreign text in its video description or seen in the video, and three alluded to its location due to its user name: "KokuaFilmsHawaii", "OhanaFilmsMaui", and "GoHawaiiTV". Nine videos indicated that the uploaders were from Hawai'i and six were international viewers. Majority of the YouTube users viewing Hawaii hula videos were international users. This signifies that there is interest in hula

beyond Hawaii and possible indicator of hula schools abroad in the countries that were revealed in this search.

Hula Categories Resulted from YouTube Filters

R3 assesses the type or category of Hawaii hula videos that resulted from the four different YouTube filters: Relevance, upload date, view count, and rating (view Table 3). Of the first 13 videos retrieved and assessed by the relevance YouTube filter, four were categorized as “hula kahiko”, four “hula ‘auana”, one “hula montage”, zero “hula mimic”, and four categorized as “other”. Videos gathered using the upload date filter garnered one “hula kahiko”, six “hula ‘auana”, two “hula montage”, two “hula mimic”, and two “other”. View count filter presented one “hula kahiko”, five “hula ‘auana”, zero “hula montage”, one “hula mimic”, and six “other”. The last filter, rating, produced four “hula kahiko”, four “hula ‘auana”, one “hula montage”, and four categorized as “other”.

Table 3
Hula Categories Determined by YouTube Filters (N=52)

Variable	Frequency				Total
	Relevance	Upload Date	View Count	Rating	
Hula Categories					
YouTube Videos with Hula Dancing	9	9	6	9	33
Hula Kahiko	4	1	1	4	10
Hula ‘Auana	4	6	5	4	19
Hula Montage	1	2	0	1	4
YouTube Videos with No Hula Dancing	4	4	7	4	19
Hula Mimic	0	2	1	0	3
Other	4	2	6	4	16

The filters relevance, upload date, and rating each resulted in nine hula videos, totaling to 33 videos (63.5%) categorized as actual hula and being classified as either in “hula kahiko”, “hula ‘auana”, and “hula montage”. These three filters may be an indication that they are the filters to use to find actual Hawaii hula dancing.

The filter view count displays videos that are most popular or most viewed. This YouTube filter feature revealed videos that are least like Hawaii hula dancing. Videos presented using the view count filter resulted in videos categorized more as “hula mimic” and “other”. As boyd (2011) states, YouTube videos that scale, acquire the most visibility, or are mostly viewed may not necessarily be representative of the intended search. What tends to scale is the funny, embarrassing, crude, mean, and bizarre. Therefore, the view count filter may not be the optimal filter choice if one wants to look up actual Hawaii hula dancing.

Table 4
Most Number of Viewed Hawaii hula videos Determined by YouTube Filters

Filter Type	Frequency	YouTube Title	Hula Category
Relevance	822,454	Ori: Popular Hawaiian/Polynesian Dance Performance at Kauai	Other
Upload Date	160	Hula Hula Hawaii Line Dance – walk through	Mimic
View Count	3,891,806	Hawaii Chair Infomercial	Other
Rating	15,629	Maori-Poi Balls-Keiki Hula-Waikiki-Kahala Mall- March 22 2008 Honolulu Hawaii	Other

Other assessments were made of the data collected in regards to the four filters and how they correspond to the number of views and rating using the thumbs up and thumbs down icons.

Each filter displayed one video that garnered the most number of views (view Table 4). Under the relevance filter, “Ori: Popular Hawaiian/Polynesian Dance performance at Kauai” reached 822,454 views. Via the upload date filter, “Hula Hula Hawaii Line Dance- walk through” earned 160 views. “Maori Poi Balls...” resulted in 5,629 views as the most popular using the rating filter. And the most viewed of all the videos came from using the view count filter, “Hawaii Chair Infomercial”, with 3,891,806 views. All four of these videos with the highest view count that was generated from each filter were not categorized as actual Hawaii hula. These videos were in fact one “hula mimic” and the other three were categorized as “other”. Again, boyd’s statement holds true to what is popular and scales is not always a great representation of what is anticipated or expected. The title and tag references may indicate that these videos are Hawaii hula, but they are in fact poor representation of what Hawaii hula truly is.

