

House District 19

Senate District 10

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

Log No:

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

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

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

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

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

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:

The Estria Foundation

Dbas:

Street Address: 2705 Kaimuki Avenue, Building L, Honolulu, HI 96816
Mailing Address: 2705 Kaimuki Avenue, Building L, Honolulu, HI 96816

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name TODD JOHNSON (AKA ESTRIA MIYASHIRO)

Title Executive Director

Phone # 808-638-4005 / 510-325-6021

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
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

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 2018: \$ 308,953

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 \$ 308,953

FEDERAL \$ 0

COUNTY \$ 0

PRIVATE/OTHER \$ 221,797

TYPE NAME &

[Redacted]

TODD JOHNSON executive Director
NAME & TITLE

1/20/17
DATE SIGNED



RECEIVED
1/20/17

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;

Founded in 2010 by world renowned mural artist Estria Miyashiro, The Estria Foundation creates art in public spaces. We collaborate with communities on projects that raise awareness and inspire action in movements to advance culture and to resolve human and environmental issues. In 2014, we completed our global programs and now focus our efforts on our Hawaii-based youth program, Mele Murals.

2. The goals and objectives related to the request;

The primary goal of the Mele Murals and the Halau Paheona programs are to partner with local youth, educators, and artists from communities across the islands to teach them how to create a life-size mural that unites the community and deepens our shared knowledge of the stories of the mele (song). By guiding youth and arts groups to form their own Halau Paheona 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 that shares the stories and beautifies 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 Hawai'i's youth to become storytellers, painters, and community leaders. The project goals are to:

1. Create a statewide public art project that is artistically excellent, deeply connected to the history of Hawai'i, and a source of pride
2. Beautify the islands by painting beautiful art pieces on blank buildings
3. 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

4. Provide opportunities for youth to explore Hawaiian oral storytelling tradition, to learn how to read kaona, understand our ancestors, and preserve our values
5. Increase cross-generation and cross-island cultural engagement by creating new and exciting opportunities for all generations to learn and share mele and stories
6. Enhance student creative and critical thinking skills through the mural arts process and support for arts educators and teaching artists
7. 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
8. 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 2017-2018:

1. Complete four large-scale murals representing Hawaiian mele.
2. 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.).
3. 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 life-size mural in a hands-on experiential learning environment.
4. All youth groups will work with a professional visual artist/team to ensure a high quality final aesthetic filled with a content rich narrative.
5. Each youth group will work collaboratively with a cultural advisor who will work to ensure the project is historically and culturally accurate.
6. 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.
7. Each mural accurately reflects the chosen mele and regional cultural symbolism.
8. Host a project orientation with educators from across the islands to teach creative techniques and share curriculum.
9. Host its second annual public art conference (Aha Moku) 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.

10. Halau Paheona 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 communities, participants and viewers. Hundreds of arts and cultural patrons gather when we paint and students, teachers, artists, and neighbors bring friends to witness the process and learn the stories going up on each wall. At every mele 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 captivating stories told in the mele – stories that are traditionally only heard, but not seen. Mele Murals will bring these stories to life across our Aloha State.

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, especially those living in rural communities. Education budget challenges and school decisions to prioritize core 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 witnessed the positive effects of public art and place making as we transform the spaces around us, we also transform community relationships, and the way people interact within 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; and

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: Honolulu, O'ahu

Mural Location: 10th Avenue Overpass, DOT-Approved

Lead Partner: Estria Miyashiro and local artists

Supporting Partners: Kaimuki Middle School and William P. Jarrett Middle School

Place: Kailua-Kona, Hawai'i Island

Mural Location: Keauhou Shopping Center

Lead Partner: Estria Miyashiro and local artists

Supporting Partners: Ke Kula 'o 'Ehunuikaimalino

Place: Waiālae, O'ahu

Mural Location: Ali 'iolani Elementary School

Lead Partner: Estria Miyashiro and local artists

Supporting Partners: Ali 'iolani Elementary School

Place: Lihue, Kaua'i

Mural Location: Salvation Army Family Thrift Store or Corps Community Center

Lead Partner: Estria Miyashiro and local artists

Supporting Partners: Mason Chock, Kaua'i County Councilmember

*Although we do our best to secure mural locations, there have been circumstances beyond our control, which required our team to select a different location than originally projected. In the case that funding is approved for our Mele Murals and Halau Paheona projects, our team will keep in close contact with the agency selected to manage our Grant-in-aid. If an amendment is required to the original agreement based on a location of a Mele Mural, TEF's executive director will contact the managing agency's representative assigned to notify s/he of the proposed location change.

The second annual Aha Moku Mural Conference will target visual arts educators and mentors across all the major Hawaiian Islands. These educators are selected based on performance, reputation, and a commitment to public arts programming for Hawai'i's 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 individual mural clubs. Similar to the role the mural clubs play with youth,

the conferences will encourage arts educators to create a substantial 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.

In 2016, Kaimuki High School (KHS), a Title 1 school, was selected to serve as the first resident location to launch a Halau Paheona Program in the State of Hawai'i. With over 58% of the 813 person student body at Kaimuki High School designated as economically disadvantaged (Hawai'i State Department of Education Superintendent's Report, 2015), our team sees tremendous opportunity to provide an engaging arts focused program that will keep at-risk youth engaged in a positive extracurricular program that will help to develop marketable leadership and artistic skills that will benefit our students well into adulthood. KHS students attend on-campus, extra-curricular arts instruction classes twice a week taught by world-renowned muralist Estria Miyashiro.

