

House District 28

Senate District 12

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

Log No: 40-C

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: Honolulu Academy of Arts

Dba: Honolulu Museum of Art

Street Address: 900 S. Beretania Street

Mailing Address: 900 S. Beretania Street, Honolulu, HI 96814

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name STEPHAN JOST

Title Director

Phone # 808-532-8717

Fax # 808-532-8787

e-mail sjost@honoluluuseum.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:

THE PLANNING PHASE FOR THE HONOLULU MUSEUM OF ARTS' "OUR MUSEUM, OUR COMMUNITY, OUR FUTURE" PROJECT

4. FEDERAL TAX ID # [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FY 2012-2013: \$ 120,000

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

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

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

STATE \$ 0

FEDERAL \$ 0

COUNTY \$ 0

PRIVATE/OTHER \$ 0

TYPE NAME & TITLE OF AUTHORIZED REPRESENTATIVE:

DIRECTOR STEPHAN JOST

NAME & TITLE

1-31-2012

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;

Founded in 1927, the Honolulu Museum of Art (formerly known as the Honolulu Academy of Arts) is one of the world's premier art museums. The museum presents international caliber special exhibitions that engage a wide variety of audiences including residents and visitors to Hawai'i. The Honolulu Museum of Art features a collection of more than 50,000 works of art spanning 5,000 years including works by Hokusai, van Gogh, Gauguin, Monet, Picasso and Warhol, as well as traditional Asian and Hawaiian art.

Located in three of Honolulu's most beautiful buildings, the Honolulu Museum of Art is dedicated to the collection, preservation, interpretation, and teaching of the visual arts, as well as the presentation of exhibitions, film and video, performance, and public programs specifically relevant to Hawai'i's ethnically diverse community.

New York architect Bertram Goodhue designed the 1927 building as a series of galleries that surround courtyards, taking advantage of natural light and Hawai'i's climate. In 2001, the museum expanded with the Henry R. Luce Pavilion Complex, designed by John Hara. Today, the building features six interior courtyards, 29 galleries of art, a café, shop, and the Doris Duke Theatre.

In 1986, the State of Hawai'i, Department of Land and Natural Resources, leased what was then known as Linekona School to the museum. In 1990, after extensive restoration, the building was rededicated as the Academy Art Center at Linekona and is now called the Honolulu Museum of Art School. It is the nucleus of the museums' arts education programming. Generations of artists, from noted children's book illustrator Mercer Mayer to painter Dorothy Faison got their start taking art classes at the Honolulu Museum of Art School. Today, the Art School reaches approximately 60,000 children and adults each year through studio art classes, workshops with visiting artists, school programs, outreach programs, and exhibitions. The School has six dedicated art studio classrooms, a metals lab, ceramics studio, printmaking studio, two galleries for special exhibitions, a meeting

room for arts organizations, and a Lending Collection – a collection of artifacts being redesigned to serve the needs of teachers.

Twenty-seven community arts organizations including the Hawai‘i Printmakers, Hawai‘i Quilt Guild, Hawai‘i Craftsmen, and VSA Arts Hawai‘i-Pacific currently use the Honolulu Museum of Art School for meeting, studio and exhibition space. VSA Arts Hawai‘i-Pacific, an organization dedicated to promoting an awareness of the value of arts in the daily lives of people with disabilities, partners with the Honolulu Museum of Art School to offer the program *Hawai‘i Arts@Work*. Funded by a grant from the National Endowment for the Arts, the program matches high school students with master artists for a five-month apprenticeship.

In July 2011, The Contemporary Museum gifted its collection and assets to the Honolulu Museum of Art, merging the two museums to create a new, world-class arts institution positioned to better serve Hawai‘i’s residents and visitors. Located in Makiki Heights, the Honolulu Museum of Art Spalding House showcases art with a growing focus on meeting the needs of our school-age children. The property also includes a Leland Miyano-designed garden featuring rare indigenous plants.

The Museum also showcases the best of Hawai‘i’s emerging artists in the galleries at First Hawaiian Center in downtown Honolulu and partners with the Doris Duke Foundation for Islamic Art to provide community access to Shangri La (note: Shangri La is owned and supported by the Doris Duke Foundation for Islamic Art).

