




HUAMAKAHIKINA DECLARATION

on the Integrity, Stewardship, & Protection of Hula

with Ratifying Signatories



KE KAHUA¹: Background

Huamakahikina² is a coalition³ of Kumu Hula, open to all Kumu Hula and representing the breadth of Hula Lineages⁴, standing together for the purpose of organizing and advocating on behalf of Kumu Hula and the practice of Hula itself.


Huamakahikina was first convened on August 17, 2020, to develop a proactive cultural approach to the COVID-19 pandemic. Kumu Hula organized to bring the collective intellectual, spiritual, and physical practices of their Lineages together, in consultation with other cultural and medical practitioners⁵, to establish the Lāhui Kānaka Declaration⁶ and related support systems. Through these efforts, Kumu Hula promoted, strengthened, and maintained maui ola⁷ amongst themselves, their Haumāna⁸, and their ‘ohana⁹ to minimize the spread of COVID-19. Kumu Hula further adapted Lāhui Kānaka support systems for use by the public, broadcasting¹⁰ across social media networks and reaching tens of thousands of viewers from around the world.

Huamakahikina persists and expands beyond its initial charge, in recognition of the unique kuleana¹¹ that Kumu Hula have to the integrity, stewardship, and protection of Hula, Hula communities, and Kanaka Maoli¹² culture, more broadly. Huamakahikina is now an inclusive forum for Kumu Hula to discuss and collaborate on issues relevant to Hula.

Huamakahikina exists and Hula thrives despite historical challenges. In the 1830s, under the advice of Christian missionaries who sought to abolish Kanaka Maoli spiritual and cultural practices, leaders outlawed the practice of Hula in the Hawaiian Kingdom. However, given its importance to identity and wellbeing, Hula was maintained in private, in families and traditional institutions, along with other Kanaka Maoli spiritual and cultural practices. Years later, King David Kalākaua reinstated the public practice of Hula. Hula groups from across the Hawaiian Kingdom were assembled to perform at Kalākaua’s coronation in 1883, and again for his 50th birthday jubilee in 1886.

Huamakahikina is a contemporary manifestation of Hula community and advocacy. Kumu Hula regularly come together around Hula competitions, exhibitions, and other cultural activities. Kumu Hula have also established themselves within political movements and as some of the leading advocates for the wellbeing of ‘āina¹³ and Kanaka Maoli culture. Yet, through Huamakahikina, Kumu Hula aspire to come together, organize, and advocate in a manner and on a scale that is unprecedented.

Huamakahikina, assembled virtually on August 21-22, 2021, at the Kupukalālā Kumu Hula Convention, brought together 200 lineally acknowledged Kumu Hula from across the Pae‘āina o Hawai‘i¹⁴; 10 states of the United States of America; and the countries of Japan, New Zealand, French Polynesia, France, and Spain in order to discuss and ratify this Declaration to be a living expression of the views of the body thereby convened.



Huamakahikina unifies and amplifies the voices of Kumu Hula. This is needed now to address challenges, both old and new, that impact Kumu Hula and that threaten the integrity of Hula. It is with a sense of urgency that Kumu Hula gather in concern for the following:

1. Abuse. There is misrepresentation, cultural misappropriation, exploitation, and abuse of Hula. This includes misrepresentation by individuals who purport to teach Hula, but who are not lineally acknowledged Kumu Hula; misrepresentation by organizations and institutions that purport to present Hula, though not provided by a lineally acknowledged Kumu Hula; substandard performances and other misrepresentations of Hula in public, professional, and commercial spheres which diminish regard and respect for Hula, Kumu Hula, Haumāna Hula, Kānaka Maoli, and Kanaka Maoli culture; and the misappropriation of aspects of Hula, including choreography, designs, proper names, lexicons, and across the various mediums by which Hula is captured, including but not limited to photo, video, sound recording, printed media, digital media, and the like.
2. Ignorance. There is widespread ignorance and misunderstanding about the practice and performance of Hula, its functions within society, education and the transmission of knowledge through Hula, and Hula as a Kanaka Maoli traditional and customary practice. This includes ignorance in the marketplace for cultural performances resulting in economic harm for Kumu Hula that weakens the standards and expectations of Hula, deceives consumers of cultural performances, and perpetuates ignorance and misunderstanding around Hula; and a lack of respect for the practice of Hula, Hula Lineages, and the authority of Kumu Hula.
3. Protection. There is insufficient protection for the Kanaka Maoli culture and knowledge maintained within, and embodied by, Hula. This includes infringement of the intellectual property rights to which Kumu Hula are entitled with respect to the Hula resources they steward and create.
4. Recognition. There are disparities in how the rigors and highly specialized processes through which Kumu Hula are trained and acknowledged, along with their years of experience, are recognized and valued by institutions and within labor markets in relation to comparable conventional education and training pathways. This includes a lack of recognition of the traditional and cultural expertise of Kumu Hula within conventional education institutions and professional spheres; and inequity in pay for, and reduced consideration of, Kumu Hula in professional opportunities.
5. Access & Resourcing. There are challenges to engaging in the study and practice of Hula for a significant portion of the people of Hawai'i, most importantly Kānaka Maoli, due to a scarcity of resources and significant gaps and disparities in how Hula is recognized, treated, provisioned, housed, funded, and otherwise supported by local County and State governments. The result is that Hula is too often financially and/or geographically inaccessible.