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 Mele Murals Program is designed to serve all of the Hawaiian Islands. During the 2017-18 GIA grant period, focus will be placed on three islands - O'ahu, Kaua'i, and Hawai'i Island for Mele Murals projects. Our 2nd Annual Aha Moku Mural Conference will look to gather members of all 14 communities that have contributed to the success of our Mele Murals program.

2017-18 Target Communities

1. Kaimuki, O'ahu
2. Kailua-Kona, Hawai'i Island
3. Waialae/Palolo, O'ahu
4. Lihue, Kaua'i

Served Communities

1. Honolulu, O'ahu
2. Waimea, Hawai'i Island
3. Kailua-Kona, Hawai'i Island
4. Anahola, Kaua'i
5. Keauhou, Hawai'i Island
6. Hilo, Hawai'i Island
7. Nu'uuanu, O'ahu
8. Kaimuki, O'ahu
9. Waimanalo, O'ahu
10. Kaneohe, O'ahu

To date, our partners include the University of Hawai'i System, State of Hawai'i, County of Hawai'i, Hawai'i Community Foundation, Hawai'i Tourism Authority, Kamehameha Schools, OIWI-TV, Ironman Triathlon, Kanu o ka 'Aina New Century Charter School, Waimea Middle School, Ke Kula 'o 'Ehunuikaimalino, Kealakehe High School, Kaimuki High School, James B. Castle High School, Kanuikapono Public Charter School, Nā Pua No'eau, Cathedral Catholic Academy, Pacific Buddhist Academy, County of Kaua'i, Montana Cans, Art Alternatives, HouseMart, Ace Hardware, Ben Franklin, Manini Holdings LLC, HPM Building Supply of Kona, Sherwin Williams - Kapa'a and Hilo, Keauhou Shopping Center, Pacific Media Group, Kapa FM, Pacific American Foundation, Harold K.L. Castle High School, Papaku no Kameha'ikana, 808 Urban, Sheraton Resorts, Kona Brewing Company, Bill Healy Foundation, Betty Kahuna Foundation, and Donkey Mill Art Center.

Each group is committed to assist with securing in-kind donations, offering space for workshops, and establishing a Mural Club with arts-interested youth. With our recently completed Mele Mural at Kaimuki High School, interest and demand in our program has grown tremendously. We hear from new potential partners every week and have been sought out by schools, youth organizations, city governments and more. Our participating artists, supporters, and advisors are continually connecting the Mele Murals team to potential participants. Mele Murals is a program built on service and an investment in strengthening communities. We prioritize working with those who serve students and communities with the greatest need. Over the course of the project we expect to work with a wide variety of schools (public, charter, and private), businesses (statewide, local, and national), and leaders (government, community, and cultural).

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 Hawai'i'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 share the Hawaiian cultural and the spirit of

Aloha. This program aims to develop leaders in Hawai'i's arts, and to develop and expand a cultural visual arts movement here in Hawai'i Nei.

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. Our originally established goal of 20 Mele Murals over the lifetime of the project was met in 2016. With the overwhelming demand from our island communities for our Mele Murals program, our team has decided to continue our quest to beautify our Hawai'i, one wall at a time.

In 2016, Kaimuki High School (KHS), a Title 1 school, was selected to serve as the first resident location to launch a Halau Paheona Program in the State of Hawai'i. With over 58% of the 813 person student body at Kaimuki High School designated as economically disadvantaged (Hawai'i State Department of Education Superintendent's Report, 2015), our team sees tremendous opportunity to provide an engaging arts focused program that will keep at-risk youth engaged in a positive extracurricular program that will help to develop marketable leadership and artistic skills that will benefit our students well into adulthood. Indirectly, our programs benefit tens of thousands of community members through our Mele Murals community arts project across the State of Hawai'i. KHS students attend on-campus, extra-curricular arts instruction classes twice a week taught by world-renowned muralist Estria Miyashiro.

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 plans to host its 2nd Annual Mural Conferences to train and develop art educators and youth Mural Club members on leadership, community organizing and art skills. This annual event will allow youth artists from across the islands to convene, get to know each other, and establish alliances across the state 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 2017

July: Work with education team to update and finalize workshop curriculum
August: Lay groundwork for Kaimuki Intermediate mural through visit with education partners
September: Finalize documentation plan with film and photo partners
September: Lay groundwork for 10th Avenue Overpass mural through visit with education partners

Quarter 2 – October-December 2017

October: Lay groundwork for Kaua'i 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 Kailua-Kona mural through visit with education partners

Quarter 3 – January-March 2018

January: Youth workshop for Kailua-Kona 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 2nd Annual Aha Moku 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 2018

April: Youth workshop for Waialae 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: Disseminate annual evaluations to partners, participants, and staff
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; and

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
- Offer Halau Paheona art program bi-weekly at Kaimuki High School
- Partnership post mortems
- Teacher participant post mortems and evaluations
- Youth participants' 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.

Please find the attached budget

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

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$77,238.25	\$77,238.25	\$77,238.25	\$77,238.25	\$308,953.00

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

Alexander & Baldwin Foundation
 Art Alternatives
 Betty Kanuha Foundation

City & County of Honolulu GIA
Harold K.L. Castle Foundation
Hawai'i Tourism Authority
HEI Foundation
HouseMart (Ace Hardware and Ben Franklin)
Ironman Foundation
Kamehameha Schools
Kona Brewing Co.
Montana Cans
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 federal, state, and county government contracts and grants it has been and will be receiving for program funding.

