

## Application Submittal Checklist

*The following items are required for submittal of the grant application. Please verify and check off that the items have been included in the application packet.*

- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
  - Budget request by source of funds ([Link](#))
  - Personnel salaries and wages ([Link](#))
  - Equipment and motor vehicles ([Link](#))
  - Capital project details ([Link](#))
  - Government contracts, grants, and grants in aid ([Link](#))
- 7) Experience and Capability
- 8) Personnel: Project Organization and Staffing



AUTHORIZED SIGNATURE

MS. LE METER, EDIRECTOR

PRINT NAME AND TITLE

1/21/22

DATE

**THE THIRTIETH LEGISLATURE  
APPLICATION FOR GRANTS  
CHAPTER 42F, HAWAII REVISED STATUTES**

Type of Grant Request:

Operating                       Capital

Legal Name of Requesting Organization or Individual:    Db:     
Young of Heart Workshop    Pu'uhonua Society

Amount of State Funds Requested: \$ 60,000

Brief Description of Request (Please attach word document to back of page if extra space is needed):

Pu'uhonua Society continues to offer programming in the areas of arts and culture that supports Native Hawaiian artists, cultural practices and traditions. With the organization's three programs Kīpuka, Keanahala and Aupuni Space and it's partner program, Nā Maka o ka 'Āina, Pu'uhonua Society connects the community to Native Hawaiian knowledge through exhibition, workshops, events and archival resources. Pu'uhonua Society seeks funding to continue and expand its programs in order to reach a large community.

Amount of Other Funds Available:

State:            \$ 15,000  
Federal:        \$ 38,000  
County:        \$ \_\_\_\_\_  
Private/Other: \$ 10,000

Total amount of State Grants Received in the Past 5 Fiscal Years:

\$ 40,000

Unrestricted Assets:

\$ 88,410

New Service (Presently Does Not Exist):     Existing Service (Presently in Operation):

Type of Business Entity:

501(C)(3) Non Profit Corporation  
 Other Non Profit  
 Other

Mailing Address:

1200 Ala Moana Blvd Ste. 270  
City:    State:    Zip:  
Honolulu    HI    96814

Contact Person for Matters Involving this Application

Name: <u>JOSHUA TENGAN</u>	Title: <u>ASSOCIATE DIRECTOR</u>
Email: <u>JOSH@NAMEAHAWAII.COM</u>	Phone: <u>808 202 8707</u>

Federal Tax ID#: <u>                    </u>	State Tax ID# <u>                    </u>
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MARK MEYER / EXECUTIVE DIRECTOR 1/21/22

Authorized Signature

Name and Title

Date Signed

## Application for Grants

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

### **I. Certification – Please attach immediately after cover page**

#### **1. 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, 2021.

#### **2. Declaration Statement**

The applicant shall submit a declaration statement affirming its compliance with [Section 42F-103, Hawaii Revised Statutes](#).

#### **3. Public Purpose**

The applicant shall specify whether the grant will be used for a public purpose pursuant to [Section 42F-102, Hawaii Revised Statutes](#).

This grant shall be used for the public purpose of exhibition, education and preservation in the fields of arts and cultures of Hawai'i.

### **II. 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;**

Pu'uhonua Society creates opportunities for Native Hawaiian and Hawai'i-based artists and cultural practitioners to express themselves and engage with and impact audiences. We support artists and makers who serve as translators/mediators/amplifiers of social justice issues in the community.

Founded in 1972, Pu'uhonua Society has demonstrated a commitment to community, the arts and Native Hawaiian culture through a strong programmatic history. Pu'uhonua Society currently houses three community programs: Kipuka, a space for teaching and learning traditional Hawaiian craft and knowledge; Keanahala, a community weaving program perpetuates the Native Hawaiian practice of ulana lauhala (weaving) and helps to raise consciousness of personal and family pride in valuing and having a Hawaiian lauhala moena (mats) in the home; and Aupuni Space, a location for community-based exhibitions and programming that feature

Kanaka 'Ōiwi and Hawai'i-based artists. Additionally, Pu'uhonua Society is partnering with Nā Maka o ka 'Āina, a project preserving and promoting Hawaiian culture, history, language, art, music, environment and the politics of independence and sovereignty. NMOKA will work in partnership with Pu'uhonua Society to catalog, archive and digitize approximately 8,000 hours of video.

2. The goals and objectives related to the request;

Kīpuka//

- promote Hawaiian cultural production and community building through Hawaii-based cultural practices
- offer diverse points of connection for the community through the arts
- preserve Hawaiian craft traditions and knowledge
- maintain and increase Kipuka workshop offerings
- provide a learning model based on a Hawaiian education model

Keanahala//

- gathering around the weaving of mats, connecting people from all ages, ethnicities, backgrounds, and learning levels
- promote Hawaiian cultural production and community building through Hawaii-based cultural practices
- offer diverse points of connection for the community through the arts
- preserve Hawaiian craft traditions and knowledge
- continue to support craft production, an important resource for Native Hawaiians looking to create community through ulana lauhala

Aupuni Space//

- continue to offer little-to-no cost art opportunities for kama'aina and artists in Hawai'i
- promote and exhibition the work of Hawai'i local and kanaka O'iwi artists at the only independently run gallery on O'ahu
- expand programming to serve the community and diverse and innovative ways (ex: pop up opportunities for local clothing designers and artist swap meets)

