

House District 26
Senate District 12

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

Log No:

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST - OPERATING

GRANT REQUEST - CAPITAL

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

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

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

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

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:

The Estria Foundation

Dbas:

Street Address: 721-E Auahi St., Honolulu, HI 96813

Mailing Address: 721-E Auahi St., Honolulu, HI 96813

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name TODD JOHNSON (AKA ESTRIA MIYASHIRO)

Title Executive Director

Phone # 808-638-4005 office, 510-325-6021 cell

Fax # _____

E-mail estria@estria.org

3. TYPE OF BUSINESS ENTITY:

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

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

A MULTI-ISLAND NATIVE HAWAIIAN CULTURAL WORKSHOP, PUBLIC EVENT, AND MURAL SERIES FOCUSED ON YOUTH LEARNING AND SHARING TRADITIONAL STORIES AND PRACTICES.

4. FEDERAL TAX ID #: _____

5. STATE TAX ID #: _____

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2016: \$ 226,500

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

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

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

STATE \$0
FEDERAL \$0
COUNTY \$27,000
PRIVATE/OTHER \$69,772

TYPE NAME & TITLE OF AUTHORIZED REPRESENTATIVE:

AUTHORIZED SIGNATURE

MR. TODD JOHNSON (AKA ESTRIA), EXECUTIVE DIRECTOR

NAME & TITLE

DATE SIGNED

1/30/2015



RECEIVED
1-30-15 v

Application for Grants

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

I. Background and Summary

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

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

The Estria Foundation (TEF) creates art in public spaces locally and globally. We collaborate with communities on creative projects that raise awareness and inspire action in the movement to advance culture and to resolve human and environmental issues. Named after Founder and Creative Director Estria Miyashiro, TEF works in Hawai'i to use art as a medium to strengthen cultural ties and empower young artists to become visual storytellers.

In 2011, after an extensive planning and community design process, TEF completed one of Hawai'i's largest murals (6,000 sq. ft.). This mural, which involved more than 275 community members and was visited by more than 2,000 residents and tourists while it was being painted, gloriously depicts Queen Liliuokalani. The mural tells the story of the importance of water access for our way of life on the islands. To plan the mural, TEF relied on our team's years of experience and a deep commitment to Hawaiian history and cultural storytelling to engage local residents, community leaders, and organizations concerned about water access.

The Honolulu mural is part of *Water Writes*, a large-scale mural project highlighting water challenges in communities around the world. TEF has completed ten additional *Water Writes* murals in the Philippines, Los Angeles, Oakland, the Klamath River, El Salvador, Palestine, Colombia, South Africa, Arizona and Richmond, California. To date, videos of *Water Writes* murals and our community process have been viewed over 35,000 times. We have presented the project in person to over 6,715 people at conferences, universities, and community events. Local, regional, and national press coverage of the mural and our process includes *Huffington Post*, *Fast Company*, *Al Jazeera*, *Yahoo News*, *The Honolulu Star Advertiser*, KHON-TV, *The Honolulu Weekly*, *The Hawaiian Independent*, *Nonstop Honolulu*, *Hana Hou*, and more.

In addition to the *Water Writes* project, TEF has

- Produced fifteen community public art competitions across the U.S. reaching thousands of artists, community leaders, and audience members
- Worked with more than 3,500 young people through education workshops and activities
- Served as consultants and advisors on dozens of mural projects across the world
- Presented our community mural process and curriculum at universities, conferences, nonprofit organizations, and K-12 schools
- Developed an extensive social media network allowing the organization to extend the reach of its partnerships and projects

In 2013, TEF announced plans for the Mele Murals project, a youth development, arts education, cultural preservation, and community-building project. Over a five-year period, local artists, students, and other members of communities spanning the eight major islands of Hawai'i are creating a series of large-scale outdoor murals focusing on Hawaiian lyrics (mele) that explore mo'olelo `aina (stories of place) and cultural and historical heritage.

2. The goals and objectives related to the request;

The key goal of the Mele Murals project is to partner with local youth, educators, and artists from areas all across the islands to teach them how to create a mural that unites the community and deepens our shared knowledge of the stories of the mele. By guiding youth and arts groups to form their own Mural Clubs, and providing them with curriculum, leadership development, basic project coordination training, and mentorship, they will be better able to continue to create valuable cultural and creative work in their neighborhoods in the years ahead.

Goals and Objectives of Mele Murals

Our work honors the last commands of our King David Kalakaua, "Look to the keiki, teach them, groom them, show them wonder, and inspire them." Mele Murals affords a platform to teach young people to become storytellers, painters, and community leaders. The project goals are to:

- Create a statewide public art project that is artistically excellent, deeply connected to the history of Hawai'i, and a source of pride
- Beautify the islands by painting beautiful art pieces on blank buildings
- Develop arts-interested Hawaiian youth into visual storytellers by educating them on our history, showing them how to connect to ancestors, and developing their artistic skills

- Provide opportunities for youth to explore Hawaiian oral storytelling tradition, to learn how to read kaona, understand our ancestors, and preserve our values
- Increase cross-generation and cross-island cultural engagement by creating new and exciting opportunities for all generations to learn and share mele and stories
- Enhance student creative and critical thinking skills through the mural arts process and support for arts educators and teaching artists
- Increase social connection among youth artists by developing and supporting a network of youth Mural Clubs across the islands and connecting these clubs to area cultural workers
- Use a broad set of media tools to share the stories of the mele with a broad, global audience, highlighting important artistic, cultural, and historical themes.

