

## 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
  - 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](#))
- 7) Experience and Capability
- 8) Personnel: Project Organization and Staffing



AUTHORIZED SIGNATURE

Guy Murashige-Sibilla, Executive Director

PRINT NAME AND TITLE

20 JAN 23

DATE

## **GIA Application**

**Fiscal Year 2024 (July 1, 2023 to June 30, 2024)**

### **Cover Page**

**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:  
Kalihi Palama Culture and Arts Society                      Keiki Hula

Amount of State Funds Requested: \$ 350,000

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

Seeking a one-time grant to bring back the Queen Liliuokalani Keiki Hula Competition, which has been produced by the applicant for the last 47 years, to its pre-COVID standards, which has served approximately 12,500 keiki over its near 50 year history. Additionally, this one time grant will help digitize and make publicly available Kalihi Palama Culture and Arts Society extensive archive to help enhance cultural knowledge and practices.

Amount of Other Funds Available:  
State:            \$ \_\_\_\_\_  
Federal:        \$ \_\_\_\_\_  
County:        \$ \_\_\_\_\_  
Private/Other: \$ 214,000

Total amount of State Grants Received in the Past 5 Fiscal Years:  
\$ 0  
Unrestricted Assets:  
\$ 0

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:  
357 North King St  
City:                      State:                      Zip:  
Honolulu                      HI                      96817

Contact Person for Matters Involving this Application

Name: Trisha Kehaulani Watson-Sproat	Title: President, KPCAS
Email: admin@kpcas.org	Phone: (808) 521-6905

Federal Tax ID#: [REDACTED]	State Tax ID#: [REDACTED]
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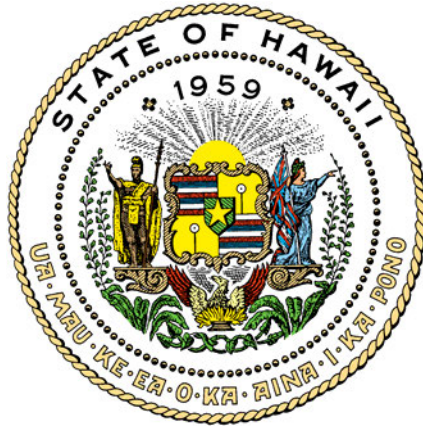


Authorized Signature

Trisha K. Watson, President  
Name and Title

01/20/2023

Date Signed



## 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

KALIHI-PALAMA CULTURE & ARTS SOCIETY, INC.

was incorporated under the laws of Hawaii on 01/07/1972 ;  
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 16, 2023

Director of Commerce and Consumer Affairs

**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; and
- 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.
- 4) The use of grant-in-aid funding complies with all provisions of the Constitution of the State of Hawaii (for example, pursuant to Article X, section 1, of the Constitution, the State cannot provide "... public funds ... for the support or benefit of any sectarian or nonsectarian private educational institution...").

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.

Kalihi-Pālama Culture & Arts Society, Inc. dba Keiki Hula (KPCAS)  
(Typed Name of Individual or Organization)

  
\_\_\_\_\_  
(Signature) 20 JAN 23  
\_\_\_\_\_  
(Date)

Guy Murashige-Sibilla Executive Director  
(Typed Name) (Title)

## 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, 2022.

*Please see attached*

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

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

*Please see attached*

#### **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](#).

Kalihi-Pālama Culture & Arts Society, Inc. (KPCAS) is in accordance to Section 42F-102, Hawaii Revised Statutes as per the following information:

I. The name of the requesting organization or individual

A. Kalihi-Pālama Culture & Arts Society, Inc. (KPCAS) DBA Keiki Hula

II. The public purpose for the grant

A. To restart and sustain pre-COVID-19 programs that provided free and authentic Native Hawaiian education to the public.

III. The services to be supported by the grant

A. Hosting the Queen Lili'uokalani Keiki Hula Competition (Keiki Hula) July 2024 which has been dormant since the pandemic in 2020. This is the only statewide hula competition for children in Hawai'i.

B. *Lohe I Ka Leo* (Hear the Voice) Hula Archive: Provide a digital platform that contains over 15,000 historical first-person knowledge materials including photographic prints, slides, and negatives, videotapes (VHS, BETAMAX, DAT, and other formats), audio cassettes, DVDs, CDs, and paper documents. The archive will be completely accessible to the public at no cost.

IV. The target group

A. The target population of the Queen Lili‘uokalani Keiki Hula Competition includes Hawaii’s children (6-12) and families from across the state who are limited to equal resources and education. This means to improve the equity of education, the ability to provide an event with fairness and inclusion to all keiki.

B. The target population of the *Lohe / Ka Leo* project includes any community with an active inclination to research and preserve Kānaka Maoli culture, specifically hula literacy. There has been a colossal interest amongst scholars, educators, dancers, and families who aspire to trace their indigenous roots to pre-missionary contact (before 1820).

V. The cost of the grant and the budget

A. Project Budget: \$564,000

B. *Requested Grant Budget*: \$350,000

## **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**

*Statement of the Mission:* Since its Petition for Charter of Incorporation filed on January 5, 1972, the Kalihi-Pālama Culture & Arts Society, Inc. (KPCAS) has been and remains committed to “providing education, training, services and facilities to the public in furtherance of the maintenance, support, preservation, encouragement and publicity of culture and arts, particularly but not restricted to the culture and arts of ancient Hawai‘i ...” regardless of age, race, denomination or orientation.

