

ORGANIZATIONAL PROFILE

Established on November 13, 2019, Kāhuli Leo Le‘a is a 501(c)3 Native Hawaiian-managed and serving non-profit organization, aimed at catalyzing *aloha ‘āina* (familial relationship with, love for, and respect of the land as the fundamental, Hawaiian value of relatedness with the environment) through the education, composition, and presentation of mele—the Hawaiian cultural practice of knowledge proliferation through song—and other cultural practices. Kāhuli Leo Le‘a serves various levels of community, from Hawaiian cultural practitioners, educators, and students, in Hawai‘i and within diasporic communities; to a global community interested and engaged in Hawaiian culture and practices. The organization carries out this mission through the following pathways of mele excellence:

- WAIHONA MELE: Preserving mele as repositories of historical knowledge.
- HAKU MELE: Promoting the value of haku mele (mele composition) excellence.
- HŌ‘IKE MELE: Supporting venues of mele presentation and dissemination

Since its inception, Kāhuli Leo Le‘a aligned with and secured community partnerships to raise the funds to complete three notable projects that meet the goals and vision as noted above:

MELE HULIĀMAHI (“Songs of Community”): A series co-produced in close partnership with Kanaeokana, an organization whose mission is strengthening Hawaiian education through collaboration. Mele Huliāmahi presents mele for contemporary stories of *aloha ‘āina*. The initial episodes illuminate and explore *aloha ‘āina* successes and struggles on the island of Maui, from cane burning to shoreline access; from sewage pollution to water diversion. The program resulted in over 130,000 views on Facebook and various positive reviews over the first three episodes.

MAY DAY: Celebrated since May 1, 1928, this particular annual event features live music, a stunning lei contest exhibit, hula performances, demonstrations, craft and food vendors, and more. In its current form, Kāhuli Leo Le‘a, in partnership with the Hawaiian music trio, Keauhou, continues the traditions of the Brothers Cazimero. *May Day* celebrates the unique intersection of Hawaiian cultural practice and tourism, and, as such, provides an opportunity to educate a wide range of viewers on values rooted in *aloha ‘āina*. Grippled by the growing developments of COVID-19 and stay-at-home orders, Kāhuli Leo Le‘a partnered with the local TV station, Hawaii News Now, to produce the “Hawaiian Airlines May Day 2020,” and transitioned the live event into a TV broadcast. Viewers experienced the annual Lei Day celebration from the comfort and safety of their homes. The broadcast aired twice on Friday, May 1, 2020, and reached over 300,000 viewers on TV and online. This year, May Day returns to its in-person format on the grand lawn of the Bishop Museum.

MELE HO‘OPULAPULA VOLUME I and VOLUME II: In 2020, KLL started a pilot project to produce a Hawaiian language program, rooted in mele linguistic materials. KLL produced two albums, Mele Ho‘opulapula Volume I and Volume II. The recordings were centered around the legacy of Prince Jonah Kūhiō Kalaniana‘ole, whose work continues in the community. The recordings combine mele written by haku mele practitioners throughout the last 100 years in order to celebrate Prince Kūhiō. The recordings include contextual liner notes and two puke ha‘awina (language workbooks), which create a cohesive mele-based Hawaiian language curriculum. The curriculum doesn’t only teach the lyrics and the meaning behind them. The lyrics become the source for Hawaiian vocabulary, sentence structures, and speech patterns. The vocabulary is used in different sentences, which demonstrates the use of the language in regular/daily speech. The sentence and mele patterns are also used to demonstrate how teachers and students can create their own sentences, paragraphs, and write songs/poetry. Moreover, the curriculum presents different language styles and appropriate contextual use of vocabulary. Since the start of this project, more than 100 people attended each workshop, 31% of whom are educators from both Hawaiian immersion and non-immersion schools.

KLL has also been managing multiple federal, state, and private contracts and awards. In 2020-2021, KLL successfully managed over \$800,000 in grants and contracts from Hawaiian Airlines, Hawaii Tourism Authority, the Institute of Museum and Library Services, Walmart, Matson, Culture and Arts Relief and Recovery Fund, Hawaii Council for the Humanities, Kanaeokana, Council for Native Hawaiian Advancement, Mayor's Office on Culture and the Arts, First Nations Development Institute, and Hawai‘i State Foundation on Culture and the Arts. Currently, KLL manages over \$700,000 annually in active grants and contracts from private, state, and federal funding sources (U.S. DHHS/Administration for Native Americans).

