

House District \_\_\_\_\_

Senate District \_\_\_\_\_

**THE TWENTY-SEVENTH LEGISLATURE  
APPLICATION FOR GRANTS & SUBSIDIES  
CHAPTER 42F, HAWAII REVISED STATUTES**

Log No: \_\_\_\_\_

For Legislature's Use Only

Type of Grant or Subsidy Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

SUBSIDY REQUEST

"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.

"Subsidy" means an award of state funds by the legislature, by an appropriation to a recipient specified in the appropriation, to reduce the costs incurred by the organization or individual in providing a service available to some or all members of the public.

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

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

Db:

Street Address:  
4964 Kilauea Ave.  
Honolulu, HI 96816

Mailing Address:  
(same)

**2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:**

Name ESTRIA MIYASHIRO

Title Founder/Creative Director

Phone # (808) 227-6447

Fax # (510) 868-0262

e-mail estria@estria.org

**3. TYPE OF BUSINESS ENTITY:**

- NON PROFIT CORPORATION
- FOR PROFIT CORPORATION
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL

**6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:**

*MELE MURALS: A MULTI-ISLAND ARTS AND EDUCATION PROJECT LINKING COMMUNITIES AND CULTURE*

4. FEDERAL TAX ID #: \_\_\_\_\_

5. STATE TAX ID #: \_\_\_\_\_

**7. AMOUNT OF STATE FUNDS REQUESTED:**

FISCAL YEAR 2014: \$228,686

**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 \$ \_\_\_\_\_

FEDERAL \$ \_\_\_\_\_

COUNTY \$ \_\_\_\_\_

PRIVATE/OTHER \$32,580

TYP \_\_\_\_\_

ESTRIA MIYASHIRO, FOUNDER/CREATIVE DIRECTOR  
NAME & TITLE

1/31/13  
DATE SIGNED

## Application for Grants and Subsidies

*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. Include the following:**

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

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

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

The Honolulu mural is part of *Water Writes*, a large-scale mural project highlighting water challenges in communities around the world. TEF has completed seven additional Water Writes murals in the Philippines, Los Angeles, Oakland, the Klamath River, El Salvador, Palestine, and Colombia. In 2013, TEF will complete Water Writes murals in Cape Town, South Africa (in progress) and Arizona (in the planning stage). To date, videos of Water Writes murals and our community process have been viewed over 33,000 times. We have presented the project in person to 6,215 people at conferences, universities, and community events. Local, regional, and national press coverage of the mural and our process includes *The Honolulu Star Advertiser*, KHON-TV, *The Honolulu Weekly*, *The Hawaiian Independent*, *Nonstop Honolulu*, *Hana Hou*, and more.

In addition to the Water Writes project, TEF has

-produced fifteen community public art competitions across the U.S. reaching thousands of artists, community leaders, and audience members

-worked with more than 3,500 young people through education workshops and activities

-served as consultants and advising artists on dozens of mural projects across the world

-presented on our community mural process and curriculum at universities, conferences, nonprofit organizations, and K-12 schools

-developed an extensive social media network allowing the organization to extend the reach of all its partnerships and projects

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

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

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

### **Goals and Objectives of Mele Murals**

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

- Create a statewide public art project that is artistically excellent, deeply connected to the history of Hawai'i, and a source of pride
- Beautify the islands by painting beautiful art pieces on blank buildings
- Develop arts-interested Hawaiian youth into visual storytellers by educating them on our history, showing them how to connect to ancestors, and developing their artistic skills
- Provide opportunities for youth to explore Hawaiian oral storytelling tradition, to learn how to read kaona, understand our ancestors, and preserve our values
- Increase cross-generation and cross-island cultural engagement by creating new and exciting opportunities for all generations to learn and share mele and stories

- Enhance student creative and critical thinking skills through the mural arts process and support for arts educators and teaching artists
- Increase social connection among youth artists by developing and supporting a network of youth Mural Clubs across the islands and connecting these clubs to area cultural workers
- Use a broad set of media tools to share the stories of the mele with a broad, global audience, highlighting important artistic, cultural, and historical themes.

Objectives and Outputs for Fiscal Year 2013-2014:

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

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

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

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

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

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

**Public Education:** Our painting process makes painting accessible to people of all skill levels and engages people of all ages to learn, enjoy, and share the stories of the mele. Our documentation and dissemination efforts ensure that there will be public education benefits for thousands of Hawaiians who learn about the murals via television, film, photos, and social media. The education benefits of the project also include reaching people interested in learning more about the rich history of Hawaiian mele. We expect a global audience for these lessons.

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

Mele Murals focuses on both local and native Hawaiian high school students, ages 15-18, across all the major islands. TEF has found that for public art programming, all of Hawaii’s communities are underserved. Just as street art is enjoying an unprecedented worldwide explosion of fans and collectors, so we are experiencing a growing demand

among Hawaii's teens for these kinds of programs. To date we have had to turn away requests from several Oahu student groups due to our own capacity limitations. To that end, TEF has been working closely for the past five years with 808 Urban to increase teaching capacity.

**Year one murals include:**

**Place:** Waimea, HI  
**Mural Location:** The town theatre  
**Lead Partner:** Kanu o ka 'Aina (Hawaiian charter school)  
**Supporting Partners:** Four local schools want to their students to participate

**Place:** Kalihi, O'ahu  
**Mural Location:** Wall still being secured (possibly Honolulu Community College)  
**Lead Partner:** Kamehameha School art department  
**Supporting Partners:** Honolulu Community College Native Hawaiian Studies Department, Papaku No Kamehaikana (nonprofit interested in running an oli workshop)

**Place:** Waipahu, O'ahu  
**Mural Location:** Wall still being secured but TEF has several options  
**Lead Partner:** Waipahu 808 Urban Junior Board  
**Supporting Partners:** Elena's Restaurant, 808 Urban

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

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

Workshops for each Mele Mural focus on students in the school or program who have expressed an interest in public art. Where possible, participation in the workshops will be extended to local graffiti taggers. This will encourage them to use their interest in painting to create a more positive outcome by making them voices for the community. Developing pride in a visible work of art has worked as successful deterrent to tagging.