#### **Brief Description**

Legendary Kumu Hula<sup>1</sup> George Lanakilakekiahiali‘i Na‘ope (National Heritage Fellow NEA) and Kahu Wendell Silva founded KPCAS in 1972 to perpetuate Kānaka Maoli<sup>2</sup> culture. In 1976, recognizing the need to enhance cultural programming for children, they created the Queen Lili‘uokalani Keiki Hula Festival (Keiki Hula) to create an event that supported teaching children the art of hula. In doing so these children aged 5 – 12 would also learn ‘Ōlelo Hawai‘i<sup>3</sup> and the cultural underpinnings of the mele<sup>4</sup> they dance.

After 50 years, KPCAS is one of the few culture-based organizations that can prove by the Kumu Hula today, that it has accomplished its mission in one generation. The following is only a partial list of Kumu Hula who began as keiki hula haumāna<sup>5</sup> during

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<sup>1</sup> Kumu Hula: Hula Educator

<sup>2</sup> Kānaka Maoli: Native Hawaiian

<sup>3</sup> ‘Ōlelo Hawai‘i: (Native Hawaiian language)

<sup>4</sup> Mele: Song, anthem, chant

<sup>5</sup> Haumāna: student(s)

the Second Hawaiian Renaissance in the 1970s and now perpetuate the Kānaka Maoli culture as its teachers:

Kumu Hula Keolalaulani Dalire (Miss Keiki Hula 1990 & Miss Aloha Hula 1999)  
Kumu Hula Kau'ionālani Kamana'ō (1st Master Keiki Hula Award Recipient 1983)  
Kumu Hula 'Iliahi Paredes (Master Keiki Hula Award Recipient 1987)  
Kumu Hula Kailihiwa Vaughn (Miss Keiki Hula 1985 & Miss Aloha Hula 1995)  
Kumu Hula Pelehonuamea Suganuma-Harmon (Miss Keiki Hula 1993)

The small festival started in 'A'ala Park in 1976 grew to a major annual cultural event known as the Queen Lili'uokalani Keiki Hula Competition. In 2019, its final year prior to the COVID-19 pandemic, the annual competition showcased approximately 500 Keiki Hula dancers with an audience over one million viewers. Over 22,500 keiki have participated in the event. KPCAS recognizes distinction in hula preservation by providing trophies and monetary awards. Notably, KPCAS acknowledges excellence in Hawaiian language achievement with its annual Kawena'ula Keiki Hula Scholarship.

## **2. The goals and objectives related to the request**

### **Goals and Objectives**

Due to the COVID-19 pandemic, Keiki Hula has not hosted an in-person event at its home, the Neal S. Blaisdell Arena, for three years. Our goal is to use these GIA funds restart the Keiki Hula festival and return to the Blaisdell to perpetuate the authentic culture and arts of ancient Hawai'i. Like many organizations and cultural events, KPCAS has suffered a catastrophic loss of income during COVID and currently does not have the funding to restart its live competition at the Blaisdell. This one-time request would help to restart the event to pre-COVID standards.

KPCAS struggled to keep events going during the pandemic but did so by creating several films to maintain and celebrate the resilience of hālau during COVID. It will also hold a much smaller event this year during another organization's conference, as this other organization has offer KCPAS space for free. But there is a dire need from families, kumu hula, and community members alike to revive the *live* festivities at the Blaisdell, which is the only venue in the state larger enough to host the event at full capacity, which includes about 10,000 attendees over the three-day competition. By being able to hold a full capacity live event again, the organization will elevate and expand every generation in obtaining and learning about authentic 'ōiwi practices and be able to teach it for future generations. The following objectives are its main goals to achieve grant activity outcomes.

### **Objectives and Deliverables**



- By the end of the 9th month, re-establish the Keiki Hula Competition by having no mandatory fees to participate in the competition
- By the end of the 9th month, host an annual language scholarship, the Kawenaula Keiki Hula Scholarship to acknowledge excellence in Native Hawaiian Language
- By the 12th month, increase Native Hawaiian educational awareness beyond Hawai'i by establishing media platforms to cover the actual event. The requested funds will increase the percentage of accurate Kānaka Maoli culture by
- Contributing and preserving over 100 years of factual hula history.
- Perpetuate and maintain authentic Hawaiian practices in language, performance, and dance.

Part of the return of Keiki Hula will include the preservation and open access to its incredible archives. Over its 50 year history, KPCAS has collected the larger hula archive in existence. *Lohe / Ka Leo* can become one of the most impactful projects towards Kānaka Maoli preservation and distance education learning available today. **The mission of *Lohe / Ka Leo* is to digitize the entire media collection with the purpose of making the archive accessible on a global level.** In addition to the archive being entirely free to the public, *Lohe / Ka Leo* will serve as an opportunity to learn from kūpuna who are no longer with us.

The project is a multi-year development. However, the objectives stated below were re-designed to comply with the GIA 2024 application:

#### Objectives and Deliverables

- By the end of the 12th month, expand hula literacy by digitizing over 15,000 first-person documents through HSA for communal usage.
- By the end of the 12th month, increase a community of 'Ōlelo Hawai'i learners by establishing algorithmic reports monthly and promote *Lohe / Ka Leo* through broadcast and educational institutions.
- By the 12th month, support Equal Educational Opportunities and bring awareness of environmentally conscious methods at an international level by administering all materials digitally. The requested funds will increase the percentage of accurate information of Kānaka Maoli culture by
- Contributing and preserving over 100 years of factual hula history.
- Increasing 'Ōlelo Hawai'i by sharing authentic translated material for the user to understand in English and 'Ōlelo Hawai'i.
- Broadcasting unprecedented first-person documents with worldwide accessibility.
- Ensuring equal learning opportunities for all socio-economic communities.