KE KŪKALA¹⁵: Declaration


It is through pono¹⁶ and the kuleana of Kumu Hula that Huamakāhikina proclaims this Declaration on the integrity, stewardship, and protection of Hula.

Ha'awina¹⁷ 1: Definitions of Hula

- 1.1. Hula¹⁸ is the multiplex of artistic, intellectual, and spiritual practices, perspectives, and products¹⁹ centered around the expression of Mele²⁰ through the bodies of formally trained dancers. The Mele, the dancers, and their dance may each be referred to as Hula.
- 1.2. Hula practices, perspectives, and products are unique and diverse. They include ceremonies, philosophies, scholarship, symbolism, hierarchies, protocols, procedures, lexicons²¹ of vocabulary and terms, methods of training, steps, motions, motifs, attire, adornments, styles of grooming, music, instrumentation, and beats.
- 1.3. Hula practices, perspectives, and products are among the great artistic, intellectual, and spiritual achievements of humanity.²²
- 1.4. Hula is a unique and distinctive cultural expression of Hawai'i and is important to Kānaka Maoli expression of worldview, maui ola, 'ōlelo Hawai'i, relationship to 'āina, and practices which include Mele, mo'olelo, and ho'omana.
- 1.5. Hula, as tangible and intangible cultural heritage of Kānaka Maoli, is under the exclusive stewardship of Kumu Hula.
- 1.6. Kumu Hula²³ are individuals who belong to Hula Lineages through which they were trained, who have been granted kuleana to steward Hula by a Kumu Hula, who are generally acknowledged and accepted by the broader Kumu Hula community, and who maintain enduring ties to Hawai'i.


Ha'awina 2: Origins & Historical Context of Hula

- 2.1. Hula originated in Hawai'i amongst the akua²⁴ and ali'i²⁵ of deep antiquity²⁶.
- 2.2. Hula thrives in the present day despite colonization, epidemics, pandemics, religious and political persecution, criminalization, the decline of the 'ōlelo Hawai'i²⁷, and various acts of abuse, misappropriation, and commercialization.
- 2.3. Prior to the influence of Christian missionaries, Hula flourished through ali'i patronage and community support.
- 2.4. Princess/Governor Ruth Ke'elikōlani (1826-1881), King Kamehameha V (1830-1872), Queen Emma (1836-1885), Queen Kapi'olani (1834-1899), and King Kalākaua (1836-1891) were some of the more well-known royal proponents of Hula, and their efforts, support, and patronages were crucial to the survival of Hula throughout their eras of governance.

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- 2.5. In 1959, forty Kumu Hula established the Hui Kumu Hula o Hawaii with “[t]he desire to organize and stimulate all Instructors of the Hula throughout Hawaii Nei to preserve and retain ancient and new customs to the art and beauty of its Dances and Music of Hawaii, and to develop a finer appreciation of the culture of Hawaiiana for the good of our posterity.”²⁸
 - 2.6. In 1997, Kumu Hula established the ‘Īlio‘ulaokalani Coalition to organize and advocate for the pono of Kānaka Maoli, Kanaka Maoli culture, and ‘āina.
 - 2.7. In 1999, Hula was officially “adopted, established, and designated as the official dance of the State [of Hawai‘i]”²⁹ and codified under HRS § 5-21.
 - 2.8. In 2003, the ‘Īlio‘ulaokalani Coalition organized Ka ‘Aha Pono Native Hawaiian Intellectual Property Rights Conference at which Kumu Hula and other cultural practitioners created the Paoakalani Declaration and set forth statements against “exploitative use and commercialization of our traditional knowledge, cultural expressions and artforms [such as Hula], natural and biological resources, and intellectual properties.”³⁰ The Paoakalani Declaration was acknowledged in House Concurrent Resolution 227 by the State of Hawai‘i³¹.


Ha‘awina 3: Transmission of Hula

- 3.1. Kumu Hula have maintained, cared for, created, and advanced the practices, perspectives, and products of Hula through space and time, transmitting Hula from one generation to the next, giving rise to what have become distinct Hula Lineages.
- 3.2. Kumu Hula are the exclusive sources of Hula³², as well as the incarnations of the Hula Lineages through which they were trained and lineally acknowledged as Kumu Hula to perpetuate the specific practices, perspectives, and products of their Hula Lineage(s).
- 3.3. Kumu Hula are masters of the art, practice, and profession of Hula, having attained expertise in their discipline that is commensurate with other forms of academic and professional credentialing³³.
- 3.4. Kumu Hula have the kuleana to maintain the integrity and sanctity of Hula.
- 3.5. Hula is defined and transmitted by Kumu Hula, as delineated in this Declaration.
- 3.6. Any individual who has not been lineally acknowledged as a Kumu Hula, consistent with this Declaration, is not a Kumu Hula.
- 3.7. Kumu Hula manifest Hula through choreography composed of formalized lower-body movements and expressive upper-body movements, all of which are inspired by and embody Mele while reflecting the Hula Lineage(s) of the Kumu Hula and their individual abilities, creativity, and proclivities.
- 3.8. Kumu Hula retain the exclusive authority to maintain, augment, enhance, and adapt their Hula practices, perspectives, and products.