Nā Maka o ka 'Āina//

- preserve Hawaiian history and knowledge
- create a strong organizational partnership that will support an extensive archival project
- catalog and archive a collection of over 8,000 hours of footage while Joan Lander is still able to share her vast knowledge of these documentary materials
- preserving the knowledge only possessed by a kupuna (Joan Lander, Project Director) through mentorship and relevant skills (Sancia Miala Shiba Nash, Project Assistant)

3. The public purpose and need to be served;

Pu'uhonua Society is an organization that creates inclusive spaces with the goal of sharing, teaching and preserving cultural knowledge, as well as ensuring access. We endeavor to give visibility to and engage with Native Hawaiians, Hawai'i locals, local activists, youth and those seeking a sense of belonging in the context of Hawai'i. Pu'uhonua Society engages with its community by offering opportunities to come together in the form of workshops (in-person and online), retreats, art exhibitions and small-scale cultural events. Pu'uhonua Society serves the community by crafting a space for making, connection and discussion that considers and celebrates time, place and Hawaiian identity.

Kīpuka, partner organization with Nā Mea Hawai'i, is an instruction and workshop space for micro-makers focused on traditional Hawaiian crafts like making cordage, shell jewelry, lei, kapa, net, ipu, and lau hala. This program, carrying 30 years of programmatic history, promotes gathering and knowledge sharing while keeping these historical traditions alive and contributing to their evolution.

Keanahala facilitates the native knowledge of ulana lauhala, traditional Hawaiian weaving and takes it beyond the walls of Kipuka. This program aims to preserve and evolve a native Hawaiian tradition by creating access to specialized cultural knowledge and ensuring that it continues to persist even as the community experiences an increasing shortage of kumu. Keanahala focuses on hala, creating opportunities to convene and come together all over O'ahu. Furthermore, Keanahala works to bring these cultural resources and opportunities to underserved communities in Waianae, Kalihi and beyond.

Aupuni Space exhibits Hawai'i local and Native Hawaiian art, using art, film and other programs to explore and define Native Hawaiian and local identity in a contemporary context. As a gallery and making space located in urban Honolulu, Aupuni Space supports artistic production and facilitates community building for artists, makers and appreciators.

*Nā Maka o ka 'Āina* is an independent video production company that has focused on the land and people of Hawai'i and the Pacific. Since 1974, filmmakers Joan Lander and Puhipau have documented and given voice and face to traditional and contemporary Hawaiian culture, history, language, art, music, dance, environment, and the politics of independence and sovereignty. Their over 100 award-winning productions have aired on local and global television networks and have been utilized by educational institutions around the world.

The nature of these programs is incredibly permeable and looks to think about the world in a Hawaiian framework that focuses on collaboration. All that have knowledge of those that came before them are welcome to engage with any and all of the programs of Pu'uhonua Society.

Now more than ever, kama'āina and Native Hawaiians are asking for cultural institutions to provide experiences that are authentic, respectful and representative of Hawai'i and its people. With critical challenges like COVID-19, an overwhelming tourist presence, the threat to Native Hawaiian communities, the struggle for indigenous recognition at Mauna Kea and the Red Hill water crisis, we believe that we can create unity and healing through sharing art, culture and knowledge.

**4. Describe the target population to be served; and**

Our locally-based target audience is Hawai'i residents of all ethnicities and cultural backgrounds from the ages 13-99 as well as community members with an interest in local and contemporary art and culture. We target these groups because we acknowledge a demonstrated need for building stronger relationships between local residents and art and cultural institutions that invest in supporting living Hawai'i local or Native Hawaiian artists.

**5. Describe the geographic coverage.**

Keanahala//

Kalihi Valley, Makiki and Papakōlea - we want to focus on urban areas in and around Honolulu because we have seen a demonstrated community need and interest for ulana lauhala in these locations. We will be working with community partners in order to identify and secure workshop spaces in these locations.

Kīpuka//

We will continue to offer workshops at Kīpuka, a workshop space in Ward Center. Access to this space is thanks to Pu'uhonua Society's organizational partnership with Nā Mea Hawai'i.

Aupuni Space//

The gallery space is located in Urban Honolulu and we conduct outreach and marketing to reach communities across O'ahu. Through our various programs, we also engage with artists from other islands and from the mainland.

Nā Maka o ka 'Āina//

The repository of NMOKA videos and materials are located on Hawai'i Island in Ka'u. With the digitization of these videos, there is the potential to host programming on Hawai'i Island, O'ahu and anywhere virtually.

### **III. 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;

Kīpuka//

Kīpuka focuses on sustaining and developing a strong record of programming through craft-based workshops. During 2021, practitioners at Kīpuka have hosted 20 workshops with 130 participants for hulu kuilima (featherwork), 'ōlelo Hawai'i (Hawaiian language), niho 'oki (hawaiian utility knife) and pua (flower) culture and lei classes. Upcoming workshops include hīna'i (basketry) weaving, 'oli (chant), pāpale (hat) lauhala shaping, other lauhala crafts, ipu heke (hula gourd instrument), and more.

Our contracted support is Project Manager, Angel Permito-Kaheaku, Joshua Tengan, Project Manager, and artists and cultural practitioners that are the workshop instructors and kumu.

