

House District 2  
Senate District 2

THE TWENTY-NINTH LEGISLATURE  
APPLICATION FOR GRANTS  
CHAPTER 42F, HAWAII REVISED STATUTES

Log No:  
For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST - OPERATING  GRANT REQUEST - CAPITAL

"Grant" means an award of state funds by the legislature, by an appropriation to a specified recipient, to support the activities of the recipient and permit the community to benefit from those activities.

"Recipient" means any organization or person receiving a grant.

STATE DEPARTMENT OR AGENCY RELATED TO THIS REQUEST (LEAVE BLANK IF UNKNOWN):

STATE PROGRAM I.D. NO. (LEAVE BLANK IF UNKNOWN):

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual: **Mana Maoli**  
Dbas:  
Street Address: **1903 Palolo Ave, Honolulu, HI, 96816**  
Mailing Address: **Mana Maoli  
c/o Jarrett Middle School  
1903 Palolo Ave  
Honolulu, HI 96816**

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name **Keola Nakanishi**  
Title **Executive Director**  
Phone # **808-295-6262**  
Fax #  
E-mail **manamaoli@yahoo.com**

3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION INCORPORATED IN HAWAII
- FOR PROFIT CORPORATION INCORPORATED IN HAWAII
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

**The Mana Mele Project**

4. FEDERAL TAX ID #:  
5. STATE TAX ID #:

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2018: \$ **151,855**

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

- NEW SERVICE (PRESENTLY DOES NOT EXIST)
- EXISTING SERVICE (PRESENTLY IN OPERATION)

SPECIFY THE AMOUNT BY SOURCES OF FUNDS AVAILABLE AT THE TIME OF THIS REQUEST:

STATE \$ **59,888**  
FEDERAL \$ **43,628**  
COUNTY \$  
PRIVATE/OTHER \$ **15,000**

TYPE, NAME & TITLE OF AUTHORIZED REPRESENTATIVE

[Redacted Signature]

**Keola Nakanishi, Executive Director**

**1/19/2017**



## Application for Grants

*If any item is not applicable to the request, the applicant should enter "not applicable".*

### I. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

1. A brief description of the applicant's background;

Since its inception in 1999, Mana Maoli (MM) has been at the forefront of community-based efforts to develop innovative educational programs for underserved youth. Driven by a collective of educators, music and multimedia industry professionals, cultural practitioners, families, and youth, MM strives for empowerment of low-income and at-risk youth through engaging, hands-on, culture-based education, pooling and sharing of resources, and teaching/modeling practices toward environmental and economic sustainability.

Mana Maoli began by holding monthly community events, then weekly classes in Papakolea, serving primarily low-income Hawaiian youth and their families. In 2000, MM founded and continues to serve Halau Ku Mana Public Charter School, the first Oahu school to receive its charter. By 2001, Mana Maoli received its 501c3 status and founded Kanehunamoku Voyaging Academy, a sailing canoe program which MM ran for 14 years before its growth warranted a separate autonomous non-profit by the end of 2015. 2001 also marked the beginning of a volunteer-driven Maoli Music program at Halau Ku Mana, that grew to serve youth at 13 schools on Oahu, Kauai and Hawaii by 2009. A 3-year federal grant in 2013 allowed MM to add a multimedia component, strengthen its curriculum and partnerships with Hawai'i Community College's MELE program and 8 partner schools, and build a solar-powered mobile studio. At this point the program became the Mana Mele Project (MMP).

The MMP is now developing and piloting academically rigorous, hands-on, music, multimedia and culture-based curriculum at 12 public schools (DOE and

charter), and is poised to expand programs to 14 schools on Oahu and Kauai, each serving high numbers of low-income and at-risk youth. MMP has served thousands of youth through year-long classes teaching academics, business and culture (the program's "ABCs") through music/multimedia; artist school visits; music, engineering, video and business mentorships; and engaging them in planning, producing and promoting numerous concerts, CDs and 'Knowledge Resource Products'.

2. The goals and objectives related to the request;

The MMP goal is to improve educational and career outcomes for underserved youth, via high quality, cost-effective programs, interdisciplinary, hands-on and 'real world' curriculum, and the mediums of music and multimedia. Specific objectives to achieve this goal during the 12 month project period starting in July 2017 are as follows:

- The Mana Mele Project will connect at least 48 mentors from the music and multimedia industry with at least 1,935 students at 14 partner schools, through 4 inter-related services (outlined in detail in Section II.1), for a total of at least 22,176 Student Contact Hours (SCH). SCH are defined as the length of a session in hours multiplied by the number of students attending.
- At least 75% of students participating in Mana Mele's year-long afterschool/elective classes will demonstrate a gain of 30 percentage points or higher between pre- and post- test scores that measure gains in academic achievement, college/career readiness, and music, culture and life skills.
- Students and mentors will use Mana Mele's lessons plans and mobile studio to research and produce at least 15 Knowledge Resource Products (KRP) - educational audio and video recordings that can be shared with future student cohorts, sibling schools, and online.
- Students and mentors will use the research, performance, creative and technical skills gained from MMP services to produce a professional quality, multi-school, multi-artist collaborative music video (CMV) for wide release, that provides an invaluable learning experience, educates

and inspires Hawaii's community and beyond, and serves as an effective outreach tool for all schools, funders and partners involved.

- Students at each school will also organize and participate in authentic 'real-world' performances at showcase events, where they display their skills and achievement to peers, families and communities and receive feedback and evaluations from them.

3. The public purpose and need to be served;

The public purpose and need to be served is threefold:

- Provide enhanced educational opportunities to underserved youth.
- Support youth college and career readiness and build vocational, business, and life skills.
- Document and preserve valuable community based knowledge that can be shared through recorded audio/video "Knowledge Resource Products".

Youth in the schools and communities served by the Mana Mele Project are at risk for low academic achievement and face other barriers to future success. Economic challenges and other factors limit their access to programs that have been proven to improve academic and other outcomes. High poverty rates, many parents working multiple jobs, geographic isolation, and limited local resources leave low-income students especially at risk for missing out on the benefits of participating in programs that boost academic achievement.

All of MM's partner schools serve a disproportionately high number of low income youth. The percentage of students who qualify for free/reduced lunch at 3 of our partner schools is 94% or higher, with an average of 70% across all partner schools, compared to the statewide average of 50%. 12.7% of students at our partner schools are labeled as Special Education (SPED), compared to a statewide average of 10%. (Note - Some of our smaller partner schools do not participate in the federal lunch program, leaving little incentive for families to submit paperwork to determine that they qualify for free/reduced lunch, and SPED data for 2 of 14 schools was not available at time of submission. For this and other reasons that can be provided on request, it is likely that an even higher percentage of our youth qualify for free/reduced lunch or would be labeled as SPED).

The factors leading to low academic performance also manifest in a need among the community's youth for programs supporting the growth of vocational (music, engineering, video) and business skills, college/career readiness, cultural grounding, self-esteem and life aspirations, while providing positive role models and engaging, productive activities - in and out of school hours. The creative entertainment and multimedia economy in Hawaii had a gross domestic product of \$3.3 billion in 2014, and is rapidly growing. Business consulting, music and cultural activities have the highest annual average job growth rates, resulting in a need and opportunity to provide related educational opportunities to reach more youth, develop relevant skill sets, and utilize innovative technologies to build the foundation for career success in the creative economy. The Mana Mele Project draws on a pool of over 200 Mana Mele Collective (MMC) artists - musicians, engineers, videographers and other music/multimedia industry professionals - to serve as mentors and provide real life experience in the industry.

The Mana Mele Project recognizes a need to document and preserve community based knowledge that can provide a sense of wellness, purpose, and a foundation for lifelong learning in our communities. Community members possess a wealth of information that can be shared in forms ranging from video PSA's on test taking strategies and anti-bullying, to audio recordings of traditional cultural practices such as oli (chant), mele (song), and moololo (stories/ oral histories). The MMP brings youth, artists, and kupuna together to create audio and video 'Knowledge Resource Products' that can be shared across youth, schools, other partners, and to Hawaii and the world (for products shared online)

In addition to being low-income and/or "at-risk", a majority of the youth served by the MMP are also Native Hawaiian. Over 30 years of data released by Kamehameha Schools confirms that Hawaii's 60,000 Native Hawaiian public school students "consistently score lower on all educational performance indicators than their non-Hawaiian peers." Comparing the student outcomes at status quo public with those providing Hawaiian Culture-Based Education, similar to that provided by the MMP, the studies found profound impacts on the academic achievement, cultural identity and sense of belonging of students. Culture-Based Education was found to be correlated with significant gains in language and math scores by Native Hawaiian students on standardized tests. Further, youth of diverse ethnicities who are labeled "at-risk" also respond well to CBE programs. (Kanaiaupuni, (2010). Culture-Based Education and Its Relationship to Student Outcomes. Honolulu, Kamehameha Schools, Research & Evaluation).

The MMP, as described in our service summary below, is an efficient and cost effective way to bring a program package of culture-based curriculum and quality instruction to our youth and communities.

Extensive community planning (2012-13) for the MMP confirms that the needs being addressed by this project are a priority to our communities. In dozens of meetings, hundreds of personal calls/emails, and over 600 surveys across 5 stakeholder groups (youth, parents, teachers/administrators, artists, and the community-at-large), each group strongly supported the high value and need for the proposed Mana Mele Project. Across 398 adult and 178 youth surveys, the top 4 priorities were (1) Artist School Visits, (2) After School and Elective Courses, (3) Skillful Documentation of Knowledge Resources, (4) Individual and Small Group Mentorship Experiences (music/multimedia industry related). For this reason, these are all primary components of the MMP today.

4. Describe the target population to be served; and

The Mana Mele Project's target population is low-income and at-risk youth at 14 public schools, and their families. As noted above, students at these schools qualify for free/reduced lunch and are labeled as Special Education at rates well above statewide averages. Many MMP youth also live in rural areas, further compounding their limited access to quality programs for academic enhancement and college and career readiness..

During the year-long grant term, Mana Maoli intends to serve at least 1935 youth and involve at least 48 Mana Mele Collective artists, out of the over 200 musicians, engineers, videographers, kupuna (elders) and other experts or music/multimedia industry professionals in the collective who give their time and talent in support of the MMP. While Mana Mele Project services will be delivered directly to this core target population, there are thousands of family and community members who will benefit peripherally via participation in or volunteering with Mana Mele Project services, attendance at events, and/or learning aspects of the culture-based curriculum from their children at home. An even larger number of people locally and abroad will benefit as consumers of audio/visual Knowledge Resource Products created by students in the program.

The primary example is our 1st Collaborative Music Video, "Hawaii Aloha" which featured over 1,000 youth and dozens of MMC artists filmed live across 27 locations in 1 one song. It surpassed 4 million views on social media, received extensive media coverage, was shown on Hawaiian Airlines flights for 5 months, and appeared in 2 film festivals. With Jack Johnson, internationally renowned Playing for Change, and many artists and media with wide reach committed to be a part of our next CMV and help promote, there is promising potential for millions to benefit from this and other forthcoming Knowledge Resource Products, and the related reading and discussion that ensues. To get a sense of the powerful impact and potential of a CMV, "Hawaii Aloha" can be viewed at the following link: <http://tinyurl.com/FBHawaiiAloha> (or search "Hawaii Aloha Playing for Change" on youtube).

5. Describe the geographic coverage.

We currently partner with 12 schools across Oahu and Kauai. These partner schools are located in Waianae, Nanakuli, Waimanalo, Kaneohe (2 schools serving youth from Kahaluu through Kahuku), Honolulu (3 schools located near the only 2 Hawaiian homesteads in Honolulu), Kekaha (2 schools serving Niihau youth), Lihue, and Anahola. As noted above, this coverage includes remote and rural areas with little to no access to programs and facilities like the Mana Mele Project, which addresses academic and other deficiencies through education and hands-on experiences in the creative entertainment and multimedia industries.

Under this State GIA application, The Mana Mele Project would expand to include direct services to 2 additional Honolulu schools serving high populations of low income and at-risk youth (Washington and Jarrett Middle Schools). The MMP curriculum and related products and training would also be disseminated to at least 4 Hawaii island schools, and additional teachers at existing partner schools. Like the 1st CMV, we anticipate the geographic reach of the Mana Mele Project's next CMV to be worldwide, with other KRP also being shared online and in the media.

