

Application Submittal Checklist

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

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



Todd Johnson, Executive Director

January 23, 2026

AUTHORIZED SIGNATURE

PRINT NAME AND TITLE

DATE

Application for Grants

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

I. Certification – Please attach immediately after cover page

1. Hawaii Compliance Express Certificate (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a Hawaii Compliance Express Certificate from the Comptroller of the Department of Accounting and General Services that is dated no earlier than December 1, 2025.

Mele Murals LLC is a Hawai'i based disregarded entity of the Estria Foundation.

2. Declaration Statement

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

Mele Murals, a disregarded entity of the Estria Foundation, a 501(c)(3) nonprofit organization, is in compliance with Section 42F-103, Hawaii Revised Statutes.

3. Public Purpose

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

Pursuant to Section 42F-102, Hawaii Revised Statutes, all funding requested via this grant application will be used for public purposes, supporting tuition-free extramural arts and cultural programming in the areas of public education, public arts, and indigenous cultural awareness.

II. Background and Summary

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

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

Mele Murals is a tuition-free visual arts and cultural program created by Mele Murals LLC, a Hawai'i-based disregarded entity created by the Estria Foundation, a 501(c)(3) nonprofit organization. The program's curriculum is designed to advance the protocols, perspectives, and values of the Hawaiian culture and creative and visual arts techniques developed by Estria Foundation co-founder Todd Johnson, better known by

his artist name Estria Miyashiro. Lessons are centered around a cultural based curriculum and hands on creative arts that is designed to foster community and cultural pride in each child and their families.

The Mele Murals program continues to serve over **10,000 students per annum** through its popular public arts and cultural programs and projects and has produced **over 90 public artworks** throughout the Hawaiian Islands, creating inspirational public spaces that share authentic Hawaiian history and culture. Each year, our team receives more requests for our Mele Murals Program than our current capacity would allow us to serve from HIDOE schools, community groups, private wall owners, and community members.

2. The goals and objectives related to the request;

The Mele Murals Program was designed to honor the last commands of King David Kalākaua where he asserted, “look to the keiki, teach them, groom them, show them wonder, and inspire them.” The program’s curriculum establishes a platform for our team to teach young people to become visual storytellers, artists, and community leaders. Our primary goal for the Mele Murals Program is to inspire the next generation of visual storytellers. Every Mele Murals collaboration moves the organization closer to achieving its goal by:

- Creating an all-islands public art project that is artistically excellent, deeply connected to the history of Hawai’i, and a source of pride.
- Developing arts-interested youth into visual storytellers by educating them on local history, showing them how to connect to ancestors, and developing their artistic skills.
- Teaching public art techniques that are not taught in conventional arts classes, helping to develop leadership, organizational, and public speaking skills.
- Enhancing students’ creative and critical thinking skills through the mural arts process.
- Employ a broad set of media tools to share the stories of the mele with a global audience, highlighting important artistic, cultural, and historical themes.
- Building and sustaining an Arts in Public movement across the island chain, filling them with professional works of art.
- Providing opportunities for youth to explore Hawaiian oral storytelling tradition, to learn how to decipher *kaona* (hidden references), and to educate them on Hawai’i’s cultures, heritage, and values.
- Create a culture and history based curriculum to be distributed to interested HIDOE schools

Increasing cross-generation and cross-island engagement by creating new and exciting opportunities for all generations to learn and share mele and stories.

Mele Murals LLC is seeking support to launch a **new and exciting public arts program** entitled the Kūpuna Series, with the intention to share the lives and contributions of Kūpuna that have made profound contributions to the social fabric of our Island State. With every passing of our beloved Kūpuna, their lives, knowledge,

contributions, and stories are being lost before they can be accurately passed down to the next generation as their ancestors have done for centuries. It is imperative that historians and cultural storytellers continue to capture their 'ike and mo'olelo to accurately perpetuate Hawaii's living culture and celebrate these contributions to the social and cultural fabric that makes Hawai'i special.