Table 5
Most Number of Thumbs Icon Rating Per YouTube Filters

Filter Type	Thumbs Up	Thumbs Down	YouTube Title	Hula Category
Relevance	1,332	67	Ori: Popular Hawaiian/Polynesian Dance Performance at Kauai	Other
Upload Date	4	1	TROPICAL MUSIC #1 Instrumental LUAU Tiki Bar Lounge Relaxing HAWAIIAN Beach Party Hula Island 2	Mimic
View Count	6,273	1,330	Adalia Rose - Hula Hula	Other
Rating	5,629	4	Maori-Poi Balls-Keiki Hula-Waikiki- Kahala Mall- March 22 2008 Honolulu Hawaii	Other

Additionally, the thumbs up and thumbs down icons were considered for each video in respects to the filter used (view Table 5). Both thumbs up and thumbs down icons were examined and the videos that garnered the most total number of thumbs, either up or down, were noted. The relevance video that had the most thumbs icon usage was “Ori: Popular Hawaiian/Polynesian performance at Kauai” with 1332 thumbs up and 67 thumbs down. This “Ori” video had no hula dance featured. Upload date filter presents the newest or most recent downloaded videos. Not a lot of these videos showed use of the thumbs icon; however, the “Tropical Music” video, which was two weeks old at the time of data collection, received four thumbs up and one thumbs down icon. Again, no hula dance was featured. The rating filter presented the “Maori Poi Balls...” video, featuring New Zealand dancing, with 5,629 thumbs up and 4 thumbs down. The filter that revealed the most thumbs usage was the view count filter with 6,273 thumbs up and 1,330 thumbs down for “Adalia Rose- Hula Hula” video that was categorized as “hula mimic”. Yet again, these videos were not great representation of actual Hawaii hula dancing. The rating system of using the thumbs icon is subjective to individuals’ preferences of the video content and not reflective of genuine hula dancing.

Chapter 5: Conclusion

YouTube is the leading social network site that is worth investigating because of its unique structural affordances, features, and capabilities. Its structural affordances, such as persistence, replicability, scalability, and searchability, emerge and play a significant role in configuring networked publics like YouTube (boyd, 2007). YouTube popularity is due to its ease of use and vast amount of information that can be uploaded and viewed on the social network site.

In comparison, the Hawaiian cultural dance, hula, has been growing in popularity around the world also and it can possibly be attributed to YouTube. With the advent of Internet and YouTube, anyone can view what hula dance may look like and learn how to dance without catching a plane to Hawai‘i. However, what the YouTube viewers are watching or learning from may not necessarily be the best representation of hula.

This study examined the current representation of hula of 52 randomly selected YouTube videos using the terms “Hawaii hula”. A code scheme was implemented to conduct a content analysis to determine five representations: “Hula kahiko”, “hula ‘auana”, “hula montage”, “hula mimic”, and “other”. 33 videos of actual hula persist, are archived, and categorized as “hula kahiko”, “hula ‘auana”, and “hula montage”; while the remaining 19 videos’ content were of mimicked hula or did not include hula specifically. This study determined that there is a great amount of actual hula videos available on YouTube for all to view, but when the analytical data is analyzed closely, more insights are revealed.

When one looks at the frequency order of each hula category that is archived, results expose additional information. The top three categories archived are “hula ‘auana”, “other”, and “hula kahiko”. “Hula ‘auana” is the modern style of hula that is more colorful, elaborate,

pleasing to the eye, entertaining, and one that the audience can relate to more because of the likeness to other flowing dances like ballet, modern musical accompaniment, and use of English words in some of the hula songs. “Hula ‘auana” may be the most archived video because it is the style that is performed the most and captured by interested audiences.

“Other” was the next most archived video, revealing that there were a great number of videos that are mislabeled. Many videos categorized as “other” was a Polynesian dance or had no hula dancing at all. Mislabeled videos occur because YouTube allows its users to title and provide a description of their choice. Users rely on the titles and tags in order to provide the desired content when searched; however, if videos are mislabeled, like many of the Hawaii hula videos are, people searching for hula may mistake other Polynesian dances to be hula. Mislabeled videos greatly misinform and confuse people even more (Hajibayova, 2013).

The third most archived video category was the ancient style of hula, “hula kahiko”. This may suggest that the ancient style of dancing is not taught, learned, performed, or captured as much as the hula ‘auana. Being that hula kahiko is the traditional, ancient style of hula, and often seen as sacred, it may not be filmed often or the public does not have the opportunity to view and film this style of dancing. As mentioned previously, indigenous communities, such as the Native Hawaiians, may be reluctant to post their traditional knowledge or culture online (Dyson, 2013). One assumption for this result could be that the Native Hawaiian community may be acting as gatekeepers, limiting the exposure and misappropriation of their ancient traditions and trying to regulate and control, as much as they can, what is posted online.