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

The Honolulu Museum of Art is in the process of determining how it can, as an arts organization, best serve Honolulu, its residents and visitors. The “Our Museum, Our Community, Our Future” project aims to chart a sustainable course for the museum that will maximize public engagement, meet the needs of local constituencies, and increase the public profile of Honolulu as a great place to work, live and visit.

The “Our Museum, Our Community, Our Future” project will create a coalition of support that makes it possible for the museum to effectively use all its resources not only to fulfill its mission, but also to generate revenue, fuel tourism, and promote the cultural and economic development goals of the State of Hawai‘i and City and County of Honolulu. More importantly, the project will create a roadmap for private philanthropy to support the public need developed as a result of this planning process.

In cities throughout the world, partners from public, private, non-profit, and community sectors are working together on arts-anchored revitalization efforts that increase livability and spur economic development. Successful case studies include Chicago’s Millennium Park where acres of industrial area have been transformed into an award-winning public urban park; Bilbao where a gritty port city in Northern Spain was transformed into a tourist magnet; and Miami, Florida where Art Basel Miami Beach, the largest art fair in

the hemisphere, and neighborhoods like the Wynwood Arts District have transformed Miami into an international cultural destination in less than ten years and dramatically increased tax revenue.

Projects like the ones described in this proposal are being funded by the National Endowment for the Arts' (NEA) new "Our Town" grant program and by ArtPlace, an unprecedented private-public collaboration of nine of the nation's top foundations, eight federal agencies including the NEA, and six of the nation's largest banks. In 2011, the NEA's "Our Town" program awarded \$6.575 million in grants to 51 communities in 34 states, and ArtPlace distributed \$11.5 million to 34 organizations. ArtPlace expects to distribute \$15 million in 2012.

The success of the "Our Museum, Our Community, Our Future" project depends on a thorough planning process that addresses the needs of constituencies living and/or working in the Honolulu Museum of Art neighborhood, constituencies participating in programs at the Museum Art School, and those visiting, dining and shopping at the Museum. The planning phase of the project will build partnerships between stakeholders, identify private-sector buy-in, assess physical needs and incorporate a legal due diligence.

The planning process will build upon previous conversations that have included the Hawai'i State Department of Education (DOE), neighboring schools, the City & County of Honolulu, the arts education community, Neighborhood Boards, and representatives from neighboring residential and commercial properties. For instance, Senate Concurrent Resolution 130, SD1 was passed asking the Department of Education to establish a working group to consider utilizing the DOE auxiliary classroom buildings, located adjacent to the Honolulu Museum of Art School, as an art resource center that could serve as a central training and learning center for the arts. The working group met on June 15, 2011 and a larger cross-section of the community met on September 21, 2011. Through this planning process, the aforementioned auxiliary buildings would be brought in better alignment with the DOE strategic plan and mission. The Honolulu Museum of Art also seeks to bring its facilities and programs in better alignment with the DOE's strategic plan.

It is our intent that the planning phase for the "Our Museum, Our Community, Our Future" project will result in project plans that will ultimately improve local business viability, rejuvenate public and private spaces, make better use of existing structures, improve public safety and livability, and bring diverse people together to celebrate and enjoy the Honolulu Museum of Art neighborhood. The planning process is of utmost importance because it will lay the groundwork to have private philanthropic resources from around the country invested here in Honolulu.

### **3. State the public purpose and need to be served;**

Since 1927, the Honolulu Museum of Art has played an important role in the cultural and educational life of Honolulu and Hawai'i. The museum is committed to providing

transformative experiences for the individual within our multi-cultural communities and creating a better Honolulu.

Due to space constraints, the Honolulu Museum of Art School cannot meet demand for local constituencies wanting to take art classes. Young people's classes, in particular, fill up immediately and wait lists are extensive. The Hawai'i State Department of Education (DOE) auxiliary classroom buildings adjacent to the Honolulu Museum of Art School are currently underutilized for educational purposes. The DOE would like to see a place for teacher training, hands-on learning, and a place for innovation in the arts.

The Honolulu Museum of Art neighborhood is a mixed use community in Honolulu's central urban core. The adjacent Thomas Square is in a state of disrepair and is a hub for drug activity and homeless camps. Planning a vision for a brighter future will allow people to invest in the neighborhood and community and will result in an expanded tax base via increased economic activity and property values.