For this initial launch of the Kūpuna Series, our team led by World-renowned Muralist Estria Miyashiro has selected three iconic Kūpuna who have made profound and lasting impacts on Hawai'i Nei and its social and cultural fabric – Mary Abigail Kawena'ulaokalaniahī'iakaikapoliopole Naleilehuaapele Wiggin Pukui, Prince Jonah Kūhiō Kalaniana'ole, and Israel Ka'ano'i Kamakawiwo'ole. After tireless scouting of meaningful locations throughout the State of Hawai'i to honor each member of the inaugural class of honored Kūpuna, the following locations in both Ka'ū on Hawai'i Island and Kaimukī on O'ahu have been selected based on a multitude of factors –

- Large scale wall in Ka'ū, Hawai'i Island for the Mary Kawena Pukui Mural
- Large scale wall in Kaimukī, O'ahu for the Israel Kamakawiwo'ole Mural, and,
- Large scale wall in Kaimukī, O'ahu for the Prince Jonah Kūhiō Kalaniana'ole Mural

Our team has developed a list of fifty (50) Kūpuna that have made lasting contributions to Hawai'i's cultural and social fabric. As with all future project, Mele Murals LLC has created an alternative plan should for reasons beyond its control need to amend the location of a mural within a predetermined district.

3. The public purpose and need to be served;

The most important element of the Kūpuna Series is the community engagement aspect of our public arts projects. Our public arts projects rely exclusively on the active participation of our community members including students, families, and community leaders to come together to participant in all phases of the design and implementation process. From sharing invaluable information with our team members about the history, mo'olelo (folklore), and wahi pana (storied places) of a community to stories, personal accounts, and generational knowledge of Hawai'i's honored Kūpuna, the communities that work in collaboration with our team are invaluable resources that allow our team of cultural practitioners and indigenous muralists to accurately capture the community's history and each Kūpuna's contributions that inform the themes, kaona, imagery, and mo'olelo depicted in each cultural mural.

The Kūpuna Series will also create a repository of historic and cultural knowledge that is at-risk of being lost with each passing of Hawai'i's beloved Kūpuna. Hawai'i's host culture is a culture that is orally transferred from one generation to the next. By conducting interviews with each Kūpuna's family members and filming each interview to capture information and personal accounts about their lives and legacies as told by their family and community members, our team aims to create an online cultural library for use by future generations. Our team believes that by creating an online cultural library it

is doing its part to counter Cultural Loss which is the decline or disappearance of cultural practices, languages, traditions, and social structures within a community or society.

4. Describe the target population to be served; and

The Kūpuna Series is an inclusive project that will rely on community members from across the State of Hawai'i as it is designed to honor the lives and contributions of their Kūpuna. Therefore, our team is not limiting the project to one specific target population. Because of the diverse nature of the Kūpuna that the series is designed to honor, each project area and mural will draw its own target population that may reflect the multicultural aspect of Hawai'i's diverse communities. Kūpuna, 'ohana members, students, cultural practitioners, and muralists have collectively made up our target populations in past public arts projects. The Districts of Ka'ū on Hawai'i Island and Kaimukī on O'ahu have been selected based on these districts being either the hometowns or places of strong connections to the honored Kūpuna.

5. Describe the geographic coverage.

The Kūpuna Series is projected to serve the entire Hawaiian Island chain over the lifespan of the project. Because each island is home to Kūpuna that have made profound contributions to our State's history, Hawai'i's host culture, and social fabric, our team has designed the Kūpuna Series to be adaptable to all communities throughout Hawai'i. For this initial launch of the Kūpuna Series, Mele Murals LLC will focus its geographic reach to two communities – Ka'ū on Hawaii Island (Senate District 3, House District 5) and Kaimukī on O'ahu (Senate District 9, House District 20).

III. Service Summary and Outcomes

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

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

With every passing of our beloved Kūpuna, their lives, legacies, knowledge, contributions, and stories are disappearing before being accurately passed down to the next generation. It is imperative that historians and cultural storytellers continue to capture their 'ike and mo'olelo to accurately perpetuate Hawai'i's living culture and celebrate their contributions to the social and cultural fabric of Hawai'i. Our team has developed the proposed Kūpuna Series program to accurately capture the lives and legacies of Hawai'i's storied Kūpuna who have profoundly contributed to Hawai'i's social and cultural fabric.

In addition to the physical losses of kūpuna, our Native Hawaiian Community has experienced increased cultural erasure pressures at the National level. Cultural erasure

refers to the systematic removal or suppression of a culture's practices, beliefs, and identity, often because of colonization or assimilation policies. This process has led to the loss of languages, traditions, and historical narratives, fundamentally altering the cultural landscape of affected communities. Our murals and mo'olelo shared through their creation respectfully and accurately honors the countless contributions of Hawai'i's host culture.

