

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

HOLUALOA FOUNDATION FOR ARTS AND CULTURE

was incorporated under the laws of Hawaii on 05/02/1995 ;
that it is an existing nonprofit corporation; and that,
as far as the records of this Department reveal, has complied
with all of the provisions of the Hawaii Nonprofit Corporations
Act, regulating domestic nonprofit corporations.



IN WITNESS WHEREOF, I have hereunto set
my hand and affixed the seal of the
Department of Commerce and Consumer
Affairs, at Honolulu, Hawaii.

Dated: January 21, 2022

Director of Commerce and Consumer Affairs

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAI'I REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawai'i 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, Hawai'i Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

Donkey Mill Art Center

(Typed Name of Individual or Organization)

Marie Christine Grajski

(Signature)

1/21/2022

(Date)

Marie (Maja) C. Grajski

(Typed Name)

Executive Director

(Title)

**Holualoa Foundation for Arts & Culture
dba Donkey Mill Art Center
FY 2022 LEGISLATIVE
GRANT IN AID REQUEST FOR OPERATIONS**

Introduction

On behalf of the West Hawai'i community in the County of Hawai'i, the Holualoa Foundation for Arts & Culture, doing business as the Donkey Mill Art Center, respectfully requests a **\$120,850** operations grant in support of our dynamic Youth Education and Fibers programs.

The Donkey Mill Art Center (DMAC) is the home of the Holualoa Foundation for Arts & Culture (HFAC), serving as a place of convergence for the exploration of arts and culture to inform, inspire and strengthen individual and collective well-being. DMAC delivers hands-on classes, exhibitions and events of contemporary visual arts, crafts and culture, on campus and in local public schools. Hosting visiting artists from around the world, collaborating with partner organizations to reach underserved populations, and offering discounted and free programs are part of our growing impact.

Expansion of our essential and effective Youth Education and Fibers programs is necessary to reach under-resourced communities, in light of the economic impact of COVID-19 and in our deep commitment to a demonstrable practice of Diversity, Equity, Accessibility and Inclusion. The requested funds will provide crucial support to extend our reach and meet the increased demand for arts education programming on campus and in area schools.

I Certification

1. Certificate of Good Standing

Please find attached

2. Declaration Statement

Please find attached

3. Public Purpose

Yes, the requested grant funds will be used for a public purpose pursuant to Section 42F-102, Hawai'i Revised Statutes. More information is included in Section II.3.

II Background and Summary

1. Description of Applicant's Background

Holualoa Foundation for Arts and Culture (HFAC) was established by community members who wanted to create a place where artists could gather to work, share ideas, and exhibit. In 1995, with just \$700 and newly-secured 501(c)3 status, they began offering weekend classes for adults and children as the board of directors searched for a permanent home for the new initiative.

2022 marks HFAC's 27th year of providing arts programs as both an arts-based economic hub and gathering space for the West Hawai'i community providing arts education and experiences for people of all ages and abilities.

In 2001, thanks to a generous financial gift from a community patron of the arts, and a successful fundraising campaign, HFAC was able to purchase the historic Kona Coffee Cooperative building, locally referred to as the Donkey Mill. Hard-working volunteers put in countless hours to create studio workshops for youth programs, printmaking and ceramic arts, a meeting space and an exhibition area

out of the old coffee mill while preserving its rustic character. In the fall of 2002, HFAC moved into its new home, and since then the organization has been known as the Donkey Mill Art Center.

The Donkey Mill's programs have expanded since that time in response to the needs of the local community. The contributions of visiting artists from around the world and collaborations with partner organizations have been a vibrant factor in that expansion. Our collaborations with non-profit organizations, such as West Hawai'i Community Health Center, Full Life Hawai'i, and Abled Hawai'i Artists (AHA) characterize the evolution of Donkey Mill Art Center's involvement—and art's important role—in the life of our local community.

Of particular importance is our Youth Education Program, which has grown beyond the walls of the Donkey Mill, bringing vital art education into the classrooms at several local elementary schools. In January, we hired Gerald Lucena, Youth Education & Fibers Program Coordinator, to meet both the increased demand for youth programs on campus and in area schools; and for Fiber Arts workshops in a variety of techniques and traditions, including Japanese (indigo), Micronesian (palm frond weaving) and Hawaiian (kapa, lauhala weaving). A Fibers hui from across Hawai'i island are also developing a mentorship program and our garden of fiber and dye plants. The shared connection to land and the outdoors through arts programming is key to widening our reach to new, often disenfranchised community sectors, who may otherwise feel intimidated by a more formal approach to art. The experience of learning about fiber arts from dirt to harvest to a handmade, hand-dyed piece of paper, the talk story where minds, perspectives and hearts meet in this time-intensive process, is healing and often transformative.

The Donkey Mill's members, students, faculty, artists teaching and at large, walk-in visitors, volunteers, staff and board share a sense of belonging, commitment, exploration and determination to maintain a shared space where diverse perspectives come together for the creative process and a place of acceptance. Through its legacy programs in printmaking, ceramics and fiber arts, as well as offering one of the few exhibition spaces in West Hawai'i attracting internationally renowned and local artists alike, the Donkey Mill has been a haven for youth, facilitating their explorations of creative expression through which to translate and define the world around us and make a positive difference in the face of modern-day challenges and regional stressors, including high rates of poverty and unemployment that the majority student populations of West Hawai'i public schools struggle to overcome.

Our Vision:

The Donkey Mill Art Center is committed to establishing West Hawai'i as a model of a resilient, thriving community where art is considered a necessity, not a luxury.

Our Mission:

The Donkey Mill Art Center is a place of convergence for the exploration of arts and culture to inform, inspire and strengthen individual and collective well-being.

Our Values:

As a community, we are:

Creative - innovative, flexible, adaptable, lifelong learners, problem solvers and doers

Courageous - open-minded, thriving beyond our comfort zone; choosing curiosity over fear

Collaborative - through hands-on art experiences and in seeking partnerships to learn, share and grow together in sustainable ways

Ethical - committed to excellence, inclusivity, diversity, equity, and accessibility

Stewards - sharing a deep commitment to care for the land, our historic facilities, gardens, and our long-serving programs to cultivate and strengthen community bonds

Listening - attuned to the voices who came before us, the land, our kūpuna, our unique and shared histories

Positive-minded - tapping into our individual and collective strength with curiosity, joy and humor

2. Goals and Objectives Related to Request

DMAC's 2021-2023 Strategic Plan aims to build capacity internally, externally and regionally as a trusted resource for individual and community wellbeing through the arts. Arts and culture weave together the primary elements (land/gardens; facilities; programs; partnerships) to transform our campus into a sustainable ecosystem with multiple access points for our diverse community to connect and thrive. We are focusing on our Youth Education and Exhibition/Artist Residency Programs and the revitalization of our entire campus to connect our programs, land and community.

DMAC's top 3 Strategic Plan Goals focus on capacity building:

Capacity Building GOAL 1: INTERNAL

INFRASTRUCTURE: We will invest in organizational infrastructure to create a thriving campus ecosystem where the land, facilities and our programs are equally cared for as interrelated, interdependent elements providing multiple access points for our diverse community to thrive through the exploration of arts and culture.