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

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

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

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

The goal of Mele Murals is to serve all the Hawaiian Islands. During the grant period, focus will be on Kamehameha School in the Kalihi-Palama area of O'ahu, Kanu o ka 'Aina in Waimea, HI, a project in Waipahu with 808 Urban's Waipahu Junior Board and a mural we are planning on one of the outer islands.

Kalihi has a long history of being an underserved district of many ethnicities; especially those who have recently immigrated to the island.

Waimea is the largest inland town on the Big Island with approximately 10,000 residents, and 16% Native Hawaiian and 33% mixed ethnicity.

Waipahu's population is approaching 40,000 with over 65% Asian, 13.2% Hawaiian and 11.5% mixed race and Latino 5.8%. Waipahu was an area once enjoyed by ruling chiefs, before becoming sugar plantation land. Calls for police service are high in the Pearl City area.

## **II. Service Summary and Outcomes**

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

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

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

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

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

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

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

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

**Quarter 1 – July-September 2013**

July-September: Work with education team to finalize Mele Murals workshop curriculum  
September: Lay groundwork for Molokai mural through visit with education partners  
September: Finalize documentation plan with film and photo partners

**Quarter 2 – October-December 2013**

October: Hold youth workshop with Kamehameha Schools (O'ahu)  
October: Develop mural sketch from workshop process  
October: Complete painting of Mele Mural  
October: Unveiling event with artists, school and community (including evaluation)  
October: Gather footage and photos for project documentation  
October: Mele Murals project orientation for key supporters, teachers, and artists

November: Hold youth workshop at Kanu o ka 'Aina (Waimea)  
November: Develop mural sketch from workshop process  
November: Complete painting of Mele Mural  
November: Unveiling event with artists, school and community (including evaluation)  
November: Gather footage and photos for project documentation  
December: Lay groundwork for Kaua'i mural through visit with education partners

**Quarter 3 – January-March 2014**

January: Hold youth workshop with 808 Urban's Waipahu Junior Board (O'ahu)  
January: Develop mural sketch from workshop process  
January: Complete painting of Mele Mural  
January: Unveiling event with artists, school and community  
February: Gather footage and photos for project documentation



February: Hold a Mele Murals Conference

**Quarter 4 – April-June 2014**

April: Hold youth workshop for outer island mural (partner/location TBD)  
 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 project 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
- Partnership post mortems
- Teacher participant post mortems and evaluations
- Youth evaluations
- Collection of demographic information at all events to ensure we are reaching our target population
- Artist program evaluations
- Social media insights: including # of views, shares, and location of viewer
- Staff and program 360 reviews
- Teachers gain valuable new creative techniques

- Participating students will enhance their understanding of mele and gain a core foundation for visual creativity.

**III. Financial**

**Budget**

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

(Attached)

- 2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2014.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$39,875	\$66,343	\$67,589	\$54,879	\$228,686

- 3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2014.**

The Estria Foundation continuously pursues funding support from a variety of government, foundation, and individual supporters. In fiscal year 2014, we will seek support from the following:

- Alexander & Baldwin Foundation
- The Cooke Foundation
- Harold K.L. Castle Foundation
- Hawaii Community Foundation: FLEXGrants Program
- Hawaiian Electric Foundation
- The Julie Temple Davis Brown Foundation
- The Matson Foundation
- Wallace Alexander Gerbode Foundation
- The Wilcox Trust

Throughout the Mele Murals project, we are asking schools and community partners to support with in-kind donations and cash.

- 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.**

Not applicable

#### 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 rooted in decades of artistic, educational, and cultural practice experience. The organization has the capacity to produce large-scale, memorable public art pieces that are well rooted in community stories. More specifically, a project like Mele Murals requires a deep, unified connection to cultural storytelling and using art in service to creating work an entire community can be proud of.

Estria Miyashiro has been painting murals professionally for 29 years. For the past 20 years, he has created public art projects with youth and communities interested in telling important cultural and socially relevant stories. As Creative Director of TEF, Estria oversees the Water Writes project and has ensured the success of project murals in Colombia, Philippines, Palestine, Hawai'i, California, and El Salvador. Murals in South Africa and Arizona are currently in final stages.

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

John "Prime" Hina, Mele Murals Co-Lead Artist and Advisor, is a prolific public artist and the Executive Director of Oahu's 808 Urban. John has created over 40 public murals and coordinated numerous public arts events on Oahu in the past five years.

Estria, Prime, the staff of TEF, and the team at 808 Urban have extensive experience creating arts education and cultural learning projects in Hawai'i, California, and across the U.S.

##### B. Facilities

**The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities. The applicant shall also describe how the facilities meet ADA requirements, as applicable.**

Kamehameha Schools has supported Mele Murals with free rent for a 5-room office on

prime Kaka‘ako land (approximately an \$84,000 value per year.) This will be our base of operations and allow us to save on rent. The office is located on Auahi Street between Coral and Keawe Streets. It is ADA compliant, on the ground floor adjacent to a parking lot, and there are no steps.

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

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

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

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

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

The **Mele Murals Coordinator** is a Honolulu-based, full-time role that will be filled by March 2013. 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 will have at least three years of experience with program management and extensive knowledge of Hawaiian arts and culture

The **Executive Director** oversees all finances, staff, and strategy. Erin Yoshioka approves all high-level decision-making. She founded and managed arts programs in other cities and her previous position was as Executive Director of a mural organization in Los Angeles. She reports directly to the Board of Directors.