Through a series of interviews with family and community members of each honored Kūpuna, our team of cultural practitioners and indigenous artisan and muralist aims to accurately capture the lives and legacies of each Kūpuna as told by their family, friends, haumana (students) and community members. These interviews will be professionally filmed, with the personal stories serving as the primary principals and elements of each Kūpuna Series mural. Themes, imagery, 'ike, kaona, and mo'olelo will be artistically transmitted to public spaces that were inspirational and significant to each Kūpuna.

In addition to creating large-scale public art projects that honor the lives and contributions of each Kūpuna, our team will also create a web-based library where the stories, lives, and legacies of each Kūpuna will serve as a cultural repository for current and future generations of artists, cultural practitioners, historians, scholars, and school children.

Kūpuna selected for this proposal include –

Jonah Kūhiō Kalaniana'ole (March 26, 1871 – January 7, 1922) was a prince of the Kingdom of Hawai'i until it was overthrown by a coalition of American and European businessmen in 1893. He went on to become the delegate of the Territory of Hawai'i to the United States Congress, and as such is the only royal-born member of Congress.^[1]

Kūhiō was often called Ke Ali'i Maka'āinana (Prince of the People) and is well known for his efforts to preserve and strengthen the Hawaiian people.^[2] His birthday is celebrated as a state holiday in Hawai'i. (Wikipedia)

Mary Kawena Pukui - Born in 1895 in the remote Ka'ū District on Hawai'i island, Mary Kawena Pukui reflected the cultural intersections at the origins of Punahou itself. Her mother, Pa'ahana Kanaka'ole, was from a long and revered ancestral line of priests, medicinal experts, and midwives in Kīlauea and Ka'ū. Her father, Henry Nathaniel Wiggin, was a sugar plantation manager from Salem, Massachusetts, and a descendant of Massachusetts Bay Colony Governor Simon Bradstreet and his wife, Anne Bradstreet, the famous Puritan poet. Raised first by her maternal grandmother, who had danced in the court of Queen Emma, Mary Kawena Pukui was immersed in Hawaiian culture from childhood. She was truly bilingual and received an extensive education in Hawaiian language, culture and crafts as well as in the English language.

She would go on to publish more than 50 books and articles and compose over 150 songs and chants. She is the co-author of the definitive "Hawaiian-English Dictionary" (1957, revised 1986), "Place Names of Hawaii" (1974), and "The Echo of Our Song"

(1974), a translation of old chants and songs. Her seminal masterpiece, “‘Ōlelo No‘eau,” contains nearly 3,000 examples of Hawaiian proverbs and sayings, translated and annotated. The two-volume set “Nānā i ke Kumu (Look to the Source),” is an invaluable resource on Hawaiian customs and traditions. (Wikipedia)

Israel Kamakawiwo'ole - Israel Kamakawiwo'ole, affectionately known as "Bruddah Iz," was a celebrated Hawaiian musician born on May 20, 1959, in Honolulu, Hawaii. Renowned for his gentle demeanor and powerful voice, he became an influential figure in the preservation of traditional Hawaiian culture and the advocacy for Hawaiian sovereignty. Kamakawiwo'ole's musical journey began in his childhood, deeply rooted in family gatherings where he learned to play the ukulele. He gained fame as a member of the Makaha Sons of Ni'ihau, where his performances often centered around themes of Hawaiian identity and self-determination.

His solo career flourished with the release of his acclaimed album, *Ka 'Ano'i*, which earned him multiple awards. One of his most iconic performances is his rendition of "Somewhere Over the Rainbow," which resonated with audiences globally and featured prominently in films. Despite facing personal and health challenges, Kamakawiwo'ole's music continued to inspire many, establishing him as a vital connection for Hawaiians living outside their homeland. He passed away on June 26, 1997, at the age of thirty-eight, leaving a significant legacy as a cultural icon and a voice for Hawaiian sovereignty. His contributions are remembered through the enduring impact of his music and his advocacy for the Hawaiian people. (Wikipedia)

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

October 2026 – December 2026

- Meet with family and community members of each celebrated Kūpuna to initiate trust building and story sharing to develop themes, kaona, imagery, and message for each Kūpuna Series Mural