Capacity Building GOAL 2: EXTERNAL

COMMUNITY ENGAGEMENT: We will learn and grow with the West Hawai'i community in providing opportunities for connection and collaboration through arts and culture; reaching beyond our comfort zones to provide multiple access points for equitable, inclusive programs by and for, representing and reflecting, our diverse community in response to the critical need for unity.

Capacity Building GOAL 3: REGIONAL IMPACT/ARTS ADVOCACY

PARTNERSHIPS: We will develop partnerships to optimally:

- connect with our diverse community through the arts
- address systemic needs; achieve regional impact in the face of an increasingly fractured, technologically-isolated, economically disadvantaged society
- Further the Mill's position as a dependable, effective center for arts advocacy
 - Break down barriers between arts and humanities; arts and sciences; to deepen understanding of art as intrinsic to the human experience
 - As an influential stakeholder in regional governmental and NGO arts initiatives

The goal of the Donkey Mill's Youth Education Program is to spark the imagination of our youth and give them a chance to explore their creativity through an integrated approach to the arts which includes drawing, music, painting, culture, stop animation, ceramics, poetry, printmaking, photography, storytelling and performance. These creative and practical hands-on activities allow children build confidence in many ways as they learn to better express themselves and work with others in intentional and meaningful ways.

In 2021, DMAC hired a fulltime Youth & Fiber Studio Coordinator to manage the expansion of our Youth Education Program integrating fiber arts into program curriculum and campus grounds to provide new access points for connection for our diverse community guided by a sense of place, indigenous cultural values and practices. Growing our staff in this way increases our capacity to train new teaching artists and collaborate with partner institutions and community groups to promote cultural exchange, deeper understanding of diverse cultures and perspectives, and hone survival skills together as a united community.

The specific objectives of the 2022–23 Youth Education & Fibers Studio Program include:

- a) Expand the teaching artist and classroom teacher professional development and mentorship programs to address the systemic shortage of qualified teaching artists in West Hawai'i
- b) Carry out the described program of youth education classes and activities.
- c) Build upon the Kanaka Maoli Apprenticeship Program in Fiber Arts launched in 2021 to meet community need (we received 10 qualified applicants for the 1 opening in our 2021 pilot).
- d) Collaborate with the Donkey Mill Curator to create Parent/Child workshops around our exhibitions.
- e) Begin to build new partnerships with other schools and local organizations that work with underserved communities.
- f) Develop direct programming that resources materials from nature or recycled objects to make art including a focus on fiber arts and gardening.

3. The Public Purpose and Need to be Filled

Nationally, arts education is being systematically reduced in both schools and public programs. Since 2001 and the enactment of the No Child Left Behind Act (NCLB), access to arts education in public schools nationwide has declined drastically due to the fact that the NCLB doesn't require public schools to assess students in the arts even though it's considered a "core academic subject;" the prevailing educational focus is on those curriculum areas that require testing assessment. The arts have also fallen victim to the national STEM (science, technology, engineering and math) movement, which encourages student engagement in high-tech fields in an effort to make youth competitive in a global market.

A 2012 study by the U.S. Department of Education revealed that the decline in arts education disproportionately affects underserved populations and those with high percentages of children eligible for Free and Reduced school meal support. Hawai'i Island has some of the highest levels of Free and Reduced meal rates in the state. Hawaii's teachers often struggle to incorporate art into their classes because of severely limited public funding and the demands of NCLB and state education requirements that place an emphasis on testing in core subjects such as math and reading.

The Donkey Mill Art Center has stepped up to provide some proactive solutions to this community issue; it is the only arts organization in West Hawai'i with both museum quality exhibitions and corresponding educational programming.

The national decrease in access over the past two decades has resulted in abundant research investigating the link between arts education and other indices of academic and social health in children. The results are clear and startling.

Art Education Impact on Academic Skills

Research from the National Endowment for the Arts (NEA), as well as Americans for the Arts, shows that at-risk youth who have access to the arts in and out of school also tend to have better academic results, better workforce opportunities, and more civic engagement – they become adults who contribute more to their community and show greater compassion and interest in the welfare and well-being of others.

Numerous research studies support the specific conclusion that students who engage in arts education also perform better in math, reading, and writing. The Arts Education Partnership performed a meta-

analysis of 62 studies that demonstrated that children who study the visual arts show an increased ability to organize their writing and utilize sophisticated reading skills, including the ability to interpret complex texts, such as those found in science courses. Students that participate in arts programs demonstrate improved verbal, reading, and math skills, and also show a greater capacity for higher-ordered thinking skills such as analyzing and problem-solving.

A 2006 study by the Solomon R. Guggenheim Museum also reveals a strong link between studying the arts and increased literacy skills. As part of the museum's Learning Through Art program, third grade students gained improved abilities to reason, hypothesize, and describe texts after exercises in which they discussed the meaning of paintings. Research conducted in public schools in Maryland in 2011 further shows the link between the arts and improved academic achievement. In courses in which art is integrated with math, science, social studies, and other subjects, students demonstrated marked improvements in both reading and math.

A study by Americans for the Arts, as reported by PBS Hawai'i, found that "young people who participate regularly in the arts (three hours a day on three days each week through one full year) are four times more likely to be recognized for academic achievement, to participate in a math and science fair or to win an award for writing an essay or poem than children who do not participate."

Art Education Impact on Student Behavior

A 2010 study in Missouri found that in school districts in which there was a higher percentage of students enrolled in art classes, there were fewer reported behavioral incidents. This includes violent outbursts and other behaviors that resulted in out-of-school suspensions. Suspensions as a whole, particularly those of 10 days or more, were markedly lower in schools that had robust arts programs. In fact, schools with low student enrollment in the arts reported nearly twice as many disciplinary incidents as schools with high student enrollment in the arts. This same study also showed that the arts have a positive impact on student attendance, with schools having the greatest student involvement in the arts reporting the highest attendance rates.

Similar findings resulted from a high school study in Texas, which analyzed pre- and post- data regarding an intensive one-year program of arts-integrated lessons. Among the 100 students who participated in the program and received arts-integrated lessons, there was a 21% decrease in weekly incidents of acting out, fighting and other inappropriate outbursts, as well as significant decreases of in-school and out-of-school suspensions.

Art Education Impact on ELL Students

Hawai'i is one of the most ethnically and linguistically diverse states, and while about 7% of Hawai'i public school students are not native English speakers, the statistics for West Hawai'i are higher; some school complexes in the region have up to 13% ELL (English Language Learner) students, according to a 2018 report by the Hawai'i P-20 Partnerships for Education.

Many teachers of ELL students report that arts-integrated education is one of the best ways to support these students, both academically and emotionally. Art activities are effective at lowering kids' affective filters, giving them more confidence to break out of their shells and get talking. Art can be viewed as a universal language; because children develop receptive language more quickly than expressive language, students often understand more than we realize. Project options that require less language production give English learners more opportunities to show what they know. Providing students with limited English a chance to be successful and demonstrate learning through visual media projects – drawing, animation, video, photography, collage, and more – strongly supports the development of English language proficiency. In one study, ELL students who participated in a five-year

Oregon arts integration program showed a dramatic 10-fold increase in English language proficiency scores.