**Contract Positions that will be hired after funding is awarded:**

**Lead Artist – Local artist/muralist John “Prime” Hina**

John “Prime” Hina is the painting partner of Estria, and the founder of 808 Urban. Prime understands the importance of connecting with na kupuna and na ali‘i before painting a mural on Hawaiian soil.

**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 Estria and John “Prime” Hina on three 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).

**PR and Marketing – Amanda Corby of Under My Umbrella**

Amanda Corby owns and operates Under My Umbrella, a full service PR and marketing

firm based in Kaka‘ako, O‘ahu. She believes in the vision of Estria and Prime and has often supported by donating her services. She has brought TV, radio, newspaper and magazine coverage, including a major article in Hana Hou about Estria and his work in the islands.

***Additional Key Partner***

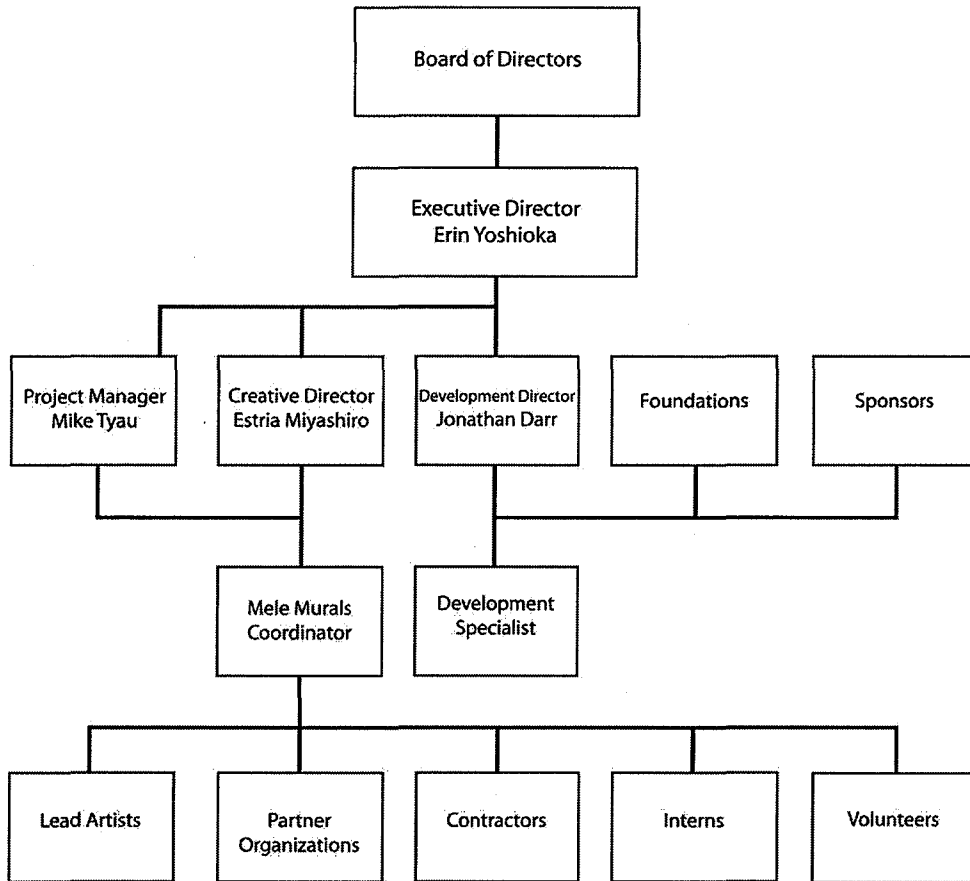
**Film Documenter –Tad Nakamura**

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

**B. Organization Chart**

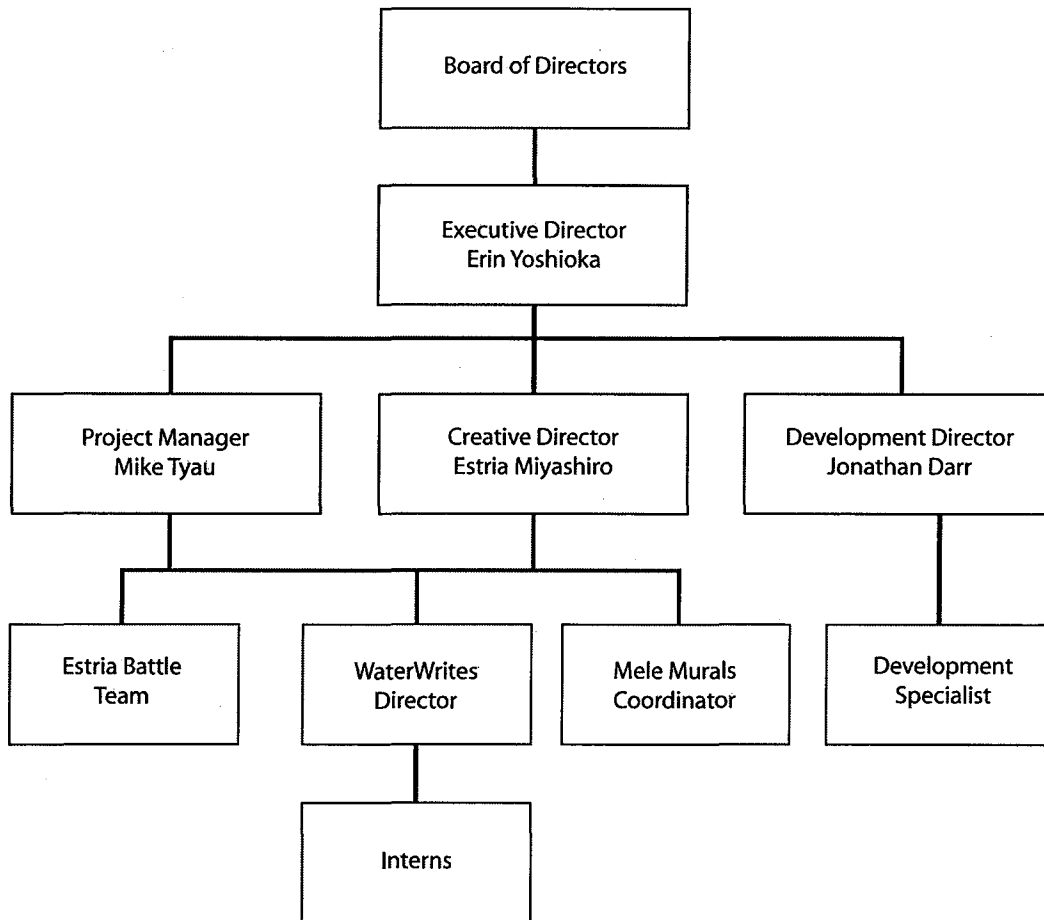
The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organizational chart that illustrates the placement of this request.