State of Hawai'i Grant-in-aid: \$226,500

Hawai'i Tourism Authority's Kukulua Ola Program: \$67,500, \$50,000

City and County of Hawai'i: \$2,000

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

\$206,313.29

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 30 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 Executive Director, Estria oversees the Mele Murals and Halau Paheona programs and projects. As former 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 Mele Murals has involved working in partnership with local organizations, youth groups, and local painters from each community.

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. They draw on this experience to engage Hawai'i's youth population.

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.

In 2016, TEF officially moved into the former auto shop at Kaimuki High School. This unique arrangement allows our team to work directly with KHS students on their campus. The former auto shop offers both covered and open air areas, as well as classroom spaces equipped with desks and chairs for student participants. KHS students are able to learn technique taught by Estria and his team and walk a few steps and implement what they have learned in a safe and controlled environment.

As our Mele Murals and Halau Paheona programs expand into other communities across the state, our team members utilize classrooms and community centers in the communities that we serve that are not in use during our program's operating hours. This cost effective approach allows our team to greatly reduce the overall cost of each mural project and related educational programming. We are able to simply do more with less because of our truly *untethered* arts education program.

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 serves as 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 Hawai‘i and mentors talented artists interested in cultural preservation and education.

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

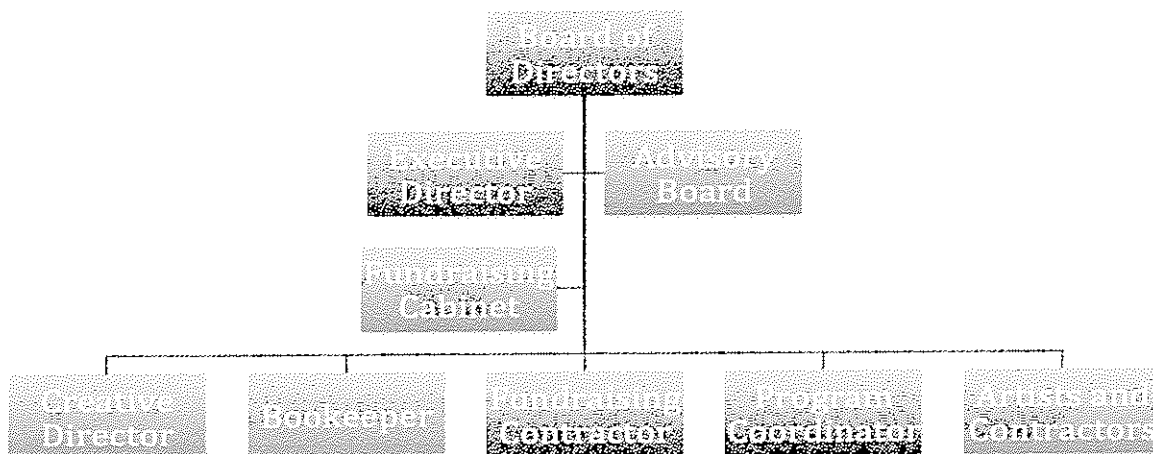
After receiving several proposals from videographers, TEF selected ‘Ōiwi TV to be the documentation team. They have years of experience creating educational videos, training youth to be journalists, and are the team that best understood the mission, goals and importance of Mele Murals. They reach a growing 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).

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, \$75,000.00
Creative Director, \$65,000.00
Program Coordinator, \$50,000.00

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.

The Estria Foundation is not a party to any pending litigation and has no outstanding judgements.

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. 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, The Estria Foundation is not a Private Education Institution

D. Future Sustainability Plan

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

- (1) Received by the applicant for fiscal year 2017-18, but

Grant funds and private donations are the primary sources of funding that moves the 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, thus, reduced funding would result in fewer murals and less communities served.

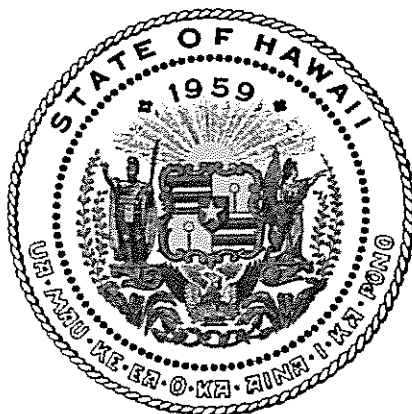
- (2) Not received by the applicant thereafter.

Should the State of Hawai'i not elect to grant funding to The Estria Foundation for its Mele Murals and Halau Paheona programs after this fiscal year, the organization's Fundraising Cabinet would increase its efforts to raise the necessary funding to continue these mission critical programs. TEF fundraising team continues to submit comprehensive grant proposals to private and public funding sources to help the organization meet its funding needs. Additionally, TEF continues to engage current and potential funding partners to create a robust funding network for its unique approach to develop future community leaders and professional mural artists.