### 3. The public purpose and need to be served

There was once many long-established hula competitions in Hawai'i. COVID-19 has left the hula community struggling. Keiki Hula and Merrie Monarch are the last two long-standing hula competitions in Hawai'i.

Only the Annual Queen Lili'uokalani Keiki Hula Competition and its big sister, the Merrie Monarch Hula Festival are left as standard bearers for perpetuating Hawaiian culture through hula, language, music and chant. Keiki Hula is in its 49th year and the Merrie Monarch is in its 54th. Both organizations were founded by Uncle George Na'ope, legendary Hawaiian Kumu Hula and knowledge keeper. But after three years of COVID these are the only two hula competitions that may reappear and once again become sustainable protectors of Hawaiian culture. Absent funding though, it is anyone's guess where we are in a year.

Funding allows KPCAS to gather over 500 local Hawai'i children across racial, economic and social categories. Further, if KPCAS ceases to exist there will no longer be this pool of rising hula dancers that graduate from Keiki Hula to participate in the Merrie Monarch. Five women are both Miss Keiki Hula Winners AND Miss Aloha Hula Winners. Dozens of Kumu Hula today were once Keiki Hula dancers. Our request for funding is not a casual one but an existential need. Without it, Hawaiian culture and hula as we know it will be severely impacted and this importance resource for children may no longer be available to the many children across the state who turn to hula as a place of learning, a second family, and source of pride and enjoyment.

#### **4. Describe the target population to be served**

The target population for KPCAS is the general statewide communities that have an active inclination to learn, participate, and perpetuate authentic Native Hawaiian culture. This includes Native and non-Native Hawaiian keiki (5-12), families, kumu hula, scholars, and educators who aspire to trace 'ōiwi roots to pre-missionary contact (before 1810).

#### **5. Describe the geographic coverage**

The organization's vehicle for embracing this community need is through the Annual Queen Lili'uokalani Keiki Hula Competition at the Neal S. Blaisdell Arena. In previous raw numbers, the festivities hosted 26 Kumu Hula from O'ahu, Maui, Kaua'i, Hawai'i Island, and Japan, and 140 musicians provided authentic Hawaiian dance and music. In addition, the competition features over a dozen local artists from across the state. Local artisans and organizations have the opportunity to showcase their services and products to nearly 10,000 Keiki Hula attendees. KPCAS looks forward to hosting anywhere up to 30 hālau from the Hawaiian Islands, as well as continuing to maintain local musicians and artists for Keiki Hula 2024.

*Lohe I Ka Leo* aims to be a part of this movement as well. KPCAS approximately serves an exceptional number of individuals and mass media audiences.

Data is illustrated as follows:

- Over 5,000 new website users (www.keikihula.org)
- Nearly 10,000 “likes” on the Queen Lili‘uokalani Keiki Hula Competition Facebook Homepage
- Over 88,000 views of the 2020 Keiki Hula competition via Hawai‘i News Now
- Annual features in Ka Wai Ola

Each audience is interested in using *Lohe I Ka Leo* as a learning tool. Working with the Hawai‘i State Archives, a sizable following is anticipated for the media collection. In addition, press releases in local media stations will help to promote *Lohe I Ka Leo* to gain exposure.

### **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**

##### Queen Lili‘uokalani Keiki Hula Competition

Keiki Hula Outcome 1:

*Restarting the Keiki Hula Competition that has been dormant due to the COVID-19 pandemic by hosting a no-cost entry participation event*

- KPCAS does not charge participating halau an entry free. In addition, all ensembles receive a dressing room and the ability to perform at the venue at no cost. This allows all children the ability to learn, dance, and perform hula without having to worry about their educational, financial, or skills background. The competition truly emphasizes the celebration of ‘ōiwi practices and encourages every dancer, chanter, cultural practitioner, and observer to join in on this movement.
- Result: Encourage positive impact and activity amongst Hawai‘i’s youth (ages 6-12) by maintaining a minimum of 500 participants.

Keiki Hula Outcome 2.1:

*Increased number of “arts” based participants through hosting a three-day event*

- Keiki Hula is a three-day competition schedule that includes a Solo Hula (Miss/Master); a Hula Kahiko (traditional); and a Hula Auana (contemporary). Each halau is able to participate in all or specific categories.

Keiki Hula Outcome 2.2:

*Increased number of attendees in an exhibition that features local artists, musicians, and craft makers*

- Attendees will have the ability to immerse themselves amongst Hawaiian specialists in the Vendor Village. This commercial space gives local Hawaiian artisans the opportunity to feature and share their professional art or craft amongst the general public at no cost. In addition, families who may have been limited to these resources can now take advantage to explore various vendors.

- Attendees will also have the opportunity to expand their hula perspective in the HSA exhibition. This showcase will present first-person hula artifacts, mele and oli documents, and a range of historic interviews from both former and present kumu hula. By allowing a no-cost entry, every person will be able to learn freely outside of a traditional classroom.

Keiki Hula Outcome 2.3:

*Increased number of viewers watching the Annual Queen Liliuokalani Keiki Hula Competition*

- In 2020, over 88,000 views of the 2020 Keiki Hula competition via Hawai'i News Now were documented. The 2024 competition is at a projected viewership of 150,000 views.
- KPCAS will be establishing media platforms to cover pre-, during- and post-event. The usage of other media forms will increase art educational awareness beyond Hawai'i's shores to enforce 'ōiwi authenticity in language and history.