Keanahala//

This current form of Keanahala that we propose endeavors to connect and pair kumu and alaka'i in order to extend the knowledge and impact of ulana lauhala in the urban Honolulu community. Kumu are defined as weaving experts that we have already identified. We will work with Mahina and Cheryl Pukahi, Lorna Pacheco, and Lise Michelle Childers, Native Hawaiian practitioners who are passionate about weaving and sharing this craft tradition. Our alaka'i are defined as students that have previously attended multiple workshops, are committed to advancing their skills in ulana lauhala, and have a passion to share their knowledge with their community (family, friends, neighbors, etc). Once a cohort of alaka'i is established, Emma Broderick, Keanahala Project Manager, will work with kumu and community partners to identify, develop and formalize spaces (nonprofit organizations, homestead communities, individual weaver's garages) that can hold hala preparation and weaving workshops within individuals' communities. During this time, we expect to also plant hala trees at both private and community organizations. It is during this time that alaka'i will be learning to establish their own community-based weaving practice. Along the way, both kumu and alaka'i will receive support from Keanahala and can attend classes at the above mentioned spaces with alaka'i shadowing kumu and more experienced weavers (offer projects including memory mats, place mats, and baskets) and provide communal tools to support alaka'i. Keanahala will also hold professional development workshops bringing kumu, alaka'i and haumāna together to work on a larger project so that alaka'i can grow their confidence, skills and relationships. Finally, alaka'i will be able to teach/share within their geographic groups and they will continue using all the training, support, tools, and guidance they have been given while also envisioning how to keep widening this circle of connections. Our goal is to form at least three distinct, self-sustaining weaving hui. Emma

Broderick is the Project Manager for Keanhala and will be implementing this community program, providing administrative and program support to participating kumu, alaka'i and haumana, and coordinating partnerships with other organizations and potential venues/gathering spaces.

#### Aupuni Space//

Located in the hub of Kaka'ako's creative community, Aupuni Space was formerly 729 Studios, which housed five artist studios. In the beginning of 2018, a ground-floor studio was renovated to create a gallery space. Since then, Aupuni Space has exhibited work by more than fifty artists, a third of whom are Native Hawaiian. This year, the Gallery will present more than a dozen curated art exhibitions, as well as interstitial programming featuring performers, musicians, makers, and thinkers.

Aupuni Space was established to:

- Challenge the status quo of what art is and what contemporary art in Hawai'i is
- Support emerging and established Hawai'i-based artists with their practices
- Offer a gathering space for the creative community

Focus areas for 2022 include:

- Featuring more established - but underrepresented - artists based in Hawai'i
- Reframing the relationship between Hawai'i's kupuna/established artists and emerging artists; intergenerational engagement.
- Establishing more partnerships with the creative community, including developing more cross-promotional opportunities with organizations like Pow!Wow! Hawai'i and artisan-driven, limited-edition brands.
- Increasing social media reach and interaction through boosting.

#### Nā Maka o ka 'Āina//

In 2006, *Nā Maka o ka 'Āina* began a multi-year effort to catalog, digitize, archive and make available online their recorded material. However, as the monumental effort of digitizing thousands of hours of footage cannot be accomplished alone, plans are being made to deposit the entire collection with *'Ulu'ulu: The Henry Ku'ualoha Giugni Moving Image Archive of Hawai'i*, where the tapes will continue to be digitized and made accessible to the public.

Before that transfer occurs, cataloging must be completed so that 'Ulu'ulu archivists will know what the collection contains and have the necessary metadata to make it searchable. In addition, logs and transcripts describing each tape's content must also be digitized. Cataloging *Nā Maka o ka 'Āina*'s video collection is a vital step in creating a publicly accessible digital archive, one that preserves a pivotal time in modern Hawaiian history (1974 - 2010), including "the Hawaiian Renaissance" period. For this effort, Joan Lander serves as Project Director and Sancia Nash as Project Assistant.

2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

Kīpuka//

July 2022:

- Select artists and cultural practitioners to work with
- Identify supply/workshop needs
- Build lesson plan for workshops
- Write workshop descriptions and finalize dates
- create marketing and promotion plan

August 2022:

- promote workshop signup on social media and through newsletters
- make available workshop sign up via Nā Mea Hawai'i website and other sources
- create survey for participant feedback
- set measurable attendance and engagement goals

November 2022:

- collect user data and surveys
- review quality control of workshops
- check-in with artists and project manager
- plan for June and July

January 2023:

- review quality control of workshops
- plan for August and September

March 2023:

- hold internal feedback meeting
- collect user data and surveys
- plan for October, November and December

June 2023:

- collect and report data based on attendance, documentation, testimony & surveys

Keanahala//

July-October 2022

- Pair teachers and students to encourage mentorship, leadership and self-empowerment
- Create a cohort of those willing to serve in teaching roles (alaka'i)
- Organize community touchpoints, focusing on Papakōlea, Makiki and Kalihi

- Create a database of program history and resources from information gathered over time, specifically gathered since Oct of 2019
- Hold a mat weaving workshop for alaka'i to improve their confidence, skill and relationships

November 2022-February 2023

- Formalize space that can hold hala preparation and weaving workshops within individuals' communities
- Begin offering classes with alaka'i shadowing kumu and provide communal tools to support alaka'i

March-June 2023

- Alaka'i now able to teach/share within their geographic groups. At least three distinct, self-sustaining hui are formed
- Support on expanding the circle of connection through ulana lauhala instruction
- Survey and collect feedback from kumu and alaka'i

Aupuni Space//

July 2022: Formation of selection committee and announcement of application process - Applications will focus on demonstration of work, detailing studio practice, artistic goals and their relationship to the community. The committee will be composed of leaders in Arts and Culture who understand and appreciate the importance of diversity, accessibility and cultural/artistic production and how these themes rely on one another.