Project Justification

Founded in 2019, Kāhuli Leo Le‘a is a Native Hawaiian-managed and serving 501(c)(3) non-profit organization, aimed at catalyzing aloha ‘āina through the education, composition, and presentation of mele (Hawaiian poetry and song) and other cultural practices.

We carry out our mission through the following pathways:

- Preserving mele as repositories of historical knowledge,
- Promoting the value of haku mele (mele composition) excellence,
- Supporting venues of mele presentation and dissemination.

Kāhuli Leo Le‘a (KLL) is dedicated to preserving and advancing mele as a foundational practice of the Native Hawaiian people and cultivating mele as a means of social and economic wellbeing. Preservation of mele and, therefore, the Hawaiian culture and language, is fundamental to our work and reflected in our mission and vision.

Program Goal: The project "**I Le‘a ka Hula i ka Ho‘opa‘a: Linguistic ties of Mele and Hula**" aims to preserve and perpetuate the linguistic connection and methodological framework to mele and hula (protocol/dance) as a knowledge management system. The project will showcase the unique and interdependent relationship between the Hawaiian cultural practices of mele and hula by recording master practitioner Robert Cazimero's mele and hula and producing educational resources.

The project will produce recordings of four (4) mele and hula and written educational resources - fact sheets providing analyses of lyrics, translations, choreography, etc. Recordings and resources will be available via the KLL website (mele.com) to the general public and institutions, that actively use collections of artistic, cultural, or historical importance to engage and educate the broader public. Ultimately, this project produces a set of resources that promotes education and understanding to learners of all ages in order to engage with these cultural practices of knowledge – mele and hula – that have yet to be presented together as an integrated cultural practice.

The proposed project fully aligns with the Native Hawaiian Library Services Grants Goals and Objectives. The project's focus is the preservation and revitalization of Native Hawaiian culture and language (Goal #3). In order to do that, KLL will produce four (4) recordings with a specific focus on the preservation of Cazimero's unique production of mele and hula (Objective 3.2: Support the preservation of content of unique and specific value to Native Hawaiian communities). The recordings will be shared on our website and social media (Objective 3.3: Support the sharing of content within and/or beyond Native Hawaiian communities) in order to raise awareness and share our work with other Indigenous language preservation communities, whether it's community- or academic-based.

Need/Challenge to Address: Mele and hula are extremely popular worldwide as a form of entertainment. However, these practices go beyond entertainment and even cultural expression and performance. These are integrated cultural practices, which collectively represent a repository of the Hawaiian language and culture. Embedded into both of these practices is also a methodology/approach on how to preserve, teach, and learn the knowledge and engage the broader community in the process of learning and advancing the Hawaiian language and culture.

The Hawaiian language, composed poetically and presented melodically in mele (Hawaiian poetry and songs)), disseminates the culture into everyday life. Mele is a centuries-long body of Hawaiian epistemology, a way of knowing and understanding the world.¹ Mele is a carrier of ‘Ōlelo Hawai‘i (the Hawaiian language) and also a record of historical, cultural, and social events and changes.²

Composing and performing mele requires a higher level of the Hawaiian language mastery than only speaking. Haku mele (mele composers) would need an understanding of mele structure, language, and traditions, knowledge of older mele and oli, and different composition styles.³

In 2023, KLL received an IMLS award for the project "*Kani Kō i Lohe ‘ia: Linguistic Genealogy in Mele*" (NH-254973-OLS-23) to preserve and perpetuate the unique language of mele. In our work with mele practitioners, we realized that we must extend our work to incorporate hula.

Hula is the dance tradition of the Native Hawaiians⁴ that communicates cultural ways of being, knowing, and doing.⁵ Specific hand and arm motions, along with footwork, convey the interpretation of oli (chant) or mele.⁶ It is the text in mele, along with the expertise of the kumu hula (hula master), that guides the movement

of dancers.⁷ Thus, without mele as the source of knowledge, hula does not exist, as it is danced/animated poetry.⁸ Since the Hawaiian society was based on an oral tradition⁹, hula has functioned as a Hawaiian language-based repository of cultural information, including history, cosmology, nature, values, and daily experiences.¹⁰ According to George Na'ope, "The hula is Hawai'i. The hula is the history of our country. The hula is a story itself."¹¹