## II. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1. Describe the scope of work, tasks and responsibilities;

The Mana Mele Project will connect at least 48 Mana Mele Collective (MMC) artists (musicians, engineers, videographers and other music/multimedia industry professionals) with at least 1,935 youth at 14 partner schools for a minimum of 22,176 Student Contact hours across 4 inter-related services, to promote youth academic achievement, creative and technical storytelling skills, and music, culture and life skills, as they document and share those practices via the production of 15 Knowledge Resource Products, including a multi-school Collaborative Music Video.

The 4 services include:

1) **Year-long Afterschool/Elective courses** teaching Academics, Business, and Culture through music and multimedia, including the creative and technical side of producing audio/video 'Knowledge Resource Products' on subjects deemed important to each student/school/community, such as videos about test-taking strategies or peer pressure, or audio recordings documenting cultural practices such as mele, oli and mo'olelo (songs, chants, and oral histories). Year-long afterschool/elective classes are held in spaces provided by partner schools, using a curriculum created by MELE (a University program offering degrees in engineering and music business), and many others with strong curriculum background and high levels of proficiency in academic content areas, business, culture, music and/or multimedia. These classes are taught by MMC artists with strong teaching background and skillsets relevant to the MMP curriculum.

2) **1-on-1 and small group mentorships** that connect MMC artists with youth in 1-on-1 or small group classroom settings, on campus and in real-world settings, with specific focus (eg songwriting, video production, ukulele) based on student interest.

3) **Mobile studio visits**, including related engineering and video services. The creative and technical aspects of producing audio/video Knowledge Resource Products are facilitated by Mana Mele Collective artists and Mana Maoli's state-



of-the-art, solar-powered mobile studio - a fully equipped, refurbished 1976 Airstream bus with 4-in-1 capabilities, live event and studio services, both audio and video. It provides a shared learning space where youth can observe and work with MMC artists while developing first-hand skills in various aspects of music and multimedia production, using industry-standard equipment.

4) **Artist School Visits** – 1-day large group assemblies and small group workshops led by popular artists provide a venue for artists to inform, educate and inspire our youth with their talent, songs, stories and words of encouragement. This also serves to reinforce values and inspire student participation in the ongoing and year-long services above.

As these services occur, guided by experienced mentors, Mana Mele Project youth will improve creative and technical skills and meet academic standards, improving their college/career readiness as they produce videos and record performances, stories and original compositions in Knowledge Resource Products to inspire and inform their peers, family and community. While most Knowledge Resource Products will be place-based at the school level, the Collaborative Music Video will be a multi-school effort. Student PR/outreach efforts under the guidance and mentorship of our partner PR firm Communications Pacific, will focus on sharing these Knowledge Resource Products across Hawaii, and worldwide, providing a platform to uplift and amplify the creative voices of project youth.

Please refer to the table below for specific tasks and responsibilities.

<b>Project Objective</b>	<b>Project Activity/Tasks</b>	<b>Time Frame</b>	<b>Staff Responsible</b>
Conduct Afterschool/ Elective Classes and Establish Mentorships	1. Recruit, train and schedule instructors for afterschool/elective classes (AS/E) 2. Secure class space and schedule 3. Recruit students, seek parent	#1-5: Jul 2017	#1: Project Director (PD), Academy Coordinator (AC), Project Coordinator (PC) #2: PD, PC #3: PD, PC

	<p>permission for AS/E</p> <p>4. Begin AS/E, Pre-testing</p> <p>5. Survey student/staff re: interests/priorities for school visits &amp; mentorships</p> <p>6. Recruit and schedule artists for school visits and mentorships</p> <p>7. Recruit students, seek parent permission for mentorships</p> <p>8. Training &amp; ongoing support for mentors</p> <p>9. Begin mentorships</p> <p>10. Post testing (end of 1st semester)</p> <p>11. Post testing (end of 2nd semester)</p>	<p>#6-9: Jul 2017</p> <p>#10: Dec 2017</p> <p>#11: May 2018</p>	<p>#4: Instructors w/ support from AC</p> <p>#5: PD, PC, AC, Instructors</p> <p>#6: PD, PC</p> <p>#7 PD, PC</p> <p>#8: AC</p> <p>#9: Mentors w/ support from AC</p> <p>#10: Instructors, AC</p> <p>#11: Instructors, AC</p>
Conduct Mobile Studio Site Visits	<p>12. Schedule Mobile Studio (MS) visits</p> <p>13. Begin MS visits, including MS transport, set-up, breakdown</p>	<p>#12: Jul 2017</p> <p>#13: Aug 2017</p>	<p>#12: PD,PC,AC</p> <p>#13: Lead Engineer/Instructor (LEI), other mentors</p>
Conduct Artist School Visits	<p>14. Survey students/staff re: interests/priorities for artist school visits</p> <p>15. Recruit and schedule artists for school visits &amp; mentorships; Create program agenda for artist visits, procure equipment; Artist school visits begin; Document event</p>	<p>#14: Jul 2017</p> <p>#15: July 2017</p>	<p>#14: PD, PC, AC</p> <p>#15: PD, PC, LEI, mentors</p>
Produce	<p>16. Planning recruitment,</p>	<p>#16: Jul - mid</p>	<p>#16: AC, PD</p>

<p>Knowledge Resource Products (KRP), including Collaborative Music Video (CMV)</p>	<p>coordination, scheduling, professional development                      17. Teach music, sound engineering &amp; video skills (interest based); begin song composition; brainstorm, research &amp; select compositions for school level audio recording                      18. Skill building, research &amp; practice related to CMV &amp; school-level recording                      19. Continue skill building, and prep for CMV; Start &amp; finish film shoots for CMV with partner schools                      20. Youths working with mentors start &amp; complete post production for CMV; Mentors &amp; youth devise &amp; begin implementation of marketing plan with assistance from PR firm (pre-release phase)                      21. Release of CMV; Mentors &amp; youth complete implementation of marketing plan with assistance from PR firm</p>	<p>Aug 2017                       #17: Mid Aug - Oct 2017                       #18: Oct - Dec 2017                       #19: Jan - Mar 2018                       #20: Mar - May 2018                       #21: Jun 2018</p>	<p>#17: LEI, Lead Videographer/Instructor (LVI), PD                       #18: Instructors, AC, LEI, LVI                       #19: LVI, LEI, Instructors, AC, PD, PC                       #20: LVI, LEI, PD, AC, PC, Mentors                       #21: PD, AC, PC, Mentors</p>
<p>Present showcase event</p>	<p>22. End of semester showcase event                      Prep during AS/E; schedule; create program agenda; promotion (within school and larger community); document event)                      23. Year end showcase event</p>	<p>#22: December 2017                       #23: May 2018</p>	<p>#22: AC, PD                       #23: AC, PD</p>

	Prep during AS/E; schedule; create program agenda; promotion (within school and larger community); document event)		
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2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

Please refer to the above table for a timeline

3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results; and

Program performance will be monitored and evaluated using the following methods:

The number of participants and Student Contact Hours (SCH) in after school elective (AS/E) classes and mentorships will be tracked using instructor and mentor SCH logs that will include sections noting: (1.1) The number of youth participants and MMC instructors and mentors; (1.2) Total SCH - calculated by multiplying # of youth paired with each instructor/mentor by the # of hours spent with that instructor/mentor, to account for breadth (# of youth served) and depth (quality or length of time served) in classes and mentorships.

Instructors for AS/E classes will choose and customize curriculum modules (2.1) to create syllabi (2.2) to fit their classes' interests and location to assure lessons are aligned with academic content standards fitting of students' age/ability, and place/culture-based; For each class, instructors will administer pre/post tests (2.3) that assess growth in academic achievement, college/career readiness, and music, culture and life skills. Curriculum modules, syllabi and pre/post tests will be retained to document the successful organization of AS/E classes. Instructor SCH logs will be retained as well.

Youth will participate in performance-based evaluations to demonstrate vocal and instrumental music skills in the performance of original and traditional mele, and technical skills in the audio/video recording, editing and sound engineering of these songs and other Knowledge Resource Products. These performances before peers, families and the community will be evaluated using a project rubric soliciting targeted community-based feedback for growth of youth participants across project goals. Feedback forms (4.4) will be retained as a qualitative measure of student achievement, with some questions quantifiable using a 5 point Likert scale.

Mentors will complete a Mentorship Planning and Reporting Template (3.1) In both the planning and reporting phase, this form prompts mentors to list the chosen activity/lesson, how it will instill skills/knowledge/values, and how youth will demonstrate /assess that the skills/knowledge/values have been acquired through the activity/lessons. This form will document the successful establishment of mentorships. Mentor SCH logs will also be kept.

All Knowledge Resource Products (KRP) produced will be archived in a searchable database (4.1). The multi-school collaborative music video (CMV) will be publicly released on MM's social media and YouTube, and shared by partners (4.2) Together, the database and release form a digital archive of all student productions.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

Project success across the project period will be defined by the following outcomes and measures of effectiveness:

**Project wide**

**Measures:** 1.1) 1,935 total youth, mentors and elders participating in 1 or more MMP activities

1.2) Total youth participation across all MMP activities will be at least 22,176 Student Contact Hours

**Reporting:** 1.1) Log of project participants; 1.2) Student Contact Hours (SCH) log; Verification by school principals/point persons, instructors, mentors, and Project Coordinator (PC).

### **Year-long classes**

**Measures:** 2.1) Year-long afterschool/elective classes implementing standards-aligned curriculum held at 14 schools, for an average of 3hrs/wk x 40wks/school/year.

2.2) At least 75% of youth in these classes improve by 30 percentage points or more (eg from 60 to 90%) on pre/post tests that assess growth in academic achievement, college/career readiness, and music, culture and life skills.

2.3) Youth participation in these classes totals at least 12,096 SCH

**Reporting:** 2.1) Syllabi, Curriculum modules developed and piloted to align with core academic content standards (Math, Language Arts, Science, Social Studies), SCH log verified by school level point person, instructors, PC; 2.2) Pre/post tests, as verified by instructors, PC; 2.3) SCH log.

### **Mentorships**

**Measures:** 3.1) On-campus and 'real-world' mentorships of specific focus (eg songwriting, ukulele, engineering, video production) held at 14 schools, for an average of 180 hrs/school. Nature of mentorships will range from 1-on-1 and small group, to artist school visits (large group assemblies and small group workshops). 3.2) Youth participation in mentorships totals at least 10,080 SCH

**Reporting:** Mentorship Planning & Reporting Template as verified by mentors, school point person and PC (3.1); Mentorship SCH log (3.2)

### **Performance and Product-Based Assessments**

**Measures:** Across all year-long classes and mentorships, while utilizing Mana Mele's standards-aligned music/multimedia curriculum and solar mobile studio:

4.1) Mana Mele Project youth and mentors produce a total of at least 15 audio/visual Knowledge Resource Products in which students tell their stories, from their place, and document and celebrate the stories, knowledge and experiences of kupuna and other experts in their community.

4.2) One of these Knowledge Resource Products will be a multi-school/artist culture-based Collaborative Music Video that is completed by the 11th month of

the project, and released publicly to educate and inspire viewers locally and worldwide, while giving a boost to outreach efforts of all organizations, schools and funders involved.

4.3) MMP youth share their products and what they have learned to a real-world audience (schoolmates, family and/or community members), with at least 1 showcase event per school..

**Reporting:** KRP log, actual KRP's on file with MM and partner schools, shared at schools' discretion (4.1); CMV released publicly (youtube and social media), with media and partner organizations and artists helping to promote (4.2); Pictures, video and/or attendee feedback forms of showcase event (4.3)

### III. Financial

#### Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.

Budget forms attached

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2018.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$27,335	\$44,038	\$31,889	\$48,593	\$151,855

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2018.