Additionally, location of commenters and uploaders were noted to determine scalability of hula videos. Among the information that was made available of the uploaders and commenters, only 13 of the 48 known locations of YouTube users (27.1%) identified themselves

as residing in Hawai‘i resulting in 72.9% of the videos being uploaded and viewed outside of Hawai‘i, hula’s place of origin. Results reveal that people around the world have been exposed to the Hawaiian cultural dance. This is an important indicator of the cosmopolitan interest in learning about hula dancing or even a reflection of the growing number of hula schools worldwide.

The current study also took a look at the types or categories of Hawaii hula videos available for view when YouTube’s four filters, relevance, upload date, view count, and rating, are used. These filters are features of YouTube to help narrow down a person’s search. When the filters were implemented, “hula ‘auana” video type was the most found category for the upload date filter, and tied for first using the rating filter. However, when view count and relevance filters were used, “other” video type was revealed to be the most prevalent videos found. In this case, upload date and rating are better filters to be used to find actual hula videos, rather than the use of view count and relevance filters.

Although there were more Hawaii hula videos that were of actual hula dancing and categorized as “hula kahiko”, “hula ‘auana”, and “hula montage” (63.5%), more non-hula videos, categorized as “hula mimic” and “other, were watched and rated with a thumbs up icon. This was largely due to the hilarity of the Hawaii chair infomercials and popularity of Adalia Rose, a seven year old girl who suffers from a rare condition called progeria which ages her body faster than normal. This is evidence that mass media heavily influences new media. Both the Hawaii chair and Adalia Rose were once featured on the Ellen Show and clips of its feature show up on YouTube. The spotlight provided by television gains these videos more publicity, and in turn more popularity that inquisitive people or fans may want to look up either the Hawaii chair or Adalia Rose on YouTube. Interestingly, no videos categorized as “hula kahiko”, “hula

‘auana’, or ‘hula montage’ appear as the top videos for the number of views, nor thumbs icon usage counts.

The videos categorized as “hula mimic” and “other” were found to showcase hula stereotypes and mainstream ideologies, which generally attract the largest audience. Videos in this category featured the iconic sexualized hula girl in bikini tops and grass skirts, Elvis music videos of him singing about a hula girl and the like, with nothing showcasing hula in its traditional or purest form. These videos greatly misrepresent of hula. Furthermore, the videos exist and persist on the Internet for the whole world to view. As a result, those in the networked public become confused about what is the true representation of hula.

The results of the current research are consistent with Guo et al.’s (2014) study, which found that YouTube caters to the representation of stereotypes for entertainment rather than a site for cultural expression. Guo’s study of stereotypes of African Americans, Latinos and Asians in YouTube videos, found that the user-generated videos perpetuated hegemonic ideologies and that the popular YouTube videos were amusing and entertaining. In the case of this study, the “hula mimic” and “other” videos were also found to be viewed the most, possibly due to its entertainment value and not necessarily for its cultural understandings. Consequently, the stereotypes of hula persist and continue to influence the networked public toward an incorrect portrayal of hula. This flawed perception ultimately impacts the Hawaiian culture and its indigenous practice of hula in a negative light. The YouTube videos reinforce and perpetuate stereotypes that Hawaiians constantly fight against in order to protect their indigenous identity, rights, and responsibilities (Trask, 1999).

With all the stereotypes, misappropriation, and misrepresentation of hula and the Hawaiian culture, how can this indigenous population rectify their image on the Internet,

specifically on YouTube? Many indigenous peoples have been faced with this same dilemma. A few indigenous populations have attempted to reappropriate their identity by infiltrating the Internet with appropriate and accurate information by establishing their own informational website. Indigenous peoples are using the Internet as a tool to revitalize and rebuild their cultures (Dyson, 2011). However, how are the indigenous groups able to manage their representation on YouTube? This question is yet to be answered given that YouTube users are free to upload whatever they please with limited restrictions. Until YouTube creates a new affordance or system to contend with this challenge, misrepresentation, mislabeling, and misappropriation of content will continue to entertain viewers, but unfortunately, misinform the public.