Under the current national political climate that threatens funding for national arts organizations, it is crucial for institutions like the Donkey Mill to continue to supplement arts education for youth, both in and beyond the classroom. The Donkey Mill also serves as an incubator for young creatives looking to improve their professional skills, which enhance and support the creative economy, which the State of Hawai'i Department of Business, Economic Development and Tourism notes is 4.2% of the State of Hawaii's gross domestic product (GDP) and growing at an average of 25% annually.

The Donkey Mill also offers scholarships and subsidized tuition for students in the community who would otherwise be unable to participate in Youth Education classes at the Donkey Mill's campus.

"In America, we do not reserve arts education for privileged students or the elite. Children from disadvantaged backgrounds, students who are English language learners, and students with disabilities often do not get the enrichment experiences of affluent students anywhere except at school. President Obama recalls that when he was a child 'you always had an art teacher and a music teacher. Even in the poorest school districts everyone had access to music and other arts.' Today, sadly, that is no longer the case."

– U.S. Department of Education Secretary Arne Duncan, April 9, 2010

4. Target Population

Our target population to be reached through this proposal includes children and youth up to 18 years of age. Figures from the most recent Hawai'i County Data Book (2015) indicate that the total population of children and youth in West Hawai'i from ages 5–18 is approximately 21,000. The area served reaches from Kailua-Kona in the north to Hōnaunau in the south.

We have been very successful in reaching low income and at-risk youth, as well as youth who are developmentally delayed and who otherwise would have no access to exploring the arts, which is incredibly therapeutic and calming for those with disabilities.

This GIA funding request will enable us to expand the Youth Education Program with the goal of reaching more of our target population with focused art activities, so that more students in our community may benefit from the well-documented positive impacts of art education.

5. Geographic Coverage

The Donkey Mill Arts Center's service area is the west side of Hawai'i Island. However, our programs attract participants and visiting artists from across the island, including year-round and seasonal residents statewide, and from the U.S. mainland and internationally.

III Service Summary and Outcomes

1. Describe the Scope of Work, Tasks and Responsibilities

In order to accomplish the program's goals of providing high quality arts education for the youth of our community, Donkey Mill Arts Center will assign a program team with proven qualifications and expertise to complete all program activities. These individuals are described in detail in Section VI.

The Donkey Mill Arts Center's Youth Education program is soundly based on the understanding that an appreciation of the arts is the hallmark of both a complete person and a healthy society. The mission of the program is to enable children to engage in artistic and cultural activities that otherwise would not be available to them. Youth programs in the visual arts interconnect with literature, performing arts, environmental studies, and health through the lens of self, family, community, and world. The program is designed to not just teach particular skills, but to nurture individual creativity, encourage group collaboration, to give participants the chance to explore new and sometimes life-changing experiences in the arts and to become good citizens.

The tasks and responsibilities for developing lesson plans to accomplish the mission and scope of the Youth Education Program are held by the Youth Education Program staff, who also develop an annual theme for the program. The 2022 theme is *Pu`uhonua* complementing an exhibition of the same name featured in the Donkey Mill's 2022 exhibition schedule. *Pu`uhonua* offers an examination of places and people of peace and safety. Youth education program curriculum plans will expand upon the featured artists' exploration of the concept of refuge, sanctuary and protection, providing contemporary interpretations of its meaning, with a focus on stories of underrepresented and marginalized voices, reflecting many in our community who find refuge at the Donkey Mill Art Center as a safe place for self expression. Exhibition programming will include artist talks, panel discussions, exhibition tours, hands-on workshops, and is an integral element of a professional development workshop developed for teachers and teaching artists. The exhibit will also serve as the primary resource for students ages 6-16 participating in DMAC's Summer Art Experience program.

The scope of the *Pu`uhonua* youth education curriculum will be expanded from the 2021 program, which served 290 students who attended programs at the Donkey Mill site, 420 students who received in-school arts education in Hōlualoa and Kahakai Elementary schools, and 65 students who participated in parent-and-child afterschool classes. It will also be informed by a pilot Participatory Design Program titled: *Pu`uhonua - Shape Shifting, Adaptation and Loving Negotiations* creating space to imagine new ways to inspire the next generation of lifelong learners.

Participatory design is a method to co-create, co-operate, and co-design where all the stakeholders are actively involved in the creative process. A 4-day session is planned to reimagine education by centralizing culture and the arts, to explore place based learning, and rediscover our kuleana (responsibilities) as citizens of Hawaii, teachers, students, administrators, cultural experts, agriculturalists and artists. In order for us to transform old ways of education, we must first create safe spaces to explore collaborative processes to allow the ability of shape shifting, adaptation, and loving negotiations as an open-ended source of inspiration, reflective guidance, and knowledge.

Our highly effective partnerships with local public schools, and our outstanding series of on-site classes and art explorations for children and youth, are a proactive response to the need for meaningful arts education for our community's young people.

The Donkey Mill's in-school programs, supported for the past 7+ years by HSFCA/HCF Artists in the Schools (AITS) grants, involve not only hand-on arts classes, but also gallery exhibitions of their work, participation in individual, small group, and classroom discussions sharing personal experiences and

discoveries about their art and the work of others, and the creation of artist statements that highlight art process and vocabulary. This type of arts-integrated pedagogy serves to strengthen students' artistic capacities, facilitate the understanding of academic subjects, and enhance critical thinking through the application of interpretive thinking.

The feedback from public school teachers about the impact of our in-school programs have been consistently very positive and appreciative. Jessie Lee Loy, a Kindergarten teacher at Holualoa Elementary School, had this to say about the program:

“Having art in the classroom is vital to student growth! It helps not just with students’ emotional well-being, but also with their academics. In my classroom, many of the students speak a different language other than English at home. The academic parts of school are challenging for them. When we have art, they are able to have a bit of a reprieve. I see that they feel successful, they feel that they are able to just be themselves and not worry about translating from one language to another. Also, having art is another way for students to express themselves in a way where they don’t have to rely on language and their skill or ability with that language to communicate. This then builds their confidence in their own abilities, which then transfers to the other areas of school. When students feel that confidence, they are then more willing to take risks, not just in the arts but in academics as well.

“Art is also important to building fine motor skills for all students. In Kindergarten fine motor skills are very difficult for all students, especially at the beginning of the year. When comparing the years when we were able to participate with Donkey Mill and the years we were not, ALL of my students made much more progress with their writing ability and pencil grip in the years when we had art lessons.”

The 2022-23 Donkey Mill Youth Program will continue to offer in-school programming for grades K-5, as well as on-site classes and workshops as detailed in section III.2.

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

The Donkey Mill Art Center’s Youth Education Program takes place year-round. Each month there are between 5-12 scheduled classes that take place at the Donkey Mill, as well as classes that occur at locations around the community, including in the local public schools. These include Teen Weekend Workshops, Parent/Child Weekend Workshops, Spring Art Experience, Summer Art Experience, Fall Art Experience, and the Teen Council Program, which invites teens to self-determine and execute council-led projects in a supportive environment in which to practice collaboration and leadership skills.