The following funding sources are secured for FY18:

- Johnson 'Ohana Foundation (Private Foundation, 3 rounds of mini-grants awarded, totaling \$17,250; Projected \$5000 in funds remaining as of July 2017)
- KULA - Papakolea Community's educational 501(c)3 (Private nonprofit, \$24,000 in funds committed to cover costs for a majority of services at 3

partner schools in its geographic community, with a projected \$12,000 of this remaining as of July 2017)

The following funding sources are pending, with grant applications already submitted:

- **City & County Grants-In-Aid**  
\$113,516 requested for FY18
- **Hawaii Tourism Authority Kukulū Ola - Living Hawaiian Culture Program**  
\$29,968 requested for FY18
- **Office of Hawaiian Affairs - Fiscal Biennium 2018-19 Programmatic Grants**  
\$130,649

If some or all of these pending grants are not awarded, Mana Maoli's contingency plan is to apply all of the following as needed to assure a balanced budget: refrain from increasing the number of schools that the MMP provides direct service to, and/or push back dissemination training until funding allows; decrease the FTE of the MMP staff and the total hours allotted to instructors/mentors at each school; limit Professional Development to in-house training; lower the budget for admin and program supplies, and program equipment; limit curriculum development efforts by the Academy Coordinator to refining existing curriculum modules after instructors pilot lessons and provide feedback; limit CMV filming to O'ahu schools to reduce travel budget; as a last resort, decrease the number of schools that we provide direct service to (currently at 12)

4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

None. Mana Maoli is a 501(c)(3) non-profit organization.

5. The applicant shall provide a listing of all federal, state, and county government contracts and grants it has been and will be receiving for program funding.



Secured government contracts/grants for the Mana Mele Project include:

- Administration for Native Americans - Social and Economic Development Strategies (federal government) ending March 31, 2017
- Hawaii Tourism Authority - Kukula Ola Hawaiian Living Program (State Agency) ending June 30, 2017

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2016.

Balance sheet attached.

#### **IV. Experience and Capability**

##### **A. Necessary Skills and Experience**

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three years that are pertinent to the request.

Mana Maoli's music program (which became the Mana Mele Project in 2013) has served thousands of youth through year-long classes teaching academics, business and culture through music/multimedia; school visits; music, engineering, video and business mentorships; and engaging them in planning, producing and promoting numerous concerts and 5 CDs. MM started and ran a charter school which grants high school diplomas primarily to low-income, Native Hawaiian youth via community, culture and environment-based education, and has successfully managed over \$4 million for its programs, including many music-focused projects locally and abroad (dozens of concerts, workshops and school visits in New Zealand) across 15 years. These experiences has MM well poised to take MMP to the next level moving forward.

In the Fall of 2013, MM received a 3-year federal grant and strengthened partnerships with HCC's MELE program and 8 schools. Now, the MMP is developing and piloting curriculum across 12 schools on Oahu and Kauai serving high numbers of low-income and at-risk youth.

From 2013-2016, the Mana Mele Project logged 25,051 Student Contact Hours in year long classes, and 95,158 total Student Contact Hours. Over 2,000 youth were served via school visits and mentorships, and over 400 received more in-depth and frequent instruction in year-long classes, resulting in youth earning academic credit as they improved college/career readiness and cultural grounding. MMP youth and mentors produced over 70 audio/video KRP and piloted 79 of 155 curriculum modules developed to date. In pre/post tests measuring gains in Mana Mele's "ABC's" - Academic, Business, and Cultural knowledge - there was an increase of 46 percentage points (pre-test average of 36%, post-test average of 82%). Over 200 MMC artists have engaged in our program activities as mentors, presenters and participants.

Since the launch of its mobile studio 9 months ago, Mana Maoli has also been contracted by dozens of clients, including MMP program services to 4 schools, as well as live event and studio services for TV and radio shows, many professional musicians, and various partners, including Playing for Change, which contracted MM to co-produce the Hawaii portions of a forthcoming "Song Around the World", and a recently released "Song Across the U.S." for the White House's Turnaround Arts Project.

John Vierra, Director of the MELE program at HCC noted, "MMP has impacted the lives of hundreds of K-12 students by creating curricula focused on academics, business and culture utilizing music, video and creative media as the vehicle. It has also inspired MELE students to mentor and learn through applying their college education with Mana Mele students. MMP offers industry professionals, state organizations, and communities a platform to give back to the youth."

Related contracts and funding pertinent to the request and awarded within the last three years include the following grants and contracts:

- Social and Economic Development Strategies grant from the Administration for Native Americans for \$1,194,492 from 9/30/13 - 3/31/17 (Federal)
- Kukulu Ola - Living Hawaiian Program contract from the Hawaii Tourism Authority for \$59,888 from 1/1/16 - 6/30/17 (State)
- Ward Village Foundation grant for \$15,000 from 5/1/16 - 4/1/17 (Private Foundation)

- Johnson 'Ohana Foundation awards - 3 rounds of mini-grants awarded, totaling \$17,250 (Private Foundation)
- A repeating annual contract from Kula No Na Poe for \$24,000 per year to cover costs for specific MMP services at 3 partner schools in its geographic community (Private nonprofit)

## **B. Facilities**

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities.

MM has a long-term agreement for pro bono use of two large classrooms at Jarrett Intermediate in Palolo, in exchange for providing program services to our host school. These classrooms are used as office, meeting, professional development, mentorship and storage space. Under its federal ANA grant, MM invested substantial time and resources to design and build Meleana, a 200 sq. ft., state-of-the-art, solar-powered mobile studio and learning facility with live event and studio, and audio and video capabilities. MM also has access to numerous traditional 'brick and mortar' studios across Oahu, Kauai and Hawaii islands, including Island Sound Studios and the MELF program's Mike Curb Studio, considered by many to be the top studios in Hawai'i (complete studio listing available on request, or see the 'Our Team' page on [manamele.org](http://manamele.org)).

Each partner school has provided, and committed to continue providing, adequate space for weekly afterschool/elective classes, mentorships (ranging from 1-day to year-long), and assembly space for schoolwide or large group artist school visits and film shoots.

The available equipment and resources at each school varies. When factoring in access to Meleana's equipment, all schools are able to pilot the majority of MMP's 155 curriculum modules developed to date. Some can implement the entire curriculum. This and forthcoming grantwriting efforts aim to supplement resources at schools most in need, so that all can choose to pilot the entire curriculum.

## V. Personnel: Project Organization and Staffing

### A. Proposed Staffing, Staff Qualifications, Supervision and Training

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

**Project Director (PD)**, Keola Nakanishi, with an MA in Pacific Island Studies and a BA in Economics, has provided vision and efficient organizational management since founding Mana Maoli in 1999 and Halau Ku Mana charter school in 2001, where he served as Principal through 2008. During this time, he also played an active role with Nā Lei Naauao, an alliance of 12 culture-based public charter schools, taking lead initiative on several alliance-wide projects, from legislative efforts and conferences, to concerts and CD's to raise awareness and support for these schools. He has cultivated strong relationships while working with the leaders and educational communities of each partner school and is thus well experienced, poised and positioned to carry out the proposed project. Nakanishi will assume ultimate responsibility for sound fiscal, programmatic and project personnel oversight, and continue to be actively involved as a mentor, producer and teacher trainer.

**Lead Engineer/Instructor (LEI)**, Kelli Cruz, made her debut as a teacher/mentor and engineer in 2002 when she and Keola taught themselves to record a group of youth performing an original song on equipment they never used before. That song evolved to a full-length MM CD, and set Kelli on her path to studying audio engineering at the Conservatory of Recording Arts and Sciences. In 2006, after an internship at the prestigious Groove Masters Studio, Kelli moved home and interned with 3 of Hawaii's top engineers. Her clients have included several award-winning artists, such as Jack Johnson, Hapa, John Cruz, Mike Love, and Jake Shimabukuro. Kelli became the MMP's LEI in 2013. In the 11 years prior, she taught various MM music and engineering courses and mentorships, and volunteered hundreds of hours, taking on engineering duties for any youth or pro artist who did not have an engineer to work with for MM recordings.

**Lead Videographer/Instructor**, Ruben Carrillo, is the founder of Liquid Planet Studios (one of Hawaii's largest full service production companies) and 4 Miles, LLC. Growing up with artists for parents he was continually exposed to the arts, which strongly influences his passion for doing the same with today's youth. Ruben has worked for hundreds of clients on thousands of shoots for top international, national and local TV stations (ABC, NBC, CBS, ESPN, PBS), companies (Hawaiian Airlines, various Hollywood movies and TV shows) and artists (Jack Johnson and many others). He has produced several documentary films and provided numerous trainings and mentorships for MM staff and students. Ruben was the lead videographer/mentor for "Hawaii Aloha" which has received over 4 million views on social media.

**Project Coordinator (PC)**, Aubrey Matsuura, has a Masters of Education in Teaching and a Bachelors in Hawaiian Studies, with a focus in Hawaiian Perspective Arts and Hawaiian Language. She has combined her passion for teaching, culture, and art by serving youth in our Hawaiian communities through Na Pua Noeau and the Living Life Source Foundation, where she also acquired strong administration and project coordination experience. Aubrey's work as PC for the MMP has resulted in thousands of hours of youth participation in culture-based music and multimedia services. She will also mentor youth in designing artwork for their products.

**MMC year-long class instructors** Nakana Wong and Pōmaika'i Keawe Lyman lead instruction at 4 of our partner schools. Nakana is a certified teacher with over 15 years experience in teaching music, Hawaiian language and culture, SPED, and most academic content areas to K-12 youth in both charter and immersion school settings. He is a multi-talented musician whose knowledge and passion for Hawaiian language and culture runs wide and deep. He is the standup bassist for numerous bands, with extensive studio experience.

Born into a legacy, Pomaika'i resonates a sound all too familiar in the traditional Hawaiian Music genre, that of her grandmother, "Aunty" Genoa Keawe. She is a highly effective instructor and accomplished musician in her own right, and has already instilled the knowledge and passion for many mele Hawaii'i among her students.

Nakana and Pōmai's bios are provided as samples. A complete list of instructors across our current partner schools, with bios or resumes, are available on request.

**Mentors** - Of over 200 MMC artists, at least 48 will be involved in the proposed project. Sample bios of MMC mentors:

**John Cruz** is considered by many to be a living legend who has already earned a place in Hawaii's music history books. Besides being a well traveled Na Hoku Hanohano and Grammy award winning artist, he is a long-time MMC mentor, personally visiting a majority of our partner schools on Oahu, Kauai and Hawaii islands, performing with MMC artists and MMP youth at well over a dozen events, appearing on multiple CD and video projects, and representing MM in the media and at schools and large events in New Zealand. He became a Mana Maoli board member in 2013, and has been serving as Board Chair since 2015.

**Liko Martin** is a master teacher, legendary musician/songwriter and cultural practitioner. Music as a force for healing is his focus, a responsibility he takes seriously. He has over 200 original compositions, including many timeless classics sung across the islands for decades (e.g. "Waimanalo Blues", "We Are the Children", "Sunlight Moonlight", "All Hawaii Stand Together" and other tunes popularized by Gabby Pahinui, Country Comfort, Don Ho and others). MM is blessed to have Liko as a living treasure and long time supporter and mentor for our youth. Liko is a vital part of the intergenerational transmission of knowledge that MMP aims to facilitate. As the founder of Mountain Apple Productions, Hawaii's lead music distribution company, he also bring valuable insights to the business aspect of the music industry.

**Paula Fuga** has supported Mana Maoli initiatives for well over a decade, contributing her time and talent to dozens of events, CD recordings, and school visits across multiple islands. She is on Jack Johnson's record label and tours with him frequently. From humble beginnings as a homeless child on the beaches of Waimanalo with a drug addict mother, her story has served as inspiration to many of our youth who have similar challenging situations with their family and living situations.

**Kuana Torres** has been involved in the music and hula scene of Hilo since he was 6 years old. He trained under legendary kumu hula Johnny Lum Ho. Once he was discovered to have exceptional musical abilities he became a permanent halau musician. Kuana has an exceptional gift of 'photographic musical memory'

and teaches courses in voice, haku mele, mele hula, fresh lei making, ukulele and guitar.

**Kamaka Fernandez** is a graduate and teacher of the Hawaiian Immersion Program, as well as an accomplished falsetto vocalist and musician. Kamaka recorded a mele Hawaii with HKM youth as part of the MMP's recently released EP, has donated his time alongside mentors and youth at events, and will be one of many artists participating in the forthcoming CMV.