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- 3.9. Kumu Hula retain the exclusive authority to define and transmit Hula, determine permissions regarding their Hula, and adapt and/or create Hula in response to the circumstances of their times.
 - 3.10. Kumu Hula retain the exclusive authority to choreograph and direct the presentation of Hula in public, professional, and commercial spaces.
 - 3.11. Unless specifically waived or conveyed to others, Kumu Hula retain and reserve all rights and protections, including but not limited to intellectual property, cultural, and commercial rights to which they are entitled over the aspects of Hula created through their own efforts or that have been passed down to them within their Hula Lineages. These rights relate to, as examples, rights in Hula choreography, designs, proper names, and lexicons, across all mediums in which Hula is captured.
 - 3.12. Kumu Hula may teach Hula through institutions of their own creation³⁴, other organizations, informal occasions, and/or other venues of their choosing³⁵.
 - 3.13. Kumu Hula reserve the right to retain the title of “Kumu Hula,” whether or not they maintain their own Hula institution or are otherwise teaching Hula.
 - 3.14. Kumu Hula retain the exclusive authority to substantiate new Kumu Hula through the rites of their Hula Lineage(s) in order to perpetuate the specific practices, perspectives, and products of their Hula Lineage(s) and those of their individual creation.
 - 3.15. Haumāna Hula are not themselves Kumu Hula unless lineally acknowledged according to the authority of their Kumu Hula and the rites of their Hula Lineage.

Ha’awina 4: Cultural, Social, & Economic Importance, Function, & Reach of Hula

- 4.1. As it has been for countless generations, Hula continues to serve as a means by which a wealth of Kanaka Maoli knowledge, practices³⁶, and the ‘ōlelo Hawai‘i exist into the present day, and through which this knowledge and these practices will be perpetuated into the future.³⁷
- 4.2. As recognized stewards of a wealth of knowledge and practice, Kumu Hula have long served as leaders, advisors, researchers, philosophers, and influencers for the people of Hawai‘i, as well as for the communities abroad wherein Hula is practiced.
- 4.3. Hula is essential to the overall health, wellbeing, and subsistence of Kumu Hula and is important to the health and wellbeing of Haumāna Hula and the broader community.
- 4.4. Hula is innately and inextricably connected to ‘āina and reinforces humanity’s shared kuleana to aloha³⁸ and mālama ‘āina³⁹.
- 4.5. Hula activities, presentations, and events nurture a deepened sense of Kanaka Maoli cultural and spiritual identity, as well as a deepened sense of community, amongst participants and audiences⁴⁰.

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- 4.6. Hula is practiced by people of all ages and backgrounds, particularly widespread and popular in Hawai'i, the West Coast of the United States, and Japan ⁴¹.
 - 4.7. Hula is widely recognized, regarded, respected, enjoyed, and appreciated by audiences of Hawai'i and worldwide.
 - 4.8. Hula contributes to the collective good of society in Hawai'i and in the communities abroad in which it is practiced.
 - 4.9. Hula is an important source of le'ale'a⁴² for both Hula practitioners and audiences.
 - 4.10. Hula serves as a nexus for a variety of traditional customs and practices⁴³, knowledge sets, disciplines, professions, and industries⁴⁴ external to Hula, and Hula provides crucial support and continuity for practitioners and professionals, their lineages, their expertise, and their businesses and/or livelihoods.
 - 4.11. Hula events, such as public exhibitions, competitions, and festivals, provide important economic benefits for the venues and communities in which events are hosted, the tourism and media industries, as well as for a variety of other businesses⁴⁵.
 - 4.12. Hula needs to be accessible to Kānaka Maoli as a critical component of Kanaka Maoli culture.
 - 4.13. Hula is a traditional and customary practice protected under Article XII, section 7 of the Hawai'i State Constitution⁴⁶.
 - 4.14. The State of Hawai'i, through House Resolution 24⁴⁷, declared the period from April 1, 2003 to March 31, 2004, the "Year of the Hula".
 - 4.15. The County of Maui, through Maui County Resolution 08-52⁴⁸, declared 2008 the "Year of the Hula".

Ha'awina 5: Misuse of Hula

- 5.1. Kumu Hula object to and oppose the intentional and unintentional misuse, misrepresentation, exploitation, and/or abuse of Hula in any form or fashion.
- 5.2. Kumu Hula object to and oppose the intentional and unintentional appropriation and misappropriation of any aspect of Hula, including choreography, designs, proper names, lexicons, and across the various mediums by which their Hula is captured, including but not limited to photo, video, sound recording, printed media, digital media, and the like.
- 5.3. Any dance performance that is not transmitted by Kumu Hula and presented by permission of Kumu Hula, or does not otherwise conform with the letter and intent of this Declaration, is not and should not be labeled as Hula or otherwise presented as the Indigenous dance of Hawai'i.



HO‘ĀLA⁴⁹: Call to Action

In accordance with pono and the kuleana of Kumu Hula, and as is consistent with this Declaration, Huamakahikina is determined to take action to uphold the integrity of Hula; to build strategic relationships and networks for the advancement of Hula, Kumu Hula, and Huamakahikina; to organize and advocate for the pono stewardship and protection of Hula within public, professional, and commercial spheres; to organize and advocate for access, recognition, public funding, facilities, and other resources in support of Hula; to cultivate Hula as a source of wellbeing; and to ensure that Hula flourishes for countless generations to come.