September 2022: Community outreach - In order to encourage a diverse set of applicants, outreach will be conducted via our newsletter, social media, word of mouth and partnerships that we maintain with other businesses and organizations.

November 2022: Application review and artist selection - Selection committee will discuss and review all applications based on a rigorous and innovative studio practice, a demonstrated desire to advance their art career, and potential artistic contribution and relevance to the greater arts and cultural dialogue of Hawai'i.

January-May 2023: Artist in studio and support - Each selected artist will be granted access to a studio space at Aupuni Space for a decided upon amount of time (2-5 months). This phase includes facilitation and guidance on creative practice, studio visits with directors and other artists, exhibition and public programming.

June 2023: Program assessment - Gather feedback from participating artists to understand their experience and measure the impact that ASAP had on their artistic practice and overall livelihood. Co-directors will work in collaboration to create an impact report and determine if this is a program that should be continued.

Nā Maka o ka 'Āina//

July 2022

Project Start Date (07/01/2022)

Purchase RAID Storage drives

Joan to catalog/label videocassettes then send first shipment of logs from Na'alehu to Sancia in Honolulu

Sancia to begin digitizing and editing logs/transcripts

November 2022 – May 2023 (Monthly)

Monthly shipments of physical logs/transcripts will be sent to/from Na'alehu-Honolulu

Sancia to digitize, and edit logs/transcripts into searchable pdfs, upload to Dropbox and physical drives

Physical logs/transcripts then sent back to Na'alehu after digitization

June 2023

Project Finish Date (6/30/2023)

Summer 2023

Nā Maka o ka 'Āina exhibition with Arts & Letters Gallery

Public programming conversation sponsored by Pu'uhonua Society at Arts & Letters Gallery

*\*note - this portion of the project timeline will not be funded by grant resources requested in this application*

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

Keanahala//

Surveys will be done post-workshops so that individuals can self-report on their attitudes and beliefs towards their current knowledge of hala, likelihood to continue weaving and connection to culture. Kumu and staff will also observe students during classes and record any noteworthy quotes as well as observations. Pictures will be taken during workshops to document the process. For those alaka'i who commit to teaching others (via written document) over the course of the year they will also be given a pre- and post-assessment to get a more in-depth look at their experience. We will be happy to keep track of and make available when we report back at the end of the grant, the number and type of classes and workshops as well as the communities we've interacted with and the individuals and families that participated.

Kīpuka//

Similar to Keanahala, Kīpuka surveys its participants post-workshop so that individuals can share their experiences learning and working with artists and cultural practitioners. Already experienced in offering a number of years of programming, Kīpuka project manager tracks attendance and feedback from kumu and participants in order to measure the impact of the

workshops and finds ways to improve and streamline the process. Kīpuka also works in partnership with Nā Mea to review and monitor quality assurance of the workshop experience, the instructor and the crafts being made.

*Aupuni Space//*

We will evaluate the success of Aupuni Space Contemporary Art Guide by assessing its ability to meet its stated goals of supporting the work of Hawai'i local and Native Hawaiian artists and by advancing urban Honolulu as a hub for contemporary art and culture. In order to measure this impact, we will track the following data: number of visitors to Aupuni Space events and exhibitions; number of online conversions made through appointment bookings and/or following Aupuni Space on social media; feedback and testimony from artists and visitors; number of artworks and supporting merchandise sales at Aupuni Space during 2022-2023. In-person engagement and monetary support will be our most important measurements for success.

*Nā Maka o ka 'Āina//*

The project team will be following current digital asset management and catalog metadata protocol as used by 'Ulu'ulu – The Moving Image Archive of Hawai'i, who will be the ultimate receiver of the catalog and the video collection. Joan Lander has already participated in a pilot project with 'Ulu'ulu in which she learned best practices for cataloging audio-visual collections. During this project term, samples of the catalog and digitized transcripts will be sent to archivists at 'Ulu'ulu for their evaluation, comments and suggestions.

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.

*Kīpuka//*

- number of artists, cultural bearers and kumu served through workshop opportunities
- number of attendees to workshops
- number of first-time participants

*Keanahala//*

- number of Native Hawaiians and kama'aina attendees to hala prep gatherings and retreats
- number of kumu served through instructional opportunities and leading retreats
- number of first-time participants

**Aupuni Space//**

- number of attendees to programs, exhibitions and popup events
- number of local and Native Hawaiian artists served through exhibition, program or studio opportunities
- number of applicants to the Art Studio Access Project (no-cost studio spaces for artists)
- number of first-time visitors to the gallery
- number of artworks sold

**Nā Maka o ka 'Āina//**

- number of videos cataloged and archived
- At quarterly intervals, all cataloging work will be evaluated by archivists at 'Ulu'ulu as to its effectiveness. As the future recipient of the Nā Maka o ka 'Āina video collection, 'Ulu'ulu will want to ensure that the final digitized information can be used effectively by their archive staff in preparing the collection for digitizing and for making the digitized material searchable and accessible to the public.

**IV. Financial**

**Budget**

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
  - a. Budget request by source of funds (Link)
  - b. Personnel salaries and wages (Link)
  - c. Equipment and motor vehicles (Link)
  - d. Capital project details (Link)
  - e. Government contracts, grants, and grants in aid (Link)
  
1. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2023.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$15,000	\$15,000	\$15,000	\$15,000	\$60,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2023.

Biennium grant, Hawai'i State Foundation for Art and Culture - \$15,000  
Art Projects Grant, National Endowment for the Arts - \$60,000

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.