Objectives and Outputs for Fiscal Year 2015-2016:

- a) Complete four large-scale murals (in a series of twenty) representing Hawaiian mele.
- b) Create a video and a collection of photographs for each mural, capturing start to finish the experience, in order to share it within a regional, statewide and global network. The documentation will also depict the enhancements to the local landscape (cleanup, etc.).
- c) Partner with four youth groups or schools to teach historic and cultural traditions through mele using art as a tool for engagement. The youth groups will participate in series of workshops (40+ hours) including research and concept development through the completion of the mural in a hands-on experiential learning environment.
- d) All youth groups will work with a professional visual artist/team to ensure a high quality final aesthetic filled with a content rich narrative.
- e) Each youth group will work with a cultural advisor who will work to ensure the project is historically and culturally accurate.
- f) Each youth group will work with an established musician, an expert in the field. They will work with the students to research traditional Hawaiian mele and choose songs to focus attention for the content of the mural.
- g) Each mural accurately reflects the chosen mele and regional cultural symbolism.
- h) Host a project orientation with educators from across the islands to teach creative techniques and share curriculum.

- i) Host a public art conference for participating educators and youth mural clubs from across the islands to come together to share curricula, enhance professional development, build a network, and further artistic technical training.
- j) Youth mural clubs are developed in conjunction with the murals, each with a regional educator to support the sustainability of the participants.

3. The public purpose and need to be served;

The Estria Foundation produces public art that is uplifting for participants and viewers. Hundreds gather when we paint and students, teachers, artists, and neighbors bring friends to see the process and learn the stories going up on each wall. At every mural site, we attract members of the public who bring friends, family, colleagues, and others to see the work we are doing and to tell the story.

Storytelling as a Public Good: As Hawaiians, we know that the passing down and sharing of the stories of the mele and our cultural heritage is essential to preserving what is unique about our state and its people. There are powerful, inspirational, and intriguing stories told in the mele – stories that are usually only heard, but not seen. The Mele Murals will bring these stories to life across Hawai‘i.

Youth: Arts engagement with young people increases participation in schools and communities, increases civic and cultural pride, and reduces social isolation. Creative outlets are not always available to our young people. Education budget challenges and school decisions to prioritize other subject areas often mean young people do not have access to structured creative learning. The Mele Murals project builds on the desires of our team of leading artists to provide just the sort of structure and creative outlets we needed when we were young. The young people we currently work with in art and mural clubs now have communities of like-minded youth who spend their out-of-school time talking about and making art. Mele Murals will provide both structure and content to form more of these groups.

Public Space: Through years of painting walls, we have seen when we transform the space around us, we also transform community relationships, and the way people interact with the space. Each mural process recreates a public space into a project of local and state pride. Passersby often tell us our murals shift the energy of a space for the better and serve as community billboards of history and culture. Tens of thousands, and over time, hundreds of thousands of people see our murals, making the stories we tell a part of the community.

Public Education: Our painting process makes painting accessible to people of all skill levels and engages people of all ages to learn, enjoy, and share the stories of the mele. Our documentation and dissemination efforts ensure that there will be public education benefits for thousands of Hawaiians who learn about the murals via television, film, photos, and social media. The education benefits of the project also include reaching

people interested in learning more about the rich history of Hawaiian mele. We expect a global audience for these lessons.

4. Describe the target population to be served;

Mele Murals focuses on both local and native Hawaiian high school students, ages 15-18, across all the major islands. TEF has found that for public art programming, all of Hawaii's communities are underserved. Just as street art is enjoying an unprecedented worldwide explosion of fans and collectors, so we are experiencing a growing demand among Hawaii's teens for these kinds of programs. To date we have had to turn away requests from several student groups due to our own capacity limitations.

Mural and workshops during the grant period include:

Place: Waimanalo, O'ahu
Mural Location: Waimanalo Beach Park
Lead Partner: Pahinui Family, Castle High School
Supporting Partners: Parks and Rec

Place: Hilo, Hawai'i
Mural Location: Wall still being secured but TEF has several options
Lead Partner: Na Pua Noe'au
Supporting Partners:

Place: Lihue, Kauai
Mural Location: Either Kaua'i High School or Niumalu Beach Park
Lead Partner: Kaua'i High School
Supporting Partners: Mason Chock

Place: Outer island
Mural Location: Wall still being secured but TEF has several options
Lead Partner: Meetings in progress to determine lead partner
Supporting Partners: We have had interest from multiple groups and will determine partners for this mural by the end of the first quarter.

The annual Mural Conference targets visual art educators and mentors across all the major islands. These educators are being selected based on performance, reputation, and a commitment to public arts programming for youth. We expect to include both master/veteran arts educators and those who are new to public art and arts education. The Conferences and free curriculum will enhance and refine their skill set and enable them to mentor their Mural Clubs. Similar to the role the Mural Clubs play with youth, the conferences will encourage arts educators to create a network for learning and sharing.

Workshops for each Mele Mural focus on students in the school or program who have expressed an interest in public art. Where possible, participation in the workshops will be

extended to local graffiti taggers. This will encourage them to use their interest in painting to create a more positive outcome by making them voices for the community. Developing pride in a visible work of art has worked as successful deterrent to tagging.

TEF, partner organizations, and the Mural Clubs will encourage community support around each mural and its unveiling event. Support can take the form of in-kind donations, financial support, volunteers, and publicity. Based on our experience, we can expect participation by local civic clubs, Community Policing Teams, restaurants, resident associations, and more.

