

House District 26

Senate District 12

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

Log No:

For Legislature's Use Only

Type of Grant or Subsidy Request:

GRANT REQUEST - OPERATING

GRANT REQUEST - CAPITAL

SUBSIDY REQUEST

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

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

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

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

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

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:
HAWAII OPERA THEATRE

Dbn:

Street Address: 848 S. Beretania Street, Suite 301

Mailing Address: 848 S. Beretania Street, Suite 301
Honolulu, HI 96813

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name KAREN TILLER

Title Executive Director

Phone # 808-596-7372 x201

Fax # 808-596-0379

e-mail k_tiller@hawaiiopera.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:

REQUEST FOR FUNDS TO SUPPORT EXPANDED EDUCATION OUTREACH PROGRAMS, BOTH ON OAHU AND THE NEIGHBOR ISLANDS. SPECIFICALLY MONIES WOULD BE SPENT TO EXPAND AN EDUCATION TOURING PRODUCTION, ADULT OUTREACH CONCERTS, SPECIAL PRICING FOR FAMILY AND MILITARY AUDIENCES-AS WELL AS OPEN HOUSES FOR THOSE CONSTITUENCES, AND THE UNDERWRITING OF LARGE-SCALE SEMI-STAGED PRODUCTION OF TURANDOT ON MAUI.

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2014: \$ 500,000

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:

[REDACTED]

KAREN TILLER, EXECUTIVE DIRECTOR
NAME & TITLE

01/29/13
DATE SIGNED

Application for Grants and Subsidies

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;

Hawaii Opera Theatre (HOT) was founded in 1960 as part of the Honolulu Symphony Society, and was independently chartered as a non-profit, tax-exempt 501(c)(3) in 1980. Defined as a cultural/educational institution, HOT is the only performing arts organization in Hawaii presenting Grand Opera, thereby increasing the public's awareness and appreciation of an art form that provides a unique combination of music, theater and dance. The primary objectives of Hawaii Opera Theatre, as determined by its Board of Directors, are to:

- Serve the people of the State of Hawaii and to enhance the quality of life in the Islands by presenting the highest quality opera/lyric theater possible;
- Increase the public's awareness and exposure to opera and classical music;
- Provide opera education; and
- Grow artistically while maintaining fiscal responsibility.

2. The goals and objectives related to the request;

Since the beginning of the recession, HOT has been in a mission-driven effort to ensure that education and outreach programming continue, even with funding a challenge. We are truly filling a need in the public schools, where many students would not have access to the arts without our work. We are requesting additional support of these initiatives as we further expand the scale and scope of our outreach both on Oahu and the neighbor islands. This request would specifically support projects in FY2014:

- Five residencies in Oahu public schools
- Mini-residency on Maui.
- "Opera Express" tour and "Great American Voices" concerts on Oahu, Maui and Hawaii
- "Opera Express" tour on Kauai

- A semi-staged production of the opera classic *Turandot* at the Maui Cultural Center in October/November 2013 following performances on Oahu.
- Military and Family Open Houses and special discount performances during main season programming including *Turandot* and *The Mikado*.

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

Hawaii Opera Theatre has consistently been a leader in arts education for well over a decade. Our nationally recognized education/ outreach programming reaches over 25,000 students per season, and countless adults through our mainstage programming, our adult education opportunities, and our radio broadcasts of concerts during the holidays. We fill a need in an education system that is stretched beyond capacity in the arena of arts education, and this has only been made worse by a sluggish funding climate.

Funding will also support the initiatives of a stable and dynamic arts organization with the administrative and artistic capacity to realize all of the various phases of this proposal. Hawaii Opera Theatre continues to be the most stable, major performing arts institution in the state. We begin our 54th season this fall.

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

We endeavor to serve as many citizens of Hawaii as possible through our programs. Specifically this initiative of expanded education and outreach programming will aim to reach a younger and more diverse audience, an underserved neighbor island audience, as well as create programming that is military and family friendly.

5. **Describe the geographic coverage;**

Hawaii Opera Theatre is dedicated to bringing opera and the musical performing arts to all of the people of Hawaii. We have, over the past several seasons, been in residence on all of the major islands of the state. We would be reaching four islands with these programs. We would also, return to Maui with another semi-staged performance of an opera classic, *Turandot*. In 2007, the first time in the history of the company, we were able to take *Madama Butterfly* to Maui, and played to sold-out houses. *Turandot* is very well-known, particularly the aria “Nessun dorma”, which Henry Kapon has made famous in the islands.