Limitations

This study has some limitations. One limitation of this study is that the sample size of 52 videos is on the smaller size, so it would be hard to generalize all the videos that resulted for the search term Hawaii hula. In addition, this study is based on a content analysis, so it does not test viewers' perceptions of hula authenticity or what hula is supposed to look like. A hula dancer in Brazil, or any part of the world, even different areas in Hawai'i, may consider a dance as hula, but to a hula practitioner or a Native Hawaiian kumu hula, he or she may believe differently, but who is it to say who is correct or not. So to alleviate the argument of what is authentic or traditional hula present in the videos, basic elements of hula that were described by Klarr's (1997) ethnohistoric hula accounts, Dr. Stagner's (2011) description of hula generations past and present, and the researcher's experience and role in the hula community in Hawai'i, were used to develop the code scheme. For this study, technique and skill of a hula dancer were not heavily

weighted when videos were categorized. As long as a video presented the top two code schemes of each category, a video was categorized as that hula type. Although YouTube provides statistics tracking audience response for each video, thumbs up or thumbs down, and so forth, viewers' perception of what is authentic hula cannot be drawn from those statistics.

Another limitation is that the search engine manipulation or algorithmic way in which videos are presented after a search has been implemented impedes the study. There is no clear "behind the scenes" explanation on how the videos are chosen, displayed, and why certain videos make it to the top of the view list. According to Guo and Harlow (2014) ever since Google purchased YouTube, more ads and professionally generated content was made available. Although it is not explicitly stated, advertising's power by utilizing big data techniques may have a large influence over search results.

Furthermore, the current study did not look at the content of the comments thoroughly. Comments were looked at, but only for the sole purpose of finding out the YouTube user's location to determine scalability of Hawaii hula videos. In briefly viewing the comments, one could see that a lot more information and conclusions could be revealed that would be useful in exploring perceptions of hula displayed on YouTube. This certainly left room for future study, and the future study should have more vigorous design to assess these, even call for interviews or surveys to be administered to the commenters and uploaders. In addition, the future study should explore various search terms that can be associated with hula, such as "Hawaiian dance", "hula dancer", and "Hawaiian cultural dance" to examine more objectively how hula is portrayed and represented on YouTube.

Even with some limitations, this study offers valuable information for YouTube, hula, and its perception on the social network site. Considering the fact that the majority of our

sampled videos were categorized to be of actual hula (63.5%), in reality, more of the “hula mimic” and “other” categories of video are being watched by the public. This study presents the rather distressing result that YouTube facilitates and circulates a false perception of hula, one that is of people mimicking what they think hula looks like and one of misinforming the viewers of what hula is when they label and title videos as hula when it is actually showing other Polynesian dances. Meanwhile, future studies should focus on how to capture viewers’ perceptions of hula on YouTube by viewing comments, and also determining possible ways of reducing the potentially harmful impacts upon hula perception by stigmatizing contents available on Internet. YouTube has such a strong effect on shaping individuals’ understanding and attitudes towards what hula is. This study provides an exploratory ground for the Hawaiian cultural dance’s representation on YouTube and calls for future research to build on these exploratory findings.

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APPENDIX

Coding Spreadsheet

TITLE:		UPLOAD DATE:	
URL:		UPLOADER:	
DESCRIPTION:		UPLOAD LOCATION:	
CATEGORY:		VIEWS:	
		LIKES:	
		DISLIKES:	
		LENGTH:	
HULA GENRE			
		AUANA	
		**Musical Accomp.	
		**Costume	
		Adornments	
		HULA MIMICKING	
		**Movements	
		**Costume	
		Musical Accomp	
KAHIKO		HULA MONTAGE	
**Chanting		**Hula Kahiko	
**Rhythmic Accomp.		**Hula 'Auana	
Instruments			
Costume		OTHER	
Adornments		Tahitian	
		Additional	
OBSERVATIONS			
		AMATURE	PROFESSIONAL
		AUDIENCE:	Yes No
		VIDEO	
		TEXT:	Yes No
		Thumbs UP: _____	Thumbs DOWN _____
COMMENTS			
1			
User Name:		Geographic Location:	
2			
User Name:		Geographic Location:	
3			
User Name:		Geographic Location:	
4.			
User Name:		Geographic Location:	
5			
User Name:		Geographic Location:	