Mural Clubs will be trained as docents for their Mele Murals. They will be required to be available for groups, including tourists, to educate about them about the content of the murals. This is sustaining cultural tourism, which plays a large role in attracting return visitors. More than 70% of repeat visitors to Hawai'i seek deeper learning in the host culture.

Videos of each mural will be aired by media partner, 'Oiwi TV to its Hawaiian audience. The feature length documentary by media partner, Tad Nakamura will be targeted at people living in the continental United States, with targeted viewers on national TV and film festivals.

5. Describe the geographic coverage.

The goal of Mele Murals is to serve all the Hawaiian Islands. During the grant period, focus will be on Castle High School in the Waimanalo area of O'ahu, Na Pua Noe'au in Hilo, HI, Kaua'i High School in Lihue, Kaua'i and a mural we are planning on one of the outer islands, most likely Maui.

Waimanalo has 38.1% Native Hawaiian or part Hawaiian population, much higher than the state average of 10%.

Hilo has about 42,000 residents with 20.9% identifying as Native Hawaiian or part Hawaiian, and 36.4% Asian. 34.4% are two or more races.

II. Service Summary and Outcomes

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

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

Mele Murals addresses Hawaii's absence of a visual arts program that unifies young, aspiring artists with their broader community and their peers across the islands. In addition to sharing and teaching history and culture, Mele Murals

creates attractive cultural tourism destinations that continue to teach. This program aims to develop leaders in Hawaii's arts, and to develop and expand a cultural visual arts movement.

To accomplish its goals, TEF partners with schools, art educators, cultural practitioners, artists, sponsors and community groups to offer a unique, multi-disciplinary, participatory experience. This will happen in 20 different communities across the islands.

In true Hawaiian tradition, Mele Murals seeks guidance from elders and ancestors to ensure the work is pono. An Advisory Board, cultural experts and spiritual intermediaries provide this guidance.

TEF will plan and host annual Mural Conferences and Orientations to train and develop art educators and youth Mural Club members on leadership, organizing and art skills. These events will allow youth artists from across the islands to convene, get to know each other, and build alliances for their own future mural projects.

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

Quarter 1 – July-September 2015

July: Work with education team to finalize workshop curriculum
 August: Lay groundwork for Waimanalo mural through visit with education partners
 September: Finalize documentation plan with film and photo partners
 September: Lay groundwork for Kaua'i mural through visit with education partners

Quarter 2 – October-December 2015

October: Lay groundwork for Hilo mural through visit with education partners
 November: Youth workshop for **Kaua'i mural**
 November: Develop mural sketch from workshop process
 November: Complete painting of Mele Mural
 November: Unveiling event with artists, school and community (including evaluation)
 November: Gather footage and photos for project documentation
 December: Lay groundwork for Kaua'i mural through visit with education partners

Quarter 3 – January-March 2016

January: Youth workshop for **Hilo mural**
 January: Develop mural sketch from workshop process
 January: Complete painting of Mele Mural
 January: Unveiling event with artists, school and community

February:	Gather footage and photos for project documentation
February:	Hold a Mele Murals Conference
March:	Youth workshop for outer island mural
March:	Develop mural sketch from workshop process
March:	Complete painting of Mele Mural
March:	Unveiling event with artists, partners and community
March:	Gather footage and photos for project documentation

Quarter 4 – April-June 2016

April:	Youth workshop for Waimanalo mural
April:	Develop mural sketch from workshop process
April:	Complete painting of Mele Mural
April:	Unveiling event with artists, partners and community
April:	Gather footage and photos for project documentation
May: and staff	Disseminate annual evaluations to partners, participants,
June:	Complete 360 evaluations, statistical analysis

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

The Estria Foundation has both the capacity and the experience to effectively evaluate our programs and understand how we can become increasingly efficient and effective. Though the impact of a mural itself may seem difficult to evaluate, we have used, and have developed, a variety of tools to best understand how we are doing as artists, community organizers, and educators.

As arts leaders doing community-based work, the best evaluators of our projects are the participants and neighbors who help create and who visit the mural activating the site.

Workshops: At the end of the workshop process, we conduct a survey and roundtable interview with participants. Comparing responses helps us see if we have increased knowledge on a particular subject (mele, Native Hawaiian cultural practices), or on a particular skill (painting the outline of a character, plant, etc.).

Evaluations, Post Mortems, and Data Collection: Our larger mural projects, like Mele Murals or Water Writes have specific participation evaluation plans. Each artist and youth participant completes a lengthy evaluation about their experience including knowledge gained, transformative moments, quotes, facts, and demographic information. With each partner organization, we do post mortem reviews in which we reflect upon the process from beginning to end, in order to gain insight, listen/share and reaffirm relationships. We also collect demographic and contact information at all events.

Youth/Teacher Engagement: While some of our evaluations and assessments

are as simple as counting the number of students/teachers who attend a workshop or event, we make a strong effort to measure what kinds of deeper connections students make to the content of the mural and the process of creation. This is achieved through building the infrastructure to support youth participants, by working with teachers. Each project focuses on working with teachers or youth organizer who have a dedicated youth audience. Each participating teacher is invited to the Mural Conferences/Orientations in order to advance the curriculum in arts. Our approach is holistic and long-term. All youth complete evaluations. All teachers complete post mortems as well as periodically review the progress of the participating youth.

Unveilings: We celebrate the completion of every mural with a community unveiling. This event is open to the public and all ages. The unveilings are opportunities for all participants and community members to celebrate this achievement. The unveiling further activates the space creating sites of memory and pride.