II. Service Summary and Outcomes

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

- 1. Describe the scope of work, tasks and responsibilities;**
- 2. Provide a projected annual timeline for accomplishing the results of the outcomes of service;**

Five residencies on Oahu, in public schools:

We have long standing relationships both with Aina Haina and Waikele Elementary Schools and will most likely book each of the schools in the fall and spring respectfully. We are in the process of identifying the other three schools that will participate in this program. During the past two years other schools with which we have participated include: Koko Head, Waikele, and Leihoku Elementary schools, as well as Niu Valley Middle, Roosevelt High School and Pearl City Highlands.

Typically we are in residence in a school over the course of several weeks, presenting workshops in singing, acting, movement, conducting, wigs and make-up, costuming and basic production elements.

The students audition, cast and create their own opera production, which culminates in school and public performances. Hundreds of students are involved in the creation and presentation of the opera. Working on this process teaches these students the merits of teamwork and to respect the creativity and talents of others. We have also heard specifically from teachers in ESL schools, that singing opera helps many of their students more quickly grasp, and become more comfortable with, the English language.

Mini Residency on Maui

We were able, in the year we took *Madama Butterfly* to Maui, to also create a mini-residency experience at Kula Elementary. Since we will be back on Maui with a large-scale production of *Turandot*, we will again, identify an elementary school to go through this process.

Opera Express & Great America Voices Concerts on Oahu, Maui and Hawaii

Opera Express, Statewide

Slated for the fall and spring of 2013/2014, this project will take opera to many remote and underserved populations in our state. We have been unable to return to Maui or Hawaii Island with the tour for the past two years due to lack of funding. With a positive response to this request, we would be able to book up to 20 additional performances to serve these communities. We would also be able to return to Kauai, where we are often the only arts programming available to those students.

The Opera Express tour, is a very popular program, and is specifically tailored for elementary and middle school aged children and features local artists with piano accompaniment. It is a traveling show that can be performed for small or large audiences of up to two hundred in attendance. The performance is approximately forty minutes in length followed by a discussion period in which the singers take questions from the audience.

In advance of the performance, teachers are given study guides, developed by HOT's Education and Outreach staff, that contain a synopsis and historical facts about the opera and its composer. The study guide also suggests classroom activities based on the opera's theme, as well as sing-along passages to be learned prior to the performance. There are many opportunities for the students to sing and interact, including small roles that are pulled from the audience just prior to performance.

This year's touring production will be The Curse of Lou-Ling which is based on Turandot... providing a direct bridge from our early education endeavors to our mainstage performances.

Great American Voices: Broadway and Opera's Greatest Hits

Hawaii Opera Theatre will once again produce a concert program, utilizing alums from our Mae Z. Orvis Studio program. Venues on Oahu include military bases, and potentially Paliku Theatre.

Repertoire would focus on themes of love and passion, and will be the greatest hits from both opera and Broadway. Artists will wear gala attire for the opera portion of the evening and change into cocktail attire for a more cabaret-style presentation for the Broadway selections.

If we are able to secure funding we will also take this concert to communities on Maui the Big Island, and possibly Kauai- although venue procurement can be an issue there. HOT has board member representation on Kauai, Maui and Hawaii Island and we will work with those contacts to secure appropriate

venues for these concerts. Logical venues include the smaller theatre at Maui Arts and Cultural Center, the Kahilu Theatre in Waimea as well as the theatre at UH Hilo. (We have performed in all of these venues in the past) We have also discovered that most spaces can be transformed into a performance area. One of HOT's goals in our expanded outreach is to dispel certain myths about opera. We take great pride in presenting the highest quality work in unusual spaces... where everyone can relax, enjoy and participate.

In all of these concerts we will be using students and alums from our Opera Studio program. The Mae Z. Orvis Opera Studio has been quite successful in its efforts to provide training, guidance and opportunities to young singers in the Hawaii community. The Orvis Opera Studio is in its twelfth year and is showing tangible results among those who have been involved in the program. Many of our alums have gone on to mainland and international stages, most notably Quinn Kelsey. Studio members, both old and new, have continued to develop their vocal skills, artistic abilities, audition skills, and business skills through their involvement in mainstage chorus, education and outreach programs, as well as other masterclass and workshop offerings.