Hula is actually the next step in embodying the knowledge through a physical and spiritual experience.¹² In the Hawaiian culture, knowledge is not passive; you can't just know or possess it quietly and by yourself. You need to be able to demonstrate and share it. Therefore, the performance of the language and culture becomes a critical marker in demonstrating mastery of the language and subject matter expertise, learning, and teaching.¹³ Therefore, hula is not just a dance, but a part of the Hawaiian knowledge management system. In the words of Pualani Kanahale, a hula practitioner and Hawaiian philosopher, it is "... a pursuit of knowledge".¹⁴

To gain recognition as a kumu hula (hula master), a student must prove their expertise in the interpretation of mele "into choreography, knowledge of appropriate clothing and adornment, skilled use of music, and extensive knowledge of the cultural protocols, associated with the performance".¹⁵ Kumu hula then transfers that knowledge through instruction to dancers, who perform the choreography. Through performance, the dancers communicate the knowledge to the audience and sustain collective memory.¹⁶

The critical connection, the bearer of the language and the knowledge, therefore, the bearer of the culture, is kumu hula. In other words, kumu hula are a living library, an evolving repository of cultural knowledge. The responsibility of kumu hula specifically included the mastery of the Hawaiian language, which was demonstrated through mele and hula. The imagery, woven into mele, frequently requires deep cultural knowledge and a systematic approach to the interpretation of mele into hula. The meanings found in older mele have often been obscured due to the passage of time and the disruption to cultural continuity brought by colonization. In the interplay of sound, rhythm, and the flow of the Hawaiian language, mele contain centuries of cultural knowledge compressed into poetic verse. By interpreting mele through dance, hula becomes an entryway into a series of integrated, unfolding experiences and layers of meaning, through which knowledge deepens and broadens as it is explored.¹⁷

Separately, hula and mele have been researched to some extent – hula is more than mele. However, the intrinsic and synergetic relationship between mele and hula is almost entirely absent from discourse on Hawaiian cultural practices. The proverb "I le'a ka hula i ka ho'opa'a" states that the musician, providing the mele for the hula, plays a vital role in the hula itself.¹⁸ The proverb says, "The joy of the hula is dependent upon the musician." It expresses the fundamental dependence of hula on mele and vice versa.

In our work, mele and hula emerged as one integrated cultural practice of language and culture preservation, dissemination, and knowledge management. However, the Hawaiian language ban from 1896 to 1986¹⁹ resulted in widespread adverse educational, social, economic, and political outcomes for Native Hawaiians. This drove the Hawaiian language and culture to near extinction²⁰ - the Hawaiian language became endangered, and hula practices were driven into secrecy²¹.

Due to the language ban, several generations of kumu hula didn't speak the language. They couldn't compose mele or use the language poetically.²² So they relied on mele practitioners. As a result, now there are mele practitioners and hula practitioners. Very few engage in both practices and continue to advance the Hawaiian knowledge management system through mele and hula.

As we can see, the language ban resulted in the fragmentation of the cultural practices, which have traditionally been interwoven into each other, like mele and hula.²³ Therefore, any cultural practice, which traditionally allowed full access to the cultural knowledge, no longer served as an entry point to the whole knowledge system.

Even though mele and hula are highly regarded worldwide, they are not viewed as a complex and rich source of knowledge and methodology for learning and teaching. Resources on these cultural practices as an integrated cultural practice of knowledge management are not widely available for education and research/scholarship.

KLL proposes a project to document and educate on the linguistic connection through mele and hula, as an integrated practice, and the methodological framework of how a kumu hula accesses and teaches these practices, and, therefore, cultural knowledge to students. The project will partner with Robert Cazimero, a

renowned mele practitioner and kumu hula.

Target Group/Beneficiaries: Utilizing this epistemology to preserve, transmit, and create cultural knowledge will profoundly affect contemporary Hawai'i. Specifically, communities that will benefit from this project include the thriving Hawaiian creative industry; scholars, educators, and learners of Hawaiian culture and language; Hawaiian music consumers, who have come to enjoy the rich history of Hawai'i's music; and even unintended bystanders of Hawai'i's tourism economy, who often find resonance in this entertaining yet integral practice of knowledge through mele and hula.