Additional mentor bios available on request.

**B. Organization Chart**

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organization chart that illustrates the placement of this request.

See attached.

**C. Compensation**

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

Executive Director / Mana Mele Project Director: \$56,160 (Project Director split is \$47,736)

Project Coordinator: \$33,280

Academy Coordinator: \$36,608

All others involved in planning, implementation and evaluation of Mana Maoli programs and activities are independent contractors and volunteers.

**VI. Other**

**A. Litigation**

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgement. If applicable, please explain.

Mana Maoli does not have any pending (or past) litigation.

**B. Licensure or Accreditation**

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that the applicant possesses relevant to this request.

N/A. We are not aware of any licensure or accreditation programs related to the unique services that we provide (e.g. teaching academics, business and culture through music, or working with youth to create Knowledge Resource Products).

**C. Private Educational Institutions**

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see Article X, Section 1, of the State Constitution for the relevance of this question.

No. All partner sites are public schools, serving public school students.

**D. Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2017-18 the activity funded by the grant if the grant of this application is:

- (1) Received by the applicant for fiscal year 2017-18, but
- (2) Not received by the applicant thereafter.

The MMP is designed to be self-sustaining. To continue funding after FY 2017-18 MM will employ a mix of the following strategies:

1) **Fee-for-service (FFS)** - Our 5-year fiscal sustainability plan includes using our mobile studio for FFS offerings to the community - live event services and studio



products, both audio and video. See [manamele.org/services](http://manamele.org/services) for details. The educational and fiscal sustainability uses of the studio are mutually self-supporting, providing transformative experiences for youth participants and mentors, while advancing the field of music/multimedia education. MM has also been approached to provide MMP program services and related presentations and workshops at a fee, and plans to add this to our list of FFS options moving forward. Our mobile studio is fully equipped and operational. Many staff, mentors and youth have ample training and experience using it, with 24 mobile studio school visits and 26 FFS 'gigs' completed between 2014 and 2016.

**2) MMC artists and youth interns** - Some MMC artists offer to volunteer entirely, and others agreed to a \$25/hr stipend, a fraction of their market rates. Interns are primarily from the MELE program at HCC and the School of Communications at UH-Manoa, both of whom also provide consultation in areas of PR and sustainability. Both artists and interns continue to offer strong support and refer their peers. The MELE program and UH School of Communications continue to provide interns and consultation related to PR and sustainability. Whether stipended or volunteer, the value of the contributions of MMC artists and interns far exceeds their compensation. MMP has adequate office space and staff experience to effectively host, train and oversee artist and intern involvement.

**3) Donor development program** - MM's 1st ever crowdfunding campaign raised \$26,000, more than 200% of its original fundraising goal of \$12,000. The campaign yielded 280 donors worldwide, thanks to being highlighted extensively by Kickstarter and many high profile artists. MM intends to reach out to these existing donors as well as new potential donors, annually. We will leverage our far reaching network of artists and supporters to build on the success of our last campaign. The infrastructure of that campaign remains in place as a starting point for the next campaign.

**4) Fundraiser EP's and concerts** - The students' and mentors' products and performances will also double as a means to raise funds, awareness and support for the MMP. Students and mentor recordings and performances are an integral part of the MMP and will continue to be produced by participants. Since 2002, MM has produced over 100 recordings across 5 CD's, and dozens of events each in Hawaii and New Zealand, including 6 large-scale events.

5) **Grantwriting** - MM will continue to research and apply for funding opportunities that are aligned with its mission, vision and the Mana Mele Project. MM has successfully raised and managed over \$4 million in grants since inception.

**E. Certificate of Good Standing (If the Applicant is an Organization)**


If the applicant is an organization, the applicant shall submit one (1) copy of a certificate of good standing from the Director of Commerce and Consumer Affairs that is dated no earlier than December 1, 2016.

See attached.

## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2017 to June 30, 2018

Applicant: MANA MAOLI

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
<b>A. PERSONNEL COST</b>				
1. Salaries	23,525		34,156	59,944
2. Payroll Taxes & Assessments				0
3. Fringe Benefits	0		16,367	13,108
<b>TOTAL PERSONNEL COST</b>	<b>23,525</b>		<b>50,523</b>	<b>73,052</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Travel (Inter-island Airfare, Lodging, Meals)	485		484	1,455
2. Insurance	940		2,710	2,350
3. Lease/Rental of Equipment	0			0
4. Lease/Rental of Space (Vehicle/Trailer Storage)	1,500		1,200	1,500
5. Staff Training (Professional Development)	3,500			1,500
6. Program Supplies - CD/DVD & Music Supplies	14,220		700	4,380
7. Telecommunication	0		1,140	780
8. Utilities				0
9. Program Contractual services	92,585		21,641	77,004
10. Administrative Supplies	0		3,425	575
11. Printing, Graphics, Publishing	100		415	185
12. Mileage & Parking - Gas, Kaua'i Van Rental, Student Transportation	0		3,894	2,586
13. Accounting & Tax Services	0		4,620	4,620
15. Showcase Event			4,650	1,350
16. Media Ads			3,250	750
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>113,330</b>		<b>48,129</b>	<b>99,015</b>
<b>C. EQUIPMENT PURCHASES</b>	<b>15,000</b>		<b>14,864</b>	<b>5,550</b>
<b>D. MOTOR VEHICLE PURCHASES</b>				
<b>E. CAPITAL</b>				
<b>TOTAL (A+B+C+D+E)</b>	<b>151,855</b>		<b>113,516</b>	<b>177,617</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	151,855	Jessica Kihara (808) 397-4333		
(b) Total Federal Funds Requested	0	Name (Please type or print) Phone		
(c) Total County Funds Requested	113,516			
(d) Total Private/Other Funds Requested	177,617	Signature of Authorized Official Date		
<b>TOTAL BUDGET</b>	<b>442,988</b>	Keola Nakanishi, Executive Director		
		Name and Title (Please type or print)		

## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2017 to June 30, 2018

Applicant: MANA MAOLI

DESCRIPTION PROGRAM EQUIPMENT & SUPPLIES	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
Sony A7S II Video Camera	3.00	\$3,500.00	\$ 10,500.00	5000
Prime Lens	3	\$1,750.00	\$ 5,250.00	2000
Tripod & Accessories	3	\$1,750.00	\$ 5,250.00	2000
Mobile recording equipment for Kaua'i schools	1	\$8,414.00	\$ 8,414.00	4000
Laptop for use at Kaua'i schools and mobile recording equipment	3	\$2,000.00	\$ 6,000.00	2000
<b>TOTAL:</b>	<b>13</b>		<b>\$ 35,414.00</b>	<b>15,000</b>

**JUSTIFICATION/COMMENTS:**

To cover the cost of additional studio and video equipment purchases to accommodate increase in number of participating schools and youth, namely: 1) three quality, Sony A7S II video cameraS (\$3000 each), three Prime lenses (\$1500 each), and three tripods with accessories (\$1500 each), and 2) mobile recording equipment for Kauai schools (\$8000, detailed gear breakdown avail on request) plus three recording laptops (\$2000 each), which saves a much larger sum of packing/shipping the mobile studio trailer and truck to Kauai multiple times each year.  
Project total: \$35,414; State GIA request: \$15,000

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
N/A			\$ -	
			\$ -	
<b>TOTAL:</b>				

**JUSTIFICATION/COMMENTS:**

## BUDGET JUSTIFICATION - OTHER COSTS

Period: July 1, 2017 to June 30, 2018

Applicant: MANA MAOLI

DESCRIPTION	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
Travel (Inter-island Airfare, Lodging, Meals)	1	\$2,424.00	\$ 2,424.00	485
Insurance	1	\$4,700.00	\$ 6,000.00	940
Lease/Rental of Space (Vehicle /Trailer Storage per month)	12	\$350.00	\$ 4,200.00	1500
Staff Training (Professional Development)	1	\$5,000.00	\$ 5,000.00	3500
Program Supplies & CD/DVD duplication	1	\$19,300.00	\$ 19,300.00	14220
Telecommunications (per month)	12	\$160.00	\$ 1,920.00	0
Administrative Supplies	1	\$4,000.00	\$ 4,000.00	0
Printing, Graphics, Publishing	1	\$700.00	\$ 700.00	100
Mileage & Parking	1	\$6,460.00	\$ 6,460.00	0
Accounting & Tax Services	1	\$9,240.00	\$ 9,240.00	0
Showcase Event	1	\$6,000.00	\$ 6,000.00	0
Media Ads	1	\$4,000.00	\$ 4,000.00	0
		<b>TOTAL:</b>		
	33		\$ 66,820.00	20,260

**JUSTIFICATION/COMMENTS:**

Travel (Inter-island Airfare, Lodging, Meals): 2 trips to Kauai for recording Knowledge Resource Products at 4 partner Kauai schools, as well as principal meetings and instructor training and support. 3 staff/program contractors will attend each trip.

Project Total: Airfare = \$189/roundtrip flight x 6 flights across 2 trips = \$1134; Lodging = \$150 x 5 nights = \$750; Meals = \$10/meal x 3 meals per day x 3 crew x 6 days = \$540; State GIA request: \$485

Insurance - Hawaii Island Insurance Associates, annual rates to insure a biodiesel truck (\$2,500), airstream trailer (\$2,500), and studio equipment (\$1000) for one year.

Project Total: \$6000; State GIA request: \$940

Lease/Rental of Space (Vehicle/Trailer Storage): Storage Costs for MS & Solar system to be in secure, temp-controlled environment , provided at very high discount by Soul Sound, LLC

Project Total: \$350/mo (\$750/mo value) x 12mo = \$4200; State GIA request: \$1500

Staff Training (Professional Development) - Stipends for instructors to attend 1 full or 2 half-days of professional development + stipends to bring in outside experts to conduct portions of our professional development sessions. Topics to include: designing lessons that reinforce academic standards, training on how to implement the curriculum, culturally grounded methods for classroom management, and addressing specific needs/interests of the instructors across our 14 partner schools.

Project Total: \$5000; State GIA request:\$3500

Program Supplies:

CD/DVD duplication - 500 physical copies of the CMV will be produced and digital copies of the CMV will be made available for online distribution.

\$1600 for 500 DVDs w/shipping + \$900 iTunes movie distribution fee = \$2500

Music Supplies - To cover the cost of additional instruments needed to accommodate the increase of program participants as well as repair/replace old instruments. Specific instrument needs will be determined based on student interest and existing available instruments at project partner schools.

\$1200/school x 14 schools=\$16,800

Project total: \$2500 + \$16,800 = \$19,300; State GIA request: \$14,220

Telecommunications: phone and internet service

Project Total: \$160/mo x 12 mo = \$1920; State GIA request:\$0

Administration Supplies: For various office supplies, i.e. chart paper, binders, printer/ink for correspondence, and curriculum materials

Project Total: \$4000; State GIA request:\$0

Printing, Graphics, Publishing - To minimize environmental impacts and financial costs, printing of hard copies for curriculum development, external correspondence, and filing will be kept to a minimum.

Project Total: \$700; State GIA request:\$100

Mileage & Parking:

Gas - for mobile studio school visits and film shoots. \$80 mo average x 12 mo = \$960

Van rental - for transporting crew to various film shoot / recording locations on Kaua'i. \$1100 for van rental for 6 days + est. \$200 gas = \$1300

Student transportation - For transportation to film shoots for CMV. \$300 per van rental x 14 schools = \$4,200

Project Total: \$960 + \$1300 + \$4200 = \$6460; OHA request: \$0

Accounting & Tax Services: To cover costs of CPA and bookkeeper handling payments and financial services related to the project and an independant CPA completing taxes and a financial review of the organization

Project Total: \$9240; State GIA request: \$0

Showcase Event: to cover costs of a multi-school event to showcase student learning and talents, as well as their mentors (including those who are 'high profile' and will draw attendees), and to celebrate the release of the Collaborative Music Video. The projected expenses for the event is based on an average of our 3 most recent events of comparable scope. A detailed breakdown of event expenses and the substantial in-kind values leveraged is available on request, and includes production costs, artist stipends, etc.