**THE ESTRIA FOUNDATION  
MELE MURALS PROGRAM CHART**





## THE ESTRIA FOUNDATION ORGANIZATION CHART



**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.

No pending litigation.

**B. Licensure or Accreditation**

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

Not applicable

**BUDGET REQUEST BY SOURCE OF FUNDS**  
(Period: July 1, 2013 to June 30, 2014)

Applicant: The Estria Foundation

<b>BUDGET CATEGORIES</b>	<b>Total State Funds Requested (a)</b>	<b>Estria Foundation (b)</b>	<b>Other Income (c)</b>	<b>(d)</b>
<b>A. PERSONNEL COST</b>				
1. Salaries	81,500			
1b. Consultants	28,600		6,000	
2. Payroll Taxes & Assessments		5,832		
3. Fringe Benefits		7,709		
<b>TOTAL PERSONNEL COST</b>	<b>110,100</b>	<b>13,541</b>	<b>6,000</b>	
<b>B. OTHER CURRENT EXPENSES</b>				
1. Airfare, Inter-Island	8,700	2,600		
1b. Other Travel Expenses	19,650			
2. Insurance		9,720		
3. Lease/Rental of Equipment	3,280	480		
4. Lease/Rental of Space				
5. Staff Training	8,000			
6. Supplies	33,200	1,200		
7. Telecommunication				
8. Utilities		5,040		
9. Documentation	21,756		8,000	
10. Marketing/PR	24,000			
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>118,586</b>	<b>19,040</b>	<b>8,000</b>	
<b>C. EQUIPMENT PURCHASES</b>				
<b>D. MOTOR VEHICLE PURCHASES</b>				
<b>E. CAPITAL</b>				
<b>TOTAL (A+B+C+D+E)</b>	<b>228,686</b>	<b>32,581</b>	<b>14,000</b>	
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	228,686	Erin	Yoshioka	510)698-6640
(b) The Estria Foundation	32,581			
(c) Other Sources of Income	14,000			
(d)				
<b>TOTAL BUDGET</b>	<b>275,267</b>	Erin Yoshioka, Executive Director Name and Title (Please type or print)		

## BUDGET JUSTIFICATION PERSONNEL - SALARIES AND WAGES

Applicant: The Estria Foundation

Period: July 1, 2013 to June 30, 2014

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director	1	\$90,000.00	10.00%	\$ 9,000.00
Creative Director*	1	\$75,000.00	50.00%	\$ 37,500.00
Program Coordinator**	1	\$50,000.00	70.00%	\$ 35,000.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
<b>TOTAL:</b>				<b>81,500.00</b>
<b>JUSTIFICATION/COMMENTS:</b> Though the Creative Director will be working on the project 80% of the time, we are only asking for 50% of his salary.				
**The Program Coordinator will be working on the project 100% of the time, but we are only asking for 70%.				

## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Applicant: The Estria Foundation

Period: July 1, 2013 to June 30, 2014

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

**JUSTIFICATION/COMMENTS:**

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

**JUSTIFICATION/COMMENTS:** Not Applicable

**BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES**

TOTAL BUDGETED

TOTAL BUDGETED

**BUDGET JUSTIFICATION  
CAPITAL PROJECT DETAILS**

Applicant: The Estria Foundation

Period: July 1, 2013 to June 30, 2014

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: 2011-2012	FY: 2012-2013	FY:2013-2014	FY:2013-2014	FY:2014-2015	FY:2015-2016
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>						
<b>JUSTIFICATION/COMMENTS: Not Applicable</b>						

**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS AND SUBSIDIES PURSUANT TO  
CHAPTER 42F, HAWAII REVISIED STATUTES**

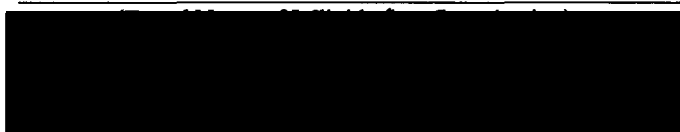
The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants and subsidies 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 or subsidy 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 or subsidy 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 or subsidy.
- 2) 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 or subsidy 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 or subsidies used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant or subsidy 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 or subsidy 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



Erin Yoshioka

1/31/13  
(Date)

Executive Director

(Typed Name)

(Title)