In 2020, KLL started building its repository of mele and hula by conducting educational workshops on mele. Since the start of this project, 100+ people have attended each workshop, 31% of whom are educators from both Hawaiian immersion and non-immersion schools. Those workshops resulted in over 1,000,000 learners throughout Hawai'i and scores of educators, who have and continue to utilize the written and digital curriculum to benefit learners of all ages. KLL continues receiving requests for more educational materials and workshops for learners of all ages and levels of fluency in Hawaiian. With this project's help, KLL will expand its capacity and reach more learners, educators, researchers, recording artists, and music consumers globally. In fact, in the past 9 months, throughout KLL's various projects, KLL has reached an audience of over 1.3 million via social media (Instagram and Facebook) and KLL's own digital platform, mele.com.

Project Work Plan

Theory and Practice: The project is rooted in and informed by the Hawaiian culture-based theory and practice and the lived experiences of Native Hawaiian mele and hula practitioners, educators, and learners. The project will use mo'olelo to collect data, conduct activities, analyze patterns, and present the research findings.²⁴ Mo'olelo, or story-telling, is integral to 'Ōiwi (Native Hawaiian/Indigenous) research.²⁵

It is a culturally appropriate way to collect data (oral accounts, stories, lived experiences, etc.) from various sources, find differences and similarities, establish a conversation among different points of view, make meaning about ourselves, and present it to the world in a culturally appropriate form. Story-telling allows Indigenous people to center their identity and culture, reframe and indigenize issues, as they affect people's daily experiences, and imagine a future beyond what is currently possible or allowed.²⁶

Moreover, KLL will follow the established practices of hula hālau (hula school) - from choosing mele and hula to learning, practicing, and, finally, performing them. This is a centuries-old process, which ensured the success of this cultural educational and transmission process.²⁷ In addition, the team will record interviews with kumu Robert and his hālau about the approach to mele and hula practice.

Thus, the project's methodology combines Hawaiian culture-based theory and practice, which will ensure consistent cultural processes and, therefore, deliverables.

Activities/Project Timeline: The project will commence on September 1, 2024, culminating in the release of the recordings in June 2025. Continued marketing to promote the online programs and recordings will conclude on August 31, 2025. The schedule below includes overlaps of multiple tasks completed from the beginning of the project through the resources launch, in June 2025. This allows for adjusting the project timeline as needed without incurring additional costs.

Phase 1

September 1, 2024 – March 30, 2025: The first stage will focus on meetings with Cazimero and members of his mele/hula school, conducting interviews with Cazimero and hālau members, and finalizing mele and hula to be recorded. The project team will work with kumu Cazimero to compile educational resources (e.g., fact sheets of mele).

December 1, 2024, through March 30, 2025 – Rehearsals for the recordings will be varied and scheduled upon finalizing mele and hula choices before recording.

Phase 2

December 4, 2023 – May 30, 2025: After the completion of rehearsal, Cazimero and the members of his mele/hula school will undertake a recording of the mele and hula. Cazimero will record 4 mele and hula in audio/video format, reflecting his approach and knowledge of hula and mele as an integrated practice and knowledge management system. The accompanying written educational resources will provide analyses of lyrics, translations, choreography, etc., reflected in the four (4) recordings.

The recordings will be completed by May 30, 2025. KLL will draft all written educational materials (e.g., fact sheets providing analyses of lyrics, translations, choreography, etc.) created for each of the 4 recordings by May 30, 2025.

Phase 3

April 1, 2025 – May 30, 2025: Project Director and Production Coordinator will begin editing drafts, finalizing all written educational resources, and recording mastering. Starting April 1, 2025, Production Coordinator will develop a marketing strategy, website, and social media technical development, planning, updates, & management in order to launch by June 1, 2024.

Phase 4

June 1, 2024 – August 31, 2024: Launch marketing and promotional campaigns. The promotional effort includes the premiere of the recordings, a public presentation, written resources, social media, promotional appearances, etc. KLL and Cazimero will engage with public, cultural and educational institutions, including IMLS, the University of Hawai‘i, Wāhea Foundation, and the 50+ mele and hula practitioners that KLL regularly engages with.

Assumptions & Risks: Our goal is to deliver the project on time and within budget. Therefore, our assumption is that KLL has all the necessary staff, resources, and time to accomplish this goal. KLL has an established schedule, budget, and timeline for each year of operations. The organization has previous experience with delivering cultural and educational services and organizing community trainings and workshops. Therefore, the probability of not delivering the proposed project is minimized. However, KLL identified the factors that could support or hinder the project implementation and created a contingency plan to minimize interruptions to project progress:

- **Staff** – our organization was founded by the current staff. The commitment and dedication are high. All staff are cross-trained in case of illness/emergencies, absence, or turnover. This way, we always have trained staff ready to step in.
- **Cultural Practitioners & Partnerships/Collaborations** – All partners committed to the project are well-respected cultural and mele leaders in the Hawaiian community and music industry, each with a passion for elevating mele and hula, resulting in a low-risk project. Additionally, this high-profile project will have a culturally significant impact, in which all partners have a vested interest. Should an unforeseen event prevent key partners from fulfilling their commitment, KLL has identified additional providers with the expertise to fulfill the need per stage and/or task.
- **Rescheduling of activities** – In case of mass illness, inclement weather (COVID distancing, hurricane, floods, or other unforeseen circumstances), KLL has flexibility in the project timeline to shift activities in order to accommodate changes in the timeline.
- **COVID and emergencies** – KLL has operated throughout the pandemic and produced various virtual/hybrid events, including May Day, Mele Huliāmahi, Why it Matters, and other programs available for viewing at kahuliuleolea.org. KLL has changed its operations and prepared this project to be resilient to emergencies. KLL has emergency policies and procedures in place in order to remain open, if needed. Our activities include both in-person (social distancing) and virtual meetings in order to accommodate everyone. Therefore, KLL is confident that it has all the necessary elements in place to implement the proposed project.

Staff & Partners/Implementation Plan

Even though KLL is a new organization, the staff are not new to cultural management and non-profit management:

Project Director – Hulali ‘Ōpio pio will serve as Project Director, having general oversight and responsibility for the project. She is a hula practitioner of Ka Pā Hula o Ka Lei Lehua, and has engaged with the mele via Hawai‘i’s entertainment industry from a very young age. She has specialized cultural training and vast experience working with cultural practitioners, making her uniquely positioned to work directly with Cazimero on this project. The Project Director will manage and implement all administrative functions to ensure all tasks stay on schedule per stage. She will also oversee and maintain all work plans and timelines for pre-production, production, and post-production in collaboration with Cazimero and the KLL team.

Grants Manager - Mx. Tyulemiss (COO) will serve as a Grants Manager. She has 21 years of experience as a

grants and compliance manager with international teams on many multi-million, multi-year federally-funded grants (Russia, Mozambique, East Timor, Sudan, Cote D'Ivoire, Columbia, Marshall Islands, etc.). She will work closely with Project Director (programmatic side), lead the grants and fiscal management, and evaluation and monitor. The organizational project monitoring and evaluation combine both administrative/fiscal and programmatic indicators: compliance with the timeline, budget vs. actual, federal and state requirements, program activities, and delivery of outputs and outcomes. Therefore, Mx. Tyulemiss' responsibilities include collecting, compiling, monitoring, and analyzing all data points for all organizational activities.

Production Coordinator - Zachary Lum, KLL's Executive Director and Founder, will serve as Production Coordinator, having general oversight and responsibility for the project. He earned BAs in Music and Hawaiian Language and an MA in Ethnomusicology from the University of Hawai'i at Mānoa. He is an award-winning mele practitioner and producer. He is also a Hawaiian language speaker. Lum will be responsible for creating recordings with Cazimero, marketing, community outreach, and PR/social media activities in order to raise awareness and keep the community informed and engaged. He will also work with the partners and contractors to develop and implement a PR/social media outreach campaign at the end of the project.

The team brings together their skills and experiences (Hawaiian language, cultural practices, Native Hawaiian education, grant and project management, etc.) to ensure this project's success. The current core staff has experience working on other Hawaiian culture and language grants, a solid understanding of the grant requirements, and federal compliance and reporting. The organization has the internal capacity to implement activities, manage the proposed project, monitor project progress, collect data, aggregate into reports, and submit the reports on time. Overall, the team has sufficient and relevant knowledge, experience, and capabilities to carry out and manage a project of this size, scope, and complexity. (See RESUMES)

KLL has also secured commitments from kumu Robert Cazimero, who will be a key partner in this project. (See Letter of Commitment)

Robert Uluwehi Cazimero is a Grammy-nominated recording artist, Haku mele (composer), and kumu hula (master of hula). Together with his brother Roland, he has been honored with more than 25 Nā Hōkū Hanohano Awards (Hawaiian Music Awards) as the Bros. Cazimero. In 2006, they were inducted into the Hawaiian Music Hall of Fame. In 2008, the Hawai'i Academy of Recording Artists presented the Brothers Cazimero with a Lifetime Achievement Award. The same year, Robert was awarded a Ford Foundation USA Fellow for his work and achievements as a composer, musician, and kumu Hula. He received numerous awards for his contribution and advancement to Hawaiian culture, mele, and hula - the David Malo Award (2012), "Malia Kau" Award (2014), and "E Ola Mau Ka Hula" (2019). He is also a 2015 Native Arts and Cultures Foundation Fellow.