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

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

Please find the attached Certificate of Good Standing dated January 19, 2017



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

THE ESTRIA FOUNDATION

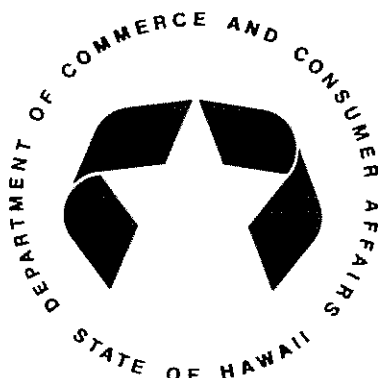
incorporated under the laws of California

was duly registered to do business in Hawaii as a foreign nonprofit corporation on 11/13/2012, and that, as far as the records of this Department reveal, has complied with all of the provisions of the Hawaii Nonprofit Corporation Act, regulating foreign 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 20, 2017

Director of Commerce and Consumer Affairs



BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2017 to June 30, 2018

Applicant: 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	143,750			93,750
2. Payroll Taxes & Assessments	16,603			6,497
3. Fringe Benefits	0			0
TOTAL PERSONNEL COST	160,353			100,247
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	9,200			7,000
1b. Travel Expenses	7,500			11,500
2. Insurance	2,000			2,000
3. Lease/Rental of Equipment	12,000			550
4. Lease/Rental of Space				60,000
5. Staff Training				1,500
6. Supplies	31,500			12,000
7. Telecommunication				
8. Utilities	2,400			
9. Documentation	22,000			12,000
10. Public Outreach and Marketing	20,000			15,000
11. Conference Expenses	40,000			
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				
TOTAL OTHER CURRENT EXPENSES	146,600			121,550
C. EQUIPMENT PURCHASES	2,000			
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	308,953			221,797
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	308,953	Todd Johnson, Executive Director		
(b) Total Federal Funds Requested	0	Name (Please type or print)		
(c) Total County Funds Requested	0	Phone		
(d) Total Private/Other Funds Requested	221,797	Signature of Authorized Official		
TOTAL BUDGET	530,750	Todd Johnson, Executive Director		
		Name and Title (Please type or print)		

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2017 to June 30, 2018

Applicant: The Estria Foundation

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director	1FTE	\$75,000.00	50.00%	\$ 37,500.00
Creative Director	1FTE	\$75,000.00	75.00%	\$ 56,250.00
Program Coordinator	1FTE	\$50,000.00	100.00%	\$ 50,000.00
				\$ -
				\$ -
				\$ -
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				\$ -
				\$ -
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				\$ -
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				\$ -
				\$ -
				\$ -
TOTAL:				143,750.00

JUSTIFICATION/COMMENTS:
 The Executive Director provides program direction and executive oversight. The Creative Director leads both workshops and mural projects. The Program Coordinator coordinates all project related logistics including travel schedules, equipment rental, time sheets, vendor coordination, school administration coordination, etc.

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2017 to June 30, 2018

Applicant: The Estria Foundation

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST
ConX X-Air SC70 Portable Air Compressor	1.00	\$2,000.00	\$ 2,000.00
			\$ -
			\$ -
			\$ -
			\$ -
TOTAL:	1		\$ 2,000.00

JUSTIFICATION/COMMENTS: This air compressor will be used to provide air to spray a clear coat after each mural is applied to the walls.

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

JUSTIFICATION/COMMENTS:

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2017 to June 30, 2018

TOTAL BUDGETED

TOTAL BUDGETED

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2017 to June 30, 2018

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: 2015-2016	FY: 2016-2017	FY:2017-2018	FY:2017-2018	FY:2018-2019	FY:2019-2020
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS Not Applicable						

GOVERNMENT CONTRACTS AND / OR GRANTS

App: The Estria Foundation Contracts Total: 366,000

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	Workshop and Murals	7/14 - 7/15	Department of Finance	County of Hawaii	2,000
2	Mele Murals and Educational Programming	1/15 - 12/15	HI Legislature	State of Hawaii	20,000
2	Mele Murals and Educational Programming	1/15 - 12/15	Hawaii Tourism Authority	State of Hawaii	50,000
3	Mele Murals and Educational Programming	1/16 - 12/16	Hawaii Tourism Authority	State of Hawaii	67,500
4	Mele Murals and Conference	1/16 - 9/16	HI Legislature / OHA	State of Hawaii	226,500
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**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.

The Estria Foundation

(Typed Name of Individual or Organization)



Todd Johnson

(Typed Name)

January 20, 2017

(Date)

Executive Director

(Title)



TODD "ESTRIA" JOHNSON

4964 Kilauea Ave Apt 1
Honolulu, HI 96816
510.325.6021 cell
estria@gmail.com
Twitter and Instagram: @estria
estria.com
estria.org

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 nationally to represent MTN Colors Spray Paint Company, 2010-current
- First ever TEDx speech on graffiti, 2010
- 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
- 29 years as muralist: one of the original "old school" graffiti artists in the SF Bay Area
- 17 years as public art instructor for ages 14-30
- 5 years running design firm: team building, building partnerships and handling contractors
- 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
- Co-founder of Taller Tupac Amaru, political screen-printing workshop in Oakland, 2004
- 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
- Best Graffiti Artist; East Bay Express, 2009
- Best Youth Mural; Precita Eyes Mural Arts Center, 1999

PUBLIC ART COMMISSIONS

- Heineken Mural Project; Miami, FL 2012, \$3,000
- Vodafone; private murals, Redwood City, CA 2012, \$19,000
- ‘Four Guardians’; City of Oakland commission, 2009, \$32,000
- Oakland Museum; entry way mural for exhibit, Oakland, CA 2008, \$9,000
- Juvenile Justice Center, 3 housing pod murals, Alameda County, CA 2006, \$45,000
- Oakland Individual Artist Grant; mural projects, Oakland, CA 2005 & 2006, \$10,000
- City & County of SF; 2 murals, San Francisco, CA 1995, \$12,000
- Concord Mills Mall; interior murals, Charlotte, NC 1999, \$65,000