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

The target populations that will be served through this planning study include:

- The diverse resident population of the State of Hawai'i;
- Tourists seeking experiences in the arts (cultural tourists tend to be high-net worth);
- Residents living and or working in the Honolulu Museum of Art neighborhood;
- Students attending public schools in the area (Kaahumanu Elementary and McKinley High School);
- Department of Education teachers requiring professional learning opportunities;
- The 25,000 students participating in the museum's school tour program (32% come from Title 1 schools);
- Honolulu Museum of Art School students (children, adults, students, teachers);
- Honolulu Museum of Art School community user groups (27 groups currently use the facility for meeting, studio and exhibition space);
- Honolulu Museum of Art visitors (250,000 people visited the museum in 2011).

**5. Describe the geographic coverage.**

Through on and offsite exhibitions and programs, the Honolulu Museum of Art reaches local, national and international audiences. Of the 250,000 people who visited the museum in 2011, 46% were residents. Resident museum visitors are mostly from Oahu. Monthly free events like *Bank of Hawai'i Family Sunday*, draw an average of 1,800 people per day and make it possible for underserved families to enjoy the museum.

Outreach programs like *Art To Go*, meet the needs of children living in some of Oahu's most underserved communities by stimulating their creativity, bolstering self-esteem and confidence, and strengthening problem-solving skills. The after-school program, in partnership with public schools and social-service agencies, sends arts instructors and

supplies into communities for a 12-week long art semesters. Since 2003, more than 6,000 underserved youth have participated in the program.

The museum, in partnership with the U.S. Army's Wounded Warrior Wellness Program, also participates in the rehabilitation of wounded, ill and/or injured soldiers. In *Warrior's Eyes on Art*, soldiers, accompanied by military staff such as psychiatric nurses and social workers, visit the museum for a series of six sessions that include a gallery tour and art-making activity.

In an effort to reach populations living on Oahu's west side, the Honolulu Museum of Art School will, beginning this Spring, provide a full offering of art classes at the Salvation Army's new Kroc Center opening in Kapolei.

The museum's monthly *ARTafterDARK* party is organized by young professionals and attracts an average of 1,600 people to the museum on the last Friday of the month.

## **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.*

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

The planning phase of "Our Museum, Our Community, Our Future" comprises four components: 1) Community Engagement; 2) Facility Needs Assessment; 3) Assessment of Private-Sector Support; and 4) Legal Due Diligence. Each of the three assessment studies (facility, private-sector support, legal) will be informed by the task force (described below) and other community groups. When preliminary findings are made, they will be vetted by community groups to ensure social relevance and public benefit. A presentation of findings from each planning area will provide museum leadership with a succinct set of priorities that maximize public engagement and meet the needs of target populations and constituencies. The findings will be shared with the neighborhood, community, legislature, the museum's Board of Trustees, and on the museum's website. The priorities established as a result of the process will chart the course for sustainable museum expansion and continued public service.

#### **1) Community Engagement**

A task force including representatives from the City & County of Honolulu, State of Hawai'i, Department of Education, arts community, neighborhood boards, and neighborhood residential and commercial entities will be organized to help the project team collect and evaluate community input.

Stephan Jost, Director of the Honolulu Museum of Art, will lead a series of open forums designed to engage and solicit feedback from the target populations listed in this

proposal. Seven to ten focus groups will generate critical advice from specific constituencies including teachers, neighbors, students, and arts groups. Community forums such as neighborhood association meetings, public lectures, and meetings with the dog group that uses Thomas Square will provide broader feedback mechanisms. The museum will also develop a virtual venue for sharing and vetting ideas with visitors to the museum's website (on average, 31,000 people visit the museum's website each month). The intent is to have community engagement be a process of collaboration and dialogue.

## 2) Facility Needs Assessment

The museum will seek proposals from architectural and design firms to conduct a facility needs assessment. Preliminary bids have come in at \$50,000. All museum properties including the main museum, Art School, Spalding House, and the parking lots on 1035 Kinau Street and 1048 Beretania Street will be included in the assessment. The assessment will provide an overview of the current physical and operational conditions of the sites, related deficiencies, and the ability or opportunity to accommodate existing and projected space needs. This is vital to ensure that all buildings are best used for public benefit and that any future projects benefitting the public incorporate community input and data gathered as a result of the facility needs assessment.