Semi-Staged Production of *Turandot* at the Maui Arts & Cultural Center in October 2013

Following the final performances of *Turandot* here on Oahu, we will take the primary production elements to Maui. This project grows out of our successful 2007 performance of *Madama Butterfly* at MACC. We have attempted to return since that sold-out, standing ovation, performance but the recession made it truly impossible to contemplate. We have been back to MACC in concert, but want to expand that idea with added production elements such as costume, lighting and projection.

The Maui Arts & Cultural Center is truly the only other theatre in the state that is not on Oahu that can accommodate a full opera performance, particularly our unique requirement for an orchestra pit. As the only opera company in the state of Hawaii, we very much want to utilize this space for grand opera productions. We believe that if we can successfully take *Turandot* in 2013 to Maui, perhaps we could revisit Maui-based funding for future performance as the economy continues to improve.

Optimal performances dates would be either the weekend of October 18/19 or 25/26. Key staff of both organizations are already in conversation about this project, although funding is key.

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

A decade ago, the board of Hawaii Opera Theatre put into motion a strategic plan to bolster the organizational capacity and visibility of HOT. Even in this recession we have been able to maintain that larger, more expert staff... and we have continued to find creative ways to reach out to the larger community with our programs. In reaching the larger Hawaii community in a meaningful way, we will have met our greatest evaluation goal.

Though evaluating artistic product is often a subjective pursuit, we have always enjoyed great critical acclaim from reviewers. HOT truly does hire some of the best talent from the international opera field. We are often reviewed in international publications including *Opera News*, *Opera Now* and *Opera*, as well as our local media outlets.

More difficult to assess are our less income-driven education programs. We do request and receive great feedback from the teachers, principals, students and parents of the schools we collaborate with each year. HOT also is very interested in making our work in the schools dovetail with the curriculum for the year. We meet each season with each school's teachers to talk about goals outside of the artistic projects that we will bring to them, in hopes of finding greater synergies for learning.

Every school that hosts a HOT residency or Opera Express program is also sent an evaluation form... and these have been critical in growing and refining these projects.

Assessment is based on Hawaii State Drama and Theatre Standards:

1. Understand and apply theatre skills to develop and communicate a story.
2. Understand and apply artistic collaboration in drama and theatre.
3. Understand and apply the skills of acting.
4. Understand and apply the skills of design and technical theatre.
5. Understand and relate the role of theatre arts to culture and history.
6. Analyze and critique informal and formal theatre productions.
7. Understand and demonstrate how theatre arts are related to various art forms and disciplines.

4. **List the measures of effectiveness that will be reported to the State agency through which grant funds are appropriated. The measures 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 measures of effectiveness will need to be updated and transmitted to the expending agency.**

There will be five primary measures for effectiveness as it relates to all facets of this proposal... all of which would be reported to the HSFCA.

- 1) Was HOT able to produce the various projects and performances as outlined?
- 2) Did these performances expand HOT's reach into the larger community both on Oahu and statewide?
- 3) Were the productions deemed an artistic success?
- 4) Are the successful outcomes replicable in future seasons?
- 5) Did HOT expand the possible funding sources for such projects?

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 it's anticipated quarterly funding requests for the fiscal year 2014.

<u>Quarter 1</u>	<u>Quarter 2</u>	<u>Quarter 3</u>	<u>Quarter 4</u>	<u>Total Grant</u>
\$125,000	\$125,000	\$125,000	\$125,000	\$500,000

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

* All items listed here are for general operating support and are not attached to this project. In addition we have great support from individuals, board members and other corporations on an annual basis, as well as the earned revenue from our own ticket sales, group sales commissions for outside Broadway entities, and realstate and investment proceeds.

HSFCA	\$50,000
NEA	\$100,000
Orvis Foundation	\$125,000
Bretzlaff Foundation	\$10,000
Halligan Foundation	\$50,000
Cooke Foundation	\$20,000
A&B Foundation	\$10,000
Sydney Frank Foundation	\$25,000
GN Wilcox	\$10,000
Strong Foundation	\$100,000
Tateuchi Foundation	\$10,000
Anela Kolohe Foundation	\$15,000

McInery	\$20,000
First Insurance	\$5,000
Atherton	\$15,000
John Young	\$20,000
Cades Schutte	\$10,000
SSI	\$4,000

4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.

HOT has not received any federal or state tax credits within the prior three years.