Documentation: We bring excellent photographers, videographers, and other storytellers to our walls and work vigorously to make sure the stories of our murals and process are captured in order to share the richness of the experience. Our team films and photographs the mural painting process and all related events. Each video depicts community members sharing their experience and inspiration, while simultaneously presenting the historic and cultural enrichment of the mele theme.

Social Media and Marketing: A key difference between our process and that of many other public arts projects, is that we are deeply invested in making sure the murals we create and the process we enjoy with young people and neighbors is disseminated. Through our social media channels and those of our partners and supporters, a mural takes on a global life and the stories of those painting the murals are shared thousands of times around the world. The Mele Murals project in particular has garnered participation offers from a television station that specifically reaches Hawaiians, and a famous filmmaker known for putting cultural stories on the silver screen. Each of these media opportunities comes with useful analytics and feedback mechanisms that help us create an internal conversation about our success and a broader global conversation about the work we do.

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.**

Effectiveness of the program will be measured through the following standards:

- 4 completed high quality murals documented through photography and video productions
- Partnership post mortems
- Teacher participant post mortems and evaluations
- Youth evaluations
- Collection of demographic information at all events to ensure we are reaching our target population
- Artist program evaluations
- Social media insights: including # of views, shares, and location of viewer
- Staff and program 360 reviews
- Teachers gain valuable new creative techniques
- Participating students will enhance their understanding of mele and gain a core foundation for visual creativity.

III. Financial

Budget

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

(attached)
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2016.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
78,825	50,625	50,625	50,625	230,700

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2016.

Capital campaign with individual donors

Alexander & Baldwin Foundation
 Art Alternatives
 Betty Kanuha Foundation
 City & County of Honolulu GIA
 Harold K.L. Castle Foundation
 Hawaii Community Foundation: FLEXGrants Program
 Hawaii County GIA
 Hawaii Tourism Authority
 Hawaiian Electric Foundation
 HouseMart (Ace Hardware and Ben Franklin)

Ironman Foundation
Kamehameha Schools
Kona Brewing Co.
Montana Cans
Office of Hawaiian Affairs
The Bill Healy Foundation
The Cooke Foundation
The Julie Temple Davis Brown Foundation
The Matson Foundation
The Wilcox Trust
Wallace Alexander Gerbode 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 government contracts and grants it has been and will be receiving for program funding.

City and County of Hawaii: \$2,000 awarded
City and County of Oahu: \$62,000 promised but not awarded or released

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2014.

\$177,000 as of January 2015.

IV. Experience and Capability

A. Necessary Skills and Experience

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

The Estria Foundation is one of a small handful of public art organizations nationally, rooted in decades of artistic, educational, and cultural practice experience. The organization has the capacity to produce large-scale, memorable public art pieces that are well rooted in community stories. More specifically, a project like Mele Murals requires a deep, unified connection to cultural

storytelling and using art in service to creating work an entire community can be proud of.

Estria Miyashiro has been painting murals professionally for 29 years. For the past 20 years, he has created public art projects with youth and communities interested in telling important cultural and socially relevant stories. As Creative Director of TEF, Estria has overseen the Water Writes project and ensured the success of mural projects worldwide.

Though the organization works to create artistically excellent murals, our community engagement and documentation process ensures that the stories told in the mural become part of the social fabric of the community. Each of the Water Writes murals has involved working in partnership with local organizations, youth groups, and local painters from each city.

Estria and the staff of TEF have extensive experience creating arts education and cultural learning projects in Hawai'i, California, and across the U.S.

B. Facilities

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

The youth programs that have signed on so far all have adequate space and are ADA compliant. Additional workshops with youth will happen at schools and community centers on each island. Due to the scope and length of this project, wall locations are still being determined. We are invested in all projects being accessible and have worked well in the past with those needing special accommodations to participate in our workshops and paint with our team.

TEF has recently acquired an office warehouse in Kaka'ako supported in large part by Kamehameha Schools. It is currently being renovated in order to offer afterschool workshops for youth and adults.

V. Personnel: Project Organization and Staffing

A. Proposed Staffing, Staff Qualifications, Supervision and Training

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

The Estria Foundation is led by a team with decades of experience leading large mural projects, developing effective community-based workshops, and effectively promoting community voices through the arts. Our work has been praised by and featured in dozens of regional, national, and global publications and websites. The following team members will ensure TEF delivers Mele Murals for and with the people of Hawaii:

The Executive Director (and Founder) is responsible for building the creative vision, education plan, and programming of Mele Murals. Estria Miyashiro will be the primary person overseeing the entire project, approving all vendors, and developing all partnerships. To ensure a consistent level of excellence he will be the lead artist on the majority of the murals.

Miyashiro began painting in Hawai'i in 1984 and has completed nearly 1,000 murals in Peru, Italy, Mexico, Japan, Honduras, New York, Los Angeles, Honolulu, Charlotte and San Francisco. He was an influential leader of the "Golden Age" of graffiti art (1980s) in San Francisco, pioneering painting techniques of characters and scenes.

He has served the community through his cultural work for over 25 years and is regularly invited to teach art classes and lecture at universities on graffiti's social and political impact. At Oakland, California's Eastside Arts Alliance, Estria co-founded Visual Element, a free mural workshop that develops youth as a voice for cultural and social representation. He also served on the education staff of Precita Eyes, a popular mural organization in San Francisco's Mission District who awarded him their "Cultural Warrior Award" for his contributions to community mural art.