The facility needs assessment will audit various areas including types of public and private spaces, departmental functions, equipment storage, and collections storage. The general physical condition of the buildings will be determined from facility staff interviews, architectural building plans, engineering reports, and visual observations including: architectural design, exterior and interior finish materials and general maintenance issues; structural integrity and seismic issues; mechanical, electrical and special systems issues; security issues associated with site and building; and general site conditions including parking, circulation, and observed operational deficiencies.

## 3) Assessment of Private-sector Support

An assessment of private-sector support is a critical component of the planning phase of the "Our Museum, Our Community, Our Future" project. The goal of the assessment is to ascertain the level of private funding available to support the public need that emerges from the community engagement discussions. The museum will seek proposals from consultants to conduct this assessment. Preliminary bids have come in at \$50,000 plus an additional \$10,000 in travel costs.

The assessment will test four major areas critical to garnering private philanthropic support:

- a) *Internal preparedness* (Is the Honolulu Museum of Art prepared internally to undertake and support the project?);
- b) *Case for support* (How compelling is the project's need for support);
- c) *Leadership* (Are volunteer leaders sufficiently committed to attracting funds, both by example and by enlisting the help of others?);

- d) *Financial support* (What are the major sources of funds – individuals, foundations, or corporations – for the proposed project? Will this project attract national funders?)

The consultant will test these areas by conducting interviews with museum staff and board members and one-on-one personal conversations with the museum’s top prospective donors.

4) Legal Due Diligence

The museum will seek proposals from local legal firms to conduct a compliance audit for all zoning and building requirements for the different expansions and/or renovation of existing facilities. This will include a code review and recommendations to ascertain the zoning district and permitted use, building setbacks, building height requirements, required parking, and potential building expansion capability. It will also include a review of bonding requirements for financing and related financial requests that may be utilized for future, art-anchored projects benefiting the people of Honolulu.

**2. The applicant shall provide a projected annual timeline for accomplishing the results or outcomes of the service;**

Based on lessons learned from other successful planning projects around the country, the Honolulu Museum of Art has developed the following timeline for the planning phase of “Our Museum, Our Community, Our Future”:

July 2012:	Community Engagement focus groups and community forums
August 2012:	Final bidding process for architectural firms, fundraising consultants, and legal firms
September 2012:	Facility needs assessment work begins Legal due diligence work begins
October 2012:	Community groups give feedback on initial results of the facility and legal assessments (ongoing through December 2012)
January 2013:	Private-sector support assessment work begins
May 2013:	Findings are presented and published as indicated

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

As Director of the Honolulu Museum of Art, Stephan Jost will manage the project closely. The work plan will be monitored on a weekly basis. Problems will be identified and budgets carefully reviewed and corrective actions taken. A blog located on the museum’s website will outline the process in detail in an attempt to provide full transparency. Social media will be used to solicit input and engage audiences. Museum



support at the highest level will ensure that the project is embraced by Board members, staff, members and other museum stakeholders.

4. **The applicant shall 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.**

The Honolulu Museum of Art will submit quarterly progress reports to the State agency. The success of the planning process depends on input received from target populations and stakeholders. The agency will be included in all communications as appropriate. A report of findings will be submitted to the agency at the conclusion of the project.

### **III. Financial**

#### **Budget**

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

See attached.

2. **The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2012-2013.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$60,000		\$60,000		\$120,000

3. **The applicant shall provide a listing of all other sources of funding that they are trying to obtain for fiscal year 2012-2013.**

We do not have other funding at this time for the planning phase of this project.

### **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 Honolulu Museum of Art is a 501(c) (3) non-profit with a full-time staff of 100 people, 470 active volunteers, and an annual operating budget of \$10 million. Since its founding, the museum has played a central role in the arts and educational sectors of Hawai'i. The museum's website ([www.honolulumuseum.org](http://www.honolulumuseum.org)) receives an average of 31,000 visitors per month.