NO STATE OR FEDERAL TAX CREDITS HAVE BEEN GRANTED

5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2023 for program funding.

**FY 2022**

WESTAF ARP GRANT : \$38,000  
HAWAI'I SFCA ARP GRANT: \$15,000

**FY 2021**

NONE

**FY 2020**

BIENNIUM GRANT SFCA: \$15,000  
NATIONAL ENDOWMENT FOR THE ARTS: \$20,000  
HAWAI'I TOURISM AUTHORITY: \$10,000

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2021.

\$88,410

**V. Experience and Capability**

**1. 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.

Pu'uhonua Society traces its history back to 1972, when Emma Aluli Meyer originally founded the organization as the Young of Heart Workshop & Gallery. Emma was the youngest daughter of Noa Webster Aluli, a Hawaiian attorney and community advocate. She started the Young of Heart Workshop & Gallery in Kailua, O'ahu, to inspire and empower young people through art and creativity.

For more than 15 years, the community center presented art exhibitions and offered classes in woodworking, ceramics, drawing, cooking, and painting, as well as performances. During that time, the center hosted the first Windward performance by the Honolulu Symphony; gallery shows by artists Jean Charlot, Claude Horan, and Juliette May Frazier; and the premier of Terrance Knapp's Father Damien monologue.

In 1996, Emma's third daughter, Maile Meyer, took over as executive director of the organization, and in 2004, Young of Heart Workshop changed its name to Pu'uhonua Society to better reflect its renewed mission as a safe haven for artists and cultural practitioners.

Pu'uhonua Society demonstrates a commitment to arts, culture and social justice through strategic engagement with the Hawai'i community in education, cultural preservation, and creating access to markets highlighting the excellence of Native Hawaiian and Hawai'i based artists and cultural practitioners. These artists and makers serve the community as translators, mediators, and amplifiers of social justice issues. Pu'uhonua Society does this currently through three ongoing programs and one program partnership with Nā Maka o ka 'Āina.

The first is Kīpuka. Originally formed in 2018 as the Producers Network of Cultural Artisans, this was a network of makers and opportunities to practice and share cultural practices. It was renamed Kīpuka in 2019 (Hawaiian for an open space in a forest, or a clear place in a lava field) with the location of a devoted space for community makers in urban Honolulu. Kīpuka continues the Producers Network concept with community-based teachings of traditional Hawaiian crafts including cordage, shell jewelry, lei, Kapa, net, ipu, and lau hala. Kīpuka brings people together to learn, problem-solve, share solutions, materials, and community.

Keanahala (translated as a cave, or focal point) for hala, is the second program of Pu'uhonua Society and focuses on all the aspects of beloved cultural practice--the weaving of moena, or floor coverings. Keanahala has been a program of Pu'uhonua Society since 2019. Our organization has implemented, evolved, improved and adapted this program to meet the needs of various communities based on O'ahu and also with the challenges of COVID-19. This community weaving program perpetuates the Native Hawaiian practice of ulana lauhala (weaving) and helps to raise consciousness of personal and family pride in valuing and having a Hawaiian lauhala moena (mats) in the home. We ask participants to commit to a process that

brings them together to prepare materials for the creation of a simple 2ft x 3ft personal mat. This program follows a retreat-style model and takes place over several days. It is not only an opportunity to learn but an important moment for exchange, gathering, and collective belonging. Keanahala promotes tradition, connectivity, handmade processes, engagement of the natural world and the knowledge that goes with it.

The third program, Aupuni Space, (Aupuni meaning a collective or shared mindset) is an artist-run contemporary art gallery and venue located in the Kaka'ako neighborhood of Honolulu. Aupuni Space started as "Aupuni Artwall" Gallery in the mid-1990s until the 2000s. It had several iterations, including Aupuni Place, a six-month demonstration project with three galleries and six artist studios in 2017. Aupuni Space then opened in its current location in 2018. The mission of Aupuni Space is to provide a location for community based exhibitions and programming that feature Kanaka 'Ōiwi and Hawai'i-based artists. Aupuni Space is the only venue that provides a global contemporary art lens on Hawai'i as well as a physical gathering space for locally engaged, experimental, and critical voices. With an extensive programmatic history, Aupuni Space is vital to creating local opportunities for artists through residencies and exhibitions and facilitates conversations and happenings surrounding community, culture and identity.

Program partnership with Nā Maka o ka 'Āina first began as a fiscal partnership agreement so that Joan Lander, co-founder of Na Maka O Ka Aina could begin the important and gargantuan task of cataloging, archiving and digitizing approximately 8,000 hours of videos documenting Hawaiian culture, traditions and ways of life. Nā Maka o ka 'Āina ("The Eyes of the Land") is an independent video production company that has focused on the land and people of Hawai'i and the Pacific since 1980. Co-producers Joan Lander and the late Puhipau (1937-2016) have produced 100 documentary and educational programs, seen on PBS and broadcast/cable networks in Canada, New Zealand, Japan, Mexico, and Europe. Their award-winning productions have screened at international film festivals and in classrooms and museums throughout Hawai'i and the world. Their iconic archival footage continues to be much in demand by other documentary makers. *Mauna Kea – Temple Under Siege* was named to the National Film Registry of the Library of Congress in the year 2020, among 25 added to the registry as "America's most influential films."