Miyashiro created and managed three mural arts education programs, two businesses, and has served as a director for two well-regarded public art organizations. He reports to both the Executive Director and Board of Directors. All Mele Murals staff and contractors report to him.

The Mele Murals Coordinator is a Honolulu-based, part-time role. Responsibilities include logistics for murals, workshops, and conferences, and developing key partner relationships with schools, art educators, artists, sponsors,

cultural practitioners, and funders. The Coordinator has over 15 years of experience with program management and extensive knowledge of Hawaiian arts and culture, and has been on our team for 18 months.

Contract Positions that will be hired after funding is awarded:

Artist Team

TEF draws from a pool of top public artists in Hawaii and mentors talented artists interested in cultural preservation and education.

Documentation Team – video director, cameraperson, editor from ‘Ōiwi TV

After receiving several proposals from videographers, TEF selected ‘Ōiwi TV to be the documentation team. They have years of experience creating educational videos, training youth to be journalists, and are the team that best understood the mission, goals and importance of Mele Murals. They reach a growing native Hawaiian audience with their cable channel and their website. Their greatest success is in reaching the younger Hawaiians. TEF needs a contractor for documentation because we do not have any of the equipment, and do not have enough work for a full-time team.

Spiritual Intermediary - Jennifer Gonsalves

Jennifer Gonsalves and Auli‘i Hirahara have worked with TEF on numerous mural projects to date. The artists begin by asking, “What does the land want painted there?” Jennifer and Auli‘i meditate to receive guidance, and then the artists research the subject matter and paint the walls with local and Hawaiian youth. In this way, murals have a deeper connection with the land, ancestors, and the future (the keiki).

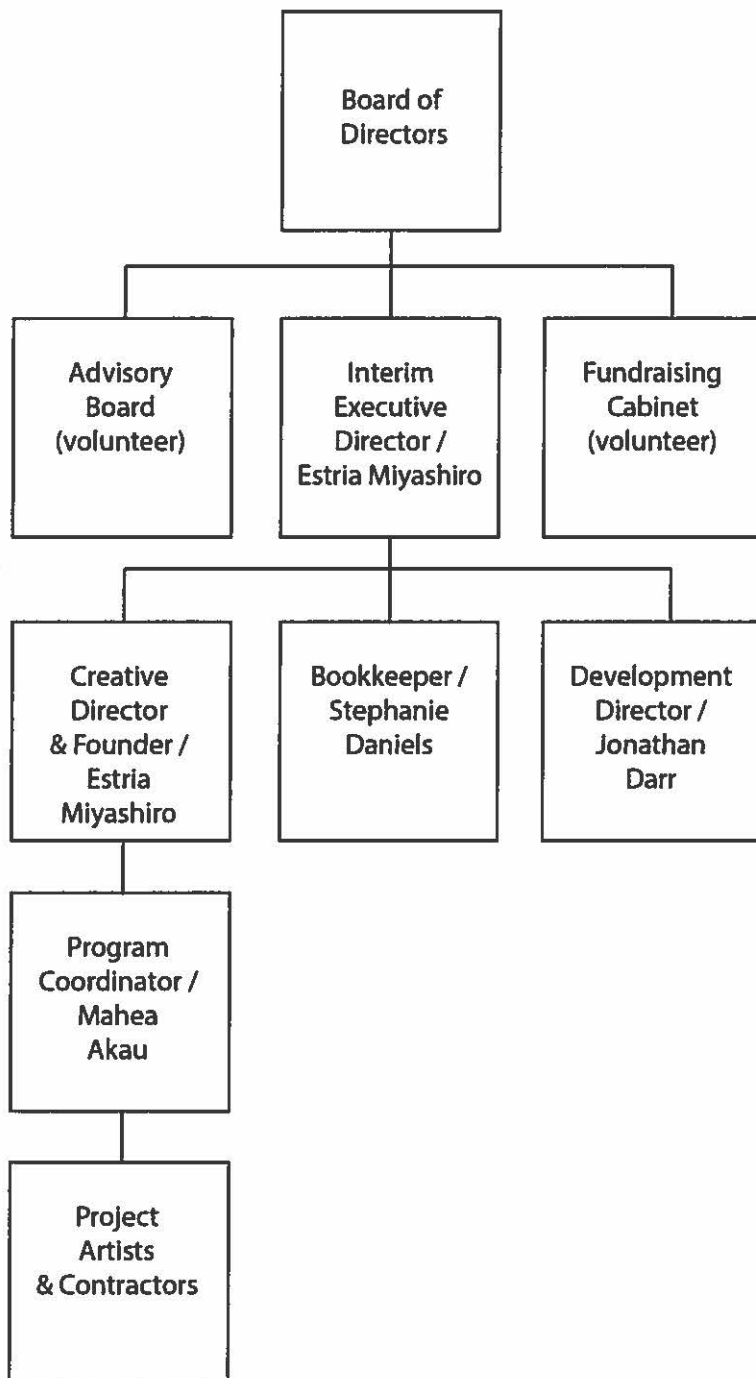
Additional Key Partner

Film Documenter –Tad Nakamura

Award winning filmmaker Tad Nakamura will be making a feature length documentary, exploring the connection between Hawaiian culture, and storytelling through public art. Tad and ‘Ōiwi TV will collaborate and raise their own funds for this component.