We have received State and Federal funds:

	State/ HSFCA	Federal/ NEA
2013	\$16,738	\$10,000
2012	\$14,705	\$0
2011	\$31,751	\$0
2010	\$39,689	\$22,000

III. Experience and Capacity

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.

Hawaii Opera Theatre is uniquely qualified to bring opera, music-theatre and the larger range of the performing arts to Oahu and all of the neighbor islands. We have, for nearly two decades, been touring to the other islands as projects arose and funding allowed. We have also been producing mainstage opera productions for 53 seasons. What started in 1960 as a sub-set of the Honolulu Symphony Society, has grown into one of the most respected and critically acclaimed regional opera companies in the United States. Because of our unique location between East and West, we consistently hire artists from the US, Europe and Asia. HOT is truly global, but continues to cultivate young artists here in Hawaii through our Opera Studio program. Studio artists are cast as the chorus and in small roles on the mainstage and also serve as performers for our touring and outreach programs.

We are in the midst of Season 2012-2013. This is a new schedule for us, as we have moved into year-round programming on our mainstage. Our new schedule is October, February, April; still presented at Neal S. Blaisdell Concert Hall. Our season featured *Die Fledermaus* in October, followed by a rarely seen production *The Dialogues of the Carmelites* coming in February and closing with the operatic favorite *Tosca* in April.

In the past three years our audiences have enjoyed critically acclaimed productions during the winter grand opera season:

2012:	<i>Aida</i> <i>Don Pasquale</i> <i>The Pearl Fishers</i>
2011:	<i>Faust</i> <i>Lucia</i> <i>La Traviata</i>
2010:	<i>Die Walkure</i> <i>Manon Lescaut</i> <i>La Boheme</i>

We have been incredibly active over the past several seasons with education and outreach programs as well. Annual projects have included:

Opera for Everyone Approximately 5,000 students see a presentation of each production on the Wednesday (Final Dress Rehearsal) before opening night during the grand opera season.

Opera Residency In 2013, five Oahu elementary schools will be creating and producing their own opera productions. Hundreds of students participate in the program and scores of parents and members of the community attend these student productions.

The residency program has been a part of our expanding education offerings over the past decade. It is a very hands-on project with schools becoming mini-production companies. It takes weeks to accomplish, but the experience is so in-depth, we continue to work to expand the program.

HOT Opera Express In 2013, 15,000 students throughout the state will experience a children's version of *Turandot*, known as *The Curse of Lou-Ling*. With over seventy performances in elementary schools and other locations on Oahu and the neighbor islands. (Islands: Oahu, Maui, Big Island, Kauai)

The HOT Opera Express is our primary touring production and is appropriate for elementary and middle school audiences. We also have presented the show in a theatrical setting at The Hawaii

Theatre Center for the past two seasons and plan to bring this production to the Kahilu theatre in Waimea during the course of this year.

Adult Concerts/Great American Voices

In 2006, through a grant from the National Endowment for the Arts and the Department of Defense, HOT was chosen to create and produce 2 of a total of 40 concerts nationwide called "Great American Voices." These concerts featured favorite hits from opera and Broadway and were performed on military bases across the United States. Since that time we have continued to use this format as a basis for the adult/family concerts with great success, generally presenting 3-6 concerts throughout the year.

Opera Previews

Pre-opera talks for adult audiences in cooperation with the Honolulu Museum of Art are attended by approximately 1,000 individuals annually.

Opera Studio

A class of 25 talented Hawaii young people are selected and given special training in vocal and theatrical arts through individual coaching, master classes, and workshops. Opera Studio members have the opportunity to perform in HOT main season productions as choristers and small roles.

Internships

A group of 15-20 high school students per year have the opportunity to participate as interns and receive hands-on experience in production areas such as choral, wigs and makeup, costumes, and other stagecraft skills.

Hawaii Opera Theatre is uniquely positioned and skilled in producing opera/ music-theatre productions that can be presented on our home island of Oahu and tour to the neighbor islands.

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.

During our mainstage season, our home is the Neal S. Blaisdell Concert Hall on Oahu. This is a city-owned space with approximately 2100 seats.

We are also requesting funding to help with the cost of mounting a semi-staged production on Maui, at the Maui Arts and Cultural Center, which has a modern 1400 seat

theatre and several auxiliary spaces that could be utilized for visual arts to augment our production.

Both of these facilities are ADA compliant, however, during our season at the Blaisdell we increase the number of handicapped parking spaces available for our patrons by cordoning off a larger section of the parking that is close to the hall.