Robert Cazimero's mark on Hawaiian music and hula has spanned over five decades. Cazimero's passion for hula began when he was a student at Kamehameha School, learning hula from Winona Beamer. From his recollections²⁸ and accounts of his peer kumu hula, his generation wasn't taught the Hawaiian language, and men didn't do hula. Despite the colonial views of what Hawaiian men should or shouldn't do, Cazimero immersed himself in hula and emerged at the forefront of the Hawaiian cultural renaissance in the 1970s.

After graduating from high school, he began studying with the renowned kumu hula Maiki Aiu Lake. He became kumu hula in 1973 and brought kumu hula Lake's vision of an all-male hālau (hula school) to fruition with the formation of Hālau Nā Kamalei o Līlīehua, an award-winning school of Native Hawaiian dance for men, in 1975. This hālau is believed to be the world's only all-male hula hālau. Cazimero and Hālau Nā Kamalei O Līlīehua have placed first 16 times in the international King Kamehameha Hula Competition and has been awarded seven first-place awards at the annual Merrie Monarch Hula Festival. The hālau has won critical acclaim and awards and was featured in the PBS special, "Nā Kamalei: Men of Hula". Robert and Nā Kamalei have performed worldwide - from Carnegie Hall in New York to Japan, Australia, Hong Kong, and the continental United States.

In 2011, Cazimero founded the Wahea Foundation to promote the preservation and protection of Native Hawaiian culture as expressed through hula.

Beyond his many accolades and awards, he is most proud of his students. To date, Cazimero has graduated 9 kumu hula through the traditional uniki rites ceremony. However, Cazimero has taught more than 200+ hula dancers, chanters, and other students across two generations; several started their own hālau and

successful musical careers. Among them are award-winning Manu Boyd of Hālau o Ke 'A'ali'i Kū Makani, Patrick Makuakane of Nā Lei Hulu i ka Wēkiu from San Francisco, Karl Veto Baker and Michael Casupang of Hālau i ka Wēkiu, and Moses Crabbe of Halauolaokalani. In these ways, he continues the lineage passed on to him from his kumu. This transfer of knowledge and tradition from generation to generation establishes his legacy as a culture bearer, guiding future generations of hula and mele practitioners.

Overall, KLL has identified qualified staff and partnered with highly regarded mele and hula practitioner Robert Cazimero. All identified people possess the experience and skills, necessary to complete the work successfully. KLL has a plan and dedicated people to implement the project.

Resources needed: The project team will consist of three key members: Project Director (0.5 FTE), Grants Manager (0.2 FTE), and Production Coordinator (0.2 FTE). The number of staff and FTE allocation is reasonable and based on previous projects of similar scope. KLL secured the commitment from the key partner, Robert Cazimero and his hula school, Hālau Nā Kamalei o Līlīehua. The budget reflects all necessary expenditures - mele/hula practitioners and audio/video recording. The project also brings existing resources - knowledge, skills, relationships, office space, IT, supplies, etc. Overall, the staff, time, budget, and timelines reflect all necessary resources for the scope and scale of this project.

Performance Measurement Plan

KLL will use the following plan to track the effectiveness, quality, and timeliness of the project:

Effectiveness: The project will evaluate the effectiveness of the implementation process, which determines if the project is conducted in a manner consistent with the proposed work plan and whether the proposed activities produce the intended results. The team will document to what extent the team implemented all project components as proposed on time and within budget, to what extent the goal is met, and whether the project produces the stated outputs. The outcomes, project timeline, budget and actual expenses, and meeting notes will be collected after each phase and analyzed. The Project Director and Grants Manager will also spend time on tracking, monitoring, and evaluating expenditures in order to stay within the approved project budget. The Project Director and Grants Manager will ensure that the project is progressing on time, according to all documentation, within the rules, regulations, and budget. The project will document structure, activities, and any variations from the proposed activities, as well as solutions, in order to create a replicable model and provide the best practices in addressing project implementation challenges.