SELECTED MURAL CLIENTS and PROJECTS

- “Keaomelemele and the Ascension of the Mo’o”; Pow Wow Hawaii mural, Honolulu, HI 2013
- “Universal Aloha”; Heineken mural project, Miami, FL 2012
- “O ka Mihi ka La’au Mua, o ke Piko Hou”; mural at Jaguar Dealership, Honolulu, HI 2012
- “Ola ka Wai, Ola ka Honua”, 4100 sq. ft. mural facing HCC; Honolulu, HI, 2011
- “WaterWrites” 6100 sq. ft. mural; Oakland, CA, 2011
- Gansevoort Hotel Miami Beach; exterior mural, Miami, FL 2011
- Governor Abercrombie; campaign mural, Honolulu, HI 2010
- Art Basel Miami; largest mural of festival, Miami, FL 2010
- Great Wall of Oakland; exterior mural, Oakland, CA 2010
- Oakland Museum of CA; exterior mural, Oakland, CA 2009
- Honolulu Museum of Art; 2 exterior murals, Honolulu HI 2009-10
- GM Goodwrench; live murals, Las Vegas, NV 2006
- Parco Museum; mural installation, Tokyo, Japan, 2005
- Malcolm X Jazz Arts Festival; stage backdrops, Oakland, CA 2001-05
- Chabot Space & Science Museum; interior murals, Oakland, CA 2004
- El Faro de Oriente; exterior mural, Mexico City, Mexico, 2004
- AIDS Walk SF; 170’ long mural, San Francisco, CA 2003
- Kool Mix National Competition; canvases for 3-day event, Chicago, IL 2003
- Zeum; interior mural, San Francisco, CA 2002
- Nokia; interior mural, Mountain View, CA 2000
- Hi-Tech Audio, interior mural, South San Francisco, CA 1997
- McDonald’s; exterior mural, San Francisco, CA 1996
- President Clinton; speech backdrop; San Francisco, CA 1996
- Creative Work Fund; art directed 25 murals, San Francisco, CA 1995-96
- Levi Strauss Inc.; outdoor projections, Montreal 1995
- Sega/MTV; event backdrop, Alcatraz, CA 1994
- Macy’s; in-store display, 1994
- Mission Cultural Center; exterior murals, San Francisco, CA 1989
- Toyota; commercial, 1989
- Picway Shoes; exterior murals, San Jose, CA 1989
- McKesson Corporation; exterior mural, 1988

GALLERY SHOWS

- Punahou Carnival; Honolulu, HI 2014
- IxRun; group show, Honolulu, HI 2013
- Pow Wow Hawaii; group show, Honolulu, HI 2013
- Fifty Shades of Art; group show, Miami, FL 2012
- Leave the Beef on the BBQ; group show, Guerrero Gallery, San Francisco 2012
- Urban Legends; street art retrospective, Los Angeles 2012

- Art in the Streets; Survey of Graffiti and Street Art, MOCA, Los Angeles, CA 2011
- Scope Art Fair; White Walls Gallery group show, Miami, FL 2011
- The Classics group show; 1:AM SF Gallery, San Francisco, 2010
- Rough Sketch group show; Pueblo Nuevo Gallery, Berkeley 2010
- Don't Sweat the Technique; group show, 1:AM SF Gallery, San Francisco 2009
- Adidas Shoe Auction; Shoe Biz, San Francisco 2009
- Heavy Hitterz; group art show, San Francisco 2007-08
- Life, Death & Rebirth; group show, Sol Collective Sacramento, 2008
- Revolutionary Graphics; group show, Pro Arts, Oakland 2007
- Trashed!; national group art show, San Diego 2005
- Global Aerosol Domination; group show, Oakland 2004
- Asian Resource Gallery; Visual Element group show 2003
- Concrete Frontier; group show, Culture Cache, San Francisco 2000

COMMUNITY PROJECTS

- Youth Empowerment School; 10 walls, 2011
- Elmhurst Community Prep; over 20 exterior murals 2009-13
- Hip Hop Screen Print Portfolio; Oakland 2007
- Massacre Mural; San Pedro Sulas, Honduras 2007
- Mexico City, Mexico; 6 community murals, 2005-06
- Fremont High School, exterior mural, 2005
- Excelsior Boys & Girls Club; cultural heroes mural, 2004
- East Oakland Boxing; exterior mural, 2004
- Youth Employment Partnership; anti-tobacco mural, 2004
- Youth Uprising; 3 mural projects at new site, 2004
- Oakland Museum; mural canvas for Dia de los Muertos altar, 2004
- Art & Soul; live painting, 2003
- Lima, Peru; 6 community murals, 2003-05
- Tumis Winter Portfolio set of screen prints, 2003-06
- Rome, Italy; community mural, 2003
- The Point, Bronx, NYC; community mural, 2003
- University of San Francisco; Cesar Chavez Day of Service, 10 murals, 2003
- Malcolm X Jazz Arts Festival; 30 canvases, 2002-07
- Roosevelt Middle School; 2 exterior murals, 2002