Much of our education and outreach programming takes place in school auditoriums, community spaces and ball rooms, and even in “created” performance spaces.

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 the personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

Many of the projects noted in this request fall under our Education department, which has three full-time staff members. However, almost all of these projects will require in some way the full forces of the company. Key Staff for these projects, and all HOT activities are noted here:

Hawaii Opera Theatre has presented some of the world's finest operas for Hawaii audiences under the leadership of Henry G. Akina, who has served as General & Artistic Director since 1996. Mr. Akina oversees the company's artistic and educational programs and staff, and ensures the artistic continuity of productions and programs. In December 2003, Karen Tiller joined Hawaii Opera Theatre as Executive Director, responsible for HOT's marketing, development, financial stability and planned growth. In April of 2013, Ms. Tiller will leave the company to focus on her new role as mother. A search is underway for her replacement and Ms. Tiller will continue to consult and support the company during and beyond the transition.

Henry G. Akina, General & Artistic Director

Honolulu-born Henry G. Akina is the General and Artistic Director of Hawaii Opera Theatre. From 1981 to August 1996, Mr. Akina was Manager and Artistic Director of the Berlin Chamber Opera, producing and directing the majority of that company's repertoire. Some of his most important productions are *Turandot* (with Kent Nagano at the Opera of Lyons), *The Rake's Progress*, *Agrippina*, *Così Fan Tutte*, *Nabucco*, *Otello* and *Elegy for Young Lovers*. Mr. Akina's debut with the Hawaii Opera Theatre was the 1993 production of Puccini's *Madama Butterfly*. Among his contributions to Hawaii Opera Theatre during his tenure are the Hawaii premieres of *Macbeth*, *Elektra* and

Tristan und Isolde, as well as the founding of the Mae Z. Orvis Opera Studio, dedicated to developing young operatic talent in the State of Hawaii. Mr. Akina has directed for opera companies throughout Germany, as well as in France, Hungary, Canada, China and the United States. He taught opera staging and acting at the Berlin Conservatory for Music in Berlin and master classes in various locations internationally.

Mr. Akina has served as a panelist for the State Foundation on Culture and The Arts, The National Endowment for the Arts and Opera America. He serves on the Advisory Boards of The Iona Dance Theatre and the Hawaii Youth Opera Chorus. In 2001 the National Society of Arts and Letters honored him for his lifetime contribution to the art of opera.

Mr. Akina graduated Magna cum Laude from Tufts University with a B.A. in Psychology and Drama. He has done graduate work at Free University of Berlin where he studied Theatre Science.

Karen Tiller, Executive Director

Karen Tiller has been in her position as Executive Director for Hawaii Opera Theatre since December, 2003. Ms. Tiller comes from New York, where she had been the Managing Director of Music-Theatre Group for the past two years. MTG is a producer of new American opera and music-theatre. She has spent her entire career in opera and has worked in every aspect of opera production, from artistic administration to production, from financial oversight to development and marketing. She spent several years at Opera Memphis, where she began as the Director of Production and moved up to the position of Executive Director.

An advocate of opera and the arts on a national level, she has worked as a volunteer to strengthen the public understanding of opera and music-theatre. She has served as an onsite evaluator for the National Endowment for the Arts, served as head of the Theatre Panel for the Tennessee Arts Commission, served on the Arts and Industry Panel for the Mississippi Arts Commission, and has served as a board member and frequent panelist for Opera America, the service organization for all opera companies in North America.

Ms. Tiller is a graduate of the College of William and Mary in Williamsburg, VA.

Erik Haines, Education & Outreach Programs Manager

Erik Haines has been Hawaii Opera Theatre's Education and Outreach Programs Manager since 1992 and very instrumental in the tremendous growth of HOT's outreach activities. In the early years of his tenure Mr. Haines relied solely on volunteer assistance, but now has a staff person to help perform outreach to over 20,000 children and 5,000 adults each year. Mr. Haines is credited with HOT receiving The Opera America Success Award for educational programming at the 1999 Opera America Conference. Mr. Haines is a frequent performer on the Hawaii Opera Theatre stage. He

is currently singing the role of The First Commissioner in *The Dialogues of the Carmelites*.

Mr. Haines has a Master's degree in Music and Voice Concentration from the University of Hawai'i at Manoa.