The most significant feature of the Youth Education Program is the Summer Art Experience courses for keiki and teens. This series of classes meets daily at the Donkey Mill for a five-week period, and culminates in an open house for family members featuring a performance and student docent-led tours of artworks created in the program on view in the Donkey Mill’s exhibition space.

2022-23 Youth Education & Fibers Classes & Workshops Timeline

In-School Programs – serving 600+ students; Beyond the Schools – serving 100-200 students; Fiber Arts for youth, adult & intergenerational – serving 100+; Exhibits – 2000+ visitors annually	
January	New Year Art Experience with Wodde Jippel Group
Jan-April	In-school programs for Holualoa Elementary School, Grades K-2
Jan-Dec	Parent/Child Workshops • 8–10 sessions per year
February	Hauka’i to Kealakekua Mtn Reserve: AITS Pro Dev for classroom teachers
February -May	Hui Kapa Aloha ‘Āina - Guided by Kumu Puakea Forester
February	Ka hana Kapa (Kapa Making) and Mālama Wauke
February-March	Refuge in the Garden: A Community Weaving Project
February	Natural Indigo Dyeing with Wai’ala Ahn
February-April	After School Program: Let’s Go Holo Holo (ages 9-12)

February-April	After School Program: Let's Go Holo Holo (ages 6-8)
March-July	Exhibition: Pu'uhonua
March	WHCHC Collaboration with Marshallese Teens exploring Pu'uhonua
March	Participatory Design Project: Pu'uhonua
March	Spring Art Experience: Metalsmithing Intensive for Teens
March	Making Lake Pigments with Puakea Forester
March	Marshallese Pandanas Leaf Weaving with Wodde Jippel Group
April	Natural "Bundle" Dye & Sustainable Colors with Wai'ala Ahn
April	Making Oil Based Paints with Puakea Forester
April	Intermediate Marshallese Palm Frond Weaving: Jeinai of Wodde Jippel Group
June-July	Summer Art Experience: Pu'uhonua (Ages 6-8)
June-July	Summer Art Experience: Pu'uhonua (Ages 9-12)
June	Summer Art Experience: Metals Intensive for Teens
June	Summer Art Experience: Ceramic Intensive for Teens
July	Summer Art Experience: Participatory Design Project for Teens
July	Young Curators Program for Teens with DMAC Curator Mina Elison
July-August	Summer Art Experience: Young Artist Exhibition
August	Kanaka Maoli/Marshallese Youth: Art & Artifact Workshop
Sept-December	After School Program: Mixed Media Mania (Ages 6-11)
October	Keiki Fall Art Experience
January 2023	Wahi Pana Project with Holualoa Elementary School Grade 5
Jan-April 2023	In-school programs for Holualoa Elementary School, Grades 3 & 4
Jan-April 2023	In-school programs for Kahakai Elementary School, Grade 3
June-July 2023	Summer Art Experience for Ages 6-8, 9-12 & Teens

3. Describe its quality assurances and evaluation plans for the request. Plan for monitoring, evaluating and improving program.

Donkey Mill Art Center has comprehensive policies in place to ensure that all compliance, reporting, monitoring and evaluation activities are carried out for grant projects.

In order to deliver the community's desired programming at the times and in the formats that are the most effective for participants, the staff conducts online feedback surveys and annual town hall meetings of our nearly 4,000 constituents to learn more about community interests and what classes, special events, and exhibitions they would like the Mill to offer. By doing this, we expect to better serve the community with improved use of resources and developing programs and classes targeted to specific needs. Moreover, we're investigating the community's preferences in the scheduling of our classes, workshops, and pricing models to make our programs truly accessible and affordable. For example, in 2019 we expanded our hours of operation in order to accommodate our community after work and on weekends as a result of our analysis of community feedback.

We are diligent in maintaining accurate registration records, gathering feedback through Student Teacher Evaluations at the conclusion of every class and workshop, and obtaining written and verbal comments from event participants to learn how we can create a strong sequence of classes that supports advancement over a lifetime of learning. Perhaps most importantly, we have transitioned from a largely manual record-keeping system to the use of NEON, a cloud-based constituent management system, integrated with online membership enrollment, class registration, and donations, helping the Donkey Mill Arts Center better record and improve both the immediacy and frequency of our communications with those we serve.

4. List the measures of effectiveness that will be reported to the state

The Donkey Mill Art Center will report to the State of Hawai'i regarding the effectiveness of the Youth Education programming using the following tools of evaluation:

- Written narrative description of program activities
- Summary of participant evaluation surveys
- Summary of teacher evaluation surveys
- A written analysis of the extent to which the program objectives were achieved
- Copy of Annual Report
- Copy of Strategic Plan
- Budget summary of program income/expenses

IV Financial

Our total budget request is **\$120,850**, which will be matched by an additional \$140,900 in program spending by the Donkey Mill Art Center. The requested grant amount will cover the percentage of staff time that will be spent on the Youth Art Education program, art and office supplies, and marketing and media for the program. Donkey Mill Art Center will cover all employer payroll costs and fringe expense for salaried staff, all costs for contracted teaching artists, and all operations costs related to the program.

1. Budget Information

a. Budget request by source of funds

Please find attached.

b. Budget Justification: Personnel Salaries and Wages

Please find attached.

c. Equipment and Motor Vehicles

(N/A)

d. Capital Project Details

(N/A)

e. Government Contracts, Grants and Grants in Aid

Please find attached.

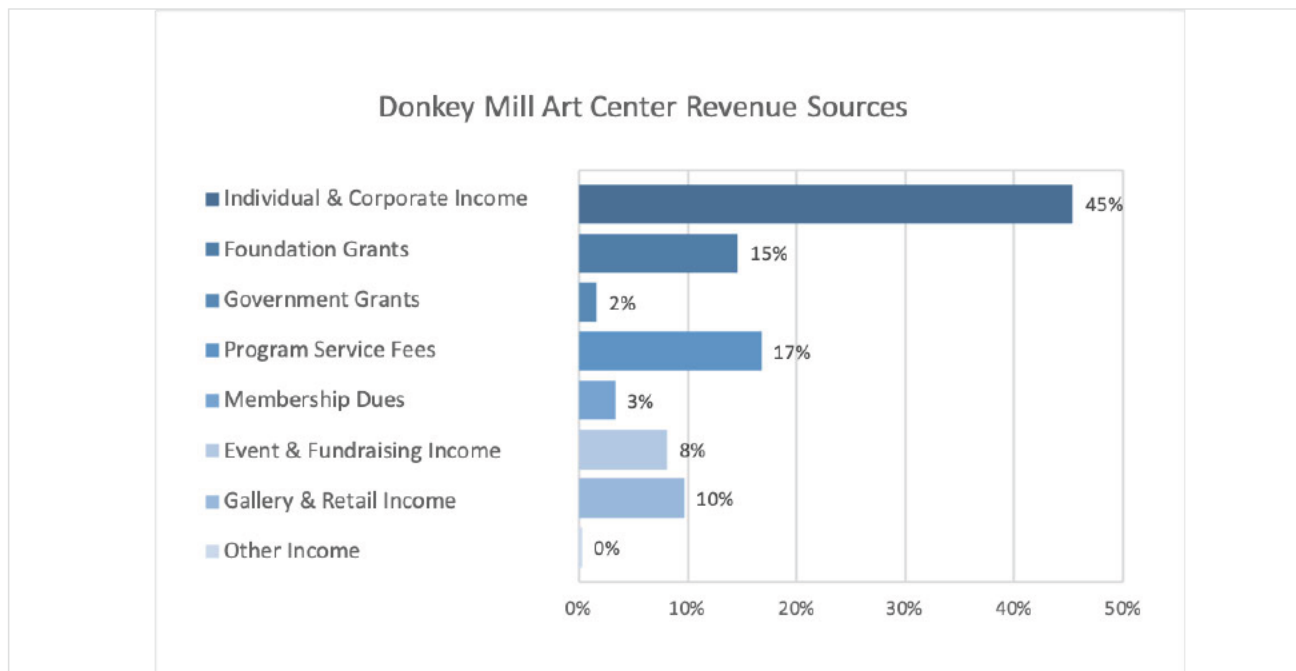
2. Anticipated Quarterly Funding Request