## **Appendix**

1. Letters of Support
2. Resumes of Key Personnel
3. Water Writes Mural - Honolulu

**Letter of Support: Eva Laird Smith, Executive Director of the Hawai'i State Foundation on Culture and the Arts**



**HAWAII**  
STATE FOUNDATION on  
CULTURE and the ARTS

No. 1 Capitol District Building  
250 South Hotel Street  
Second Floor  
Honolulu, HI 96813

Governor  
Neil Abercrombie

Comptroller  
Daan H. Seki

Chairperson  
Barbara Saromines-Ganne

Commissioners  
Mary Bagler  
Leonard Chow  
Joel Guy  
Clifford Kapono  
Michael Moore  
Sharon Narimatsu  
Peter Rosegg  
Sheryl Seaman

Executive Director  
Eva Laird Smith

Telephone  
808.586.0305

Fax  
808.586.0308

TT: 808.586.0740

Website  
<http://state.hi.us/sfca/>

January 10, 2013

Estria Foundation  
4964-1 Kilauea Avenue  
Honolulu, HI 96816

Re: Mele Murals Project

The State Foundation on Culture and the Arts is fully in support of the worthwhile initiative, Mele Murals Project that is being spearheaded by The Estria Foundation.

This series of public murals create value and cultural contribution to our islands, celebrate our culture and its people, and give voice to our diverse populations.

By launching a collaborative initiative between art makers and our youth, each of the murals represent a meeting of artists, performers, musicians and teachers alongside our youth. The Mele is a new pathway for sharing and 'talking story' on knowledge and traditions handed down through this art form.

We are happy to provide this letter of support to affirm our state art agency's contribution to the preservation, propagation, preservation and enrichment of our culture and the arts, as manifested by The Estria Foundation on the Mele Murals Project.

We also look forward to the unfolding of developments and the progress this project will attain in the months and years to come within Oahu, and the rest of our Neighbor Islands.

To The Estria Foundation, our heartfelt mahalo and congratulations on taking the lead on this important cultural undertaking.

Sincerely,

  
Eva Laird Smith  
Executive Director

**Letter of Support: Vince Hazen, Honolulu Museum of Art**

# Honolulu Museum of Art

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

Dear Estria Foundation,

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

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

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

Aloha,  
Vince Hazen, Director  
Honolulu Museum of Art School

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

[www.honoluluuseum.org](http://www.honoluluuseum.org)

Honolulu Museum of Art  
Spalding House  
2411 Makiki Heights Drive

Honolulu Museum of Art  
First Hawaiian Center  
999 Bishop Street

Honolulu Museum of Art  
School  
1111 Victoria Street

Honolulu Museum of Art  
Doris Duke Theatre  
Entrance on Kinau Street

## Letter of Support: Captain Ryan Borges, Honolulu Police Department

January 10, 2013

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


Dear Estria Foundation,

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

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

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

Thank you,



Captain Ryan Borges  
Honolulu Police Department  
District 6/Waikiki

## **Resumes of Key Personnel**

### **Resume: Estria Miyashiro (Creative Director)**

**Estria Miyashiro**  
estria@gmail.com

#### **BIOGRAPHY**

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

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

#### **HIGHLIGHTS**

- One of 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
- 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
- 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 Invitational Graffiti Battle, 2007
- Founder of Samurai Graphix Custom Screen Printing in Oakland, CA, 2006
- Founder and CEO of Tumis, Inc. Grew staff to 13 people, 2003
- Co-founder of Visual Element Mural Workshop at EastSide Arts Alliance, Oakland, CA, 2001

#### **EDUCATION**

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

#### **AWARDS**

- Best Graffiti Landmark; Honolulu Weekly, 2012
- Cultural Warrior Award; Precita Eyes Mural Arts Center, 2011
- Best Graffiti Artist; East Bay Express, 2009

### **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**

- “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 Miami Beach; exterior mural with MTN team, Miami, FL 2011
- Governor Abercrombie; campaign mural, Honolulu, HI 2010
- Honolulu Museum of Art; 2 exterior murals, Honolulu HI 2009-10
- GM Goodwrench; live murals, Las Vegas, NV 2006
- Chabot Space & Science Museum; interior murals, Oakland, CA 2004
- Zeum; interior mural, San Francisco, CA 2002
- Nokia; interior mural, Mountain View, CA 2000
- 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
- Sega/MTV; event backdrop, Alcatraz, CA 1994

### **YOUTH EDUCATIONAL WORK**

- 808 Urban; advisor and instructor, 2007-current
- EastSide Arts Alliance; founder of Visual Element Mural Workshop, 2000-04
- Urban Promise Academy; Graffiti Canvas workshop, 2001
- Waldorf School; lead artist of 375’ long mural project, 1999
- Precita Eyes Mural Center; Urban Youth Arts class, 1994-98
- Mark Twain High School; Spray Can Art, only class with 100% attendance, 1993-94

### **MEDIA EXPOSURE**

- New York Times; photo, 2012
- Hana Hou Magazine; feature article, 2012
- Monokrome book; 10 pages of photos, 2012
- Huffington Post; WaterWrites article, 2011
- Fast Company; 2 WaterWrites articles, 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
- TEDx; presentation, 2010
- Oakland Local, Oakland Tribune, Color Lines; articles, 2010
- KITV4 News; feature, 2010
- FuelTV; feature, 2009
- Wall St. Journal; photo, 2008
- East Bay Express, Oakland Tribune, SF Weekly; articles, 2008
- KMEL interview; 2008
- Reproduce & Revolt book; 17 illustrations, 2008
- Yo! What Happened to Peace; art book, 2007
- Piece By Piece graffiti documentary; 2006
- Painting The Towns; Dunitz and Prigoff, book, photo spread, 1997
- Graffito; Michael Walsh, book, photo spread, 1996
- San Francisco Chronicle; front-page photo & story, 1994
- San Francisco Examiner; front-page photo & story, 1994
- San Jose Mercury News; front-page interview, 1994