Over the decades, additions to the original 1927 building have been handled with great sensitivity. From 1999-2002, the museum's 75<sup>th</sup> Anniversary Renaissance Campaign raised \$32 million towards expanding and enhancing facilities and building the museum's endowment. The Henry R. Luce Pavilion Complex added 10,000 square feet of gallery space devoted to changing exhibitions and the art of Hawai'i. With three stories including lower level support services, the new wing enabled the museum to accommodate larger special exhibitions and larger scale works of art. The Luce Pavilion Complex also includes the Museum Café and the 2,000 square foot Museum Shop. The Renaissance Campaign also included the renovation and reinstallation of the museum's galleries of Asian art. Today, a total of 18,220 square feet (an expansion of 90%) is available for the presentation of the Honolulu Museum of Arts' renowned collection of Asian art.

In 2005, six of the museum's galleries of European & American art re-opened after an extensive process of climate control upgrades, lighting and exhibition re-design. These galleries are currently being re-installed to reflect strengths in the museum's collection and to better serve audiences.

The museum's audience includes the ethnically diverse residents of Hawai'i, tourists, students, teachers, scholars, youth-at-risk, senior citizens, families, economically disadvantaged individuals, and individuals with disabilities. Over 9,000 people enjoy museum membership benefits each year.

The Honolulu Museum of Art makes strides to create stronger connections between the museum, surrounding communities, and the arts. Now, more than ever, the museum is committed to engaging audiences with thought-provoking exhibitions, exceptional experiences, and community-based educational programs and events. With a strong focus on education, the museum reaches more than 250,000 visitors and 25,000 school children each year through exhibitions and public programs such as school and adult tours, special interactive exhibitions, outreach programs, films, teacher training workshops, free family days, and lectures.

The 2012 slate of exhibitions includes:

- *Biennial of Hawai'i Artists X* at Spalding House
- *Regal and Royal: Hawaiian Quilts from the Museum's Collection*
- *Hiroshige: An Artist's Journey* – prints from the artist's famous first Tōkaidō series
- *Tattoo Honolulu* – showcase of contemporary tattoos inspired by traditional art
- *The Arts of the Bedchamber: Japanese Shunga*

**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. Also describe how the facilities meet ADA requirements, as applicable.*

The Honolulu Museum of Art is located on Beretania Street across from Thomas Square. As previously stated, the facility is fully-accessible to people with disabilities and is listed on the National Register of Historic Places. New York architect Bertram Goodhue designed the 1927 building as a series of galleries that surround courtyards, taking advantage of natural light and Hawai'i's climate. In 2001, the museum expanded with the Henry R. Luce Pavilion Complex, designed by John Hara. Today, the building features six interior courtyards, 29 galleries of art, a café, shop, and the Doris Duke Theatre. The museum's staff and volunteer parking lots are located on 1035 Kinau Street and 1048 Beretania Street.

The 280-seat Doris Duke Theatre is Honolulu's premier venue for independent and foreign film and screens a diverse, international selection of films. The theater is also home to concerts, lectures and performances.

The Honolulu Art Museum School, located at 1111 Victoria Street, is also fully-accessible to people with disabilities, listed on the National Register of Historic Places, and was designed by Honolulu architect H.L. Kerr. Built to house Honolulu High School, the facility was re-named President William McKinley High School at its opening in 1908. It shared its campus in 1911 and 1912 with the College of Hawai'i, now the University of Hawai'i, before the College moved to Manoa Valley. A burgeoning enrollment necessitated the construction of a larger school and in 1923, McKinley High School moved to its present location on King Street.

The building then became Lincoln Elementary, one of the first English Standard Schools in the Islands. When a new Lincoln Elementary School was built a few miles away in 1956, the building was renamed Linekona, a Hawaiianized version of Lincoln. It first served children with learning disabilities, was the home of the McKinley Community Annex for Adult Education from 1973 until 1982 and, finally, stood vacant for a number of years until the Honolulu Museum of Art restored it for the benefit of the residents of Honolulu.

Since July 2011, the museum has also managed Honolulu Museum of Art Spalding House – a five-acre property overlooking Diamond Head. The property comprises over 5,000 square feet of exhibition space, a classroom for art classes for children and adults, a café, and an award-winning garden showcasing indigenous plants and contemporary sculpture.