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$35,000	\$25,000	\$30,000	\$30,850	\$120,850

3. List of funding sources sought for 2022

Ongoing revenue sources for the Donkey Mill Art Center include membership dues, tuition and program fees, retail sales (exhibition gallery, gift shop and online store), fundraising events, grants (foundation and government), individual donations and corporate sponsorship. HFAC Board of Directors Development Committee and key staff (Executive Director, Deputy Director and Donor Relations Manager) closely collaborate in annual goal setting for each revenue source. The chart below

depicts the 2021 distribution of revenue by percentage of each source of funding and we will seek to grow each of the under-utilized revenue streams.



The Donkey Mill Art Center has a successful history of fund development, and long-term relationships with many repeat funders provides a stable inflow of financial resources to support our operations. In addition, dozens of local businesses and individuals annually provide support for the Mill through in-kind donations of goods or services.

4. List of all Tax Credits (State/Federal)

Not applicable.

5. List all Federal, State and County Government Contracts, Grants and Grants in Aid for the past 3 years

Please find attached.

6. Balance Sheet, 2021 year-end

Please find attached (Attachment A).

V Experience and Capability

1. Necessary Skills and Experience

The Donkey Mill Art Center has developed a national and international reputation for consistently providing high quality programs, exhibitions and opportunities for local and visiting artists to work with community members in our studios. This status has allowed the Donkey Mill to attract world renowned artists to Hawai'i to participate in our Artist in Residency program – a program we integrate with the Youth Education Program.

The Donkey Mill Art Center is governed by an 11-member Board of Directors who are representative of the community to be served by this project and bring a wide range of relevant skills and experience in

program development and management. The board includes professional educators with expertise in business, banking and finance, art and art presentations, nonprofit management, community outreach, and school management. The board oversees the current 2022 operational budget of \$964,000.

Executive Director Maja (Clark) Grajski carries out oversight of all Donkey Mill programs. She joined the staff in April 2018 in order to guide the transition of a grassroots-at-heart community arts center toward maturation, including greater stability and realignment of its mission with the evolving role of arts education in community building and wellness. She has guided institutional strategy toward a higher level of fiscal stability, programmatic strength and community impact; setting new benchmarks for the Donkey Mill's 27th year in 2022 and beyond; and championing the creation and implementation of DMAC's 2021-2023 Strategic Plan.

She previously served as Head of Collection Information & Digital Assets at the Los Angeles County Museum of Art, leading a team in providing digital access to LACMA's 130,000+ art collection through its collection management database, digital asset management system and website. Her grant management experience includes the implementation of an Institute for Museum & Library Services \$215K grant-funded project to rehouse, catalog, digitize and provide online access to the Mark & Carolyn Blackburn Collection of Photography.

Ms. Grajski held the position of Collections Manager at what is now known as the Shangri La Museum of Islamic Art, Culture & Design in Honolulu. She holds a BFA from The Cooper Union, School of Art, a Graduate Certificate in Museum Studies and a Master's in Library & Information Science from the University of Hawai'i at Mānoa. She has served on the boards of Hawai'i Archivists Association and Hawai'i Museums Association, and currently serves as a Director and Chair of the Finance Committee on the Board of the Hawai'i Council for the Humanities.

Donkey Mill has a high level of fiduciary capacity, with comprehensive financial policies and procedures that reflect best practices for nonprofit organizations, a strong background in the management of government funds, and a demonstrated capacity of effectively meeting the critical needs of our underserved community through the implementation of innovative and focused community programs.

2. Facilities

The Donkey Mill Art Center owns a 2,720 square foot structure and a covered 1,000 square foot ceramic studio on 2.6 acres in Holualoa in West Hawai'i. The architecturally significant building occupies three levels in the historic coffee mill originally constructed in 1953 to house the Kona Coffee Cooperative Association. The building houses the staff offices, school shops, library reading room, rest rooms, a print room with 2 presses, a ceramic studio with 2 kilns, an art gallery and a retail space, open art studios and storage. The building is ADA accessible. The structure is wood sheaving with a metal roof. The ceramic studio is an integral part of the art center and is located slightly separated from the main building under a metal roof, open on 2 sides and is also ADA accessible.

Please see Attachment B for photos of our facilities and students.

VI Personnel: Project Organization and Staffing

1. Proposed Staffing, Staff Qualification, Supervision and Training

The Youth Education Program is staffed with a core group of three highly trained art educators. Each staff member is an accomplished artist who has many years of experience working with youth and teach art education. The Youth Education staff is supervised by the Executive Director.

The core Youth Education Program team members include:

Miho Morinoue (Program Director) is a native of Hawai'i. She has a classically trained background in dance with the Boston Ballet, Marin Ballet Academy in California and New York City and is mostly self-taught in her drawing, painting and printmaking practices. She has had a 10-year dance career with Complexions Contemporary Ballet Co. in NYC where she served as rehearsal director and costume designer. Since her return to Hawai'i in 2006, Morinoue teaches visual arts and dance to local children and teens and served as the Youth Program Director for the Donkey Mill Art Center for 8 years. In 2019, she was promoted to Program Director and designs art educational programs for all ages and abilities in collaboration with local and visiting artists. Her artwork is part of the collections of the Library of Congress, DC, the Whitney Museum of American Art, NY and others.

Gerald Lucena (Youth & Fibers Program Coordinator) was born and raised in Captain Cook, Hawai'i. He earned his BFA in drawing and painting from the University of Hawai'i at Mānoa. He also attended the State University of New York at Stony Brook and the Skowhegan School of Painting and Sculpture in Maine. Since then, he has exhibited in Hawai'i, California, and Massachusetts and has created public murals for the West Hawai'i Community Health Center in Kealahou and Innovations Public Charter School in Kailua-Kona. He also designs sets and costumes for the Aloha Performing Arts Company at the historical Aloha Theatre in Kainaliu, Hawai'i. Gerald Lucena has taught drawing, painting, paper-making, and mixed media to all ages for more than a decade at the Donkey Mill Art Center.