## **Resume: John "Prime" Hina (Artist/Educator)**

### **JOHN "PRIME" HINA**

prime.808urban@gmail.com

### **SUMMARY**

- Over 25 years experience in Urban Art
- Founded Hawaii's first Urban Arts Youth Organization
- Created over 50 large-scale cultural murals across the Hawaiian Islands and the continental US
- Served under-privileged communities on Oahu through art workshops, community organizing and mural making since 2007

### **EDUCATION**

High School Diploma 1995

Attended Yoyogi Animation School, Tokyo, Japan 1989

### **CAREER HISTORY AND ACCOMPLISHMENTS**

Director of Youth Mentorship for Pow Wow Hawaii 1/2012 - Present

- Work directly with Founder of Pow Wow Hawaii to develop a youth program
- Set up a multi-tiered, year long, youth mentorship program.

Founder/Creative Director of 808 Urban 4/2007 - Present

- Founded organization to serve the communities and youth of Hawaii with art programming.
- Responsible for creating large-scale murals, setting vision and goals, and building the team.
- Created 808 Urban "Junior Board Initiative", a program which forms and mentors teams of high school students with development of leadership, organizational, entrepreneurial and artistic skills.
- Opened The Refuge, a storefront/classroom for fundraising and workshops.

### **COMMUNITY MURALS**

- *The Story of Kapo`i* (5' x 260') with Estria, and 808 Urban's Jr Boards; Waikiki, Oahu 11/2012
- *Universal Aloha* (15' x 85') with Estria and Trek 6; Wynwood, Miami 12/2012
- *Mihi* (12' x 85') with Estria, Trek6, and Bam for Pow Wow Hawaii; Kaka`ako, Oahu
- *Coat of Arms* (16' x 35') with Estria for Kamehameha Schools; Kaka`ako, Oahu 1/2012
- *Water Writes* (23' x 195') with Estria and the 808 Urban team; Kalihi, Oahu 7/2011
- *Peacock* (16' x 25') Pow Wow Hawaii; Kaka`ako, Oahu 2/2011
- *Ha-Wai-I* (12' x 65') by Prime for Hilo town community; Hilo, Hawaii 4/2011

### **ARTS EDUCATION, MENTORSHIP AND MANAGEMENT EXPERIENCE**

Graffiti Arts and Youth Leadership Mentor (2004-2006)



- Taught aerosol art techniques and provided gatherings, called “benches,” for at-risk youth in Ewa Beach to express themselves freely. Coordinated guest artists from abroad to share their experiences and techniques in art and business.
- Emphasized core values such as respect, character, and integrity.
- Started with 120 youth on a monthly basis, grew the number of participants to 500-600 within 2 years.
- Developed workshops to cover cultural awareness, social issues and entrepreneurialism.

#### 808 Urban Arts Program Creator and Director (2006-Present)

- Established and currently run a community arts program called 808 Urban.
- Manage 15 volunteers on a regular basis to serve as mentors and instructors to youth and families.
- Created accredited arts curriculum covering art techniques, and basics in business and economic development.
- Teach silk-screen printing and digital design, airbrushing, canvas painting, and business plan strategies. Organized many community events such as Children and Youth Day at the State Capitol that draws approximately 40,000 people.

#### Community Issues Educator and Motivational Speaker (2006-Present)

- Work with incarcerated youth to make a positive impact with organizations such as the NFL.
- Host workshops that cover issues dealing with peer pressure, imperialism, capitalism, drug abuse, gang violence and how to effectively perform acts of kindness, love and respect to benefit the community.

### **ART EVENTS AND COMMUNITY PROJECTS**

#### Children and Youth Day – Hawaii State Capitol 10/2012

- Event Planner – Planned and oversaw teen mural contest.
- Mentor – Taught leadership and organizing skills to youth.

#### Sunset in Kalihi – Honolulu City & County “Sunset in the Park” Series with Department of Transportation

- Art Director – Developed concept and pairing of mentors and youth.
- Speaker – Spoke on making positive change in the community through art.

#### Pupuole Park Outreach Graffiti Battle – Waipahu

- Motivational Speaker – Talked to community about oppression and graffiti.
- Event coordinator – Installed wood panels for aerosol art contest.

#### Airport Murals – 20 murals at the Honolulu Int’l Airport

- Project Director – Planned and coordinated budget and supplies.
- Mentor – Worked with vandals to create 8’ x 20’ murals at Honolulu International Airport.

**Papakolea Community Center - Oahu HI**

- Project Director – Lead group family discussions on Papakolea’s history, drug abuse and coping.
- Art Director – Taught youth techniques on painting, leadership and team-building.

**Palama Settlement Urban Arts Youth Workshops**

- Art Director – Ran leadership training for youth-to-youth mentorship. Beginner to advanced artistic training.
- Developed curriculum for all stages that met or exceeded Dept. of Education standards.

**Hawaii Correctional Youth Facility - Hawaii Youth Services**

- Motivational Speaker – Led group discussions on cultural issues, social awareness.
- Art Director – Oversaw mural development and training on art techniques.

**MANAGEMENT POSITIONS**

Have over 14 years of experience in the hospitality business and hotel management, performing various functions of coordination and supervision of staff. Duties included scheduling work shifts, monthly reporting, budget oversight, staffing and training.

**Resume: Erin Yoshioka (Executive Director)**

ERIN YOSHIOKA  
erin@estria.org

EDUCATION

San Francisco State University. Masters of Business Administration  
San Francisco State University. Double Bachelors in Finance and Banking

---

CAREER EXPERIENCE

2010 **The Mural Conservancy of Los Angeles**

Founded in 1987, MCLA is a community-supported organization working to preserve and protect Los Angeles' diverse and culturally historic public Mural Arts.