Recognizing that existing laws and policies are inadequate for the protection and support of Hula, Huamakahikina calls upon policymakers to develop and implement policies and practices consistent with this Declaration, in full consultation with Kumu Hula. We also call upon government and the private sector to resource Hula to the fullest extent possible.

Recognizing that actualization of this Declaration occurs through the persistent and pono actions of individuals, Huamakahikina calls upon Hula practitioners, Hula communities worldwide, Kānaka Maoli, and all of Hawai‘i to embrace the letter and intent of this Declaration and to support actions by Huamakahikina to protect and advance Hula, as is consistent with this Declaration.

KA 'ĀPONO HO'OKUMU: Ratification

The undersigned Kumu Hula, in expression of their kuleana to Hula, do hereby ratify this, the Huamakāhikina Declaration on the Integrity, Stewardship, and Protection of Hula, for it to be known by all.

Ainsley K. Halemanu, Ka Liko O Ka Palai
Akiko Colton, Hālau Hula o Nā Pua o Hawai'i Nei
'Ālika Guerrero, Kani'oika'ohuleihiwa
Alva Kaipoleimanu Kamalani, Hālau Manu Le'a Hawai'i
Analu Akao, Hālau Hula 'O Kupukalau'ie'ie
Ann Lokeokaluapeleonālani Parker, Hālau Hula o Malulani
Ann-Gaylin Kaleiwohiokalani Kamalani, Hālau Manu Lea Hawai'i
Annette Nettie Kekaikuihala Armitage-Lapilio, Hula O Kekaikuihala
'Auli'i L. Heine Hirahara, Nā Pua 'Āhihi Lehua mai Pihanakalani
Aulii Mitchell, Halau o Kahiwhiwa & Halau o Moana-nui-a-Kiwa
Aureana Kamali'ioiwalani Tseu, Hui 'Iwa Academy
Brad Lum, Hula Halau O Ikemanu
C. Henohea Kāne, Hālau Ke'alaokamaile
C. Malina Kaulukukui, Halau Hula Kamaluokukui
C. Pomaika'i Gauī, Kehaulani Hula Studio & Halau Keahiokamalulani
Carole Lanialoha Lee
Carolee Kapuamae'ole Nishi, Hui Hula o Kapunahala
Charlani Kalama, Hālau Ha'a Hula O Kekau'ilani Nā Pua Hala O Kailua
Chinky Māhoe, Kawaili'ulā
Christina Nani Aiu-Quezada, Hālau Hula Moani'a'ala Anuheā
Cody Kapueola'ākeānuī Pata, Hālau Hula 'o Ka Malama Mahilani
Daniel "Bulla" Kailiwai, III, Ku Ka Wai Kane O Kona
Daniel Kaleo Kahoonei, Hālau Kiawekūpono O Ka Ua
Darcey Moniz, Hālau Hula 'O Puka'ikapuaokalani
Deanie Wailani Lum-Villados, Kaulana Na Pua 'O Hawai'i
Dennis Keli'i Pu'ukū O Ke Ao Imamura, Hālau Hula Keli'i Pu'ukū O Ke Ao
Devin Kamealoha Forrest, Hālau Hula 'o Ke'alalau'eomakana
Dietrix Jon Ulukoa Duhaylonsod, Hālau Kiawekūpono O Ka Ua
Ehulani Stephany, Hālau Hula Ka Makani Hali 'Ala O Puna
Elsie Ryder, Hālau Hula o Kukunaokalā
Esther Ku'uleinani Kekapa'i Tripp Correa
Etua Lopes, Hālau Hula Nā Pua U'i O Hawai'i
F. E. Ka'iuokalani Damas
Francine "Mopsy" Mapuana Kekahuna Aarona
Francis Kapuaoiokepamemaile Francisco, Hālau Nā Mamo O Ka Liko Maile O Kohala
G Lehua Gaison-Tyler, Ka Pā Kui Lei Lehua
Greg Lontayao, Hālau Kawaihoa
Hau'oli Akaka, Hālau Hi'ilaniwailoha
Hi'ilei Maxwell-Juan, Pukalani Hula Hale
Hinaleimoana Wong-Kalu/Kumu Hina
Hökūlani Holt, Pā'ū O Hi'iaka

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KA 'ĀPONO HO'OKUMU: Ratification (continued)