B. Organization Chart

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



C. Compensation

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

- Estria Miyashiro, Executive Director, \$75,000
- Jonathan Darr, Director of Development, \$54,000
- Mahea Akau, Program Coordinator, \$35,000

VI. Other

A. Litigation

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

Not applicable

B. Licensure or Accreditation

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

Not applicable

C. Federal and County Grants

The applicant shall separately specify the amount of federal and county grants awarded since July 1, 2014.

\$2,000 from the County of Hawaii

D. Private Educational Institutions

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

No

E. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2015-16 the activity funded by the grant if the grant of this application is:

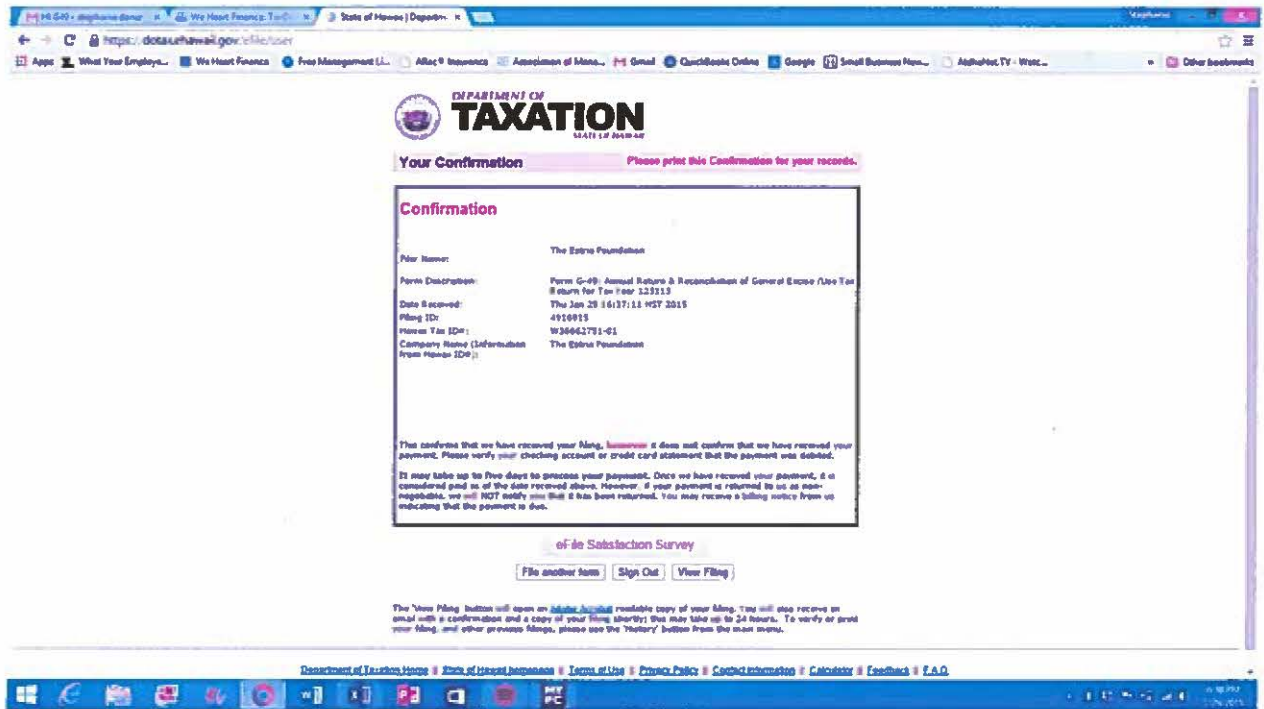
- (1) Received by the applicant for fiscal year 2015-16, but
- (2) Not received by the applicant thereafter.

Grant funds would be catalytic for moving essential Mele Murals projects forward. The organization continuously pursues both grant and individual support to fulfill its mission. The project is scalable; therefore, when funds are received the projects move forward, less funding means fewer murals.

F. 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, 2014.

Compliance required a General Excise Tax form from TEF. It was submitted on January 30, 2015, see receipt below. Takes five days to be cleared so Certificate will return to Compliant by Friday, February 6, 2015.



BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2015 to June 30, 2016

App

The Estria Foundation

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	77,000		9,000	18,000
1b. Consultants	24,000		6,000	8,000
2. Payroll Taxes & Assessments	1,200			2,420
3. Fringe Benefits	3,600			1,812
TOTAL PERSONNEL COST	105,800		15,000	30,232
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	9,200			7,000
1b. Other Travel	14,600			4,000
2. Insurance	2,000			2,000
3. Lease/Rental of Equipment	4,500			540
4. Lease/Rental of Space	15,000			4,000
5. Staff Training	1,500			
6. Supplies	31,500		8,000	4,000
7. Telecommunication				
8. Utilities	2,400			
9. Documentation	22,000		4,000	8,000
10. Outreach/Marketing	18,000			10,000
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	120,700		12,000	39,540
C. EQUIPMENT PURCHASES	4,200			
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	230,700		27,000	69,772
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	230,700	Todd Johnson (808) 638-4005		
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested	27,000	Signature of Authorized Official Date		
(d) Total Private/Other Funds Requested	69,772	Todd Johnson, Executive Director		
TOTAL BUDGET	327,472	Name and Title (Please type or print)		

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2015 to June 30, 2016

Applicant: The Estria Foundation

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST
Scaffolding 20' Towers	2.00	\$2,100.00	\$ 4,200.00
			\$ -
			\$ -
			\$ -
TOTAL:	2		\$ 4,200.00

JUSTIFICATION/COMMENTS: Owning our own portable scaffolding will ensure safety for youth participants, and more financial independence for the program in the future