Among the documentaries that have aired throughout the U.S. on PBS stations are  
Act of War - The Overthrow of the Hawaiian Nation (1993)  
Mauna Kea – Temple Under Siege (2006)  
Stolen Waters (1998)

Pele's Appeal (1989)  
Makua Homecoming (1983)

### **Program examples from 2019-2021**

#### **Moena Wāwae Retreats, July 11-12 2020, Nov 14-15 2020, Feb 13-14 2021, May 22-23 2021, Aug 28-29, 2021**

Keanahala focused on reviving an understanding of and love for lau hala weaving in general and is dedicated specifically to reinspiring our community to weave lau hala mats. A central part of Native Hawaiian material traditions, there was a time when every Hawaiian home had a lau hala mat and every family had one or many weavers. Keanahala holds two-day weaving retreats and individuals and families focus energy and intention on weaving a moena wāwae, a mat for their feet and their home. Since October of 2020 forty individuals and families have completed moena for their home and many have made two or even three moena. The large majority of participants had little to no hala experience before their experience with Keanahala.

<http://www.puuhonua-society.org/keanahala>

#### **Artist residency and film screening, "Out of Step, In Place, New Red Order", February 15 – March 31, 2021**

Aupuni Space hosted an artists' residency by the New Red Order (NRO), a self-identified "public secret society. While here, core contributors Adam Khalil, Zack Khalil, and Jackson Polys, and their families, focused NRO's practice in relation to contested histories; present day realities; and speculative futures of Ka Pae'āina o Hawai'i, the Hawaiian archipelago. NRO set out to discern the connections and disconnections between different Indigenous practices and concerns in the arts with respect to notions of identity, history, place, appropriation, and collaboration.

<https://aupuni.space/Out-Of-Step-In-Place>

During 2021, practitioners at Kīpuka have hosted 20 workshops with 130 participants for hulu kuilima (featherwork), 'ōlelo Hawai'i (Hawaiian language), niho 'oki (hawaiian utility knife) and pua (flower) culture and lei classes. Upcoming workshops include hīna'i (basketry) weaving, 'oli (chant), pāpale (hat) lauhala shaping, other lauhala crafts, ipu heke (hula gourd instrument), and more.

#### **Keanahala - Weekly Lau Hala Classes held from Oct-Dec of 2019, 30 total**

- 4 gathering workshops
- 16 prep workshops
- 10 weaving workshops

Our existing Hala program at KĪPUKA consisted primarily of two weekly Hala workshops held on Tuesdays and Wednesdays of each week with Kumu Lorna Pacheco, one private weaving workshop with Kumu Caroline Affonso, along with weekly Hala prep. The projects that one

could complete primarily consisted of lauhala bracelets, bags, and water-bottle covers. The premise is that students would work small, work their way up to more challenging projects.

**Aupuni Space - Film screening & discussion, “Aloha Got Soul” documentary film, April 26, 2019**

“Aloha Got Soul” is a documentary film exploring the obscure, forgotten museum of Hawai'i with an emphasis on R&B, funk, electronic and new age music from the 1970s and 1980s, as well as young artists creating new music today with the support of Aloha Got Soul.

**Kīpuka - Kuleana by Hank Taufaasau, October 12&13, 2019**

Kīpuka collaborated with Kumu Auli'i Mitchell for a two-day workshop on the knowledge of 'Ohe Kapala, or bamboo stamping. Participants gathered, harvested, design and printed with their own Kapala. Workshops such as this one reinvigorate a crucial Native Hawaiian practice and preserve the knowledge and expertise tied to it by sharing it with new makers and future kumu and instructors.

## **2. 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.

**Kīpuka** - Kīpuka has a dedicated making and workshop space located in Ward Village in urban Honolulu, Hawai'i. This has been a making space for Kipuka and related programs since xx and is fully equipped with materials and tools to facilitate workshops that focus on Native Hawaiian material and craft traditions and knowledge. Kipuka is also used as a space to host the program Keanahala.

**Aupuni Space** - Aupuni Space is an artist-run contemporary art gallery and venue located in the Kaka'ako neighborhood of Honolulu. The bottom floor serves as an exhibition and events space. Upstairs there are three studio spaces which are rented out to practicing artists and/or artists that apply to be part of the Art Studio Access Project, which is a merit-based project placing promising artists in Aupuni Space studio spaces at no cost.

**Keanahala** - Keanahala is in the process of expanding its physical programming sites and will be working with community partners to identify and secure workshop spaces in Kalihi Valley, Makiki and Papakōlea. Keanahala also continues to offer workshops at Kīpuka, a workshop space in Ward Center. Access to this space is thanks to Pu'uhonua Society's organizational partnership with Nā Mea Hawai'i. Most recently, Keanahala partnered with Koa Gallery at Kapi'olani Community College and used their gallery as a weaving space.

**Nā Maka o ka 'Āina** - Joan Lander of Nā Maka o ka 'Āina has been producing documentaries since 1974. Over the years the company has built an infrastructure consisting of audiovisual playback and editing equipment, storage drives, computers and other peripherals, and office space now housed in a studio in Ka'u. The work of cataloging, digitizing and archiving has actually been going on in this facility for the past ten plus years and, due to changing technology, is one of the few such facilities left that can do this type of work.

## **VI. Personnel: Project Organization and Staffing**

### **1. 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.

**Maile Meyer, Pu'uhonua Society Executive Director**- Maile Meyer is the Executive Director of Pu'uhonua Society, a nonprofit that supports Native Hawaiian and Hawai'i-based artists and cultural practitioners. She is also the principal of Ho'omaika'i, a contemporary art curation and management organization based in Honolulu and the owner of Nā Mea Hawai'i, a community resource and retail purveyor of local goods, fine art, and traditional objects made in Hawai'i. As executive director, she has founded Aupuni Space, Keanahala and Kīpuka and has offered longtime support to Nā Maka o ka 'Āina before becoming their program partner. Maile's role as Executive Director is underwritten by Nā Mea Hawai'i.