Quality: KLL will publicize its activities and publish the recordings and educational materials online. KLL plans to engage with the general public through social media, website, and in-person. These forms of communication will allow us to determine whether the project met the requirements and expectations of the target group. Having all data and tools available online allows results to be measured utilizing digital analytics to identify demographics (e.g., age, gender, etc.), geographic reach, behavior, interests, responder rate of marketing efforts, percentage of unique vs. repeat users, technology, and device analysis. KLL meets monthly to discuss online analytics. Combined with the analytics, online comments, messages, and feedback will provide valuable insights into people's thoughts about the quality of our products.

Timeliness: The program includes four specific and measurable stages that allow for immediate and accurate assessment per deliverable unit by the project's end. The team will utilize the project work plan/timeline to track all activities and determine their timelines and if any adjustments are needed in order to deliver the project on time.

Digital Products Plan: KLL records all audio and video products at the current standards of the Creative Industry. These products will meet the high-quality requirements for upload to Apple Music, Spotify, etc. All educational materials will be available online and formatted for website viewing and printing. All deliverables will be in the highest-quality format, appropriate for the practices and standards for creating and managing these types of digital products.

Communication Plan/Dissemination Plan: As a young and COVID-shaped organization, KLL maintains a strong online presence - website, social media, and app. Our social media has 20,000+ followers; about 1,000 accounts are signed up for our newsletter; each workshop is attended by at least 100 participants. Our in-person cultural events are attended by 1,000 on average. The broadcasts of those events, both live-stream and recordings, are viewed worldwide.

In 2020, 1.2 million people viewed May Day, of which about 400,000 were in-state, and 800,000 were out-of-state and international.²⁹ May Day 2021 reached a total of over three million viewers. KLL also partnered with Hawaii News Now (a local news channel), resulting in over 12 million impressions online and on TV. Internationally, there were over 1 million viewers in Japan alone. In 2023, KLL reached a global audience of over 12 million unique viewers.

For this project, KLL will continue using its website and social media presence to raise awareness of mele and hula as a rich and complex source of the Hawaiian language and cultural practice. KLL has a dedicated staff, to plan and oversee the social media/public outreach campaign. Our current communication plan consists of about 5 weekly engagements/posts across multiple platforms and a monthly newsletter. The project team will incorporate the project activities and deliverables into the overall organizational communication plan and outreach campaign in order to raise and maintain awareness about the project.

As educators and cultural practitioners, our responsibility and goal is not only to raise awareness, but to increase people’s working knowledge and skills (education). By building our social presence and social media outreach around issues and content that impact all aspects of Native Hawaiian culture and also directly affects every Native Hawaiian, KLL will be able to reach the broadest audience in Hawai‘i, the continental U.S., and globally. KLL is confident it will successfully communicate about the project and disseminate the results.

Project Results

Tangible Product: The result of the project will include educational resources in the form of four recordings that include mele and hula, interviews with Robert Cazimero, and a written educational resource on each mele/hula recorded, explaining the lyrics and translations of the mele and an analysis of how those mele are expressed in hula.

Project Results:

Mele is documented and studied, but as song/performance and entertainment. Hula is documented and studied, but as a dance/performance and entertainment. Neither of them is seriously looked at as a complex cultural-based knowledge management system. Moreover, well-researched resources on mele and hula together, as an integrated practice of Hawaiian knowledge preservation and transmission, are scarce in educational, academic, research practices and discourse. Therefore, the proposed resources serve to inform various segments of the Native Hawaiian and broader community: musicians of Hawaiian music, Hawaiian educators and scholars, and, ultimately, all consumers of Hawaiian culture.

Thus, presenting an analytical framework through the educational materials and describing this approach provides a much-needed resource for further discovery and fortification of Hawaiian epistemology. In other words, this project is the first of many steps to equip audiences with mele and hula, not only as entertainment, but as a tool for knowledge, culture, and language. This new way of “knowing” undoubtedly gives us access to new knowledge and a new approach to look at the old and new collections.

Meaningful Change & Measuring Results:

KLL anticipates the following meaningful changes:

- Knowledge and skills - the recordings, public presentation, and accompanying educational materials aim to change the knowledge of the role of mele and hula as cultural practices, in the preservation and perpetuation of the Hawaiian language and culture. The team will conduct online engagement/surveys to measure the increase in knowledge and skills. KLL anticipates at least a 75% increase in knowledge and skills after the release of the project deliverables.
- Attitudes and behaviors - KLL is dedicated to changing the colonial narrative about the critical role of mele and hula, as an integrated practice, in cultural preservation and perpetuation. Two major contemporary beliefs undermine our work:
 - 1) mele and hula are merely entertainment, which erases the complexity of centuries-old Hawaiian epistemology, encoded in mele and hula. These cultural practices, if utilized effectively, have lasting influences on institutions, supporting music, education, historical and language preservation, and cultural knowledge integral not just to surviving, but to Indigenous thriving and, thus, empowering the general public’s understanding of the diversity of cultures and cultural complexities, which leads to a broader increase in cultural knowledge and intercultural communication.