Akiko Cutlip (Teaching Artist) was born and raised in Japan. She received her BA in fine arts from the California State University in 1998 with a focus in Drawing and Painting. Since then, Cutlip has taught art in both private and public schools. For the last 15 years, she has been dedicated to providing arts education to grades K - 5 after-school art programs in the San Francisco Bay area. Akiko's Japanese cultural background and heritage serve as a large influence in her own work and in teaching. She enjoys connecting meaningful ideas around culture and the arts when exploring art techniques and concepts with her students. This is Akiko's fourth year teaching with the Donkey Mill Art Center.

The Youth Education Program team is supported by the organization's operations team, which provides extensive support of all programs, including class registration, accounts payable, receivables, constituent management database, marketing, social media, facilities maintenance, supplies and greeting the public, including parents and students at the front desk. The two-person operations team is highly trained in office skills, including database administration, statistical tracking and customer service with extensive knowledge of local community needs and resources. In addition, Donkey Mill's Executive Director, Communications Director & Curator, and Ceramic Studio Coordinator all dedicate a portion of their time in support of the Youth Education Program. Please see the budget request form for more detail.

Please see Attachment C for information about the qualifications of the program's additional teaching artists.

2. Organization Chart

Please see Attachment D.

3. Compensation

Below is a listing of the three highest paid staff and their annual earning:

- Executive Director (\$78,500)
- Deputy Director (\$53,000)
- Program Director (\$48,000)

VII Other

1. Litigation

None

2. Licensure or Accreditation

None

3. Private Educational Institutions

N/A

4. Future Sustainability Plan

As a 501(c)(3) nonprofit organization, all program and operational funding will be derived from membership fees, program participation, individual donor giving, corporate donations, and grants.

Our 2021-2023 Strategic Plan aims to build our institutional capacity on three major fronts: 1) internal infrastructure: campus master plan for repairs and improvements to enhance community access; 2) community engagement: reaching beyond our loyal base to underserved, under-resourced communities; and 3) partnership/advocacy: to strengthen West Hawaii's infrastructure through arts education funding and access.

We measure much of our success by the strength of our partnerships, e.g., developing intercultural learning opportunities through Fiber Arts and our gardens with the Wodde Jippel Club of Kona, a Marshallese women's leadership group. Our collaboration with Full Life Hawaii and Abled Hawaii artists engaging adults with disabilities in our studios has grown to a year-round program now in its 5th year.

The Donkey Mill Art Center's internal infrastructure has steadily improved over the past three years with operating expenses on reserve; reconstitution of the board's fundraising committee to be more effective; the creation and implementation of plans for each revenue stream on a rolling 12-month calendar, and the development of accounting system capacity and fiscal transparency.

The Donkey Mill's dynamic annual giving campaign provides a solid foundation for future sustainability. The campaign includes direct mail, social media platforms and email campaigns that run in both spring and winter. The Donkey Mill has a long-standing, loyal donor base and a growing membership base of 500+ with tiers of individual, student, senior and family levels. The Donkey Mill holds several fundraising events annually, many of which have become beloved community events. Among these events, the Mill's 2022 plans include Convergence: 15th Annual Art Auction, five exhibitions annually and Cool Fusion: Festival of 1000 Bowls.

As we increasingly seek ways to subsidize and waive tuition to meet community access needs, we are less dependent upon our tuition revenue than in the past. Thus, we depend on 30+ volunteers for program and facilities support, including our studio huis in ceramics, print and fiber arts, a dedicated network of practicing artists collectively supporting community arts. Our Strategic Plan and annual budgets include making ALL of our Beyond the School Spring and Fall 2022-2023 programs available

free of charge to those in need; and to continue providing subsidized Parent/Child and Teen workshops for a modest \$10 donation per student.

Our gallery is a held space for contemplation and dialogue, open to the public free of charge, and accessible remotely through recorded programs. Staff Curator Mina Elison works closely with Program Director Miho Morinoue to develop programs that are relevant to our time, informed by Hawaiian cultural values, the diverse cultural perspectives of our community, environmental stewardship, aina-based learning, exploration of individual and collective identity and context.

We are positioning the Donkey Mill as a regional provider for teacher training, building upon partnerships to provide satellite programs, additional employment opportunities for area artists and, ultimately, arts education access for all children.

As a place of convergence, we are an economic engine supporting artists through teaching and professional development opportunities; gallery, gift shop and online sales; jobs and contract teaching opportunities. Volunteers and donors enable subsidized tuition for many of our programs.

A Board-level Site Plan Committee is working with pro bono architects in methodically moving a master campus plan forward. A Historic Structures Report was completed in 2021 identifying DMAC's main building as qualifying for both the state and national historic registers. Our Development Committee is laying the groundwork for a capital campaign to fund campus improvements and grow our fledgling endowment established in 2020.

The Youth Education and Fibers programs are key priorities for Donkey Mill Art Center, and the board is committed to the ongoing success of the program. Expansion of both program is a goal that will allow us to serve more youth in our community, both in and out of school; and to provide multiple access points for learning new skills, deepening practice and building community. We are listening more than ever and connecting with the voices of the land, our kupuna, diverse cultural perspectives and the complex histories the land holds to ground and unite us.

With 27 years of sustained programmatic success, strong and reliable community partners, and an innovative board dedicated to diversifying and strengthening our revenue streams, we are confident that we will continue to find long-term sustainability of our operations and programs.

The assistance of the State of Hawai'i, through this Grant-in-Aid, in the expansion of our 2022-23 Youth Education & Fibers programs would strengthen DMAC's ability to continue providing much-needed time and space for our diverse community to share individual, collective and inter-generational knowledge. Mahalo nui for considering our proposal.



LIST OF ATTACHMENTS

GIA Forms and Documents

Certificate of Good Standing (please find directly after application cover page)

Declaration Statement (please find directly after application cover page)

Budget Request by Source of Funds

Budget Justification – Personnel Salaries and Wages

Government Contracts, Grants, and/or Grants in Aid

DMAC Attachments

Attachment A Balance Sheet as of 12/31/21

Attachment B Qualifications and Expertise of Contracted Teaching Artists

Attachment C Organizational Chart

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2022 to June 30, 2023

Applicant: Holualoa Foundation for Art & Culture

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	110,850		43,000	
2. Payroll Taxes & Assessments				12,500
3. Fringe Benefits				32,000
TOTAL PERSONNEL COST	110,850	0	43,000	44,500
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter Is and				1,000
2. Insurance				1,000
3. Lease/Rental of Equipment				
4. Lease/Rental of Space				
5. Staff Training				400
6. Youth Art Supplies	6,000		2,000	4,000
7. Telecommunication				5,000
8. Utilities				2,000
9. Office & Facility Supplies	2,000			4,000
10. Marketing & Printed Materials	2,000			4,000
11. Contract Teaching Artists				30,000
12				45,000
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	10,000	0	2,000	96,400
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	120,850	0	45,000	140,900
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	120,850			
(b) Total Federal Funds Requested	0	Name (Please type or print)		Phone
(c) Total County Funds Requested	45,000			
(d) Total Private/Other Funds Requested	81,900	Signature of Authorized Official		Date
TOTAL BUDGET	247,750	Name and Title (Please type or print)		