YOUTH EDUCATIONAL WORK

- Mural Demonstration; Honolulu, Hawaii, 2008
- 808 Urban; advisor and instructor, 2007-current
- EastSide Arts Alliance; founder of Visual Element Mural Workshop, 2000-04
- June Jordan School; mural workshop, San Francisco 2007
- Urban Promise Academy; Graffiti Canvas workshop, 2001
- Waldorf School; lead artist of 375' long mural project, 1999
- Creative Work Fund Project; lead artist for 25 exterior murals with youth, 1998-99
- Precita Eyes Mural Center; Urban Youth Arts class, 1994-98
- Mark Twain High School; Spray Can Art, only class with 100% attendance, 1993-94
- YMCA Kaimuki; youth leadership, swim instructor, summer leader, 1981-86

MEDIA EXPOSURE

- [KPFA](#); interview, 2013
- Native America Calling; interview 2013
- Hawaii Modern Luxury Magazine; photo, 2013
- New York Times; photo, 2012
- [Hana Hou Magazine](#); feature article, 2012
- [Mass Appeal](#); article 2012
- [Fatcap.com](#), interview 2012
- [Huffington Post](#); WaterWrites article, 2011

- [Fast Company](#); 2 WaterWrites articles, 2011
- [Colorlines](#); article, 2011
- [Good](#); article, 2011
- Yahoo News; WaterWrites article, 2011
- [Hi-Fructose](#); interview, 2011
- [Hypebeast](#); 4 videos, 2011
- Honolulu Star Advertiser; front page, 2011
- KHON, KITV, KTVU; news coverage, 2011
- [Flux Magazine](#); article, 2011
- [Contrast Magazine](#); article 2011
- [Nonstop Honolulu](#); article, 2011
- [Hawaii Independent](#); article, 2011
- [Artizen Magazine](#); interview, 2011
- [Artnet.com](#), article 2011
- [Honolulu Weekly](#), article 2011
- [Midweek](#), article 2011

- Oakland Local, Oakland Tribune, Color Lines; articles, 2010
- KITV4 News; feature, 2010
- [12ozProphet.com](#); article 2010
- Oakland Tribune, [SF Weekly](#), SF Chronicle, SFGate; articles 2009
- FuelTV; feature, 2009
- [Hypebeast](#); article, 2009
- [Colorlines](#); article, 2009
- Wall St. Journal; photo, 2008
- [East Bay Express](#), Oakland Tribune, SF Weekly; articles, 2008
- KMEL interview; 2008
- [Formatmag.com](#); feature interview 2008
- One Track Mind; interview, 2007
- Oakland Tribune; article on "Trashed!" exhibit, 2006
- Rey Arte; Mexico graffiti magazine, 4 feature spreads, 2005-06
- Bay Guardian; article on business model, 2005
- *Nash Bridges*; 3 murals used in major scenes, 1998-2000
- The Marin Independent Journal; front-page photo, 1998
- The Web Magazine; photo spread, 1997
- KQED FM; talk show interview, 1995
- San Francisco Chronicle; front-page photo & story, 1994
- San Francisco Examiner; front-page photo & story, 1994
- San Jose Mercury News; front-page interview, 1994
- KRON; First Cut interview, 1993

BOOKS and MOVIES

- *Eight Arms of Inspiration*; art book, 10 pages, 2013
- *Monokrome*; art book, 10 pages, 2012
- *Getting Up The Tempt One Story*; documentary film, 2012
- *History of American Graffiti*; book, photos & interview, 2011
- *Street Art San Francisco*; mural book, 2009
- *Reproduce & Revolt*; art book, 17 illustrations, 2008
- *Yo! What Happened to Peace*; art book, 2007
- *Piece By Piece*; graffiti documentary film, 2006
- *El Corazon de la Muerte*, Oakland Museum, book, 2005
- *Painting The Towns*; mural book, 1997
- *Graffito*; mural book, 1996

VIDEOS

- [Faboolus music video](#) 2012

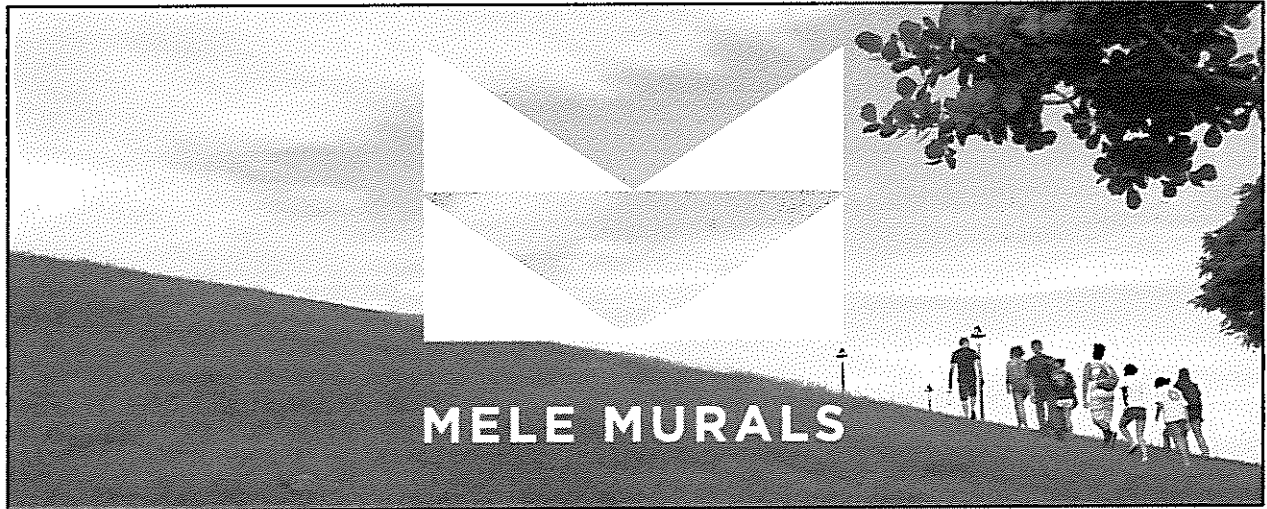
- [LA Street Art Gallery Interview 2012](#)
- [Urban Legends 2012](#)
- [MTN Colors Art Basel 2011](#)
- [White Walls Miami 2011](#)
- [Myx TV 2011](#)
- [Oiwi TV 2011](#)
- [Estria Battle Brooklyn 2011](#)
- [WaterWrites Honolulu Interview, 2011](#)
- [WaterWrites Oakland, 2011](#)
- [WaterWrites Los Angeles 2011](#)
- [Sunday Paint Jam 2011](#)
- [Estria Battle Oakland 2011](#)
- [Estria Battle Los Angeles 2011](#)
- [Estria Battle Brooklyn 2011](#)
- [Estria Battle Honolulu 2011](#)
- [MTN Art Basel 2010](#)
- [TEDx 2010](#)
- [Adidas x Estria Battle 2010](#)
- [Estria Battle Oakland 2010](#)
- [Estria Battle Oakland 2010](#)
- [Estria Battle Harlem 2009](#)
- [Estria Battle Oakland 2009](#)
- [Oakland Local 2009](#)