2) hyper focus and reliance on written materials - In storing, transmitting, and creating knowledge, westernized societies rely on textual transcription, the written word, where knowledge is transcribed into a written document and stored for later transmission. This approach relies on books or other venues of the written word. However, to a certain extent, Hawaiian culture, inclusive of mele and hula, does not utilize a written language. A traditional Hawaiian epistemology relies on oral and performance practice, in which knowledge is accessed solely through performance.

KLL plans to incorporate the developed products into a larger social media educational campaign on the role of mele and hula in Hawaiian culture. Once these educational materials are released, the team expects that our audience will be able to use the new knowledge and skills every time they experience mele and hula, which, in turn, makes their skills grow with every performance and lead them to become active learners. The release of the recordings and educational materials will allow us to do a post-assessment of the change in attitudes towards mele and hula. The team will also assess the changes in how the general public engages with mele and hula for their cultural and educational needs, not just entertainment. The team anticipates at least a 75% positive change in attitudes and behaviors.

Accessibility & Availability: All deliverables (recordings, educational materials, videos) will be available on our website and social media for free for the general public, institutions, educators, and learners. There will be no restriction on access. Practitioners will retain their Intellectual property rights to the recordings, while granting KLL a royalty-free, nonexclusive, and irrevocable right to reproduce, publish, or otherwise use these mele for educational purposes. This practice is in line with the current practices on Native Hawaiian intellectual property rights. This will also allow our partners to share their recordings broadly with the community.

Sustainability: The goal of this project is to preserve and perpetuate the cultural practices of mele and hula. The deliverables/product, by nature, will preserve mele and hula for generations; thus, the products become sustainable. KLL has been building its educational arm since 2020; the deliverables of this project will be incorporated into the programmatic (educational) offering to the general public.

This project lays the groundwork for future education and mentorship programs, in which mele and hula experts invigorate a new generation of cultural and language practitioners. Just as a critical mass of Hawaiian language fluency has catalyzed further investigation in lesser-known aspects of our culture, a critical mass of mele and hula knowledge will deliver future generations to new and unknown levels of knowledge — again, elevating Hawaiian worldviews that find global applications in sustainability, modes of knowledge, and so much more.

Moreover, this project, as a whole, lays the foundation for future projects that build upon discourses of mele. As a resource, this project will be available to cite in future scholarship and among a variety of cultural practitioners of mele, hula, language, crafts, and more.

Digital Products Plan

Type

What digital products will you create?

The project will create 4 audio/video recordings of mele and accompanying 4 educational materials/curriculum. The recordings will be in .m4a format, educational materials will be in a pdf format, and pictures/graphics will be in .png / .jpg / .pdf.

Availability

How will you make your digital products openly available (as appropriate)?

All digital assets will be available free online at mele.com , social media, and app in formats that are common and make an access and download possible for the general public. The products will also be posted on the organization's social media accounts. There will be no limitations on access.

Access

What rights will you assert over your digital products, and what limitations, if any, will you place on their use?

KLL will retain the developed products. Haku mele (composers) will retain their Intellectual rights to the recordings, while granting KLL a royalty-free, nonexclusive, and irrevocable right to reproduce, publish, or otherwise use these mele for educational and research purposes. This practice is in line with the current practices on Indigenous Intellectual property rights. This will also allow our partners to share their recordings broadly with the community. The products do not implicate privacy or cultural sensitivity concerns.

A property rights and permissions statement regarding non-personal use will be included in the metadata xml in Kāhuli Leo Le'a's digital assets and posted as part of the individual items posting. Kāhuli Leo Le'a rights and permissions policy applies to all collections. The reproduction and usage program is available to users upon request.

Sustainability

How will you address the sustainability of your digital products?

The digital products, developed on this project, will be freely and readily available for use and reuse by libraries, archives, museums, and the public. They will be permanently stored on our website, mele.com, social media, and app. All digital products are stored on our server and also backed up to cloud storage. Once the products are on the website, they are supported through regular website services through the indirect cost.