December 2026 – April 2027

- Create Kūpuna Series #1 and #2
- Signed agreements with all partners, muralists and consulting team (December 2026)
- Kūpuna Series schedule agreed to and MOUs signed (January 2027)
- Mele Mural chant, grounding, sketching workshops (January 2027)
- Mele Mural painting and public unveiling (February 2027)
- Media wrap up and evaluations due (March 2027)
- Establish future partnership opportunities (December 2026 – September 2027)
- Develop educational curriculum that will be distributed to interested HDOE schools (December 2026-April 2027)

May-June 2027

- Kūpuna Series Mural #3

- Signed agreements with partners, muralists and consulting team (April 2027)
- Kūpuna Series schedule agreed to and MOUs signed (May 2027)
- Kūpuna Series chang, grounding, sketching workshops (May 2027)
- Kūpuna Series painting and public unveiling (June 2027)
- Media wrap up and evaluations due (June 2027)
- Develop educational curriculum that will be distributed to interested HODOE schools (May – June 2027)

August – September 2027

- Collect and analyze data
- Launch e-library of honored Kūpuna, showcasing the finished mural and sharing the recorded family interviews
- Make proper admendments to the Kūpuna Series Program
- Draft and submit Final Report to the Hawai'i State Legislature (or assigned State of Hawai'i Department) and other funding partners
- Distribute curriculum to interested HODOE schools

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

As a Hawai'i-based arts and culture organization, Mele Murals LLC utilizes the *Evaluation with Aloha* Framework developed by the Lili'uokalani Trust to evaluate all program offerings including the Kūpuna Series. Mo'olelo (data collection and analysis) utilizes quantitative methods (measures, instruments, or assessments) to produce scores which are then analyzed using statistical techniques. The primary data collection tools utilized include a hybrid approach inclusive of questionnaires, observation, and interviews of students, school administrations, teachers, and instructors.

Quantitative values including attendance/participation numbers, number of institutions served, number of communities served, student participation hours committed, number of public spaces improved, etc., are collected and analyzed by Mele Murals staff. Once analyzed, data is used to adjust program formatting, delivery, or assessment tools to better administer and assess Mele Murals implementation at community schools and/or organizations.

Qualitative values collected by our team are used to measure end user satisfaction. These values are measured based on a numeric scale of 1 – 5, with 5 being completely satisfied. Measures include curriculum satisfaction, implementation satisfaction, huaka'i (field trip) satisfaction, etc., are used to measure the qualitative responses of our end users.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of

appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

Measures of Effectiveness

1. Identify three (3) Kūpuna who have made profound contributions to the cultural and/or social fabric of Hawai'i to be commemorated within the communities that raised them: Months 1-3
2. Provide three (3) unique opportunities for Hawai'i residents to get involved in the creation of three (3) large-scale public arts projects: 12 months after funding is secured
3. Serve a total of 300 students through the Kūpuna Series process, Timeline: 12 months after funding is secured
4. Create three (3) wall-sized Kūpuna Series murals with students, families and community members and TEF staff in three (3) communities throughout the Hawaiian Islands Timeline: 12 months after funding is secured

IV. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - a. Budget request by source of funds ([Link](#))
 - b. Personnel salaries and wages ([Link](#))
 - c. Equipment and motor vehicles ([Link](#))
 - d. Capital project details ([Link](#))
 - e. Government contracts, grants, and grants in aid ([Link](#))
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2027.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$50,000	\$50,000	\$50,000	\$50,000	\$200,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2027.
 1. The City and County of Honolulu Grant-in-aid Program
 2. The Atherton Foundation
 3. The Freeman Foundation
 4. The Gerbode Foundation
 5. First Hawaiian Bank Foundation
 6. Bank of Hawaii Foundation
 7. Central Pacific Bank Foundation
 8. The Steele Family Foundation

- 9. Hawaii Community Foundation
- 10. Cooke Foundation, Ltd.

- 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.

Mele Murals LLC, a disregarded entity of The Estria Foundation a 501(c)(3) nonprofit organization, has not applied for, anticipates applying for, nor received any state or federal tax credits between 2024-2026.

- 5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2027 for program funding.

The Estria Foundation, parent organization of Mele Murals LLC received a City and County of Honolulu Grant-in-aid for 2024 in support of its highly popular Mele Murals program.