**Joshua Tengan, Pu'uhonua Society Associate Director**- Joshua Tengan currently serves as Associate Director of Pu'uhonua Society and was formerly Treasurer, serving on the Board of Directors, and Project Manager. Josh offers logistical and administrative support to all the programs of Pu'uhonua and manages development initiatives and reporting. Josh also offers creative support and knowledge to Aupuni Space events and exhibitions and to Keanahala as a practicing weaver.

**Emma Broderick, Keanahala Project Manager**- Emma Broderick currently serves as Keanahala's Program Manager. She has spent the past five years working at various Hawai'i

nonprofits in areas of conservation, education, and community-based research. She has her bachelor's from Stanford University in Comparative Studies in Race and Ethnicity and is currently in her final year at the University of Hawai'i at Mānoa's Public Administration Masters Program where she will also be completing a graduate certificate in Nonprofit Management in Spring of 2021. She has both a personal weaving practice and has taught basic weaving classes and has experience with community outreach, evaluation and data collection, and program development.

**Angel Permito, Kipuka Project Manager-**

Angel, Kīpuka Project Manager, plays a vital role in the success of this program. Angel has recently joined the Pu'uhonua Society hui and focuses her efforts on scheduling Kīpuka workshops and programming and interfacing with kumu and artists who lead the workshops. In this role, she has created important and impactful relationships with community members and artists and has deep knowledge of Native Hawaiian cultural and material traditions. Additionally, she assists with logistics and scheduling for Keanahala hala prep sessions that take place at the Kīpuka space in Ward Village.

**Donnie Cervantes, Aupuni Space Co-Director and Curator-** Donnie Cervantes became Co-Director and curator for Aupuni Space in 2018. In collaboration with Marika Emi, Cervantes plans and implements all Aupuni Space-related programming and exhibitions. Cervantes brings experience from 15 years in fine art production and management in New York and Los Angeles. In 2017 he co-founded the O'ahu based artist-in-residence program TRADES A.i.R. Cervantes has been Co-director at Aupuni Space for 3 years.

**Marika Emi, Aupuni Space Co-Director and Curator-** Emi is co-director of Aupuni Space and an arts organizer and designer based in Honolulu, Hawai'i. Her practice includes studio work, design and curatorial projects, outreach and education, and producing events bridging the gap between culinary and visual arts. Emi is also executive director of Tropic Editions, a nonprofit publishing imprint. She has been at Aupuni Space for 1 year and collaborates with Donnie Cervantes on all Aupuni Space-related programming and exhibitions.

**Joan Lander, Nā Maka o ka 'Āina Project Director-**

Joan Lander is Project Director and one of the founders of Nā Maka o ka 'Āina ("The Eyes of the Land") is an independent video production company that has focused on the land and people of Hawai'i and the Pacific since 1980. Co-producers Joan Lander and the late Puhipau (1937-2016) have produced 100 documentary and educational programs, seen on PBS and broadcast/cable networks in Canada, New Zealand, Japan, Mexico, and Europe. Their

award-winning productions have screened at international film festivals and in classrooms and museums throughout Hawai'i and the world. Joan continues to catalog and archive their documentary tapes, which are important cultural resources for researchers and documentary makers.

**Sancia Miala Shiba Nash, Nā Maka o ka 'Āina Project Assistant-**

Project Assistant Sancia Miala Shiba Nash has worked with Joan Lander for two years helping to catalog several of Nā Maka o ka 'Āina's programs including, Ho'omana, a collection of oral histories around Native Hawaiian resource management and Kaho'olawe Aloha 'Āina, a documentary about the cultural, political and military significance of Kaho'olawe. Sancia's responsibilities include weekly meetings with Joan and community partners, scanning typewritten logs/transcripts and editing/converting them into searchable PDF's using Optical Character Recognition. Sancia is a documentary filmmaker from Kihei, Maui who has worked closely with Hawai'i based education & arts organizations, such as Hawai'i Council for the Humanities, Hawai'i Contemporary and Keanahala.

**2. 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.



**3. Compensation**

The applicant shall provide an annual salary range paid by the applicant to the three highest paid officers, directors, or employees of the organization by position title, not employee name.

Executive Director: \$35,000 (underwritten by Nā Mea Hawai'i)

Aupuni Space Co-directors : \$35,000

Na Maka O Ka Aina Project Director : \$24,000

## **VII. Other**

### **1. 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.

none

### **2. 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.

none

### **3. 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.

not applicable

### **4. Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2022-23 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2022-23, but
- (b) Not received by the applicant thereafter.

Pu'uhonua Society has received funding from various sources, both private and public, over a number of years and continues to maintain a diverse portfolio of grant applications. Currently, we are also considering our capacity to fundraise and gather support from private donors. We also work in partnership with Nā Mea Hawai'i, who generously underwrites some of our operational costs. We intend to continue this partnership well into the future. Our financial sustainability is also very closely tied to our programming. We are already in the planning phase of introducing more community programs and partnerships that will support Native Hawaiian artists and cultural producers. We believe that our evolved programming will continue to make us favorable applicants as we consider future funding opportunities.