Keiki Hula Outcome 3.1:

*Increased number of hula participants by creating three different categories of competition*

- The solo hula highlights a young girl or boy chosen by their Kumu Hula to present a mele of their choice. This mele can either be a kahiko or 'auana but continues to allow the fluidity for the child to learn exponentially. Under the direction of their kumu, the child will undergo rigorous musical and dance training. The hula kahiko is the traditional form of hula. Kahiko was used to pass down historic documentation, genealogy, protocols, and mo'olelo. Each kumu hula will educate his or her students in ancient practices such as mele or oli to present during Keiki Hula. The hula 'auana is a contemporary take on Hawaiian story-telling and music. Hālau have the opportunity to celebrate 'ōiwi culture by blending traditional and new practices such as creating new adornment and dance steps.

Keiki Hula Outcome 3.2:

*Increase the retention to maintain authentic Native Hawaiian language and history*

- KPCAS presents an annual language scholarship, the Kawenaula Keiki Hula Scholarship, to acknowledge excellence in Native Hawaiian Language.
- Judges are recruited to review each performance presented by the halau. These adjudicators are thoroughly previewed and are considered professionals in their field of Native Hawaiian culture, language, and dance. Each ensemble will be scored with detailed feedback. These notations will be shared with each kumu hula to reflect how he or she has perpetuated nā mea Hawai'i appropriately.

Lohe I Ka Leo Hula Archive

Lohe I Ka Leo Outcome 1.1:

*Increase Native Hawaiian Historical Contexts for educational attainment and; Increase 'ōlelo Hawai'i competency at a local and global level*

- Completed digitization of *Lohe I Ka Leo* via official website
- Number of exact quantity per material type

- Number of translated materials in ‘ōlelo Hawai‘i and English

Lohe I Ka Leo Outcome 1.2:

*Develop an appreciation for authentic Native Hawaiian history*

- Completed Monthly Algorithmic Report
- Number of translated materials in ‘ōlelo Hawai‘i
- Length of time user reviews each material

Lohe I Ka Leo Outcome 1.3:

*Increase awareness in environmentally- conscious methods in the community*

- Completed Monthly Algorithmic Report
- Length of time user reviews each material
- Frequency of visits per material

Lohe I Ka Leo 2.1:

*Increase hula communities and build relationships worldwide*

- Completed Monthly Algorithmic Report
- Frequency of visits per material
- Geographic location of where the search originates
- Identification of a private or institutional user

Lohe I Ka Leo Outcome 2.2:

*Increase support for Equal Educational Opportunities*

- Completed Monthly Algorithmic Report
- Identification of a private or institutional user

Lohe I Ka Leo Outcome 3.1:

*Contribute and preserve over 100-years of hula history and increase accessibility to physical documents.*

- Housing original *Lohe i ka Leo* media collection in the Hawai‘i State Archives
- Increase longevity of document preservation in litigation
- Creating a digital platform allows for easy accessibility to any user at a global level

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

**Queen Lili‘uokalani Keiki Hula Competition**

Activity	Outcome Fulfillment	Timeline				Responsibility
		Q1	Q2	Q3	Q4	
Conduct and collect all registration packets from the halau (includes pre-event survey)	KH Outcome 1; 2.1; 3.1					Executive Director/ Assistant to Executive Director
Host a Keiki Hula Orientation for all participating halau	KH Outcome 1; 2.1					Executive Director/ Assistant to Executive Director
Establish venue	KH Outcome 1					Executive Director
Recruit local vendors for the Vendor Village	KH Outcome 2.2					Executive Director/ Assistant to Executive Director

Collect all forms from participating musicians	KH Outcome 2.2; 3.1					Assistant to Executive Director
Recruit volunteers for day-of-event	KH Outcome 1					Executive Director
Recruit judges for day-of-event	KH 3.2					Executive Director
Cross promote Keiki Hula Hawaii and Keiki Hula Japan (HINow, Facebook, IG, videography)	KH Outcome 2.3					Executive Director/ Assistant to Executive Director/ Makaha Studios
Document all Keiki Hula events	KH Outcomes 2.3; 3.2					Executive Director/ Assistant to Executive Director/ Makaha Studios
Prep and set up HSA exhibition hall for day-of-event	KH Outcome 2.2; 3.2					Executive Director/ Assistant to Executive Director/ HSA
Promote Keiki Hula through broadcasts and updates on the hosting website	KH Outcome 2.3					Executive Director/ Assistant to Executive Director
The Queen Lili'uokalani Keiki Hula Competition actual event	ALL OUTCOMES REVIEWED					KPCAS/hālau/comm unity members
Conduct post-survey to all halau	ALL OUTCOMES REVIEWED					Executive Director/ Assistant to Executive Director
Conduct Results Report	ALL OUTCOMES REVIEWED					Executive Director/ Assistant to Executive Director

**Lohe I Ka Leo**

Activity	Outcome Fulfillment	Timeline				Responsibility
		Q1	Q2	Q3	Q4	
Develop a protocol to file media elements cohesively	LIKL Outcome 1.1					HSA/Project Coordinator/ Digital Director/ Scholar Assistant
Collect and organize original paper documents into the database	LIKL Outcome 1.1					HSA/Project Coordinator/ Scholar Assistant/Volunteers
Digitize paper documents	LIKL Outcome 1.1					Digital Director/ Scholar Assistant/Volunteers
Catalog and fact-check newly digitized paper documents	LIKL Outcome 1.1					Scholar Assistant/Volunteers
Construct and maintain hidden website for KPCAS	LIKL Outcome 1.; 2.1					Digital Director