Kristin Stone, Education Coordinator

Kristin Stone, Education Coordinator

Kristin Stone has been hailed by critics as “an engaging comic delight” (Opera News). Roles include Annina in *La Traviata*, Blonde (cover) in *Abduction from the Seraglio*, Fredrika in *A Little Night Music* and the Voce di Cielo in *Don Carlo*, all at Hawaii Opera Theatre, Belinda in *Dido and Aeneas* at the UH Lab Theatre, Casilda in *The Gondoliers* with the Gilbert and Sullivan Light Opera Company of Long Island, Marcantonio in *Casanova's Homecoming* with Opera Theatre of Lucca, Italy, the Princess in *Transformations*, Yniold in *Pelleas et Melisande*, Turnspit in *Rulsalka*, Silver Dollar in *The Ballad of Babe Doe* (all at CCM). Other roles include Flora in *The Turn of the Screw*, Barbarina in *Le Nozze di Figaro*, and Amor in *Orfeo ed Euridice*. With HOT's Opera Express she has performed Gretel in *Hansel and Gretel*, Yum Yum in *The Mikado* and Rosina in *Il Barbiere di Siviglia* and as a soloist in the *Great American Voices* concert series. She is currently singing the principal role of Sister Constance in *The Dialogues of the Carmelites*. Ms. Stone earned a Bachelor of Music Degree from Boston University and a Master of Music from the University of Cincinnati, College-Conservatory of Music.

Eric Schank, Education Coordinator

Erik joined the staff of Hawaii Opera Theatre in December of 2005. He attended the University of Hawaii where he studied piano with Edward Shipwright and then the University of Akron where his teachers were Eugene Mancini and Stephanie Browne. Until coming to work for HOT, he was employed by the University of Hawaii Music Department as well as the Theater and Dance Department as an accompanist. He has also over the years, been a pianist in many vocal, instrumental and chamber music recitals and continues to be the pianist for the Hawaii Vocal Arts Ensemble.

Suzanne Watanabe, Director of Development

Suzanne has been the Director of Development for the Hawaii Opera Theatre since August 2006. Ms. Watanabe focuses on donor, foundation and corporate relations. With a background in Marketing and Communications, in her prior role she served as a Senior Account Executive for Bright Light Marketing.

Tim Stettler, Director of Production

Stettler has been the director of production for Hawaii Opera Theatre for the past three seasons and two seasons prior as Technical Director. He previously served as the resident technical director for the Utah Symphony and Opera in Salt Lake City.