Interim Executive Director

- Create project and program structure
- Establish operational protocols and procedures
- Build strategic fundraising campaigns
- Curate art exhibitions, galas, and receptions
- Manage sponsorships and membership initiatives
- Research and author grants to support the programs
- Build and maintain a network patrons and artists
- Operations budget creation and management
- Built a coalition to advocate for public art rights.
- Manage the social media network and blog
- Content developer for the website
- Author of press releases and articles for the newsletter/blog

2004-2010 **Trust Your Struggle Collective**

A multi-national arts collective of visual artists, educators, and cultural workers dedicated to social and community activism through the medium of art.

Administrator/ Curator/ Grant Writer/ Visual Artist who successfully manages diverse responsibilities of a multi-medium, international arts collective including:

- Project conceptualization and design
- Definition and implementation of business and financial plans inclusive of design presentations
- Promotional and fundraising activities including a marketing outreach program

- Author of grant applications and reports
- Building a network and partnership of patrons and artist
- Budget management
- Maintain multi-media communications of new media including: Twitter, Facebook, email notifications and blog with over 10,000 readers.

2009

**Memoria Viva Cultural Mural Project and Workshops**

A participatory community awareness and cultural beautification project in Colombia, South America.

Director and Project Manager

- Authored project proposal and presentation
- Developed international partnerships with public Institutions including: libraries, universities, non-profits and unions.
- Instructor for the multi-community based art workshops
- Completed 6 landscaped murals
- Developed documentation videos and presentation packets
- Managed the project calendar

2006- 2009 **New Design High School**

An art, design and holistic living high school in New York City, New York.

Facility Business Manager and Art Instructor

Responsibilities included:

- Managed a multi-million dollar facilities budget
- Built and maintained relationships with partnerships including non-profits, community organizations, public and private institutions
- Managed monthly email notification to a student, parent and advisory membership
- Created Summer School administrative and education program infrastructure
- Instructor of art and design classes

2007 **YMCA**

The nation's leading non-profit, 160 year old institution committed to assisting and supporting individuals to learn, grow and thrive, San Francisco, California.

Program Development Manager

- Supervised and created the Professional Development Program for teachers of elementary school youth

- Built curriculum developed to support the science, literature, health and art programs
- Integrated programs to have cohesiveness and continuity
- Created and maintained relationships with families and community
- Created rubric for program and teacher assessments

#### 2004-2006 **Literacy for Environmental Justice**

Founded in 1998 by a coalition of youth, educators, and community leaders, LEJ addresses the ecological and health concerns of Bayview Hunters Point and the surrounding communities of southeast San Francisco.

##### Youth Envision Manager

- Managed a 3 person staff, 40 youth, and 15 volunteer person work group

##### Responsible for:

- Hunter's Point Community Food Project, San Francisco, California. Worked to implement healthy organic local food for the underserved community in south San Francisco including a mobile organic food truck and community gardens.
- Healthy Food Project, San Francisco, California. An initiative to require liquor stores and corner stores to replace processed food with healthy fresh produce
- Built and managed relationships with public government agencies, Non-profits and Private Partnerships including: the Department of Public Health, Department of Environment, Veritable Vegetable, and local small business owners.
- Created programs for community outreach and involvement