- 6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2025.

\$1,224,292

V. Experience and Capability

1. Necessary Skills and Experience

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

As a trusted arts and culture organization serving Hawai'i communities and schools, TEF maintains steadfast relationships with many school administrations and teachers. Our team believes in nurturing relationships between our Foundation and with those schools, organizations, agencies, and other partners served through our arts and culture programs and projects.

Our current Mele Murals Program is an ambitious statewide public arts project that has grown out of our team's decades of collective experience in arts education and cultural engagement work producing over 90 Mele Murals throughout the State of Hawai'i and over 1,500 murals worldwide.

With over three decades of experience and recognition around the world as an urban art legend, Todd “Estria” Johnson serves as our Executive and Creative Director. As a pioneer in an arts movement that is arguably more influential than the classical renaissance, he is acknowledged as a valued historian, and a community leader who has helped to awaken the social and political consciousness of graffiti writing art.

Originally from Honolulu, Estria was active in the San Francisco Bay Area in the 1980’s during the “Golden Age of Graffiti.” His graffiti art background led him to produce innovative projects as an educator, entrepreneur, and social activist. From the city streets to executive suites, Estria has worked with numerous non-profit organizations (Precita Eyes Mural Arts Center in San Francisco & Eastside Arts Alliance in Oakland), as well as high profile corporations. In 2007, he co-founded the “Estria Battle,” a nationwide urban art competition that honors and advances creativity in the Hip Hop arts. In 2010, he co-founded the Estria Foundation, parent organization of Mele Murals LLC.

Additionally, our team has highly qualified staff members with years of experience implementing arts and cultural programs and projects throughout Hawai‘i. Staff includes:

- I. Alohi Housman, Program Coordinator – the Program Coordinator serves as lead site coordinator for Mele Murals LLC and the Estria Foundation’s Programs. She coordinates schools, community groups, program staff, volunteers, and participants at each active program site.
- II. Kayla Furtado Vieira, Administrative Assistant – Assists with all data collection, coordination, scheduling, and onsite endeavors of the organization.

Our team also contracts with other Hawai‘i based muralists and cultural practitioners to teach arts and cultural classes as well as lead public arts projects across the State. The Kūpuna Series, as well as our Mele Murals Series, have provided unique opportunities for Hawai‘i based muralists to create public arts masterpieces within the communities they reside.

2. Facilities

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

Our team utilizes public school campuses, community centers, and other public venues to host arts and cultural education classes and community meetings leading up to the creation of each Kūpuna Series mural. Because each Kūpuna Series mural is created within the community in which each honored Kūpuna was either raised and/or made their profound contribution from, situating our project team within each community yields the best results.

VI. Personnel: Project Organization and Staffing

1. Proposed Staffing, Staff Qualifications, Supervision and Training

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

TEF's mission is supported by a team of nonprofit professionals, creative arts educators and cultural practitioners. Our extensive community network helps our relatively small team conduct large-scale, state-wide projects, traditionally impossible to implement by an organization of our size. We believe in the Hawaiian practice of kākou, where everyone contributes to the undertaking. Collectively, our team has worked with over 50 schools throughout the State of Hawai'i, produced over 90 Mele Murals, collaborated on over 1,500 murals worldwide, and offered countless arts and cultural classes since the organization's inception.

The Kūpuna Series will be led by Executive Director Todd Johnson, also known as "Estria". Estria is responsible for building the creative vision, education plan, and programming of all programming organization wide. Estria began developing murals in Hawai'i in 1984 and has since completed nearly 1,000 murals in Peru, Italy, Mexico, Japan, Honduras, New York, Los Angeles, Hawai'i, Charlotte and San Francisco.

He has served the community through his cultural work for over 35 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. He brings a wealth of knowledge and experience combining visual arts and indigenous culture into public education programming and public art projects.

Estria will be assisted by a number of Hawai'i based muralists, cultural practitioners, historians, videographers, and community organizers throughout the Kūpuna Series process. Our team prefers to work with individuals with familial or community ties to each Moku (community) that we create murals in. Past program leads and participants have shared that it was an honor to be part of our team while creating culturally rich and historically accurate murals that enhance the public spaces that they inhabit. Each public space becomes a sources of community pride and a learning space for inquisitive minds.