**STATE OF HAWAII  
STATE PROCUREMENT OFFICE**

**CERTIFICATE OF VENDOR COMPLIANCE**

This document presents the compliance status of the vendor identified below on the issue date with respect to certificates required from the Hawaii Department of Taxation (DOTAX), the Internal Revenue Service, the Hawaii Department of Labor and Industrial Relations (DLIR), and the Hawaii Department of Commerce and Consumer Affairs

**Vendor Name:** **YOUNG OF HEART WORKSHOP**

**DBA/Trade Name:** **Pu'uhonua Society**

**Issue Date:** **01/03/2022**

**Status:** **Compliant**

Hawaii Tax#: w45665413-01

New Hawaii Tax#:

FEIN/SSN#: XX-XXX7585

UI#: No record

DCCA FILE#: 20980

**Status of Compliance for this Vendor on issue date:**

<b>Form</b>	<b>Department(s)</b>	<b>Status</b>
A-6	Hawaii Department of Taxation	Compliant
8821	Internal Revenue Service	Compliant
COGS	Hawaii Department of Commerce & Consumer Affairs	Exempt
LIR27	Hawaii Department of Labor & Industrial Relations	Compliant

**Status Legend:**

<b>Status</b>	<b>Description</b>
Exempt	The entity is exempt from this requirement
Compliant	The entity is compliant with this requirement or the entity is in agreement with agency and actively working towards compliance
Pending	A status determination has not yet been made
Submitted	The entity has applied for the certificate but it is awaiting approval
Not Compliant	The entity is not in compliance with the requirement and should contact the issuing agency for more information

**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS PURSUANT TO  
CHAPTER 42F, HAWAII REVISIED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

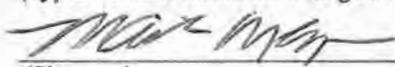
- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide 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.

Young of Heart Workshop DBA Pu'uhonua Society

(Typed Name of Individual or Organization)



(Signature)

MAILE MEYER

(Typed Name)

1/21/22

(Date)

Executive Director

(Title)

# BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2022 to June 30, 2023

App

Pu'uhoonou Society dba Young at Heart Workshop

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	40,000			27,000
2. Payroll Taxes & Assessments	0			0
3. Fringe Benefits	0			0
<b>TOTAL PERSONNEL COST</b>	<b>40000</b>			<b>27000</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Airfare, Inter-Island	0			1,200
2. Insurance				
3. Lease/Rental of Equipment				
4. Lease/Rental of Space	10,000			
5. Staff Training				2,300
6. Supplies	5,000			500
7. Telecommunication	2,500			14,000
8. Utilities	2,500			
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<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>20000</b>			<b>18000</b>
<b>C. EQUIPMENT PURCHASES</b>				
<b>D. MOTOR VEHICLE PURCHASES</b>	0			
<b>E. CAPITAL</b>	0			
<b>TOTAL (A+B+C+D+E)</b>	<b>60,000</b>			<b>45,000</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	60,000	Arminda Gandara 808-725-4694		
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested		1/21/22		
(d) Total Private/Other Funds Requested	45,000	Signature of Authorized Official Date		
<b>TOTAL BUDGET</b>	<b>105000</b>	MALEHETER/EXEC DIRECTOR		
		Name and Title (Please type or print)		

Applicant: Young of Heart Workshop dba Pu'uhonua Society

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Na Maka O Ka Aina Project Director	.5 FTE	\$24,000.00	33.33%	\$ 8,000.00
Na Maka O Ka Aina Project Assistant	.5 FTE	\$14,400.00	27.78%	\$ 4,000.00
Keanahala Project Manager	.25 FTE	\$12,000.00	33.33%	\$ 4,000.00
Kīpuka Project Manager	.25 FTE	\$12,000.00	33.33%	\$ 4,000.00
Aupuni Space Co-Director	FTE	\$35,000.00	28.57%	\$ 10,000.00
Aupuni Space Co-Director	FTE	\$35,000.00	28.57%	\$ 10,000.00
				\$ -
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<b>TOTAL:</b>				40,000.00
<b>JUSTIFICATION/COMMENTS:</b>				

Applicant: Young of Heart Workshop dba Pu'uhc

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
N/a			\$ -	
Na/			\$ -	
N/a			\$ -	
N/a			\$ -	
N/a			\$ -	
<b>TOTAL:</b>				0

JUSTIFICATION/COMMENTS:

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
N/a			\$ -	
N/a			\$ -	
N/a			\$ -	
N/a			\$ -	
N/a			\$ -	
<b>TOTAL:</b>				0

JUSTIFICATION/COMMENTS:

Applicant: Young of Heart Workshop dba Pu'uhonua Society

**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: 2020-2021	FY: 2021-2022	FY:2022-2023	FY:2022-2023	FY:2023-2024	FY:2024-2025
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

JUSTIFICATION/COMMENTS:

**GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID**

Applicant: Young of Heart Workshop dba Pu'uhonua Society

Contracts Total: 98,000

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)</b>	<b>CONTRACT VALUE</b>
1	American Rescue Plan Emergency Funding	January 1, 2022	WESTAF	U.S.	38,000
2	Biennium Grant FY 2020	July 1, 2020	Hawai'i State Foundation on Culture and Arts	State	15,000
3	American Rescue Plan Emergency Funding	October 1, 2021	Hawai'i State Foundation on Culture and Arts	State	15,000
4	Art Project grant	July 1, 2019	National Endowment for the Arts	U.S.	20,000
5	Kūkulu Ola Program	July 1, 2020	Hawai'i Tourism Authority	State	10,000
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