Honey Takaki
Hope Keawe, Hula Halau o Mana'olana o Kohala
Howard Ai, Hālau Hula Olana
Inger Kanoelani Hojfeldt
Iolani Kamaau, Hula 'Īlaniwai
Ivalee Lilinoe Puaali'i Kamalu
Iwalani Kalima, Hula Hālau o Kou Lima Nani e
Iwalani Wahinekapu Walsh T'seu, Iwalani's School of Dance & Hui 'Iwa Academy
J. Hau'olimaikalani Keli'i, Hālau Kūliaikapono
J. Leimomi Ho, Keali'ika'apunihonua Ke'ena A'o Hula
J. Moanikeala Whittle-Wagner, Hālau Nā Maile Kū Honua
James Dela Cruz, Na Opio O Ko'olau
James Luluhiwalani Awai III
John Ku'uhamele Cuban, Nā Mōhai Aloha o Ka Laua'e Pā Ola Kapu
John Wai'ale'ale 'Aiwahi, Hālau Hula O Wai'ale'ale
Joy Keōpūolani Salvador, Hālau Ke'ala Kahinano O Puna
Julie Tehani Bugarin, Hula Halau O Kahealani
K. Holoaumoku Ralar, Nā Pua O Kapi'olani Hula Studio & Napili Kai Foundation
Ka'anohiokalā Kalama-Macomber, Hālau Ha'a Hula O Kekau'ilani Nā Pua Hala O Kailua
Kaeo Bradford, Halau Ka Pa Kanaena O Kaua'iiki
Kahealani Faatuarii, Halau O Kahealani O Kahiki
Kāhealani K. Wilcox, Kaiāunu
Kahealani Ohumukini Blackmon, Halau Ku Pono I Kamalani
Kahikina Ah Sing, Ke Ala O Ke Ao Cultural Arts Studio
Kahulu Maluo-Pearson, Hālau Kamaluokaleihulu
Ka'iulani Blankenfeld, Hālau Hula Kaleihuluokealohalani
Ka'ohu Cazinha, Hālau Ke Ao o 'Anolani
Kainoa Kaili-Kramer, Hālau Nā Lei Kaumaka o Uka
Kaiulani Odom
Kalama Pastor, Hālau Hula Nā Lama I Ka Uluwehi O Laka
Kalani Ah Sing, Ke Ala O Ke Ao Cultural Arts Studio
Kalani Akana, Ka Pā Hula 'o Kāheakūlani
Kalei Aarona-Lorenzo
Kaleinanikauikawēkiu Seiko Okamoto, Nā Mamo O Kaleinani
Kaleo Trinidad, Kaleoolakaikahikinaokalā
Kalimakuhilani Southard, Hālau I Ka Lima Kuhi Lani
Kamaka Kukona, Hālau o ka Hanu Lehua
Kanani Cadaoas - Ka Pā Hula O Ke Ola Nani
Kanoenani Cargo-Kamaunu, Hālau Mānaiakalani
Kapena Malulani Perez, Halau Hula O Malulani
Kaponu Kamaunu, Hālau Mānaiakalani
Kaponu'aikaulikeikeao Molitau, Hālau Nā Hanona Kūlike 'O Pi'ilani
Kapua Dalire-Moe, Hālau Ka Liko Pua O Kalaniākea
Kapuaokalani Ka'au'a
Kau'i Wright, Hālau 'o Kawainuhi
Kau'i Dalire, Hālau Ka Lihilihilehua 'O Hōpoe Kūikanani & Kūikanani Association

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KA 'ĀPONO HO'OKUMU: Ratification (continued)

Kau'i Isa-Kahaku, Hālau Nā Wai Ola
Kau'i Lopes
Kauilanuimakehaikalani Keali'ikanaka'oleohaililani, Tiny Kuahu
Kawika Alfiche, Hālau o Keikiali'i
Dr. Kēhaulani Enos, Hālau 'Ilima Kū Kahakai
Ke'ala Ching, Ka Pā Hula Nā Wai Iwi Ola
Kealii Reichel, Halau Ke'alaokamaile
Kehani Guerrero, Kani'oika'ohuleihiwa
Kēhaulani Kaneholani-Santiago, Hālau Hula I Kona Mau Lima
Kehaulani Kekua, Halau Palaihiwa O Kaipuwai
Kekaiokalani Naone, Unuhi'a
kekuhi kealiikanakaole, Ulu Ka 'Ōhi'a-Hula Consciousness
Keli'iho'omalū Puchalski, Hālau Kawai'ulaokalā
Keolalaulani Dalire, Keolalaulani Halau Olapa O Laka
Keone Nunes, Kapuwailani'ōnohinohi'ula
Keoni Napueokia'iolehuakuikalani Chang, Halau Na Pua Lehua I Ka Ua Noe
Kū Koanui-Souza, Hālau Hula 'O Kawaiho'omalū
Kuni Ishibashi, Hālau Hula O Ishibashi
Ku'uleilanimakealohamau "Leilani" Kupahu-Marino Kahoano, Halau Hula o Namamoakeakua
Ku'umomialoha Kuahiwinui, Nā Pua o Keko'olani
Kūwalu Anakalea, WaikāUnu
La'akea Perry, Ke Kai O Kahiki
Lāhapa Doroen, Ka Waikahe Lani Mālie a me Kahulaliwai
Lahela Igarra, Hālau Nā Mamo o ka 'Upa'iaka'uaua
Lahela Spencer, Kaleiokaulupalai
Lanakila Mangauil, KuaUNU
Laua'e Yamasaki, Hālau Nā Maka o ka Laua'e
Lehua Kaulukukui, Unuehu & Kuamoo Foundation
Lei-Ann Stender Durant
Leihī'ilani Kirkpatrick, Hālau Ka Lei Kukui Hī'ilani
Leimomi Khan, Pohai Na Pua O Laka
Leinā'ala Pavao Jardin, Hālau Ka Lei Mokihana o Leinā'ala
Lilinoe Kaio, Halau o Lilinoe
Lilinoe Lindsey, Ka Pa Nani 'O Lilinoe
Lisa Pua Saunders, Hālau Hula O Manu Ō'ō
Lono 'Ikuwā, Hālau Nāmanuho'ola'iolononuiākea
Lono Padilla, Hālau Hī'iakaināmakalehua
Lorna Kapualiko Lim, Hālau Kawehileimamoikawēkiu'oKohala
Luana Kawa'a, Hālau Hula Ka Makani Kili'o'opu
Luana Rivera Palacio, Hālau Nāpuaokamokihanaoha
Maelia Loebenstein Carter, Ka Pā Hula O Kauanoē O Wa'ahila
Māhealani Uchiyama, Hālau Ka Ua Tuahine
Maile Loo-Ching, Hālau Hula 'o Kaho'oilina Aloha
Makakii Chaves, Hoi Hoi Pa Hula
Makana Kuahiwinui, Nā Pua O Keko'olani
Malia Haumschild, Hālau Hula o Malia & Nā Pua o Malia