PERFORMANCE AND OUTCOMES MEASUREMENT TABLE

Reporting Requirements due with each Progress Report
<p>Submit list of participating youth groups and mural sites for each project – The Estria Foundation (TEF) partnered with the following schools and youth organizations to co-create Mele Murals at the HPM Building Supply building in Hilo, Hawai‘i, Blanche Pope Elementary in Waimanalo, Hawai‘i, Boston’s Pizza building adjacent to Windward Mall in Kāne‘ohe, O‘ahu and in Kailua-Kona during our inaugural Mele Murals Conference. Our list of participating schools and organizations include:</p> <ul style="list-style-type: none"> • Blanche Pope Elementary School, Waimanalo, O‘ahu • Kaimuki High School, Kaimuki, O‘ahu • Queen Lili‘uokalani Children’s Center, Hilo, Hawai‘i Island • Harold K.L. Castle High School’s Ho‘oulu ‘Ōpio Academy (formerly known as the Po‘okela Academy), Kāne‘ohe, O‘ahu • Ka Haka ‘Ula o Ke‘elikōlani College of Hawaiian Language, University of Hawai‘i at Hilo, Hawai‘i Island • Pacific American Foundation, Windward, O‘ahu
<p>Submit tentative project schedule – The Estria Foundation has developed the following project schedule for 2016.</p> <p>March 20 – April 3, 2016 – HPM Building Supply Company, Hilo, Hawai‘i July 8-16, 2016 – Mele Murals Conference – The Nui, University of Hawai‘i at Hilo, Kailua-Kona, Hawai‘i Island March 30 – April 22, 2016 – Blanche Pope Elementary, Waimanalo, O‘ahu September 1–16, 2016 – Boston’s Pizza Building, Windward Mall, Kāne‘ohe, O‘ahu</p>
<p>Submit summary of participant evaluations – After reviewing all post program evaluations, program participants shared their personal experiences and provided honest critical feedback with regard to their direct participation in the Mele Murals program. The sense of ‘Ohana (family), the spiritual grounding exercises, and the comprehensive leadership and team building trainings are consistently highlighted throughout the post program evaluations that we receive from our program participants. We are pleased to report that 100% of our program participants had positive experiences while taking part in our Mele Murals program. From learning about traditional Hawaiian culture and the interconnectedness between the people and the ‘āina to developing the theme and messaging for each Mele Mural to applying what they have learned to their Mele Mural; students have developed their creativity, artistic aptitude, and knowledge of the Hawaiian culture while participating in a one-of-a-kind experiential learning program.</p>
<p>Status of each mural project (workshops, unveiling, etc.) Our team completed four (4) of the four (4) Mele Murals projects supported by the State of Hawai‘i Grant-in-aid. Each completed project included pre-mural workshops, mural creations, community unveilings, and post-mural evaluations. The photos included below show the finished large-scale outdoor murals that illuminate <i>mele</i> (Hawaiian chants, songs or poems), <i>na</i></p>

mo'olelo 'āina (stories of places), *mo'omeheu* (culture), and *waiwai ho'oilina* (heritage).