## 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 project team will consist of museum staff and members of the museum's Board of Trustees. A formal bidding process will be followed to contract firms for the facility needs assessment, private-sector support survey, and legal due diligence. Board of Trustee Directors advising the project team include Lynne Johnson, Charman Akina, Duane Preble, and Jay Shidler. The project team includes but is not limited to the following museum staff members:

- Stephan Jost, Director, will be project director if this proposal is funded. Mr. Jost received his Masters in Art History from the University of Texas at Austin and his BA from Hampshire College in Amherst, Massachusetts. In all of his positions, he has worked to bring art to a wider community and is known as an "audience builder." He has served as the curator of academic programs and exhibitions at the Allen Memorial Art Museum at Oberlin College, Ohio; the director of Mills College Art Museum in Oakland, California, and most recently as the director of Shelburne Museum in Vermont. During his tenure at Shelburne, he increased attendance by 27% through imaginative exhibitions and more relevant educational programming and increased annual support by 53%. A five-year \$11 million capital campaign secured \$10 million in its first year.
- Prior to joining the museum staff in 2011, Allison Wong served as Executive Director of The Contemporary Museum (TCM). Allison Wong has worked at the Hawai'i State Foundation for Culture and the Arts and for many years as the Curator of Contemporary Art at TCM. She has extensive experience in community-based programming and managing building projects.
- Karen Sumner, Director of Development, will play an instrumental role in the assessment of private-sector support. Karen Sumner has more than 15 years of experience fundraising for Honolulu's arts and culture programs. Prior to joining the museum in 2003, Karen was Director of Development at the Honolulu Symphony.
- Vince Hazen, Director of the Honolulu Museum of Art School, has extensive experience engaging the community in arts-based programming. As Director of the museum's art school, he has broadened community impact through partnerships with groups like VSA Arts Hawai'i-Pacific and the Kroc Center. Prior to joining the Academy in 2005, Vince worked as an instructor and artist in residence at Windward

Community College, an associate professor of art at Chadron State College, and instructor of drawing at the University of Notre Dame.

- Jessica Welch, Director Institutional Planning and Support, has been a member of the Development team at the Honolulu Academy of Arts for the past seven years. Her work is focused on identifying and aligning institutional funding needs, securing grant funding, and stewarding donors. She has a Masters in Art Administration with a focus in Museum Studies.