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2022 to June 30, 2023

Applicant: Holualoa Foundation for Arts & Culture

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 FTE	\$78,500.00	5.00%	\$ 3,925.00
Deputy Director	1 FTE	\$53,000.00	20.00%	\$ 10,600.00
Program Director	1 FTE	\$48,000.00	50.00%	\$ 24,000.00
Donor Relations Manager	1 FTE	\$46,500.00	5.00%	\$ 2,325.00
Program Coordinator	1 FTE	\$43,000.00	40.00%	\$ 17,200.00
Curator	1 FTE	\$44,000.00	20.00%	\$ 8,800.00
Youth & Fibers Program Coordinator	1 FTE	\$38,000.00	100.00%	\$ 38,000.00
Ceramic Studio Coordinator	.75 FTE	\$28,000.00	0.00%	\$ -
Guest Services Associate	.5 FTE	\$15,000.00	20.00%	\$ 3,000.00
Guest Services Associate	.5 FTE	\$15,000.00	20.00%	\$ 3,000.00
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:		408,260.00		110,850.00
JUSTIFICATION/COMMENTS:				

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: Holualoa Foundation for Arts & Culture

Contracts Total: 270,710

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	HSFCA Artists in the Schools (AITS)	2021-22	HSFCA/HCF	State/Private	6,912
2	HSFCA American Rescue Plan	2022	HSFCA	State	15,000
3	HSFCA Biennium Grant [Exhibitions]	2021-2022	HSFCA	State	15,000
4	Holomua CARES	2021	HCFCU	Hawaii County	10,000
5	Contingency Fund Grant, Holeka Inaba [Exhibitions]	2021	Hawaii County Council	Hawaii County	4,000
6	HSFCA Artists in the Schools (AITS)	2020-21	HSFCA/HCF	State/Private	12,000
7	County of Hawaii GIA [Exhibitions]	2020-21	County of Hawaii	Hawaii County	9,125
8	HSFCA CARES Act Grant	2020	HSFCA	State	11,457
9	PPP Loan	2020	SBA	US	62,500
10	HSFCA Biennium Grant [Exhibitions]	2019-20	HSFCA	State	15,000
11	HSFCA Artists in the Schools (AITS)	2019-20	HSFCA/HCF	State/Private	14,000
12	Contingency Fund Grant, Rebecca Villegas [Exhibitions]	2019-21	Hawaii County Council	Hawaii County	2,500
13	Grant in Aid [Youth Education]	2018-19	Legislature	State	40,000
14	HSFCA Artists in the Schools (AITS)	2018-19	HSFCA/HCF	State/Private	11,716
15	Grant in Aid [Facilities]	2017-18	Legislature	State	35,000
16	County Nonprofit Grant [Beyond the Schools]	2017-18	Hawaii County Council	Hawaii County	6,500
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27					
28					
29					
30					

Holualoa Foundation for Arts & Culture

Balance Sheet

As of December 31, 2021

	TOTAL
ASSETS	
Current Assets	
Bank Accounts	
1010.01 CHECKING - x5882	237,589.36
1010.02 PAYPAL BANK	66.88
1040.02 CASH IN REGISTER	150.00
1070 Reserve Accounts	
1070.03 ML x2036 - Cash Reserve	45,194.30
1070.04 ML x2039 - HFAC Endowment	24,117.18
1070.05 ML x2038 - Endowment Emerging Artists	45,528.73
Total 1070 Reserve Accounts	114,840.21
Total Bank Accounts	\$352,646.45
Accounts Receivable	
1100 ACCOUNTS RECEIVABLE	26,677.00
Total Accounts Receivable	\$26,677.00
Other Current Assets	
1310 EMPLOYEE ADVANCES (AR)	0.00
1320 Government Grants - Exchange	0.00
1410 Inventory Asset	0.00
1450.01 PREPAID INSURANCE	0.00
1450.05 PREPAID - EMPLOYEE MEDICAL INSURANCE	806.76
UNDEPOSITED FUNDS (QBO)	7,750.17
Total Other Current Assets	\$8,556.93
Total Current Assets	\$387,880.38
Fixed Assets	
1600 FIXED OPERATING ASSETS	
1610.01 LAND - ART CENTER	200,000.00
1610.02 LAND - UNDEVELOPED	596,197.74
1620 BUILDING - ART CENTER	137,645.00
1630 BUILDING IMPROVEMENTS	32,485.42
1640.10 PGM - EQUIPMENT	58,452.35
1640.50 M&GA EQUIPMENT	6,600.00
1640.99 Art Collections	21,979.55
Total 1600 FIXED OPERATING ASSETS	1,053,360.06
1700 ACCUMULATED DEPRECIATION	-193,166.62
Total Fixed Assets	\$860,193.44
TOTAL ASSETS	\$1,248,073.82

Holualoa Foundation for Arts & Culture

Balance Sheet

As of December 31, 2021

	TOTAL
LIABILITIES AND EQUITY	
Liabilities	
Current Liabilities	
Accounts Payable	
2000 ACCOUNTS PAYABLE	6,389.79
Total Accounts Payable	\$6,389.79
Credit Cards	
2001 FHB CC - MASTER X5910	-2,548.53
2001.02 FHB CC Ashley *4147	1,281.88
2001.03 FHB CC Miho *2223	0.00
2001.04 FHB CC Mina *5333	50.21
2001.05 FHB CC Maja *2399	464.04
Total 2001 FHB CC - MASTER X5910	-752.40
Total Credit Cards	\$ -752.40
Other Current Liabilities	
2100 Payroll Liabilities	0.00
2110 DIRECT DEPOSITS PAYABLE	0.00
2130.01 FEDERAL TAXES (941/944)	0.00
2130.02 HI WITHHOLDING	0.00
2130.03 HI SUI (UC-B6)	-954.21
Federal Taxes (941/944)	0.00
Hawaii Withholding Payable	6,576.15
HI Unemployment Quarterly Taxes	2,079.66
Kaiser - Dependent med/dds	0.00
Kaiser Medical	1,309.37
Optical/Dental/Chiro coverage	145.98
TDI Payable	0.00
Total 2100 Payroll Liabilities	9,156.95
2140 General Excise Tax Payable	0.00
2150 ACCRUED LIABILITY - OTHER	
2150.03 GIFT CERTIFICATES OUTSTANDING	5,748.83
2150.05 PRE-PAID TUITION	0.00
Total 2150 ACCRUED LIABILITY - OTHER	5,748.83
2215 DEFERRED REVENUE	55,000.00
Direct Deposit Payable	0.00
Hawaii Department of Taxation Payable	0.00
Total Other Current Liabilities	\$69,905.78
Total Current Liabilities	\$75,543.17