Project Total: \$6000; State GIA request: \$0

Other Media Ads: These funds will be split between: a) Facebook and Instagram posts on MM and pages of artists and other partners with wide reach; b

Project Total: \$4,000; State GIA request: \$0

## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS (N/A)

Period: July 1, 2017 to June 30, 2018

Applicant: MANA MAOLI

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2015-2016	FY: 2016-2017	FY:2017-2018	FY:2017-2018	FY:2018-2019	FY:2019-2020
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>						
<b>JUSTIFICATION/COMMENTS:</b> This sheet is not applicable to our request						

**GOVERNMENT CONTRACTS AND / OR GRANTS**

Applicant: MANA MAOLI

Contracts Total: 1,254,290

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)</b>	<b>CONTRACT VALUE</b>
1	Social & Economic Development Strategies	9/30/13-3/31/17	Administration for Native Americans	US	1,194,402
2	Kukulu Ola - Living Hawaiian Culture Program	01/01/16-06/30/17	Hawaii Tourism Authority	State	59,888
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**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS PURSUANT TO  
CHAPTER 42F, HAWAII REVISIED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
  - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
  - c) Agrees not to use state funds for entertainment or lobbying activities; and
  - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is incorporated under the laws of the State; and
  - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
  - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawaii Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

Mana Maofi  
(Typed Name of Individual or Organization)

 01/19/2017  
(Signature) (Date)

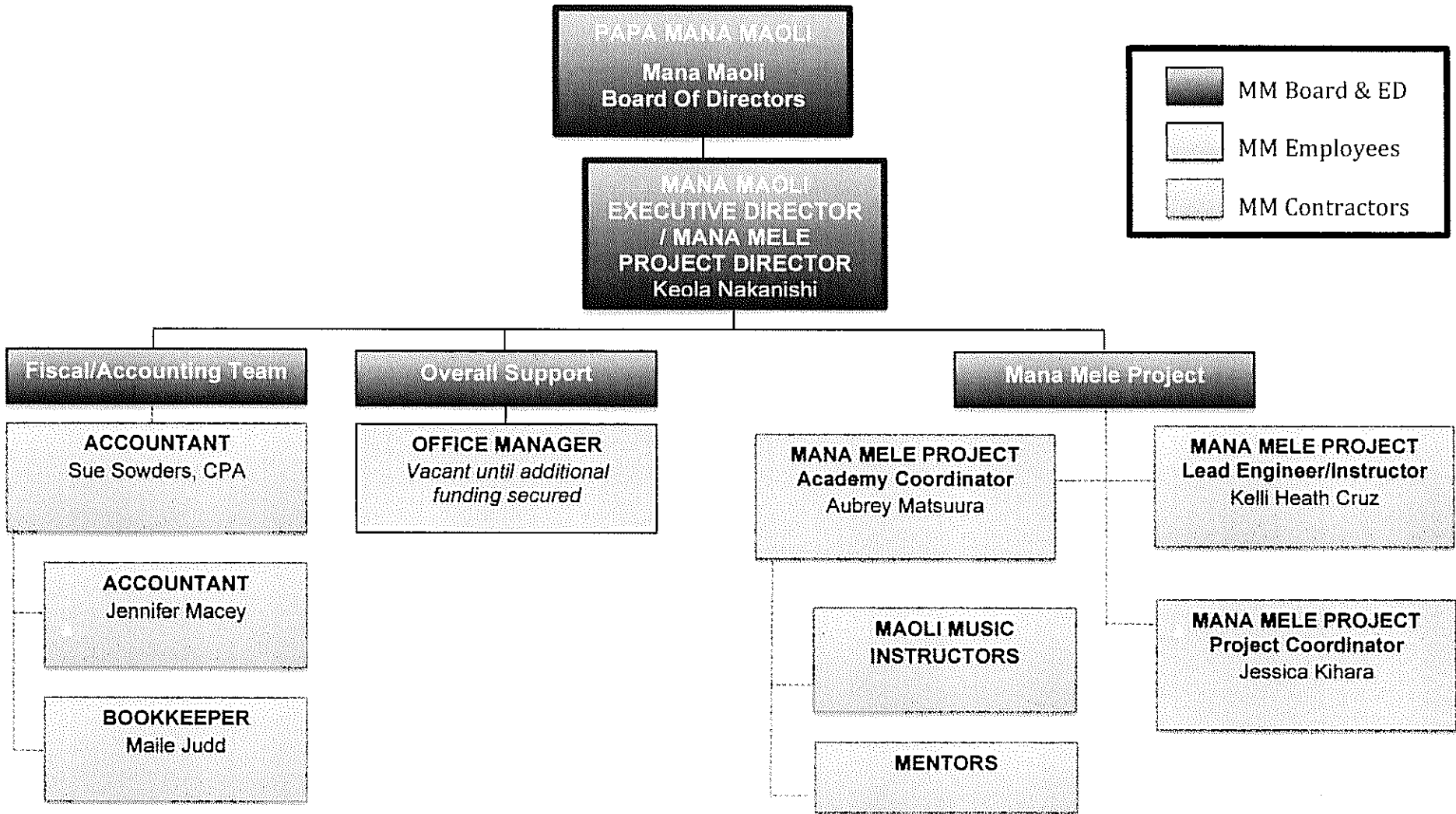
Keola Nakanishi Executive Director  
(Typed Name) (Title)

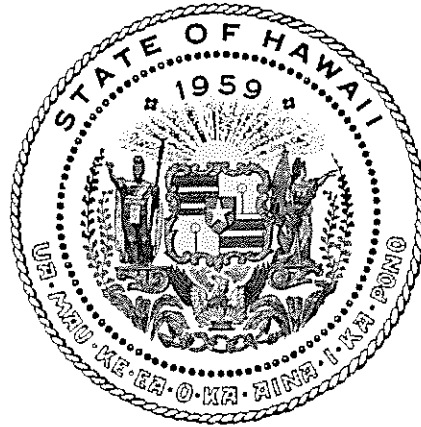
**Mana Maoli**  
**BALANCE SHEET**  
As of December 31, 2016

	TOTAL
<b>ASSETS</b>	
Current Assets	
Bank Accounts	
1050 BOH Operating Acct 0007-085338	219,069.83
1080 Paypal	5,179.67
1090 Tunecore	2,458.93
1900 Petty Cash	0.00
1910 Petty Cash (ATM DEBIT CARD 1660)	77.46
<b>Total Bank Accounts</b>	<b>\$226,785.89</b>
Accounts Receivable	
1200 Accounts Receivable	0.00
1250 Grants Receivable	0.00
<b>Total Accounts Receivable</b>	<b>\$0.00</b>
Other Current Assets	
1300 Accounts Receivable - Other	0.00
1310 Other - Travel Advances	0.00
<b>Total 1300 Accounts Receivable - Other</b>	<b>0.00</b>
1400 Other Current Assets	
1350 Inventory	2,652.47
1420 Prepaid Expenses	624.62
<b>Total 1400 Other Current Assets</b>	<b>3,277.09</b>
1499 Undeposited Funds	0.00
<b>Total Other Current Assets</b>	<b>\$3,277.09</b>
<b>Total Current Assets</b>	<b>\$230,062.98</b>
Fixed Assets	
1600 Fixed Assets	
1610 Portable Buildings	737,943.69
1620 Portable Facilities	76,992.21
1630 Furniture & Equipment	144,453.93
1640 Vehicles	67,150.53
1699 Renovation In Progress	15,860.25
<b>Total 1600 Fixed Assets</b>	<b>1,042,400.61</b>
1700 Accumulated Depreciation - Fixed Assets	-390,643.67
<b>Total Fixed Assets</b>	<b>\$651,756.94</b>
<b>TOTAL ASSETS</b>	<b>\$881,819.92</b>
<b>LIABILITIES AND EQUITY</b>	
Liabilities	
Current Liabilities	
Accounts Payable	
2000 Accounts Payable	24.10
<b>Total Accounts Payable</b>	<b>\$24.10</b>
Other Current Liabilities	

	TOTAL
2100 Accrued liabilities	3,818.17
2110 Accrued Payroll	0.00
<b>Total 2100 Accrued liabilities</b>	<b>3,818.17</b>
2300 Deferred Revenue	0.00
2500 Other Current Liabilities	0.00
<b>Total Other Current Liabilities</b>	<b>\$3,818.17</b>
<b>Total Current Liabilities</b>	<b>\$3,842.27</b>
<b>Total Liabilities</b>	<b>\$3,842.27</b>
Equity	
3100 Unrestricted net assets	281,134.17
3200 Temporarily Restricted	59,888.00
3900 Retained Earnings	616,142.45
Net Income	-79,186.97
<b>Total Equity</b>	<b>\$877,977.65</b>
<b>TOTAL LIABILITIES AND EQUITY</b>	<b>\$881,819.92</b>

# MANA MAOLI ORGANIZATION CHART





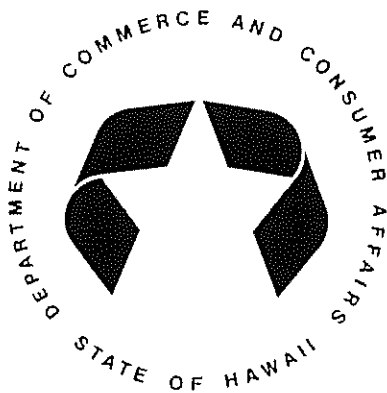
## Department of Commerce and Consumer Affairs

### CERTIFICATE OF GOOD STANDING

I, the undersigned Director of Commerce and Consumer Affairs of the State of Hawaii, do hereby certify that

MANA MAOLI

was incorporated under the laws of Hawaii on 03/16/2001 ; that it is an existing nonprofit corporation; and that, as far as the records of this Department reveal, has complied with all of the provisions of the Hawaii Nonprofit Corporations Act, regulating domestic nonprofit corporations.



IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Department of Commerce and Consumer Affairs, at Honolulu, Hawaii.

Dated: January 18, 2017

Director of Commerce and Consumer Affairs

November 22, 2016

Aloha,

As the video production team that partnered with Mana Maoli and Playing For Change to produce a collaborative Hawaii Aloha video featuring over 1000 youth and over 40 pro artists, we are pleased to write this letter of support for Mana Maoli's Mana Mele Project.

The Mana Mele Project provides a rich environment for youth to grow and thrive by utilizing an educational model consisting of 3 interlinking elements: a mobile studio serving as a classroom on wheels, an academy that will allow students to earn credits towards graduation, and small group mentorships focusing on specific art disciplines.

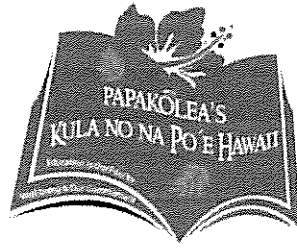
We support this project by offering our film and video expertise, instruction, and services at a reduced rate in the creation of our next collaborative video.

The Mana Mele Project has shown great success in creating opportunities for growth for the students, schools, and communities they serve, and has great potential to change even more lives.

With warm regards,

*Dawn Kaniaupio*

Dawn Kaniaupio  
Producer  
4 Miles LLC



October 28, 2016

To Whom It May Concern,


As director of Kula Na Po'e Hawai'i, Papakolea's educational 501c3, it is my pleasure to write a letter in support of Mana Maoli and their Mana Mele Project, which facilitates culture-based and arts education for underserved youth, and community empowerment via its music and multimedia academy curriculum, mobile studio, and related services.

KULA will be funding the costs of Mana Mele's year-long classes at Halau Ku Mana, Roosevelt Hight School, and Pauoa Elementary, plus related supplies and instruments.

In partnering with Mana Mele, we believe our school population will benefit from inspirational school visits from well-known artists, mentorships with artists, music/multimedia organizations, and engineers, and the experience of recording in Mana Mele's mobile studio! By establishing strong grounding in Hawaiian language, culture and values through music and multimedia we feel that continuing these services at our school is essential. We appreciate all opportunities that Mana Maoli offers our students!

Again, we support the efforts of Mana Maoli as they seek funding for sustaining the Mana Mele Project. If you have any questions, please feel free to contact me at 520-8997.