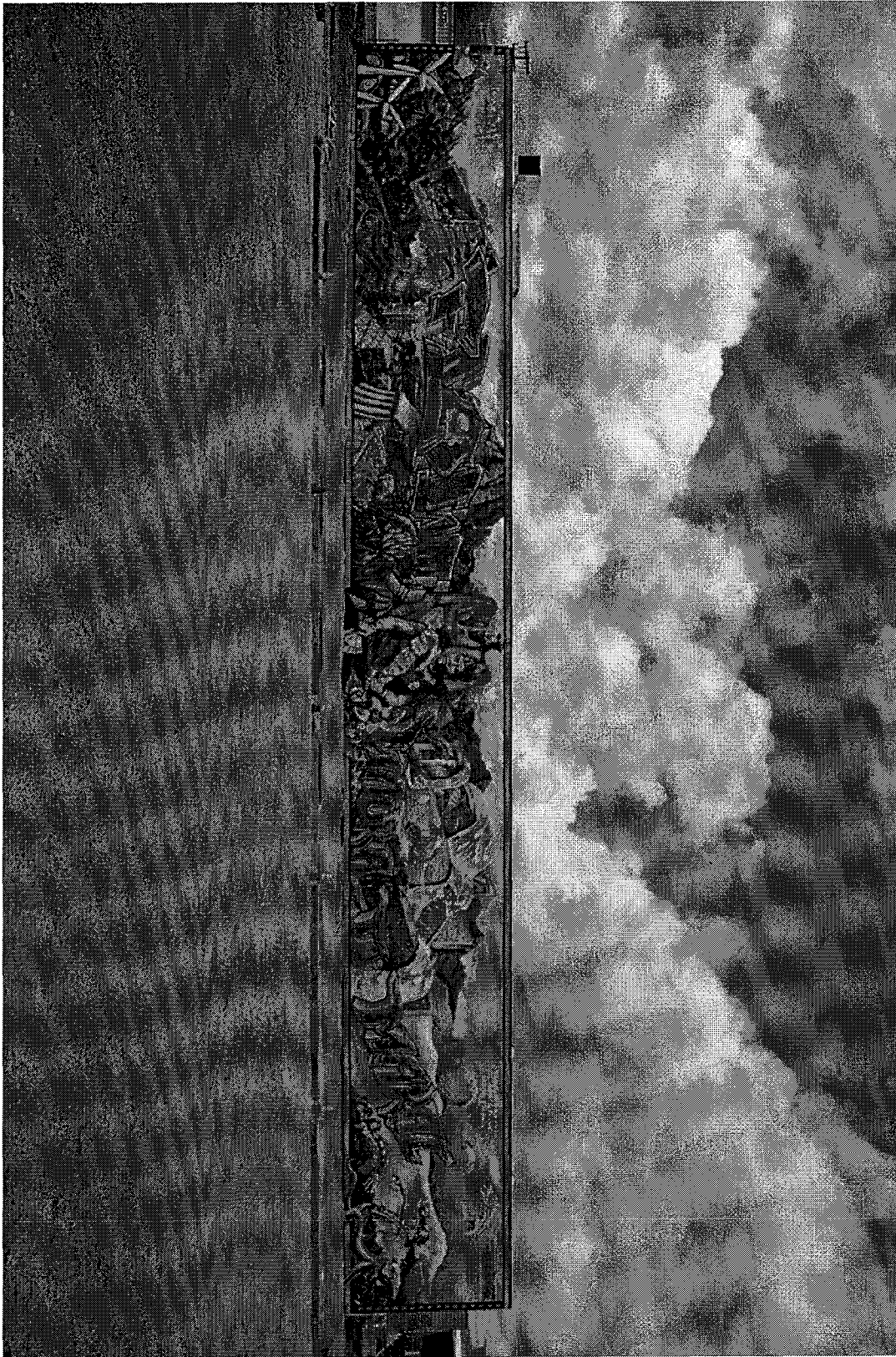
#### 2001-2004 **Camejo Group**

Co-authored a book, the *Transition to Renewable Energy*, with Vice Presidential Candidate, Peter Camejo (Green Party). Co-Founder of a non-profit, Free Santos Reyes, working to over turn individual Three Strikes Law Cases. Research Assistant and Anti-War Organizer.

##### Author, Research Assistant, Executive Director and Organizer

- Co-authored a book, conducted interviews and gathered research
- Managed calendar
- Built "Free Santos Reyes" NGO
- Established relationships with NGOs and partnering organizations
- Built strategic marketing campaigns
- Curated events and fundraisers
- Authored and secured grants

**Water Writes Mural –Honolulu**

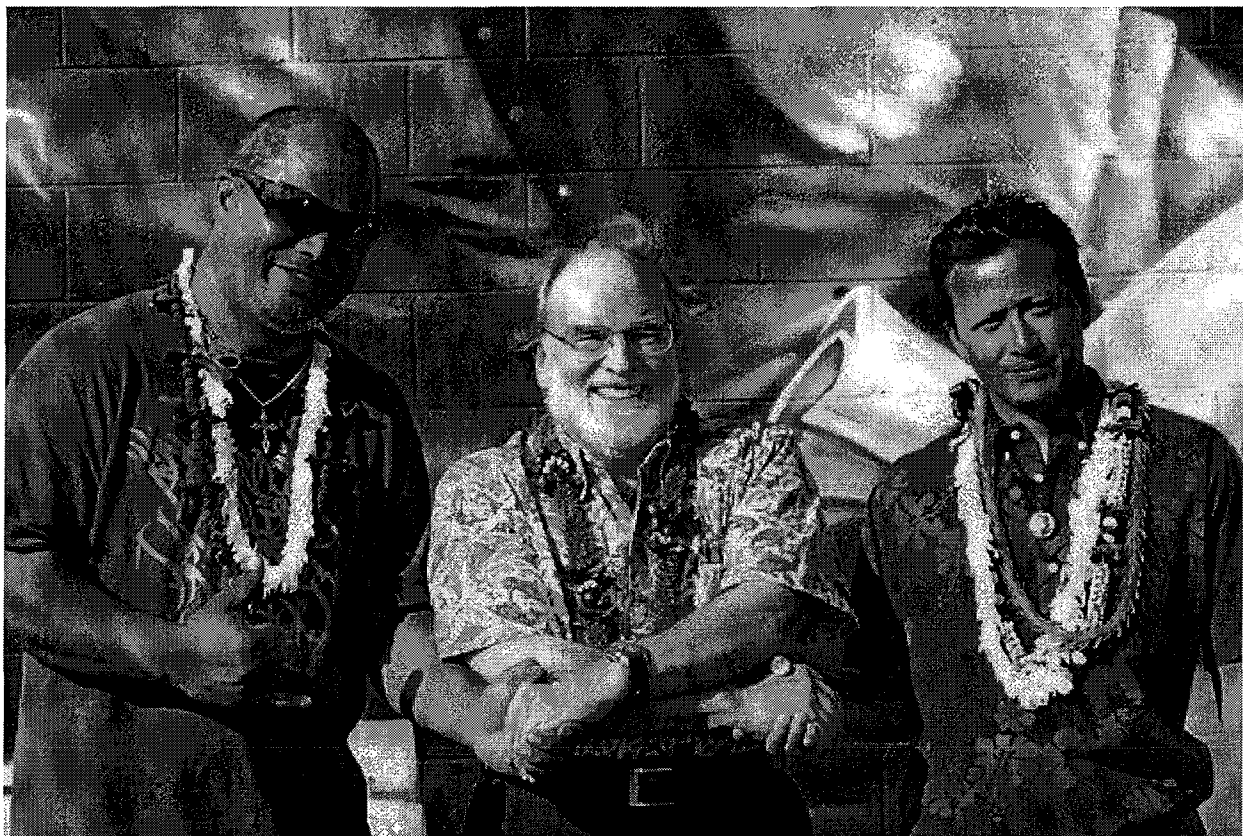


**Water Writes Mural - Honolulu**





**Water Writes Mural - Honolulu**





**Water Writes Mural - Honolulu**