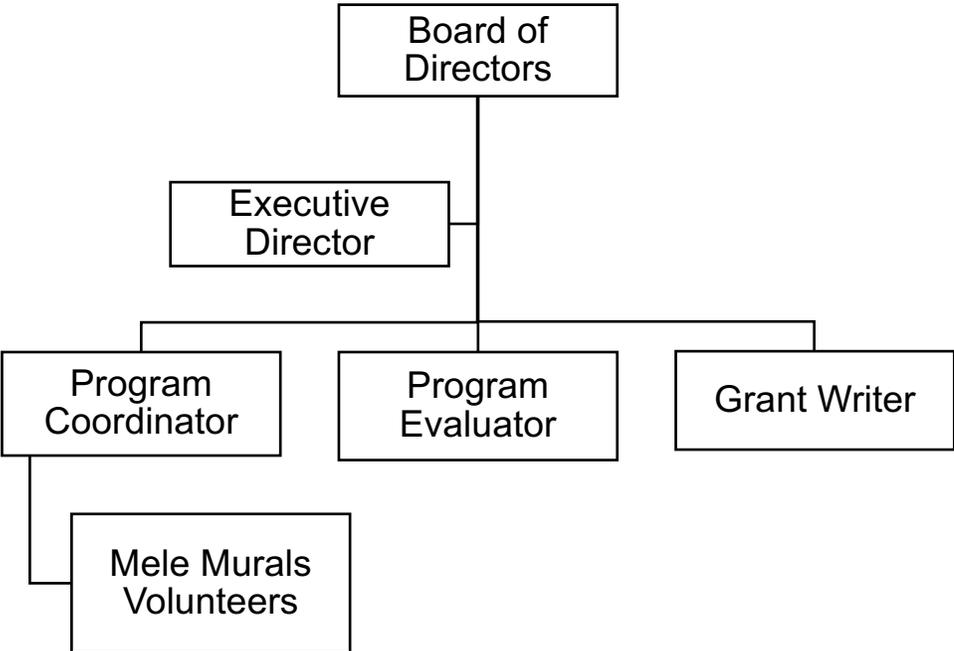
The program coordinator and the administrative assistant provide logistical and educational assistance prior to and during the mural process. They help to coordinate

supplies purchases and shipments, educational spaces, and community engagement events leading up to the final mural creation and unveiling.

Our team will contract with a professional videographer to document the stories and personal accounts of each honored Kūpuna as told by their loved ones, friends, and community members. Each documented interview will be professionally edited and made available to the public through our cultural e-library. This library will host rare, personal interviews spotlighting the life and contributions of our honored Kūpuna. The preservation of these stories and personal accounts is one way to ensure that ‘ike (knowledge) and mo‘olelo (stories or folklore) is past down from one generation to the next.

2. Organization Chart

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



3. Compensation

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

- Executive Director, Salary \$165,000/year
- Program Coordinator, Salary \$75,190/year
- Grant Writer, Contractor, \$60,000/year

VII. Other

1. Litigation

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

Mele Murals LLC, a disregarded entity of the Estria Foundation a 501(c)(3) nonprofit organization, is not currently involved with any pending litigation to which they are a party of.

2. Licensure or Accreditation

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

Mele Murals LLC does not hold any licensures or accreditation that is relevant to this grant-in-aid request or Mele Murals Program.

3. Private Educational Institutions

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

In accordance with Article X, Section 1, of the State Constitution, no grant funding will be used to support or benefit a sectarian or no-sectarian private education institution.

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2027 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2027, but
- (b) Not received by the applicant thereafter.

To ensure the long-term sustainability of this mission-critical educational program after fiscal year 2027, our team has developed the following sustainability plan for the Mele Murals Program.

Kūpuna are the lifeblood of our island community. The “keepers of the light” as it relates to cultural preservation, historic preservation and maintaining the lineal linkages to the kūpuna that came before and the ‘āina that sustains life in our islands. All Mele Murals’

programs draw upon the wisdom and knowledge of our kūpuna to engage current and future generations of cultural and environmental stewards.

Kūpuna Partnership Expansion – Our team will reach out to family members of each honored Kūpuna. Through a series of in-person meetings with family and community members, our team intends to increase the number of family and community members that they engage with to develop the theme, messaging, kaona, and imagery of each mural. Through the expansion of our community networks over time, additional Kūpuna and their families will be identified, creating a larger pool of potential Kūpuna to be honor in future public arts projects.