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KA 'ĀPONO HO'OKUMU: Ratification (continued)

Mālia Ko'ī'ulaokawaolehua Helelā, Nā Hula Ola Aloha
Malia Nobrega-Olivera
Malu Dudoit
Manu Boyd, Hālau o ke 'A'ali'i Kū Makani
Manulani Birkmire, Ka Pā Hula O Manulani
Maunalei Love, Halau O Ku'ulei Aloha
Mehanaokala Hind
Melanie Heakeakamai Pānuī, Hālau Hula Pūlamahiaikalikolehua
Meleana Manuel, Ke 'Olu Makani O Mauna Loa
Michael Dela Cruz, Na Opio O Ko'olau
Michelle Kaulumahiehie Amaral, Kaulualoha
Miki'ala M. Lidstone, Halau 'O Kaululaua'e
Mokihana Melendez, Hālau Hula Ka Lei Mokihana I Ka Ua Noe
Momi Akana, Hālau Hula O Nā Momi Makamae
Nahokuokalani Gaspang, Hālau Hula 'O Kahikilaulani
Na'aupono Galisa, Hālau Hula Keauhou O Ka Ua
Nani Dudoit, Kaleilehuaikaloona'ānani
Nani Lim Yap, Hālau Manaola
Naomi "Sissy" Lake-Farm, Hālau Makana Aloha O Ka Laua'e
Naomi L. Kalama, Ka Pa Hula Kanoelehuaokahalema'uma'u 'o Kalama
Natalie Ai Kamauu, Hālau Hula Olana & Hula 'Īlaniwai
Nawahine Kuraoka, Halau Hula 'O Nawahine
Niuli'i Heine, Na Pualei o Likolehua
No'eau Kahakalau-Kalima
Olana M. Ai, Hālau Hula Olana
'Ōlapaonānani Atsuko Ishibashi, Hālau Hula O Ishibashi
Patrick Kapuawehi Choy, Hālau Hula Kalehua'apapaneoka'au
Patty Kealohalani Kapualokeokalaniākea Wright, Hālau Nā Puakea o Ko'olaupoko
Pele Kaio, Unulau
Pelena Keeling, Kaulana Nā Pua
Phyllis Uluwehi Ross, Kapi'olani Hula Studio
Pi'ilani Lua
Piilani Kaawaloa, Hālau Ka Hīnano o Puna
Pōhai Souza, Hālau Hula Kamamolikolehua
Pōlanimakamae K. Kahakalau-Kalima
Pualalea Cabacungan, Nā Pua O Kapi'olani Hula Studio
Dr. Pualani Kanaka'ole Kanahele
Pualani Muraki, Unuehu
Puamohala Moniz, Halau Lei Hulu O Kealohalani & Halau Lei Hulu O Ke Aloha Lani
Puanani Jung, Hālau Hula Lani Ola
Pumehana Silva, Nā Pua O Keko'olani
Punahele Andrade, Hālau Nā Lei Punahele
Renee Ku'uleinani Kekapa'i Paio Price, Hālau Hula 'O Ku'uleinani
Rick No'eau Smith, Hālau Hula Nā Mamo No'eau
Robert Keano Kaupu IV, Hālau Hi'iakaināmakalehua

KA 'ĀPONO HO'OKUMU: Ratification (continued)

Rona Pualanina'auali'ioha Koe, Hālau Hula O Pualanina'auali'ioha
Sallie Yoza, Hālau 'o Nāpuala'ikauika'iu
Sammye Kuualoha Young, Hālau Nā Lei Hiwahiwa 'O Ku'ualoha
Sandii Manumele Suzuki, Hālau Hula Halihali ke ao
Shane Kamakaokalani Herrod, Na Hui o Kamakaokalani
Shelsea Lilia Ai, Hālau Lilia Makanoe
Sherri Kawaiho'onani "Puni" Patrick, The Kupuna Klub
Sky Gora, Halau Na Kilipohe Na Lei Lehua
Snowbird Puananiopaoakalani Bento, Ka Pā Hula O Ka Lei Lehua
Sonny Preston, Halau Kiuwailehua
Stephanie Naomi Apolo, Halau Hula O Kalaulani O Pu'uanahulu
Takako Piliialoha Ishibashi, Hālau Hula O Ishibashi
Tatiana Kawehiokalani Tseu Fox, Hui 'Iwa Academy & Nā Lei O Ka 'Iwa Ha'a I Ka Lani
Dr. Taupōuri Tangarō, Unukupukupu
Tina Marie Momilani Eggert, Hālau Ho'ohiwahiwa I Ka Pu'uwai
Trina Purdy, Hālau Nā Lei Kaumaka o Uka
Troy Allen Hinano Lazaro, Hālau Ka Pā Hula o Hīnano
Twyla Ululani Mendez, Halau Na Pua A Lei
Ulalia Kaai Berman
Ulalia Woodside, Kapākūlani
Uluwehi Guerrero, Hālau Hula Kauluokalā
Wendi Pa'ahana Roehrig, Hālau Ka 'Ōpu'u