**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 Honolulu Museum of Art organization chart is attached.

**VI. Other**

**A. Litigation**

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

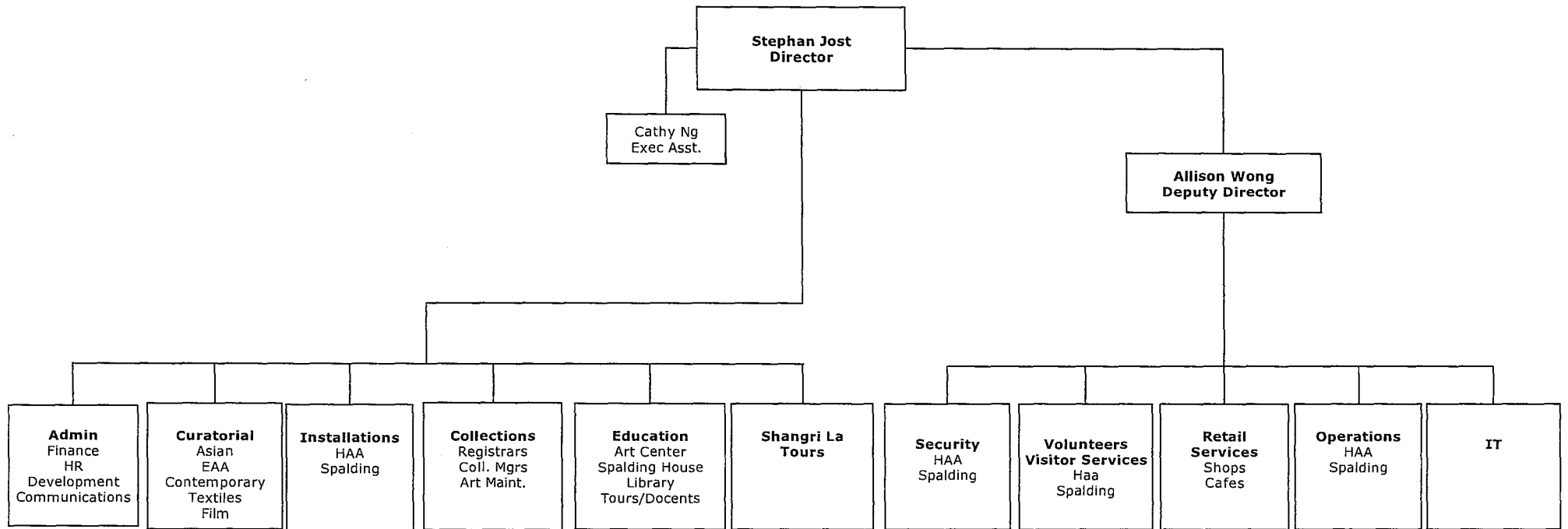
N/A

**B. Licensure or Accreditation**

*Specify any special qualifications, including but not limited to licensure or accreditation that applicant possesses relevant to this request.*

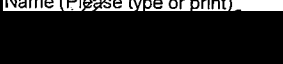
The Honolulu Museum of Art (legal name: Honolulu Academy of Arts) is accredited by the Association of American Museums.

# Honolulu Museum of Art



**BUDGET REQUEST BY SOURCE OF FUNDS**  
(Period: July 1, 2012 to June 30, 2013)

Applicant: Honolulu Museum of Art

<b>BUDGET CATEGORIES</b>	<b>Total State Funds Requested</b> (a)	(b)	(c)	(d)
<b>A. PERSONNEL COST</b>				
1. Salaries				
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
<b>TOTAL PERSONNEL COST</b>				
<b>B. OTHER CURRENT EXPENSES</b>				
1. Airfare, Inter-Island				
2. Insurance				
3. Lease/Rental of Equipment				
4. Lease/Rental of Space				
5. Staff Training				
6. Supplies				
7. Telecommunication				
8. Utilities				
9. Facility Needs Assessment contractor	50,000			
10. Private-sector Assessment contractor	50,000			
11. Travel for Private-sector contractor	10,000			
12. Legal due diligence contractor	10,000			
13				
14				
15				
16				
17				
18				
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>120,000</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>120,000</b>			
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	120,000	Stephan Jost	808-532-8717	
(b)		Name (Please type or print)	Phone	
(c)			1/21/2012	
(d)		Signature of Authorized Official	Date	
<b>TOTAL BUDGET</b>	<b>120,000</b>	Stephan Jost	Director	
		Name and Title (Please type or print)		

## BUDGET JUSTIFICATION PERSONNEL - SALARIES AND WAGES

Applicant: Honolulu Museum of Art

Period: July 1, 2012 to June 30, 2013

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
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				\$ -
				\$ -
<b>TOTAL:</b>				
<b>JUSTIFICATION/COMMENTS:</b>				
N/A				



## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Applicant: Honolulu Museum of Art

Period: July 1, 2012 to June 30, 2013

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

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

## BUDGET JUSTIFICATION CAPITAL PROJECT DETAILS

Applicant: Honolulu Museum of Art

Period: July 1, 2012 to June 30, 2013

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2010-2011	FY: 2011-2012	FY:2012-2013	FY:2012-2013	FY:2013-2014	FY:2014-2015
PLANS <span style="float: right;">3 planning components*</span>			120000			
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>			120,000			
<b>JUSTIFICATION/COMMENTS:</b>						
*Funding is requested to support three components of the planning study: facility needs assessment, private-sector support, and legal due diligence.						

**DECLARATION STATEMENT  
APPLICANTS FOR GRANTS AND SUBSIDIES  
CHAPTER 42F, HAWAII REVISED STATUTES**

The undersigned authorized representative of the applicant acknowledges that said 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:

- (1) 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;
- (2) Comply 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;
- (3) Agree not to use state funds for entertainment or lobbying activities; and
- (4) Allow 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.

In addition, a grant or subsidy may be made to an organization only if the organization:

- (1) Is incorporated under the laws of the State; and
- (2) 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.

Further, a grant or subsidy may be awarded to a non-profit organization only if the organization:

- (1) Has been determined and designated to be a non-profit organization by the Internal Revenue Service; and
- (2) Has a governing board whose members have no material conflict of interest and serve without compensation.

For a grant or subsidy 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.

Stephan Jost, Honolulu Museum of Art  
(Typed Name of Individual or Organization)



(Signature)

1/31/2012

(Date)

Stephan Jost  
(Typed Name)

Director  
(Title)