Log new-found video, audio, and photo media into database	LIKL Outcome 1.1; 2.1					Archivist/ Volunteers
Affix Lohe I Ka Leo inventory number (e.g. "Lohe I Ka Leo VHS 1") to media for internal organization and tracking records with vendors	LIKL Outcome 1.1; 3.1					Archivist/ Volunteers
Organize, package and ship additional video, audio, and photo media to AV Transferhouse and ScanCafe	LIKL Outcome 1.1					Archivist/ Volunteers
Digitize CDs and DVDs collection at KPCAS	LIKL Outcome 1.1; 3.1					Archivist/ Volunteers
Catalog and transcode newly-generated media files	LIKL Outcome 1.1; 3.1					Archivist/ Native Hawaiian Language Specialist
Prepare viewer-friendly files for internal review (includes language fact-check)	LIKL Outcome 1.1; 3.1					HSA/Archivist/Native Hawaiian Language Specialist/Scholar Assistants/ Volunteers
Pre-digitization: Prep all original media elements to be transferred into a climate control rental storage	LIKL Outcome: 3.1					Scholar Assistant/Digital Director
Post-digitization: Permanently store original media elements at HSA	LIKL Outcome: 3.1					HSA
First debut (sneak-peek) of the <i>Lohe I Ka Leo</i> collection to the public	LIKL Outcome: 1.2; 1.3					HSA/Project Coordinator/Digital Director/Scholar Assistant/Volunteers
Develop social media posts to feature nā Kumu Hula monthly	LIKL Outcome: 3.1					Scholar Assistant/ Volunteers
Develop social media accounts and prep publications	LIKL Outcome: 2.1; 3.1					Project Coordinator/Digital Director
Make appearances on local news/ radio stations to advertise <i>Lohe I Ka Leo</i>	LIKL Outcome: 2. 1; 3.1					HSA/Project Coordinator/Scholar Assistant
Review algorithmic reports of <i>Lohe I Ka Leo</i> publication	LIKL Outcome 2.2					Project Coordinator/ Digital Director
Write summary <i>Lohe I Ka Leo</i> progress reports	ALL OUTCOMES REVIEWED					Scholar Assistant

Write final <i>Lohe / Ka Leo</i> progress report	ALL OUTCOMES REVIEWED					Project Coordinator/ Scholar Assistant
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**3. Describe its quality assurance and evaluation plans for the request. Specify how the applicant plans to monitor, evaluate, and improve their results; and**

*Keiki Hula:* KPCAS has administered several surveys in the past but has yet to conduct a survey since COVID-19. There is an ongoing survey that will be deployed to local community members. These surveys will act as the foundation of concrete statistics. The data will be reflected throughout the project timeline and be able to measure the audience capacity.

*Lohe I Ka Leo:* Internal assessments will be conducted to measure the number of files completely digitized and fact checked. Currently, the organization is in the process of filing an inventory of its media collection. This inventory will be used throughout the entire archival program to dictate the magnitude, and completeness of each file. By using internal reviews monthly alongside its ongoing inventory updates, KPCAS will be able to track the digitization progress.

**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.**

Measures of effectiveness will derive from survey intake and community feedback. Historically, kumu hula partake in pre-and post-event surveys. These documents are used to determine qualitative data to maintain or improve the performance of the Keiki Hula competition. Data intake will reflect the number of children participated, quantity of hālau participation, and number of counties served. In addition, digital viewership data will be collected via Hawaii News Now. Data may also include which states and countries the Keiki Hula event reaches through its virtual viewership.

KPCAS will also use a computerized system that regularly monitors the digital platform of *Lohe I Ka Leo*. Quantitative data can be reflected through digital file quantity, record edits, and scanning documents. These intakes will be used to measure the number of digitized files throughout the year.

## **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)

**Please see attached**

**2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2024.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
87,500	87,500	87,500	87,500	350,000

**3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2024.**

The following is an anticipated list of funders KPCAS will be approaching for fiscal year 2024:

- Hawai'i Tourism Authority
- Office of Hawaiian Affairs
- Kamehameha Schools
- DAWSON
- H.T. Hayashi
- Hawai'i Film Office
- City and County of Honolulu
- Atherton Foundation
- Hawaiian Airlines
- Council of Native Hawaiian Advancement
- Hawai'i State Foundation of Culture & the Arts
- First Nations Development Institute
- Hawai'i Council for the Humanities
- Hawaiian Bros Island Grill
- First Hawaiian Bank
- James & Abigail Campbell Family Foundation

**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.**

N/A

**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 2024 for program funding.**

N/A

**6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2022.**

\$18,330.67 as of December 31, 2022.

## **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.**

KPCAS has been offering community culture and arts classes for over 46 years. All of the community instructors have been with the organization for multiple years and have extensive experience in offering their classes. KPCAS has been producing the Malia Craver hula competition for over 30 years after taking the event over from the Queen Liliuokalani Children's Center, who stopped producing the event in 1982. That year, Auntie Malia Craver came to KPCAS and asked the organization to take over producing the event. She helped to run the event for many decades prior to her death, at which point KPCA renamed the event in her honor.

KPCAS has estimated that over 22,500 keiki (6-12) have danced hula at our events over the last 46 years. Or someone in their family has danced keiki hula. Or someone at work knows someone who has a keiki that dances hula. Or someone has a friend who has danced keiki hula. Events such as the Annual Queen Lili'uokalani Keiki Hula Competition and the Malia Craver perpetuate 'ōiwi culture through dance, language, and music. In addition, 26 Kumu Hula from Oahu, Maui, Kauai, Hawaii Island, and Japan, and 140 musicians provide authentic Hawaiian dance and music.