NOTES

¹ “Kahua n. 1. ... background ... *fig.*, declaration of principles or policy, doctrine, platform” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

² The name “Huamakāhikina” comes from a line of a common Hula prayer: “Kupu ka lālā, hua ma ka hikina. The branch sprouts, and fruits in the east.” We, the Kumu Hula, are the fruits from branches of the same tree. “Hua” means “message/word,” “product,” and “fruitful.”

³ Huamakāhikina is open to all Kumu Hula, and participation is voluntary. Dozens of Kumu Hula originally convened in August 2020, and Huamakāhikina has continued to grow. Participants are vetted through the criteria for Kumu Hula found within the Declaration.

⁴ Hula Lineage is synonymous with Lineage. A Hula Lineage is a historically established line of descent through which Hula has been formally passed from one generation to the next, Kumu Hula to formal haumāna, from extreme antiquity until the present. Key to the formal Kumu Hula-Haumāna relationship is the clarity and strength not only with which the Haumāna acknowledges the Kumu Hula as their master, but also the clarity and strength with which the Kumu Hula acknowledges and claims the Haumāna as their own.

⁵ Including one makāula, one authority in lā‘au lapa‘au, one authority on akua, as well as three Native Hawaiian medical doctors.

⁶ <https://kawaiola.news/mauiola/hui-of-kumu-hula-declare-a-kapu-to-combat-covid-19/>;
<https://www.oha.org/lahuikanaka>

⁷ Collective physical, spiritual, and mental wellbeing.

⁸ Pupils. Synonymous with Haumāna Hula, *lit.*, pupils of Hula.

⁹ Family, and extended family.

¹⁰ Also found at <https://www.oha.org/lahuikanaka>; broadcasted between September 11 - November 8, 2020.

¹¹ “Kule.ana nvt. nvt. Right, privilege, concern, responsibility, title ... jurisdiction, authority, liability, interest, claim, ownership, tenure, affair, province ...” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

¹² Kānaka Maoli - synonymous with Native Hawaiian (singular and adjective form), the plural form of which is Kānaka Maoli.

¹³ “Aina (‘āina). 1. Land (JC) (PE). 2. The exposed surface of the earth as opposed to the oceans and seas, i.e. land; a county or district, large or small, i.e. a pasture, farm or field; land surrounded by water, i.e. an island; a continent or mainland, as distinguished from an island (AP). 3. A farm or field (T). 4. Tract (HRH)” Lucas, *A Dictionary of Hawaiian Legal Land-Terms*, 1995.

¹⁴ *Lit.*, Archipelago of Hawai‘i.

¹⁵ “Kū.kala n.v. To proclaim publicly, tell abroad, announce; herald” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

¹⁶ “Pono nvs. 1. ... moral, fitting, proper, righteous, right, upright, just, virtuous, fair, beneficial, successful, in perfect order ...” Pukui & Elbert, *Hawaiian Dictionary*, 1986

¹⁷ “Ha‘a.wina n. ... article (section in a law)” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

¹⁸ A rudimentary definition of Hula is also: “1. nvt. The hula, a hula dancer; to dance the hula . . . 2. nvt. Song or chant used for the hula; to sing or chant for a hula” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

¹⁹ The multiplex of artistic, intellectual, and spiritual practices, perspectives, and products includes a wide breadth of knowledge of Hawaiian history, the Hawaiian language, traditional lore, aspects of poetry, idioms, etiquette, values, discipline, the natural environment, hana no‘eau (traditional crafts and skills), and spirituality as only acquired through detailed, formal education in Hula.

²⁰ “Mele 1. nvt. Song, anthem, or chant of any kind; poem, poetry; to sing, chant ...” Pukui & Elbert, *Hawaiian Dictionary*, 1986. Mele are poetic compositions which consist of stylized lyrics that are most commonly vocalized as chants, songs, and prayers, and through which are conveyed information including but not limited to: ‘ike ku‘una (traditional knowledge), wahi pana (legendary/famed places) & place names, sea & ocean current names, wind & rain names, personal names, history, experiences, mo‘okū‘auhau, worldviews, and values of Kānaka Maoli. Mele are traditionally and customarily composed by, or channeled through, Haku Mele (composers of Mele) in the ‘ōlelo Hawai‘i (Hawaiian language). However, in contemporary times, Mele hapa haole (Mele composed in part or wholly with/in languages foreign to Hawai‘i) have gained in popularity. Because Hula cannot be performed absent of Mele, Mele are therefore central to Hula.