Me ke aloha pumehana,

  
Adrienne Dillard, MSW, LSW  
Executive Director



Honolulu Community College 874 Dillingham Blvd. Honolulu, HI 96817 Phone: (808) 844-2344 E-mail: [johnav@hawaii.edu](mailto:johnav@hawaii.edu)  
Web: [www.honolulu.hawaii.edu/mele](http://www.honolulu.hawaii.edu/mele)

Re: Letter of Support - Grant Application for The Mana Mele Project by Mana Maoli

The MELE Program would like to express our support for the Mana Mele Project proposed by Mana Maoli.

Mana Mele involves regular collaboration between Hawaiian Charter School students, elders, industry professionals, the MELE program and the Mana Maoli team to achieve artistic excellence and community engagement and development. If awarded, there are a wide array of benefits of this unique academy, to youth participants and their communities.

For example, the process of creating these multimedia products in itself is invaluable. Both Mana Mele's mobile studio and our studio have industry standard equipment that will be accessible to engage local youth in creating audio and video recordings, with the purpose of growing their artistic skills in music, engineering and video production, as they perpetuate cultural knowledge, history, and values. This allows for a unique opportunity for students to learn about the arts and cultural practices through multimedia and music.

Further, the products promise much value and impact to not just students, but to their families, sibling schools and communities.


Your support would allow our Mana Mele Project to produce a follow-up to the viral "Hawai'i Aloha" video, and produce an EP series of pro and youth artist recordings. These products would provide impact as both learning and outreach tools for these schools and their shared vision of empowering youth to tell their stories through music and multimedia.

We plan to work closely with Mana Maoli during this project through representation on the advisory Council, consultation and evaluation (e.g ensuring that products are of high quality and project activities and academy curriculum align with state and national arts education standards), studio use, on-campus tours, curriculum sharing, and our college students available as interns, and as mentors for the middle/high school project participants. The total estimated value of these in-kind contributions is \$19,600.

Sincerely,

John Vierra  
Program Director





**Roberta Searle**  
LOCAL SCHOOL BOARD  
CHAIRPERSON

**Alvin N. Parker**  
PRINCIPAL

**Misipati Karapani Jr.**  
MIDDLE SCHOOL  
VICE-PRINCIPAL

**R. Moana Makaimoku**  
ELEMENTARY  
VICE-PRINCIPAL

**Renette Parker**  
BUSINESS MANAGER  
REGISTRAR

**John Willis**  
SAFETY AND MAINTENANCE  
MANAGER

**Tanyelle Nahulu**  
S.A.S.A

October 26, 2016

To: Whom It May Concern

From: Alvin N. Parker, Principal Ka Waihona o ka Na'auao PCS

Subject: Letter of Support for Mana Maoli

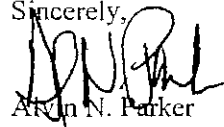
Aloha,

I am writing this letter of support for Mana Maoli who is part of our after-school extra-curricular activity partner at our school Ka Waihona o ka Na'auao Public Charter School. We have been working with this organization for four years and have nothing but positive things to say about their willingness to engage our students in meaningful activities through music, choreography and recordings.

Mana Maoli has demonstrated an exceptional level of professionalism in its' ability to expose our students to the culture of Hawaii by engaging them in musical work that captures the depth and breadth of our Hawaiian culture. I highly recommend their program; and have every intention of continuing our association with Mana Maoli should the opportunity continue to be made available.

If you have any questions, please do not hesitate to contact me at (808) 620-9030 ext. 301.

Sincerely,



Alvin N. Parker  
Principal, Ka Waihona o ka Na'auao PCS

Ka Waihona o ka Na'auao  
PUBLIC CHARTER SCHOOL

89-195 Farrington Highway  
Wai'anae, Hawaii 196792  
[P] 808.620.9030  
[F] 808.620.9036  
[www.kawaihonapcs.org](http://www.kawaihonapcs.org)

David Y. Ige  
GOVERNOR

David Gibson  
HO'OKAKO'O CORPORATION  
EXECUTIVE DIRECTOR



STATE OF HAWAII  
Kamaile Academy PCS  
85-180 Ala Akau Street  
Waianae, Hawaii 96792

Tom Hutton  
CHARTER SCHOOL COMMISSION

Anna Winslow  
PRINCIPAL

November 22, 2016

To Whom It May Concern,

I'm pleased to submit this letter of support for the Mana Mele Project.

This project will allow students, elders, and industry professionals to collaborate on the creation of a large-scale culturally relevant music video and EP series. Student participants will meet arts education and common core standards, as they're planning, researching and producing the video and audio recordings.

The proposed Mana Mele Project will effectively address many educational needs in our community. Should this project be awarded and implemented, Kamaile Academy commits to providing, free of charge, use of classroom, auditorium, and schoolyard space where courses, school visits from professionals, studio-based mentorships, and professional development workshops will take place. We also commit to oversee the afterschool/ elective instructors, and community mentors housed at our school, and to participate in discussion, visioning, evaluation, and decision making with project staff as needed.

Best Regards,

A handwritten signature in black ink that reads "K Hoppe".

Kathleen Hoppe  
Kamaile Academy Student Support Services Program Manager  
85-180 Ala Akau St, Waianae, HI 96792  
khoppe@kamaile.org  
(808) 697-7110, ext. 271



# MĀLAMA HONU CHARTER SCHOOL

November 29, 2016

Aloha,

I'm happy to submit this statement of support for the Mana Mele Project.

The goal of this project is to bring together students, elders, and industry professionals for the creation of a large-scale collaborative video and EP series. Through the research, planning, production and editing stages of these productions, students will meet arts education and common core standards, and learn a variety of skills that they can utilize throughout their lives. Mālama Honua will work with Mana Maoli and carefully selected instructors to facilitate this process.

As the principal of Mālama Honua Public Charter School, I am confident the proposed Mana Mele Project will effectively address many educational needs in our community, especially among Native Hawaiian youth. Should this project be awarded and implemented, I commit to providing, free of charge, use of classroom and schoolyard space where courses, school visits from professionals, studio-based mentorships, and professional development workshops will take place. I also commit to overseeing the afterschool/ elective instructors, and community mentors housed at our school, and to participate in discussion, visioning, evaluation and decision making with key project staff as needed.

Mahalo,

Denise Espania  
Principal, Mālama Honua Public Charter School

November 22, 2016

SUBJECT: Grant Application for The Mana Mele Project by Mana Maoli

Aloha mai,

I am pleased to offer my full support for the Mana Mele Project proposed by Mana Maoli. As a teaching artist and mentor to the youth at our partner schools, I believe I can help students discover and develop their craft of songwriting and ukulele.

As a woman of Hawaiian and Samoan descent who as a youth, has faced economic hardship, family members on drugs, navigating through the foster care system and houselessness, I can resonate with the struggles faced by the majority of our youth. This puts me in a position to even better serve these youth and helping them tell their story, and channel their artistic talents and passion into the creation of songs and poems, as powerful forms of storytelling.

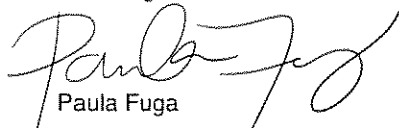
With the guidance of our engineer and video production allies in the Mana Mele Collective, our youth can also tell their story through multimedia products. Thanks to Meleana, they have access to high-end equipment along with great mentors who can help them create quality and engaging products, and a space for their story to be heard by a much wider audience than their own family and friends.

Given their mentors and curriculum, it is no surprise that the content of the products our youth choose to create, are messages of cultural pride and learning, caring for the land and sea, believing in yourself, and standing up for what is right. No less important than gaining proficiency in their art form of choice, is the values, life lessons and confidence that they will gain along the way.

I am just one of over 200 artists in the Mana Mele Collective, and dozens of us will be participating in the proposed project that will focus on Hawaiian Charter Schools, including one from my hometown, Waimanalo. Collectively we will provide both on-campus and real-world mentorships, year-long classes that teach both academics and culture through music, original compositions and studio time for the EP series, and time and talent for the next major collaborative, multi-location live music video. Many of us also have substantial reach on our social media pages, which we will use to help spread the word about Mana Mele program opportunities, products, and any related events.

I am very excited about the possibilities and promise for positive change that would result from making this project possible. Mahalo nui for your time and consideration in such an important matter.

Best Regards,



Paula Fuga

November 22, 2016

To Whom It May Concern,

It is my pleasure to write a letter in support of Mana Maoli and their Mana Mele Project, which facilitates culture-based education, arts education for underserved youth, and community empowerment via programs for Hawaiian Public Charter Schools.

We at 808 Urban, and our youth have already done the artwork on the Mana Mele mobile studio. We would be more than willing to bring our youth together to collaborate again, this time on the cover design of their planned EP series.

In conclusion, I support the efforts of Mana Maoli as they seek funding for sustaining the Mana Mele Project. Any program that helps to bring the world of art into the lives of our impressionable youth is a program I'm proud to support.

Sincerely,

A handwritten signature in black ink, appearing to read 'John Hina', written in a cursive style.

John Hina  
Founder/Mentor, 808 Urban



**M A N A M E L E**

**Mana Mele Lesson Index**

Total Lessons as of 6/16/16: 155

Note: Extensive curriculum maps for grades 9-12 are available upon request. The modules listed below are aligned with these curriculum maps and address arts and cultural standards, plus four core academic content areas (Language Arts, Social Studies, Math, and Science) as well as one or more of three threads (Hawaiian Language / Culture, Business/Career, Multimedia/Tech). Each of the modules listed below includes assessments as well as supplemental materials and links.

**Units/Essential Questions (# of lessons noted in parenthesis)**

**1. What has been the impact of post-contact westernization since on Hawai'i's music?**

**Mele Ka'apuni (2):** Unit includes historical analysis of song and formal debate. Students will find Kaneohe on the island, understand that it is an ahupua'a within the Ko'olaupoko district, then analyze a mele (song) titled "Kaneohe", which talks about the arrival of electricity in Kaneohe. From there, they will be guided in developing a critical stance as to whether or not the arrival of electricity has had a positive or negative impact on Hawaii. There is no right or wrong answer and it is difficult to arrive at an either/or, which is how we will get the students to critically think about the question from all angles. The lesson includes resources and parameters for guiding students in arriving at a critical stance. This portion of the class can be expanded into a debate session for next class. The 2<sup>nd</sup> session focuses on learning how to sing and play the song, "Kaneohe".

**2. Music transmits values of a specific time period. What were the values being transmitted from WWI through WWII?**

**a. Oral History (5):** Students will be introduced to the concept and process of oral history. The end product, after selecting a topic from the Modern History of Hawaii benchmarks, will identify Kupuna who have actually experienced the event(s) they are studying. Using video and audio tools, the students interview the kupuna, capture footage, edit the story, and record a living memory. During this process, the students put learning into practice while developing

communication, research, and technology skills. The module will allow students to integrate digital and audio technology into the curriculum.

**b. Makua Valley, Makahiki, and WWII (3):** In this unit, students will determine some of the central ideas found in mele Aloha, traditional practices such as Makahiki, and how these ideas and practices have changed or stayed the same over time. Specific historical experiences, such as western imperialism and WWII will be examined as contributing factors

**c. Kaua'i Oral History(5):** Students will be introduced to the concept and process of oral history. The end product, after identifying a theme, will identify Kupuna who have actually experienced the event(s) they are studying or have expertise in the area of study. The general theme used in this unit focuses on traditional lifestyles.

### **3. How does music serve as a catalyst for major social change? Songs of Home (2):**

Lesson begins with evaluating a sense of place in a song using sensory language. It goes on to look at Kaona and the power of rhetorical devices in Hawaiian mele. I have incorporated Kaua'i mele and hope to answer the essential question in the context of Kaua'i history and place.

### **4. What has been the impact of westernization since contact on Hawai'i's music?**

**Creative and Business System (2):** The essential question that this lesson has students look at is: Art as profit versus art is identity-How was art practiced prior to Western contact? What has changed? Have the incentives changed? Student guides in inquiry-driven discussion around balancing Creativity Against Business in the Music Industry. Students complete a Venn diagram to illustrate two unique yet functional and inter-related systems: Creativity and Business. The overlap of two circles is an example of how the two systems are integrated. Lastly, students create a creativity action board, which is similar to a vision board, but much more focused on action.