Educational Partnership Expansion - As funding permits, our team will reach out to additional interested schools. Adding one additional elementary school per year until all interested schools are served through our Mele Murals arts and culture program. This organic expansion will ensure that our team prudently expands the reach of our Mele Murals Program while simultaneously ensuring the quality of the program continues to meet (or exceeds) the expectations of school administrations, educators, students, and parents. Appropriate amendments will be made to the program to ensure that our team meets the needs and expectations of our community partners.

Funding Partnership Expansion - To ensure that the appropriate level of funding is secured to fulfill the program's financial obligations and eventually expand the program activities beyond the grant period, The Mele Murals LLC's directors will continue to establish mutually beneficial partnerships with private foundations, grant making agencies, corporate sponsorship programs and individual donors. As funding opportunities arise, the Mele Murals team will submit funding requests in the form of grant proposals, donation solicitations, and corporate sponsorship requests letters.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2026 to June 30, 2027

Applicant: Mele Murals LLC

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	88,548			
2. Payroll Taxes & Assessments	8,527			
3. Fringe Benefits	20,792			
TOTAL PERSONNEL COST	117,867			
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	2,400			
2. Insurance	450			
3. Lease/Rental of Equipment	12,500			
4. Lease/Rental of Space	1,400			
5. Staff Training	0			
6. Supplies - Mural	16,000			
7. Telecommunication	0			
8. Utilities	0			
9. Independent Contractors - Artists	12,000			
10. Independent Contractors - Cultural Practitioners	2,000			
11. Independent Contractors - Videographer	8,500			
12. Independent Contractor - Web-designer	2,500			
13. Protective Clear Coat for Murals	20,000			
14. Lodging - Neighbor Islands	1,500			
15. Transportation	1,500			
16. Per Diem	1,383			
17.				
18.				
19.				
20.				
TOTAL OTHER CURRENT EXPENSES	82,133			
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	200,000			
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	200,000	Todd Johnson 510-325-6021		
(b) Total Federal Funds Requested	0	Name (Please type or print) Phone		
(c) Total County Funds Requested	0			
(d) Total Private/Other Funds Requested	0	Signature of Authorized Official Date		
TOTAL BUDGET	200,000	Todd Johnson, Executive Director		
		Name and Title (Please type or print)		

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2026 to June 30, 2027

Applicant: Mele Murals LLC

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
N/A			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				
JUSTIFICATION/COMMENTS: N/A				

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
N/A			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				
JUSTIFICATION/COMMENTS: N/A				

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2026 to June 30, 2027

Applicant: Mele Murals LLC

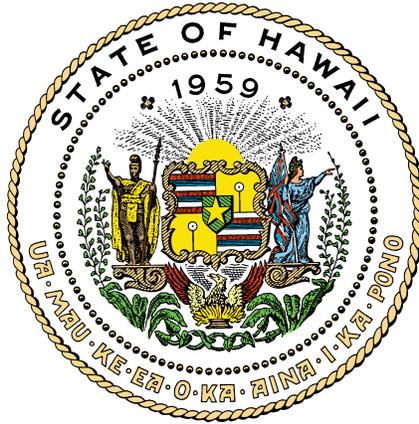
FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY:2024-2025	FY:2025-2026	FY:2026-2027	FY:2026-2027	FY:2027-2028	FY:2028-2029
PLANS	N/A	N/A	N/A	N/A	N/A	N/A
LAND ACQUISITION	N/A	N/A	N/A	N/A	N/A	N/A
DESIGN	N/A	N/A	N/A	N/A	N/A	N/A
CONSTRUCTION	N/A	N/A	N/A	N/A	N/A	N/A
EQUIPMENT	N/A	N/A	N/A	N/A	N/A	N/A
TOTAL:	N/A	N/A	N/A	N/A	N/A	N/A
JUSTIFICATION/COMMENTS N/A						

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: Mele Murals LLC

Contracts Total: -

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	N/A	N/A	NA	N/A	-
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
23					
24					
25					
26					
27					
28					
29					
30		10			Application for Grants



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,

MELE MURALS LLC

was organized under the laws of the State of Hawaii on 12/11/2024 ; 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: January 22, 2026

Director of Commerce and Consumer Affairs