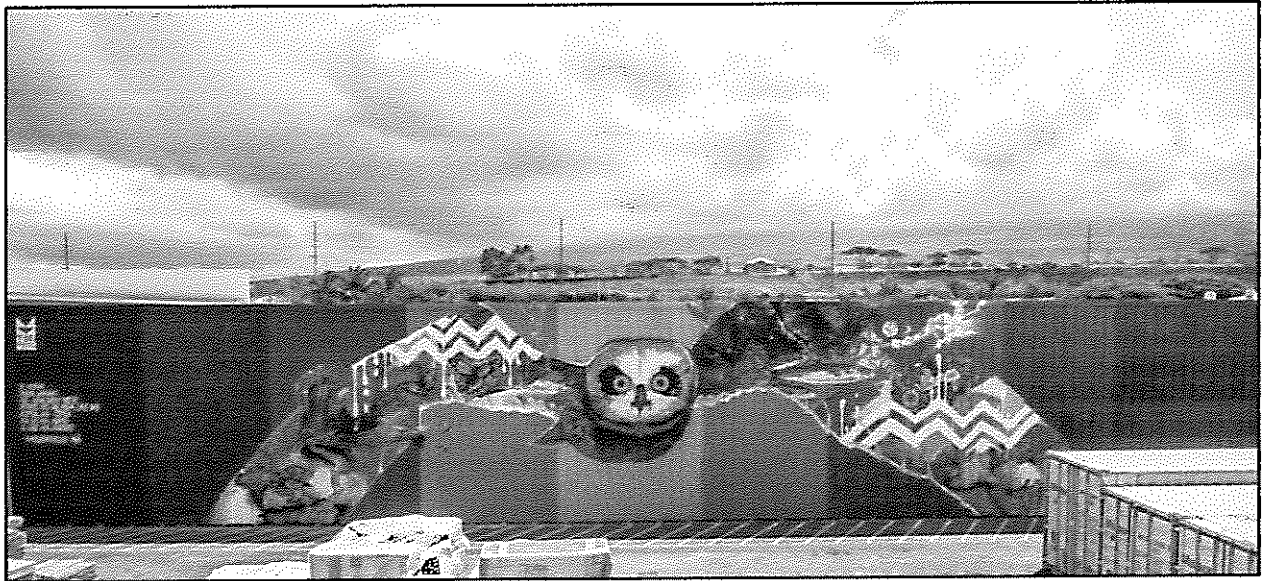
Sufficient documentation to support and verify the progress reports should be maintained and available for OHA's review.



Photos of Completed Mele Murals Project across the State of Hawai'i



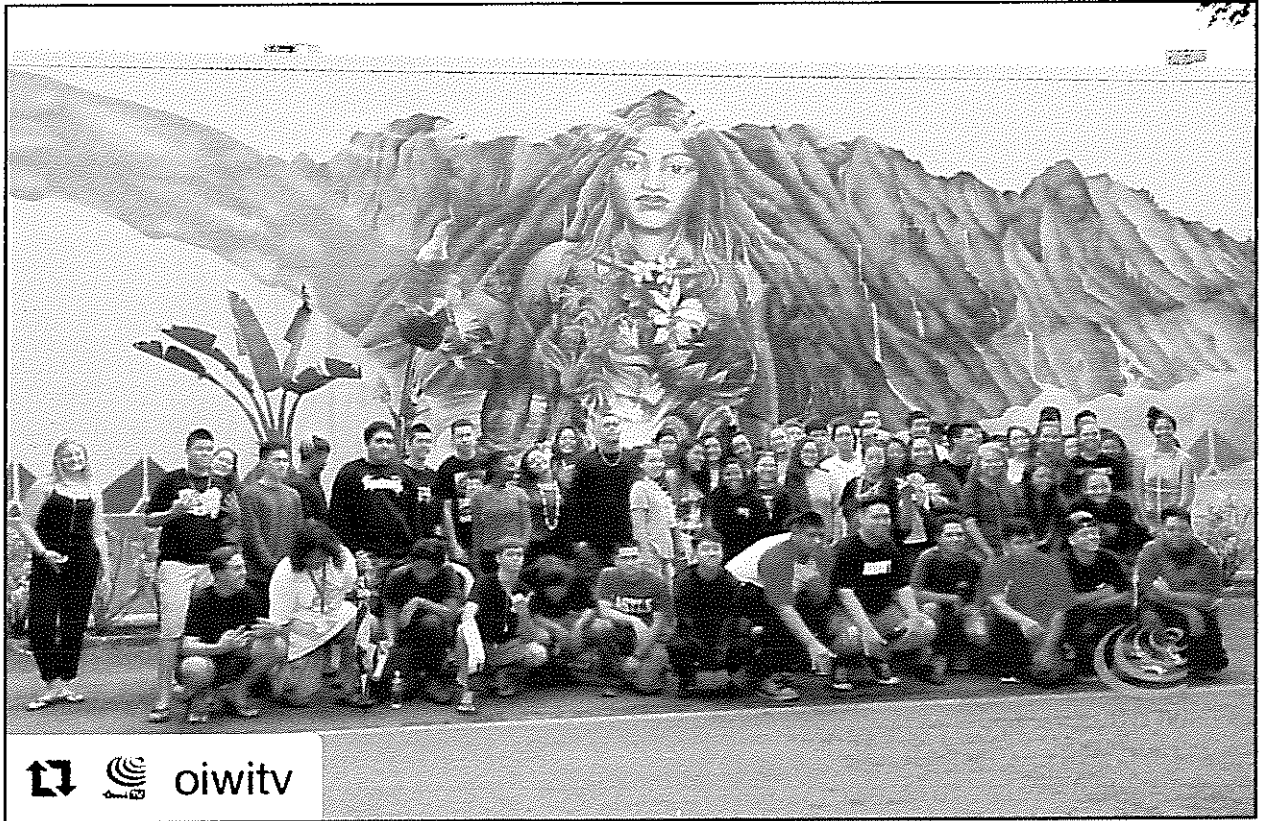
HPM Building Supply Building, Hilo, Hawai'i Island



MOKU Mele Murals Conference, Kona, Hawai'i Island



Blanche Pope Elementary School, Waimanalo, O'ahu



Windward Mall, Harold K.L. Castle High School, Kāneʻohe, Oʻahu