Holualoa Foundation for Arts & Culture

Balance Sheet

As of December 31, 2021

	TOTAL
Long-Term Liabilities	
2210 PPP Loan Payable	0.00
Total Long-Term Liabilities	\$0.00
Total Liabilities	\$75,543.17
Equity	
*Retained Earnings	-4,725.92
3200 Endowment Funds	68,457.60
Net Assets	
3000 UNRESTRICTED NET ASSETS	0.00
3010 NonLiquid Assets	863,941.05
3015 Spent/Unspent Temp Restricted	78,619.93
3020 Unrestricted Net Assets	0.00
3020.01 BD - Enomoto Youth Scholarship Fund	8,359.00
3020.02 BD - Silverwood Youth Scholarship Fund	10,248.03
3020.03 BD - YOUTH commitments	1,896.11
3020.04 BD - CORE commitment	1,000.00
3020.05 BD - GEN ADMIN commitment	900.00
3028.99 UNDESIGNATED (Available) funds	0.00
Total 3020 Unrestricted Net Assets	22,403.14
3100 Temp. Restricted Net Assets	0.00
3101.03 County of Hawaii grants	0.00
3101.04 HCF grants	0.00
3101.05 HSFCA grants	0.00
3101.06 State of Hawaii Grants	0.00
3101.99 Other Foundation grants	83,794.87
Total 3100 Temp. Restricted Net Assets	83,794.87
Total 3000 UNRESTRICTED NET ASSETS	1,048,758.99
Total Net Assets	1,048,758.99
Opening Balance Equity {78}	0.00
Net Income	60,039.98
Total Equity	\$1,172,530.65
TOTAL LIABILITIES AND EQUITY	\$1,248,073.82



Youth Education & Fibers: Summer Art Experience and Beyond the School Programs Teaching Artists

Jon Goebel is an avid printmaker-artist known for his symbolically charged artworks. He received his MFA in Printmaking from Texas Tech University and serves as Associate Professor of Art at the University of Hawaii Hilo. He has shown in over 150 exhibitions across the United States and abroad including Portugal, Mexico, China, Bulgaria, Argentina, Spain, South Korea, Canada, India, and Puerto Rico. Jon has also taught numerous color intaglio workshops across the country and in China.

Wai'ala Ahn is an artist, activist and Keiki o ka 'Aina, with a history rooted in conservation, culture and living close to the land with reverence. Her journey with plants began in early childhood through hula and continued on into her adult life through lei making practices. Along with an education in various forms of art and design, natural plant dyes, her work has become an amazing combination of creativity, conservation and working with nature.

Puakea Forester was born in Kahuku, O'ahu to a woodworker, and an arts and religions professor at BYU-Hawaii. Puakea attended Ka'a'awa Elementary School where her kumu hula (teacher) Aunty Kawai Aona-Ueoka, instilled in her a love for hula, and a kuleana (responsibility) in making the kapa. "There is profound mana held in the memories of our childhood. One such memory was of being a young girl in the mid 80's, watching my kumu singing with the rustling leaves of her wauke as she plucked the side shoots to make for good clean kapa, caressing them, as you would tending to your loved ones." When a child bears witness to those in their community tending reciprocal, loving relations between themselves and 'āina, they see where they too have a familial place amongst the natural world - thereby reducing the impact of colonizing extractive mentalities - resulting in a whole and meaningful sense of self to continue the work of healing and mending broken relationships with nature for our kūpuna (ancestors) & our mo'opuna (grandchildren). Puakea firmly grounds her life work centered upon these principles. With almost 25 years of teaching ages 2-101, Puakea brings with her a bold and joyful background in theater for social change, global & indigenous women's studies, ethnobotany, and fiber arts.

Jin An Wong has worked in the Hollywood Animation Industry for the past 3 decades, and is an expert in drawing & animating the human figure, animals, fictional creatures, and cartoon characters. His work ranged from animating "Tarna" in the first "Heavy Metal" Feature, to designing & directing "Dora, the Explorer" for Nickelodeon Cartoons. He has taught fine arts at the California College of the Arts, Academy of Art University, Expression College of Digital Media and many other art institutions. He received an Emmy for his animated short film "Bean Sprouts" and a Clio for the TV commercial "Sunkist Orange".

Debra McGee a MN native, moved to the island in 2011 after performing, teaching, and choreographing in NY and the Twin Cities for over 2 decades. She received her Bachelor's of Fine Arts in Dance from Marymount Manhattan College in N.Y.C. Debra is a former member of Garth Fagan Dance and performed his works nationally and internationally. She has taught at the University of MN, Gustavus Adolphus College, The Cowles Center, Penumbra Theater, The Donkey Mill's Summer Program, Dancing Tree in Kainaliu and currently Kona Dance and Performing Arts.

Courtney Meiselman grew up in Houston, Texas. She graduated with a Bachelors in Fine Art from the Kansas City Art Institute and soon after migrated to Kona, Hawaii. Courtney has been paired with Donkey Mill Art Center (DMAC) since 2014, where she has been the Ceramic Studio Assistant and a teaching artist for the youth program. Courtney is now the proud facilitator of DMAC's first Teen Council Program.

New Teachers for 2022 – Pu`uhonua/Participatory Design Pilot Program

Meleanna Meyer is an accomplished Native Hawaiian artist who is also a published author and filmmaker. She is a kama `aina from Kailua, O`ahu. A member of the well known and respected Aluli-Meyer clan, her work in community is well known and respected, through her career as an educator and po`o kumu of large mural works at the Bishop Museum, Mokulei`ia, Hawaii Convention Center, the Sheraton Helumoa, to name a few sites. She received her B.A. in design and photography from Stanford University, being mentored by Nathan Oliveira and Leo Holub. Her kumu (teacher) in mana`o and `ike Hawai`i (Hawaiian knowledge) is respected educator Keola Lake. She received her MA in Educational Foundations from the University of Hawai`i at Manoa under the mentorship of Dr. Royal Fruehling. An East West Center grantee, APAWLI and Salzberg Fellow, she has lent her many talents to a wide range of arts and culture collaborations, in Hawai`i, on the continent and abroad.

Solomon Robert Nui Enos is a Native Hawaiian artist, illustrator, and visionary. Born and raised in Makaha Valley (O`ahu, Hawai`i), Solomon hails from the well-known Enos `ohana. Solomon has been making art for more than 30 years and he is adept at artistic expression in a wide variety of media including oil paintings, book illustrations, murals, and game design. A self-described "Possibilist", Solomon's art expresses an informed aspirational vision of the world at its best via contemporary and traditional art that leans towards Sci-Fi and Fantasy. His work touches on themes like collective-consciousness, ancestry and identity, our relationship with our planet, and all through the lens of his experience as a person indigenous to Hawai`i.

Jesse Kekoa Kahoonei, a resident and lineal descendant of the chiefs, kahuna and commoners of Kona, currently works out of his home in the `ahupua`a of Kealakehe. He is currently training as an apprentice wood carver and works primarily with hand chisels and steel adzes to create his work. Jesse's main inspirations are influenced by previous traditional works of the kūpuna of Hawai`i as well as the many place based mo`olelo, which tell the stories and histories of this `āina. Both carving and farming are important aspects of this artist's lifestyle.)

Hunter Buck received a BFA in Printmaking from California College of the Arts in 2012 and an MFA in Visual Studies from the Pacific Northwest College of Art in 2017. From 2013 to 2014 he was an assistant printer at fine art printing and gallery Paulson-Bott Press (now Paulson-Fontaine Press). From 2014 to 2015 he was a resident and assistant photo-gravure printer for Unai San-Martin at the Kala Art Institute in Berkeley, CA. He has participated in group shows in Germany, Iceland, Japan, Italy and the United States. In 2018 he received a fellowship residency at community art center The Ink Shop in Ithaca, NY, where he taught introductory intaglio classes to beginners and experienced printmakers.