KPCAS has produced the Queen Lili'uokalani Keiki Hula Competition since 1976. The competition has grown from 6 groups in its first year at Aala Park to 27 groups this year. The event grew steadily over its many successful years and finally moved to the Blaisdell Arena in 1993 after it outgrew all other venues on the island of Oahu. KPCAS is the largest, oldest, and most prestigious children's hula event in the world. KPCAS has produced the show for television for decades, airing the show live in 2019, and creating three films (2020, 2021, and 2022). KPCAS will be airing Keiki Hula live for the foreseeable future. The event has a local vendor marketplace, a program that includes

important cultural information, and KPCAS continues to integrate the Hawaiian language into our programming as much as possible. 2019 was also the first year to see the largest number of male entrants in the event's history, demonstrating our ability to bring culture and dance to all children at a young age. We will also be offering thousands of free tickets to nonprofit organizations and families from underserved communities to increase access of culture and the arts across socioeconomic groups and geographic ranges.

The *Lohe I Ka Leo: Hear the Voice* website launch is the most significant activity of Phase I. The webpage includes the complete listing of Kumu Hula pages contained in Nānā I Na Loea Hula; Look to the Hula Resources. Volumes 1 & 2 of this treasured two-volume collection forms the backbone of the Lohe I Ka Leo project.

Please note that this is not the final design. As with all digital designs, some configurations work when metadata is uploaded and sometimes functionality suffers due to unanticipated search needs. This is complicated because the KPCAS team is constructing a digital platform that must also accommodate multiple forms of media: audio, video, and print media files to be accessed once entry has been made.

As with all things that have never been done before, this seven year-journey has been a *go-stop-regroup-rethink-backtrack-redesign-and-go-again* process. In a word, it has been challenging to visualize how to manage TBS (terabytes) of data, make the database searchable in two languages and discoverable regardless of multiple spellings of Native Hawaiian words, embed metadata into photographs and other material, and anticipate presently unforeseen needs going forward. Current funders allowed KPCAS to push ideas into reality and test and retest the design against the wants and needs.

A particularly time-consuming process was building a Native Hawaiian language library that allows anyone who spells or misspells Native Hawaiian words such as "*Hōkūle'a*" as "*Hokulea*" or "*Hōkulea*" or "*Hōkūlea*" or "*Hokūlea*" will still be able to reach the Lohe I Ka Leo library. This bilingual search engine is being developed in partnership with the Hawai'i State Archives via an NEA Grant. This illustrates how dynamic and challenging it has been in digitizing and constructing a platform adequate for any anticipated needs of a global population unaccustomed to diacritical markings necessary to divine the proper meaning of Native Hawaiian words. Regardless, KPCAS is delighted at the progress to date.

## **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.**

*Keiki Hula:* Three-day competition schedule includes a Solo Hula (Miss/Master); a Hula Kahiko (traditional); and a Hula ‘Auana (contemporary) and is anticipated to be hosted at the Blaisdell Center in 2024.

An exciting new feature will be the collaboration hall between KPCAS and the Hawai‘i State Archives (HSA). There is a current partnership with HSA in a different program but as an extension, HSA will be hosting an exhibition area that highlights ancient Hawaii, kumu hula, and other rich history snippets of the Hawaiian Kingdom and the era of the Hawaiian Renaissance. The purpose of this exhibit is to increase reliable and accurate resources to the general public at no cost.

*Lohe I Ka Leo:* Through the dedicated efforts of the KPCAS team, 100% of all current activities are done in-house. For instance, the photographic images and text data of Volume 1 and Volume 2 of Nānā I Na Loea Hula; Look to the Hula Resources” were scanned and uploaded by purchasing a CCD flatbed graphic scanner. This includes photoshop adjustments to the file photographs, scanning text data through an OCR (Optical Character Recognition) software, and transplanting metadata markers on each piece of data for filing. The Digital Director has constructed the Lohe I Ka Leo platform for over two years and has overcome a series of setbacks in creating the database.

To date, 535 audio files have been digitized. After reviewing the cassette tape recordings, the KPCAS team was struck at the background noise and echoes that distract from the conversations. Thus, a software program was obtained to reduce the “white noise” and make the conversations more easily heard. This process will continue through Phase II. The entire Lohe I Ka Leo filing system involves creating an archival system. Therefore, Phase II will include the collaboration of the Archivist. Once there is a filing system the KPCAS team will encode each digital file with metadata references for access. The initial platform architecture and the body of material are digitized and referenced (691 files to date). Including photo and audio digitization, Phase II will move forward in digitizing paper documents.

## **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.**

KPCAS employs an Executive Director on a full-time basis, a Communications & Media Director on a part-time basis, and an Assistant to Executive Director on a part-time basis. KPCAS maintains a sizable volunteer staff in excess of 150 people during events. KUMAP encompasses a collective team of professional archivists, 'Ōlelo Hawai'i scholars, researchers, and assistants. All members included in Keiki Hula are hired as independent contractors unless otherwise indicated.

**Mākaha Studios** is an enterprise based on the Wai'anae Coast of O'ahu that seeks to produce professional-grade multimedia content at or above national broadcast standards. Mākaha Studios is an outgrowth of the internationally acclaimed Searider Productions whose roots stem from Wai'anae High School's groundbreaking program integrating journalism and multimedia presentation. Many of the Mākaha Studios alumni matriculate from college, gain professional experience on the mainland and return home to practice their craft.

A portion of annual profits from Mākaha Studios is donated to support Wai'anae Coast media education programs. Mākaha Studios offers professional-level experience to interns from Wai'anae High School as well as offers employment opportunities and work-study programs. Mākaha Studios is classified as an Act 221 Qualified High-Tech Business by the Hawai'i State Department of Taxation.

**Ms. Wendy Suite** is an Emmy-Award Winning Producer and Writer with decades of media television experience. Suite has produced content both as an employee of and as an independent contractor to every major media outlet in Hawai'i; Hawaii News Now, KHON-TV, KITV, and Hawai'i Public Broadcasting Corporation.