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST
			\$ -
			\$ -
			\$ -
			\$ -
			\$ -
TOTAL:			

JUSTIFICATION/COMMENTS: Not Applicable

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2015 to June 30, 2016

TOTAL BUDGETED

TOTAL BUDGETED

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2015 to June 30, 2016

Applicant: The Estria Foundation

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: 2013-2014	FY: 2014-2015	FY:2015-2016	FY:2015-2016	FY:2016-2017	FY:2017-2018
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						
Not Applicable						

GOVERNMENT CONTRACTS AND/OR GRANTS

Applicant: The Estria Foundation

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1.	Workshop and Mural Contract	7/14 – 7/15	Department of Finance	County of Hawaii	\$2,000
2.	Workshop and Mural Contract	TBD (Awarded)	City	City and County of Honolulu	\$62,000
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
				TOTAL	\$64,000

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

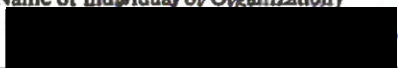
The undersigned authorized representative of the applicant certifies the following:

- 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.

Estria Foundation
(Typed Name of Individual or Organization)

 January 30, 2015
(Signature) (Date)

Todd Johnson Creative Director
(Typed Name) (Title)

Appendix

1. Letters of Support
2. Resumes of Key Personnel
3. Photos

Letter of Support: Keoni Lee, General Manager, 'Ōiwi TV



August 26, 2014

Estria Foundation
4210 Holden St.
Emeryville CA 94608

Aloha Estria,

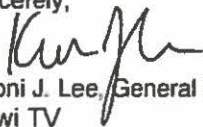
We are proud to sign on as a partner and collaborator with The Estria Foundation for The MeleMurals project. While The Estria Foundation team works with young people and communities across Hawaii, our team will be documenting and sharing the mural process and the background of the mele they are sharing with the people. The young people in our program will help film and produce the MeleMurals stories we share.

As you know, our station has a very deep reach with Native Hawaiians and shares The Estria Foundation's investment in lifting up the stories and cultural practices of our people. Together, we will create a project that is educational, participatory, and inspiring to current and new generations of Hawaiians. We will tell these stories in our language, sharing our history, and creating lasting cultural touchstones with our people.

It says a lot that Estria Miyashiro and the Estria Foundation sought our involvement early in the process. Estria, the team he works with, and his partners and supporters know that a project like this must be deeply relevant to and created with Native Hawaiians. The Estria Foundation's ongoing commitment to using media to extend the life and reach of their projects also shows a great deal of care for the people we reach.

Like our team at OIwi-TV, The Estria Foundation knows that we do our best forward thinking while embracing a clear and thorough look at where we have been. We look forward to supporting MeleMurals with footage, stories, and projects that will engage our team, the young people we work with, and our viewing community.

Sincerely,


Keoni J. Lee, General Manager
'Ōiwi TV

Letter of Support: Vince Hazen, Honolulu Museum of Art

Honolulu Museum of Art

The Estria Foundation
Mele Murals Project
4964-1 Kilauea Ave.
Honolulu, HI 96816

Dear Estria Foundation,

The Honolulu Museum of Art is pleased to add our name to the list of supporters of The Estria Foundation's Mele Murals project in Hawaii. We believe this series of public murals will create a valued and iconic contribution to the Islands and that projects like this amplify voices of community and cultural pride.

We appreciate your vision for an arts and culture project that connects communities across the Hawaiian Islands and that interprets the music, poems, and stories of our past in such a vibrant way. Because each of the murals is produced with local youth programs, artists, musicians, and teachers, we know there will be many stewards for the murals and a new pathway to sharing and discussing the knowledge handed down through the mele.

We are providing this letter of support in an effort to help The Estria Foundation show broad public and private investment in your efforts. We look forward both to the community work that will increase engagement in the stories of Hawaii and to the wonderful additions the murals will become for our communities. As the project reaches completion, we look forward to seeing how such an ambitious project can engage residents and visitors as we all share such great pride in Hawaii's history and culture.

Aloha,
Vince Hazen, Director
Honolulu Museum of Art School

Honolulu Museum of Art
900 S Beretania Street
Honolulu, HI 96814
808-532-8700

www.honoluluuseum.org

Honolulu Museum of Art
Spalding House
2411 Makiki Heights Drive

Honolulu Museum of Art
First Hawaiian Center
999 Bishop Street

Honolulu Museum of Art
School
1111 Victoria Street

Honolulu Museum of Art
Doris Duke Theatre
Entrance on Kinau Street

Letter of Support: Captain Ryan Borges, Honolulu Police Department

January 10, 2013

The Estria Foundation
Mele Murals Project
4964-1 Kilauea Ave.
Honolulu, HI 96816

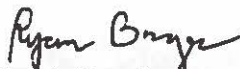
Dear Estria Foundation,

I am pleased to add my name to the list of supporters of The Estria Foundation's Mele Murals project in Hawaii. You are a valued community partner that has collaborated with the Honolulu Police Department's District 6 Community Policing Team in the Kuhio Mini Park #2 Beautification Project. The project has brought cultural awareness to Waikiki, installed a sense of pride in the community, and as a result, lowered crime in the area through the Community Policing Philosophy of the "Broken Window Theory."

I admire your vision for an arts and culture project that connects communities across the Hawaiian Islands and that interprets the music, poems, and stories of our past in such a vibrant way. Your work with our keiki helps educate and mold the youth of today into the leader of tomorrow.