### **5. How did Hawai'i's early plantation immigrants influence Hawai'i's music? The Great**

**'Ukulele Debate (2):** Unit looks at how immigration has influenced Hawaiian music and historical and modern day impacts on traditions music. Students analyze the changing role of 'ukulele and steel guitar in popular music. In looking at the history of these instruments, students develop an informed stance on whether or not the 'ukulele or steel guitar should be the official Hawai'i instrument. They learn to articulate their stance in a mock debate. Finally, they perform mele on both instruments and are evaluated using a performance rubric.

### **6. During the time of the overthrow, what role did music play in supporting or**

**opposing the illegal coup d'état? Haku Mele(4):** Unit includes teaching the 7 step writing process, introducing research skills and publishing. Lesson introduces a mele. This lesson uses Kaulana Na Pua, however, Kumu can choose a mele to analyze. Students analyze the lyrics of the mele, research the historical event that inspired the mele, and are introduced to a structured writing process in the creation of their own mele.

**7. What does communication in the youth counter culture look like? Music as expression. Hō'ike Script Production (8-10):** The intention of this module is to encourage students to think of Aloha 'Āina in the context of environmental justice and to translate that understanding through performance. There is both freedom for students to guide their own creative product and sufficient teacher guidance to ensure student's focus and achievement. There is discussion on music and how it can play a part in societal change. Student will learn how to write a summary and reflection paragraph using the environmental justice article they brought in for the previous homework assignment. Students will hold a mock press conference based on the TMT issue on Mauna Kea. Students create a Reader's Theater. They take a piece of literature/written text and turn it into a script for a performance. I suggest Queen Liliu'okalani's Letter of Protest or Pua Case's letter to the editor regarding Mauna Kea. I offer these texts as suggestions. Finally, students will design and deliver a music concert that will address an environmental injustice issue they care about.

**8. What does communication in the youth counter culture look like? Music as expression. George Helm (5):** Unit includes research that details the background, philosophy, and actions of the modern Hawaiian movement against the backdrop the Civil Rights movement and will compare and contrast the catalyst behind such movements. Students will identify George Helm within the movement and will be able to recognize how he influenced events during this time period with his music and activism.

**9. Power of Voice (5):** This unit looks at using our voice to express opposition or support for different issues that the youth face, whether that be in dance or song, and in any creative expression such as hula, hip-hop, free-style, etc.

**10. Knowledge Resource Products (7)** This unit introduces students to the process of creating a multimedia Knowledge Resource Product (KRP). Working first as a class and then in small groups, students view and analyze a sample KRP and develop a list of characteristics of the genre. Students then brainstorm programs and tools they could use to make their own multimedia KRP' s. Finally, they plan, storyboard, and create, and evaluate their own KRP presentations. The lesson stresses the importance of using media to archive cross-disciplinary cultural knowledge and provides information about various multimedia formats

**11. Science through music, sound and audio engineering (5) – 15 additional lessons forthcoming**

**a. The Physics of Hawaiian instruments (4):** Introduces the scientific method to students as they develop a hypothesis in discovering how sound travels. Students create their own instruments and analyze and plot sound waves

**b. Timbre of Hawaiian Percussion Instruments (1):** Teacher will introduce the conceptual building blocks of Timbre: Fundamental and Harmonic Frequencies. Students will learn the



mathematical relationship between the fundamental frequency and its harmonics, while analyzing frequency structure with a spectrum analyzer

## 12. Video Production Unit (7)

1. **What is power and how can the power of video be harnessed to positively or negatively affect the community?** Introduction to the Power of Video
2. **What is voice in Video Production and how do I develop voice?** Developing Voice in your Video.

### Unit 1: Sense of Self and Place:

1. He Hawai'i Au: Translates as "I am Hawai'i", or "I am Hawaiian". Discuss what it means to have a sense of place and identify this feeling in mele.
2. Careers in Music: Identify careers in music and multimedia in both their local community and international arena
3. Composer 'Alna Connections: Students identify the wahi pana or sacred places composers sing of in their mele.
4. Lei 'Ohu: Explore the relationship students have to the land using 'ōlelo no'ea and in analyzing the song Lei 'Ohu.
5. E Hīhīwai: Explain the mele "E Hīhīwai" with notes from haku mele Dennis Kamakahi

### Unit 2: Sense of Community:

1. Hawaiian Music Instrument Project: Students will differentiate traditional and modern Hawaiian instruments as well as other foreign instruments used in making Hawaiian music.
2. Hawaiian Music Instruments: Engage students in discussion on how musical instruments relate to community and is a community itself
3. Hawaiian Music Practitioner Project: Kumu to engage students in discussion on what they think it takes, on a general level, to be a working musician. What skills are necessary or desired, who they know who may be a fulltime or part time musician and why, etc.
4. Music Style Research: Groups of students will research a particular Hawaiian music style and prepare to formally present to class
5. Hawaiian Music Styles: Students will articulate and show their experiences and findings about various Hawaiian music styles and their definition of Hawaiian music
6. Hawaiian Music and The Radio Business: Students will gain an understanding of the basic business operation of a commercial Hawaiian music radio station.
7. What is Community: Kumu will explain community; it's importance and examples of his/her belonging to certain communities. Examples of community may include hula, bass players, students, kūpuna, accountants, activists, wa'a people, farmers, Portuguese, chefs, Hawaiian Homesteaders, homeless, mähū, scientists, skaters, instrument makers etc.

### Unit 3: Lāhui:

1. What is Lāhui? Provide brief background information on “E Nā Kini” and engage students in the meaning of lāhui. Teach the song “E Nā Kini” vocally and instrumentally
2. Kaulana Nā Pua: Kumu to provide information about Lili'uokalani and the overthrow of the Hawaiian monarchy to link the role of this mele to the event that it inspired
3. All Hawai'i Stand Together: Kumu to show video of the song “All Hawai'i Stands Together” by Liko Martin and his mana'o behind the mele and performance with original lyrics
4. Nālani 'Ehā: Kumu to explain some basic facts about each ali'i: Kalākaua, Lili'uokalani, Leleiohoku, and Likelike, and their contribution to Hawaiian music, seeing if students might be able to recognize certain composition
5. Ali'i Message Music: Kumu will explain that our ali'i had mottos to help steer the will of the lāhui. They also had famous sayings. We can find these sentiments in contemporary musical compositions in Hawaiian and English.
6. Hōkūle'a: Have students research songs associated with Hōkūle'a to depict more examples of the role of music in something of major significance to the Hawaiian people
7. Hawai'i 78: Kumu will engage in discussion about the popularity of this song and reasons why songs are remembered touch your heart, and is a way to channel frustration as depicted in these songs. As “Hawai'i 78” has lyrically and musically evolved over the last 30+ years, engage the class to see if some of the similar issues of the 70s still apply today.
8. The Hawaiian Renaissance: Students will research information surrounding the composition of “Ku`u Pua Paoakalani,” its later discovery and revival by “modern” Hawaiian musician
9. Hawai'i Aloha: Kumu to show students the video “Hawai'i Aloha” , learn, analyze and discuss the meaning and historical context of the lyrics, comparison to the US national anthem and related implications and insights to each culture, the concept and application of “Mele Aloha 'Aina” (songs of love for one's home and birthplace), and how music and video can be used as a powerful storytelling tool.

### Unit 4: Sustainability:

1. Image, Putting your best foot forward: Kumu will engage class on which qualities they admire about their favorite musicians or “stars” and document on the chalkboard. Kumu will engage students on some of the less than flattering qualities of “stars.” Kumu will help students write about themselves in a unique and positive light keeping in mind they are writing a bio to promote themselves professionally
2. Kuleana: Engage class in Kuleana discussion addressing choice/no choice, perseverance, fulfillment, responsibility vs right, etc

3. Volunteer: Students will share of their volunteering experiences, what they've gained, whom they've met, and why they did it. What were some of the rewards?
4. Networking: Define networking and use in familiar contexts such as baby lū'au, hālau performance preparation, surf contest, volunteering, study groups, etc.
5. Eleu Mikimiki: Learn mele "Eleu Mikimiki" and go over all verses highlighting the value of initiative and motivation.
6. Job Assessments: Engage class in discussion about the work force. What do they think "work" is?

### **Music Business (9):**

1. Hawaiian Music and the Radio Business: Students will gain an understanding of the basic business operation of a commercial Hawaiian music radio station
2. Creative and Business System: Based on an introduction to the Creative & Business Systems in the Music Industry, students will share their ideal career choice in each system, some of the roles and responsibilities of your chosen career choice, and their ideal community (city) they'd like to work in
3. Marketing and Promoting: Kumu will talk about the importance of non-traditional, independent promotion of music, and art via new media resources such as Facebook and YouTube.
4. What's Next- College and Career Exploration: Students will be given an opportunity to identify an entertainment career type based on their interests, research colleges (2 or 4 year) who have degree/certificate programs based on the career, obtain an actual application from the institution and fill out, and identify/interview a member in the community who has the same or similar career.
5. Intellectual Property: Students discuss intellectual property and research examples of intellectual property.
6. Copyright and the Consumer: Student discussion: What two things must be met to obtain a copyright? How do you create value with your creative works?
7. The Six Exclusive Rights: Unit explores creative compensation based on the 6 exclusive rights. And engages students to utilize basic arithmetic in determining potential sales, royalties, and other compensation types.

### **Additional Language Arts/Social Studies lessons**

#### **1. Who were the immigrants (10)?**

Six part unit:

- 1 - Who were the immigrants? - Mo'okū'auhau
- 2 - Political effects - Labor Unions
- 3 - Economic effects - contract labor, perquisite, schools?
- 4 - social effects - tension, pidgin
- 5 - music - examples of mele with pidgin
- 6 - modern Hawaii

### **Collaborative Storytelling/Songwriting (Language Arts)**

1. Intro to collaboration: Students will collaboratively write a song together.
2. Intro to the Guitar: Students learn how to play basic cords on a guitar.
3. Writing Chord sheets: Write Eo e liliu out on paper with chords and learn to play it on the ukulele.
4. Rhyme Schemes: Rhyme schemes and hand out lyrics of a songs being analyzed.
5. Five Senses: Talk about the five senses and how to write using them.
6. What story is worth writing about: Students brainstorm and fill out song outline worksheet with their ideas of what story they think is worth writing about.
7. From Idea to Song: Students to co-write with partner rough draft of their song using two of the major rhyme schemes and all of the five senses

**Music Appreciation (6)**: The primary aim of this curriculum is to introduce to high school students critical thinking skills (i.e. identifying, reflecting on, and analyzing issues/ideas in various ways) and applying these skills to music they hear commonly on the radio and other outlets here in Hawai'i. The overall approach is communication-centered: learning through stories, games, songs and activities, all supported by illustrations that are carefully designed to help convey meaning. Students engage each other in conversations and in investigating and collecting data to analyze.

### **Math:**

1. **Music and Sequence (5)**: This module will allow students to understand and analyze the relationship between function, sequence, and music.
2. **Geometric Modeling and Music (4)**: Students will design an instrument based on specific criteria. They will then use geometric methods to design the instrument according to the specifications that include requirements for surface area and density.
3. **Profit Function (3)**:  
Students will explore the role of profit function in real life scenarios. After they have achieved mastery with the profit function, they will plan their own concert and determine their potential profit.
4. **Graphing Pitch (2)**: This unit explains the musical relationship between the length of instruments and their pitch. Students will collect, organize, and graph data, demonstrating their understanding of the relationship between the length of an instrument and its pitch. Students will discuss and demonstrate knowledge of Pythagoras and his musical ratios and how it relates to pitch.

**6 additional Units of 'Math through Music'** in collaboration with Ne'epapa Ka Hana (Univ of Hawaii Math Curriculum Project) currently being piloted this summer (2016).