**Adam Jansen**, Hawai'i State Archivist and Division Administrator, holds a Doctor of Philosophy degree in Archival Studies from the University of British Columbia, and a Masters of Science degree in Information Management from Eastern Washington University. Adam Jansen oversees all Historic Archives, Records Management and Digital Archives programs that are partnered with the Hawai'i State Archives. He has over a decade of experience in managing digitization, software, grant development, and fiscal budgets.

**Ben Yuri Biersach**, Archivist and Filmmaker, holds a Master of Fine Arts degree in Motion Picture Production and a Bachelor of Arts degree in Cinema Production from the University of Southern California. Ben Yuri Biersach has extensive knowledge in research, prep, and cataloging a diversity of archival materials. He has worked for over twenty years as an Image Archivist with University of California, Los Angeles and later as Director of Video Production at Punahou School.

**James "Kimo" Garrett *part-time***, Digital Director, holds over a decade of experience in photography, videography, webinar, and graphic development. James "Kimo" Garrett has collaborated islandwide with organizations such as Honolulu Star-Advertiser, Hawai'i Pacific University, and The Merrie Monarch Festival. Services also include

graphic development for local musicians such as Raiatea Helm, Henry Kapono, Brother Noland, and John Cruz. Project responsibilities will consist of digital and graphic development for KUMAP.

**Guy Murashige Sibilla *full-time***, Executive Director, holds a degree as a Doctor of Laws from the Marshall-Wythe School of Law (College of William and Mary) and Bachelor of Arts in English Literature and Philosophy from the College of William & Mary. Mr. Guy Murashige Sibilla is an Author and an Intellectual Property Law expert. He is accredited with numerous national and international publications and is the recipient of the 2001 Excellence in Journalism Award (Society of Professional Journalists). Mr. Guy Murashige Sibilla has formerly served as president of KPCAS and will serve as Project Coordinator for the *Lohe I Ka Leo Project* (fka **KUMAP** ~ KUMu Archive Project) as well.

**Sarah Champayn Look *part-time***, Scholar Assistant, holds a Bachelor of Arts degree in Music from the University of Hawai'i at Mānoa and will pursue a Master of Liberal Arts in Extension Studies, field: Industrial Organizational Psychology from the Harvard Extension School. Her experience involves assisting staff and faculty at all office management levels. Responsibilities include, but not limited to, resource inquiries, orientations, project proposals and reports, and academic programming.

## 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.**

***Please see attached***

## 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 \$60,000 - \$85,000  
Digital Media Director \$25,000 - \$40,000

## **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.

N/A

## **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.

N/A

## **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.**

KPCAS is not directly partnered to any private educational institution that will single-handedly benefit from the project. Alongside the applied grant, all KPCAS programs and events are specifically created to support the public at-large.

## **4. Future Sustainability Plan**

**The applicant shall provide a plan for sustaining after fiscal year 2023-24 the activity funded by the grant if the grant of this application is:**

KPCAS recognizes that all Kumu Hula perform their difficult task as teachers every day. These cultural practitioners transform tiny dancers into young adults and in the process, shape our future community. Young minds learn the meaning of commitment, mutual support, hard work, discipline, dedication to excellence, and many more lessons that will serve them well throughout their entire lifetimes.

These efforts have not gone unnoticed as there are indicators to prove the essential role that hula holds in our community. KPCAS has observed overtime that as community interaction continues to grow, we can increase preservation for the Hawaiian Arts and support the lāhui.

The Keiki Hula competition does not end after its immediate period. In fact, Keiki Hula Japan happens during February\*. Events, hālau exchanges, and broadcasts throughout the year allows the community's children to constantly involve themselves within the hula world. Hālau prepare their keiki year-round and KPCAS has and continues to support these movements. In addition, KPCAS has worked with other institutions including the Hawai'i Council for the Humanities, Kamehameha Schools, Hawai'i