I am providing this letter of support in an effort to help The Estria Foundation show broad public and private investment in your efforts. As the project reaches completion, we look forward to seeing how such an ambitious project can engage residents and visitors as we all share such great pride in Hawaii's history and culture. We look forward both to the community work that will increase community engagement and your continued assistance in making Honolulu the safest city to live, work, and play.

Thank you,


Captain Ryan Borges
Honolulu Police Department
District 6/Waikiki

Resumes of Key Personnel

Resume: Estria Miyashiro (Creative Director)

Estria Miyashiro
estria@gmail.com

BIOGRAPHY

Hawaii native, Estria, is an internationally recognized muralist and the Co-Founder and Creative Director of The Estria Foundation. He was an influential leader of the "Golden Age" of graffiti art (1980s) in San Francisco, pioneering painting techniques and creating innovative tools. Through murals Estria has become an educator, entrepreneur, and social activist, working with numerous non-profits, and high profile corporations.

Along with team members based in Hawaii and California, he creates innovative, educational projects and programs using public art as a catalyst for community engagement. He began painting in Hawaii in 1984 and has completed nearly 1,000 murals worldwide.

HIGHLIGHTS

- One of six artists selected nationally to represent Heineken brand during Art Basel 2012
- One of seven artists selected to represent MTN Colors Spray Paint Company, 2010-2012
- First ever TEDx speech on graffiti, 2010
- Over 500,000 followers on Twitter
- Conceived and launched WaterWrites international series of 10 murals 2010-13
- Conceived and launched Mele Murals 20 mural series across all 8 Hawaiian Islands 2013
- Awarded three mural commissions in 2005 for Juvenile Justice Center, San Leandro, CA
- Twice Recipient of Oakland Individual Artist Grant, Oakland, CA
- 30 years as muralist: one of the original "old school" urban artists in the SF Bay Area
- 18 years as public art instructor
- 13 years graphic designer: identity & brand development, logo, character, design, etc.

BUSINESS

- Co-founder of The Estria Foundation a 501c3, 2010
- Co-founder of The Estria Battle, 2007
- Founder of Samurai Graphix Custom Screen Printing in Oakland, CA, 2006
- Founder and CEO of Tumis, Inc. Grew staff to 13 people, 2003
- Co-founder of Visual Element Mural Workshop at EastSide Arts Alliance, Oakland, CA, 2001

EDUCATION

B.F.A. in Illustration; University of San Francisco, 1992
B.F.A. in Illustration; Academy of Art College, 1992

AWARDS

- Best Mural; Miami New Times, 2013
- Best Graffiti Landmark; Honolulu Weekly, 2012
- Cultural Warrior Award; Precita Eyes Mural Arts Center, 2011

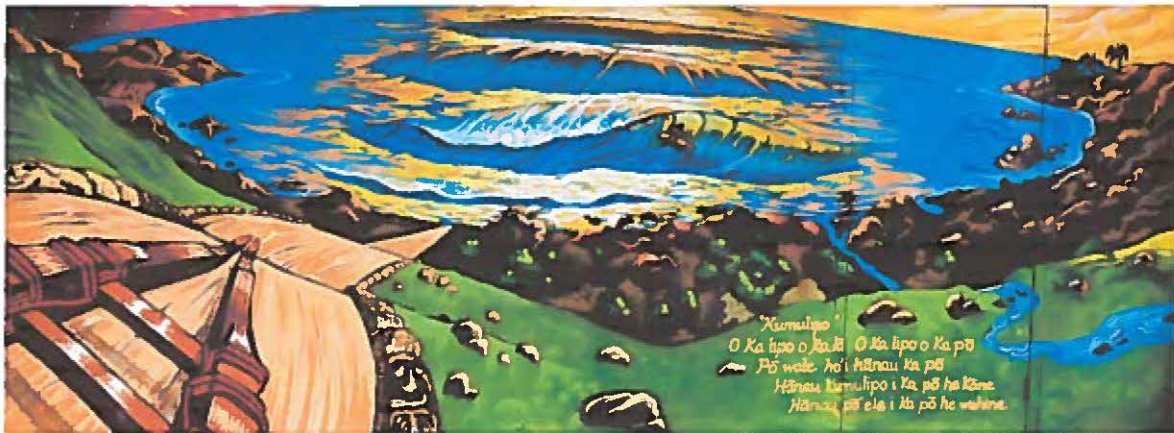
Mele Murals – Waimea, HI



Mele Murals – Keauhou Shopping Center, HI

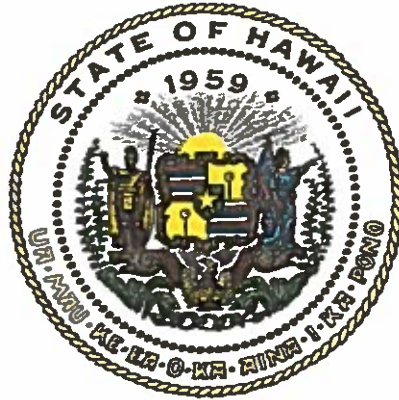


Mele Murals – Keauhou Shopping Center, HI



Water Writes Mural - Honolulu





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 according to the records of this Department,

ESTRIA HAWAII LLC

was organized under the laws of the State of Hawaii on 01/30/2015 ; that it is an existing limited liability company in good standing and is duly authorized to transact business.



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: February 26, 2015

Catherine P. Oros-Cole

Director of Commerce and Consumer Affairs