²¹ There exists in the Hula community a broad lexicon of generally accepted vocabulary words and terms, as well as lexicons specific to individual Lineages.

²² See e.g., United Nations Declaration on the Rights of Indigenous People, https://www.un.org/development/desa/indigenouspeoples/wp-content/uploads/sites/19/2018/11/UNDRIP_E_web.pdf

²³ Other terms by which Kumu Hula are known and addressed include, but are not limited to, Kumu, Aunt, Uncle, Loea, ‘Ōlohe, Lehua, Kahu, and Kahuna.

²⁴ “Akua 1. vs. God, goddess, spirit ...” Pukui & Elbert, *Hawaiian Dictionary*, 1986.

²⁵ “Ali‘i nvs. Chief, chiefess, officer, ruler, monarch, peer, headman, noble, aristocrat, king, queen, commander ...” /Pukui & Elbert, *Hawaiian Dictionary*, 1986/.

²⁶ Examples of the origins of Hula include accounts passed down through formal Hula Lineages, those chronicled in various narratives such as those of Pele, Hi‘iakaikapoliopole, Pelekeahi‘āloa, Kapo‘ulakīna‘u, La‘amaikahiki, & etc., in the writings of 19th and 20th century newspaper Kanaka Maoli contributors, as well as in the writings of historic scholars such as Pukui, Barrere, Kelly, Stillman, Kaepler, Emerson, Fornander, Thrum, & etc.

²⁷ *Lit.*, Hawaiian language.

²⁸ Archival documentation and information provided by Kumu Hula Leimomi Khan.

²⁹ Hawai'i Revised Statutes, Volume 1, Chapter 5, Section 5-21.

³⁰ Article 22, Paoakalani Declaration.

³¹ [https://www.capitol.hawaii.gov/session2004/bills/HCR227 .htm](https://www.capitol.hawaii.gov/session2004/bills/HCR227.htm)

³² Kumu Hula utilize resources including but not limited to 'ōlelo Hawai'i, Mele, mo'okū'auhau, 'āina, the natural realm, a variety of other sources of inspiration, etc.

³³ Accomplished through the consensus of the members of each Hula Lineage.

³⁴ These formal institutions are unique to the Hawaiian culture. They are autonomous pedagogical systems under the authority of a Kumu Hula, and founded in culture-based forms of traditional and contemporary scholarship and spirituality, and include *balau hula*, *pā hula*, *hui*, studios, academies, schools, foundations, centers, etc. These institutions may also be charity-based, nonprofit, or for-profit.

³⁵ Inclusive of various other mediums, as well as digital and virtual platforms.

³⁶ Such as the traditional and customary practices of Haku Mele (lyrical composition), Mele, Hawaiian language, chant, interpretation of narratives and poetical lyrics, forms of environmental stewardship, etc.

³⁷ See also Footnotes 17-19.

³⁸ "Aloha nvt. ... to show kindness, mercy, pity, charity, affection; to venerate ..." Pukui & Elbert, *Hawaiian Dictionary*, 1986.

³⁹ Mālama 'āina - *Lit.*, protect, administer to, and maintain land. From "malama (mālama). Administer; maintain" Lucas, *A Dictionary of Hawaiian Legal Land-Terms*, 1995; and 'āina see *f.n.* 13.

⁴⁰ "Audiences" may include intended and unintended, as well as in-person and virtual viewers of Hula activities and presentations.

⁴¹ See e.g., U. Tanigawa, *The Hula Industry: Understanding the Commodification of Hula in Japan and Culturally Grounded Hula* (2017).

⁴² "Le'a.le'a 1. ... to have a good time; fun, gaiety ... amusement" Pukui & Elbert, *Hawaiian Dictionary*, 1986.

⁴³ Such as traditional and customary practices of kapa making, lei making, hunting, fishing, gathering, pule, etc.

⁴⁴ Such as the Hawai'i music industry, the entertainment industry, fashion and design, woodworking, farming, "hula supply" outlets, adornment makers, etc.

⁴⁵ Such as florists, clothing retailers, fabric outlets, apparel printers, etc.

⁴⁶ See Haw. Const. Art. XII, § 7 (amended 1978); David M. Forman & Susan K. Serrano, *Traditional and Customary Access and Gathering Rights*, in NATIVE HAWAIIAN LAW: A TREATISE 786 (Melody Kapilialoha MacKenzie, Susan K. Serrano & D. Kapua‘ala Sproat, eds., 2015).

⁴⁷ https://capitol.hawaii.gov/session2003/commreports/HR24_HSCR887_.htm & https://www.capitol.hawaii.gov/session2003/referralsheets/HREF_02-03-03_1_.htm

⁴⁸ <https://www.mauicounty.gov/DocumentCenter/View/8377/Reso-08-052?bidId>

⁴⁹ “Hō‘āla. to arouse, stir up, incite; renew, restore, revive, to restore, as a building; raise; summons ... ho‘āla i ke kumu hana - to bring up a subject” Pukui & Elbert, *Hawaiian Dictionary*, 1986. However, ho‘āla also pertains to: ho‘āla kuahu - to raise and awaken a kuahu, and the chants done in that process.