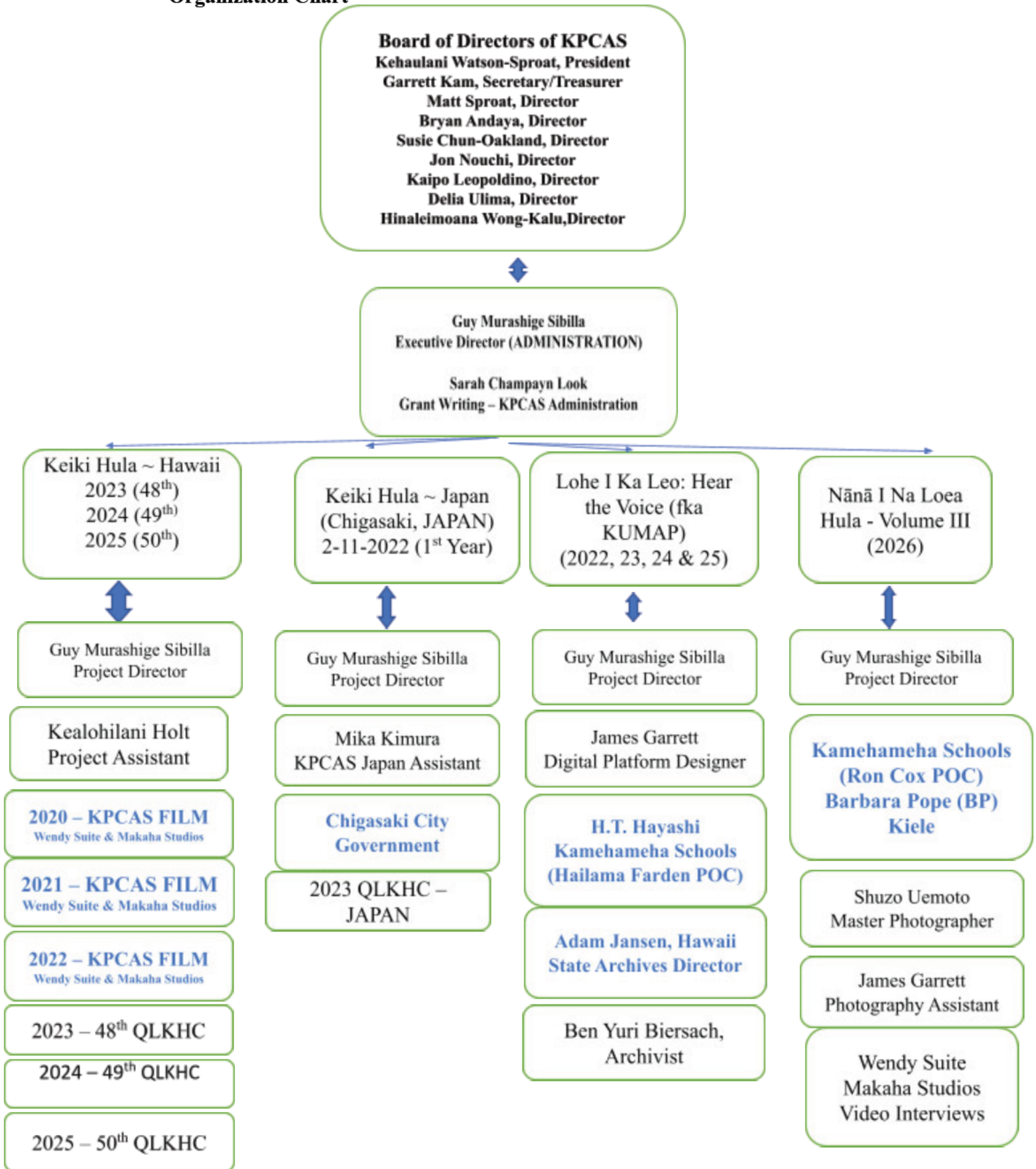


Tourism Authority, and Office of Hawaiian Affairs. KPCAS looks forward to collaborating with future organizations to sustain the Queen Lili'uokalani Keiki Hula Competition.

Due to the immense undertaking of the archival project, KPCAS has and will continue to search for future partnerships. KPCAS presently holds a four-year grant with a private non-profit organization and a multi-year partnership with the National Endowment for the Arts. In addition, KPCAS has worked with other institutions including the Hawai'i Council for the Humanities, Kamehameha Schools, Hawai'i Tourism Authority, and Office of Hawaiian Affairs. KPCAS looks forward to collaborating with future organizations to develop *Lohe I Ka Leo* in its entirety.

*\*None of the GIA request funds will be used for Japan Keiki Hula*


## Organization Chart



## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2023 to June 30, 2024

App Kalihi-Pālama Culrure & Arts Society, Inc.

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	43,958			33,594
2. Payroll Taxes & Assessments				
3. Fringe Benefits	9,093			4,406
<b>TOTAL PERSONNEL COST</b>	<b>53,051</b>			<b>38,000</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Tape Transfers	5,260			5,260
2. Audio Transfers	7,860			7,860
3. Repairs	2,500			2,500
4. Pro Library Packages (photos)	7,488			7,488
5. Hard Drives	3,000			3,000
6. Vimeo 5-yr Video Subscription	3,141			3,141
7. Archivist Expendables	500			500
8. Project Supplies	15,000			15,000
9. Travel	15,000			15,000
10. UPS Shipping	2,600			600
11 Production Costs	195,400			90,000
10 Placement Awards	19,800			10,251
11 Volunteers	4,000			
14 Media Costs	15,400			15,400
15				
16				
17				
18				
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>296,949</b>			<b>176,000</b>
<b>C. EQUIPMENT PURCHASES</b>				
<b>D. MOTOR VEHICLE PURCHASES</b>				
<b>E. CAPITAL</b>				
<b>TOTAL (A+B+C+D+E)</b>	<b>350,000</b>			<b>214,000</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	350,000	Guy Murashige-Sibilla 808-521-6905		
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested		 20 Jan 23		
(d) Total Private/Other Funds Requested	214,000	Signature of Authorized Official Date		
<b>TOTAL BUDGET</b>	<b>564,000</b>	Guy Murashige-Sibilla Executive Director		
		Name and Title (Please type or print)		



ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
\$15,600.00	100.00%	\$ 15,600.00
\$57,600.00	44.89%	\$ 25,856.64
		\$ -
		\$ -
		\$ -
		\$ -
		\$ -
		\$ -
		\$ -
		\$ -
		\$ -
		41,456.64



## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2023 to June 30, 2024

Applicant: KPCAS

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

**JUSTIFICATION/COMMENTS:**

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

**JUSTIFICATION/COMMENTS:**

Form not applicable to our application

## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2023 to June 30, 2024

Applicant: KPCAS

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: 2021-2022	FY: 2022-2023	FY:2023-2024	FY:2023-2024	FY:2024-2025	FY:2025-2026
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>						
<b>JUSTIFICATION/COMMENTS:</b>						
This form not application to our request						



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

App

KPCAS

Contracts Total:

230,000

	<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	HT Hayashi Foundation Grant (Lohe I Ka Leo)	2019-2023	Private Foundation Grant		200,000
2	Office of Hawaiian Affairs Grant (Keiki Hula)	2022-2023	OHA	OHA	30,000
3					
4					
5					
6					
7					
8					
9					
10					
11					
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13					
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18					
19					
20					
21					
22					
23					
24					
25					
26					
27		10			Application for Grants