Ne'epapa Ka Hana's Music Project is a comprehensive eight-grade mathematics curriculum designed for students of Hawaii. Students learn the math content by working together through the activities about music theory and music in Hawaii. The curriculum consists of 24 activities, spanning 6 units, which are aligned with the eighth-grade Go Math! Textbook that is currently utilized in most Hawaii DOE math classrooms and aligns with the Common Core State Standards. numbers through activities about pressure and sound waves, frequencies, octaves, and tuning. In Units 2 and 3, we learn about functions and linear equations through activities about the speed of sound, echoes, stage design, song structures, and ukulele finger positions. Transformation geometry is learned in Unit 4 with the use of the chromatic scale, more activities about ukulele finger positions and chords, and topics regarding ukulele designs. Unit 5 uses echoes and reverberations to discuss angles, parallel lines, and triangles. We also learn about volume and how it affects the sound of an ipu. Finally, we use eighth-grade statistics to learn more about reverberation and song preferences in Unit 6.

**MANA MELE - MUSIC & MULTIMEDIA ACADEMY (pilot phase)**

**UNIT: How does music serve as a catalyst for major social change?**

**LESSON 1.5: SONGS OF HOME**

**KA HANA – WHAT is being introduced/taught/implemented:  
Activities, Procedures**

*Procedures to Implement Lesson*

**Teacher Preparation:**

1. **Read:** Hawaiian Cultural Rejuvenation Ruby Fa'ōagau, which can be found at <http://hilo.hawaii.edu/academics/hohonu/documents/Vol07x06HawaiianCultureRejuvenation.pdf>
2. **Read:** The Hawaiian Renaissance by George S. Kanahele May 1979, which can be found at [http://kapalama.ksbe.edu/archives/pvsa/primary\\_2/79\\_kanahele/kanahele.htm](http://kapalama.ksbe.edu/archives/pvsa/primary_2/79_kanahele/kanahele.htm)
3. **Review Rhetorical Devices in Songwriting.** This document included in this lesson.

**Session one: Discuss and Explore - 80 minutes**

- **20 minutes: Discussion**
  - **Read the following quote to the students**

*“We sat on mats that were woven from the leaves of the pandanus tree and watched the reflection of the sun rising up the east wall of the valley, then dancing on the trees at the very top of the ridge before slowly fading out of sight. I sang my heart out. At that time I felt like we were singing the sun to sleep, so in the morning as he crept over the east ridge with his long shadowy legs, he would be warm and friendly and let us have another good day of swimming and fishing in the stream and doing all the things that little boys do in a day.” Clyde “Kindy” Sproat Kapa’au, Hawaii*

- Reflect back on where you grew up and where you live now. What are your memories of place? Be ready to share your stories of sense of place with students. Ask students first to think about how they sense a place through their five senses: seeing, hearing, smelling, tasting and touching. What do they see, hear, smell, taste and touch at school?
- Kumu to choose a favorite song that connects her/him to home (in any language) with the place name found in the song, explain the connection, story, background etc., and perform it.

- **30 minutes: Explore**

A mini-field trip to observe a specific place on campus will challenge them to use their senses and prepare them for this lesson as well as for fieldwork research with family and community members. Arrange an appropriate time for students to observe. Ask them to be quiet and concentrate on one sense at a time as they carefully look, listen, smell, and taste and touch things. Have students record their observations.

- **30 minutes: Exploring sense of self through music:**

- Before playing a song, ask students to use their senses as they listen. First, prepare by studying the written artist bio; photographs; audio profile, interview or music samples, and video segments of the artist. You might want to accumulate things for students to see, hear, smell, taste and touch. For example, the instrument the artist uses, a flower or fruit sung about in the song, etc.

- **Exercises — Sensing Place Through the Five Senses**

- **Seeing**

Listen to a song. What visual clues to sense of place is mentioned?

What do students envision as they listen? What do we see outside our homes and on the way to school — country or busy streets, suburban parks or mountains? What is the landscape, including housing and businesses, highways and sidewalks, as well as landforms and waterways?

- **Hearing**

What audio clues to sense of place do we hear in the song?

Are there any regional accents specific to a specific island, region, etc.?

What else might the artist hear that would “sound” like home?

When we wake up in the morning, what do we hear? What is the soundscape of home—the garbage truck on Tuesday in the city, family members getting ready for school or work? What music do we encounter as we go through the day—at school or in the family car, in music class, in video games or after-school TV? What are the noises of local activities and businesses?

- **Smelling**

What would the artist smell if she/he were sitting on her front porch?

The air indoors and outdoors smells different throughout the seasons. Smells can help us tell if it will rain, if dinner is being prepared, and what different kinds of work are being done. What smells remind you of home?

- **Tasting**

What foods can you imagine the artist eats? What does the “environment” taste like? Like smelling, our sense of taste arouses strong memories and feelings. A relative’s recipe, our favorite foods or the salt of the ocean might contribute to our sense of place. Make a list of tastes that remind you of home or of your childhood.

▪ **Touching**

What might the artist touch that would make her feel that she was at home?

Roughness, smoothness, coolness and heat —what do we sense through touching favorite objects at home? If we close our eyes and think back to childhood, we might remember the itchiness of grass on bare legs, the sharp edge on a jackknife or the soothing warmth of blankets. Close your eyes and think about what you like to touch. What makes you uncomfortable? Choose an object and ask classmates to close their eyes and identify it by sense of touch.

**Session 2: Exploring the Hawaiian Renaissance and the role of rhetoric used in songwriting that had the result of encouraging its growth. (60 minutes)**

• **20 minutes: Discussion**

- Read quotes from the Hawaiian Renaissance era to the students
- Discuss the Hawaiian Renaissance

• **20 minutes: Explore Kaona as a rhetorical device used in songs written during the Hawaiian Renaissance**

- Play Waimanalo Blues written by Thor Wold and Liko Martin in Hawaii in the 1970’s to protest the increasing development of the islands of Hawaii.
- Pass out lyrics to students.
- As a class, identify the different rhetorical devices used in the song.

• **20 minutes:**

- Writing Sample One: The beach is my favorite place to go. I dip my toes into the cold water, and the seagulls chirp above. I eat my greasy French fries and stare out at the water. I could stare at the waves all day, and the noise clears my mind. As I walk through the sand, I sink slightly with each step. Ah, summer.
- Writing Sample Two: Crash, crash, crash. The waves knock against the shoreline, foam creeping up the sand like a cat after its prey. As I dip my feet into the cold water, I hear squawking above. Chatty seagulls circle around me, eyeing my French fries. It’s as if a million birds are blocking the sunlight as they circle above. With the last bite of my French fries, the seagulls disappear like a magician’s card, fast. My feet, frantic for footing on the sand hills, sink with each step. Summer is freedom.



### Ask These Questions

- Which passage is more interesting?
- Which passage is easier to visualize?
- Which phrases help you visualize the scene?
- Where do you see sensory and figurative language? Identify specific examples.
- Both of these passages are about the same thing; What makes one of them more interesting?

### **KA WAIWAI/NĀ PAHUHOPU – WHY introduce/teach/implement the Hana above?**

**Includes specific skills, learner outcomes, and standards as follows:**

#### *Specific skills to be Introduced*

1. Learn to do music research
2. Analyze content of mele, significance of story, places and people
3. Learn how to communicate and perform to authentic audience
4. Brainstorm possibilities for a career in music

#### *Specific Learner Outcomes*

1. To strengthen literacy, memorization skills, Hawaiian perspective and insight, and performing arts
2. To strengthen and perpetuate Hawaiian musical legacy, stimulate musical creativity and expression
3. To strengthen the value, usage and aloha for the mother tongue of our homeland and better understand the Hawaiian perspective and worldview
4. To strengthen understanding and connection to famed events and storied areas, sense of place thereby gaining knowledge of our homeland and sense of place
5. To strengthen our knowledge of our 'ohana, genealogy and sense of self
6. To begin analyzing sense of self and self development to seek career options

#### *National Core Arts Standards*

**MU:Cn10.0.C.HSII:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

**MU:Re8.1.E.IIa :** Support interpretations of the expressive intent and meaning of musical works citing as

evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.

**MU:Re7.1.C.HSII:** Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.

*Common Core Standards*

**LANGUAGE ARTS**

**9-10.RI.6:** Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

**SOCIAL STUDIES**

**SS.10.3.12:** Describe the innovations in transportation and communication and the impact they had on American society

*Nā Honua Mauiola Standards*

Nā Ala ‘Ike \* The Cultural Pathways

‘Ike Pilina \* Relationship Pathway

We envision generations that have respectful, responsible and strong relationships in service to akua, ‘āina and each other.

‘Ike ‘Ōlelo \* Language Pathway

We envision generations of literate and eloquent Hawaiian language speakers.

‘Ike Maui Lāhui \* Cultural Identity Pathway

We envision generations who walk into the future with confidence in their cultural identity and a commitment of service to akua, ‘āina, and each other.

‘Ike Ola Pono \* Wellness Pathway

We envision generations who lead vibrant, healthy and happy lives as contributors to family and community.

‘Ike Piko‘u \* Personal Connection Pathway

We envision generations whose actions reflect personal identity that is kūpono.

‘Ike Na‘auao \* Intellectual Pathway

We envision generations fostering the cycle of joyous learning through curiosity, inquiry, experience and mentorship.

‘Ike Ho‘okō \* Applied Achievement Pathway

We envision generations who demonstrate academic, social and cultural excellence that supports families, communities and future generations.

‘Ike Honua \* Sense of Place Pathway

We envision generations who accept kuleana for our honua.

<p><b>'Ike Kuana'ike * Worldview Pathway</b> We envision generations who flourish and inspire local and global communities through a culturally Hawaiian perspective that honors all things— past, present and future.</p>	
<p><b>School Specific Standards</b> Each teacher can fill in here any additional school specific standards covered by these lessons.</p>	
<p><b>HŌ'IKE – HOW to assess achievement of the WHY (Waiwai/Pahuhopu) through the WHAT (Hana)</b> Includes oral, written, and performance-based assessments; Qualitative and quantitative, or 'measurable'</p>	
<ol style="list-style-type: none"> <li>1. After sufficient time to research, students will explain and present their songs and perform in part or entirety, with live accompaniment or sound recording</li> <li>2. Student will present a few jobs of interest in the industry following performance</li> </ol>	
<p><b>Measurable Assessments</b></p>	
<ol style="list-style-type: none"> <li>1. Attendance</li> <li>2. Participation</li> <li>3. Internalization and presentation of information</li> </ol>	
<p><b>NĀ LAKO HANA - Materials needed</b></p>	
<ol style="list-style-type: none"> <li>1. Journal and pen</li> </ol>	
<p><b>NĀ HA'AWINA – Assignments</b></p>	
<ol style="list-style-type: none"> <li>1. Student will write down vocabulary and translations as well as brainstorm career possibilities</li> <li>2. Student will present the title and composer of a significant song that is relevant to the Sense of Self and Place theme</li> <li>3. Student will share background, significance and perform song in part or entirety</li> <li>4. Student will share and connect interests to a career, possibly in music</li> </ol>	
<p><b>KŪLIA - Differentiation</b></p>	
<ol style="list-style-type: none"> <li>1. Students can research pictures of professionals discussed</li> <li>2. Students can share their experience in participating in an musical event or production</li> <li>3. Students can compare and contrast various jobs of interest in the industry</li> </ol>	
<p><b>NĀ HUA'OLELO - Vocabulary</b></p>	
<ol style="list-style-type: none"> <li>1. 'Āina – land</li> <li>2. One hānau – birth sands, homeland</li> <li>3. Wahi pana – storied area</li> </ol>	<ol style="list-style-type: none"> <li>9. Paukū - verse</li> <li>10. Research – different ways to access information</li> </ol>

<p>4. Mele – song</p> <p>5. Kīkā - guitar</p> <p>6. Pīla nui - bass</p> <p>7. Koekoe – strum</p> <p>8. Hiku - to pick, as in playing stringed instruments</p>	<p>11. ‘Oihana – career, business</p> <p>12. Hana – work, job</p> <p>13. Hoihoi – interest</p> <p>14. Ho‘okō – to fulfill</p> <p>15. Ma ka hana ka ‘ike – Knowledge and experience comes from doing</p>
<p><b>MANA`O - Notes</b></p>	
<p>1.</p> <p>2.</p> <p>3.</p>	