B. Organization Chart

See Attached

VI. Other

A. Litigation

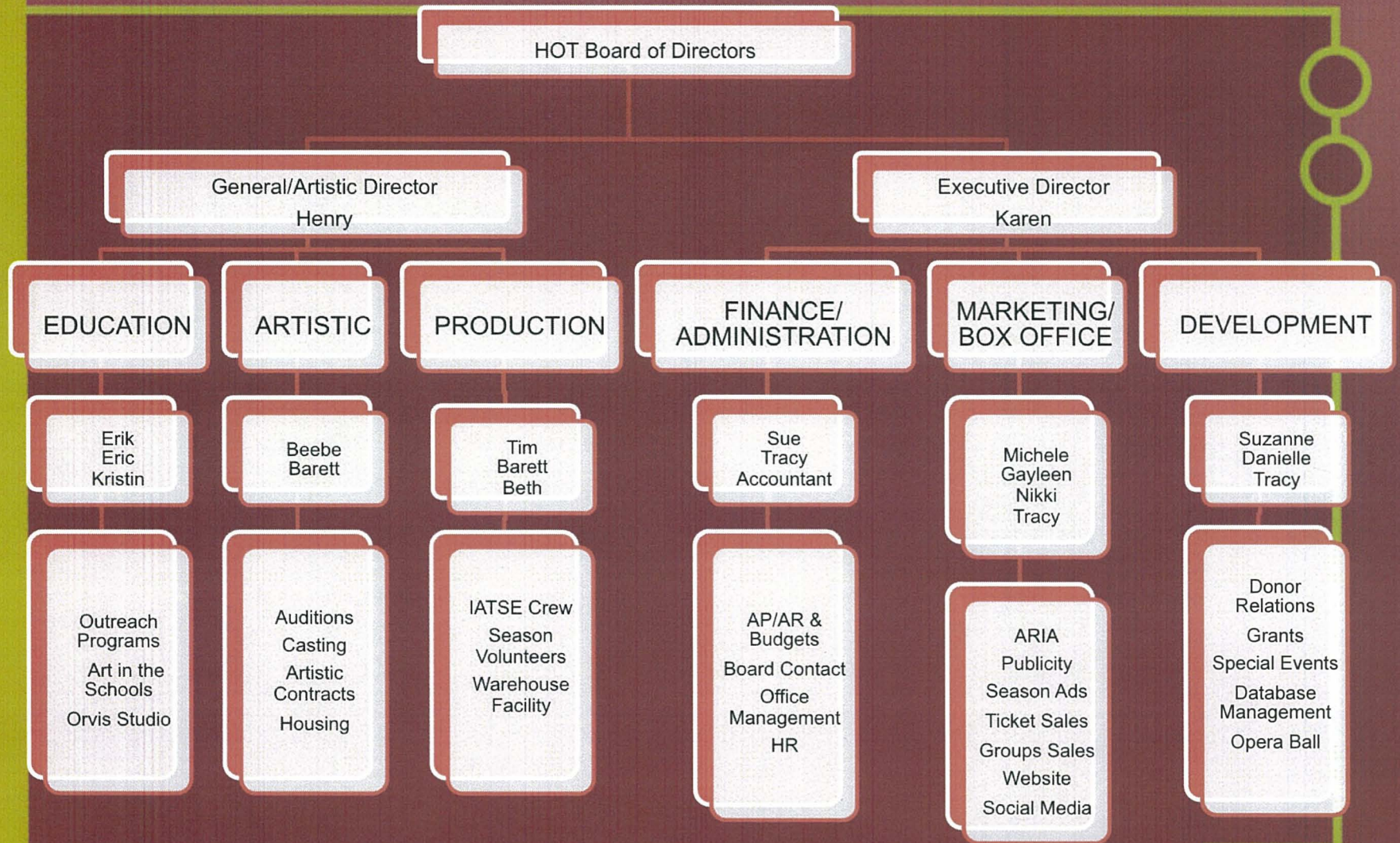
The applicant shall disclose any pending litigation to which they are party, including the disclosure of any outstanding judgement. If applicable, please explain.

Does not apply.

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

Hawaii Opera Theatre is a member in good standing of Opera America, which is the professional service organization for professional opera companies in the United States and Canada.

HOT STAFF



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

HAWAII OPERA THEATRE

BUDGET CATEGORIES	Total State Funds Requested (a)	(b)	(c)	(d)
A. PERSONNEL COST				
1. Salaries	100,000			
2. Payroll Taxes & Assessments	13,000			
3. Fringe Benefits	10,000			
TOTAL PERSONNEL COST	123,000			
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	22,000			
2. Insurance	1,500			
3. Lease/Rental of Equipment	12,000			
4. Lease/Rental of Space	7,500			
5. Staff Training	0			
6. Supplies	3,000			
7. Telecommunication	500			
8. Utilities	1,000			
9. Artist Fees	95,000			
10. Costume/Scenery/Lighting/ Props	15,000			
11. Sound/ Light Rental Equipment	5,000			
12. Program Materials	8,000			
13. Orchestra/ Crew/ Equipment	140,000			
14. Housing	25,000			
15. Per Diem	16,500			
16. Maui Royalties	12,000			
17. Drayage	3,000			
18. Hospitality	2,500			
19. Maui Donor Event	5,000			
20				
TOTAL OTHER CURRENT EXPENSES	374,500			
C. EQUIPMENT PURCHASES	2,500			
D. MOTOR VEHICLE PURCHASES	0			
E. CAPITAL	0			
TOTAL (A+B+C+D+E)	500,000			
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	500,000	Karen Tiller 596-7372 x201		
(b)		[REDACTED]		
(c)		[REDACTED]		
(d)		[REDACTED]		
TOTAL BUDGET	500,000	Karen Tiller, Executive Director Name and Title (Please type or print)		

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

HAWAII OPERA THEATRE

Period: July 1, 2013 to June 30, 2014

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
Lavalier Microphones	8.00	\$100.00	\$ 800.00	800
Amplifier for Touring Production	1	\$750.00	\$ 750.00	750
Lap-Top to Run Projections and Titles	1	\$850.00	\$ 850.00	850
			\$ -	
			\$ -	
TOTAL:	10		\$ 2,400.00	2,400

JUSTIFICATION/COMMENTS: For our touring production as well as the Maui Turandot we need new/better equipment.

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

JUSTIFICATION/COMMENTS:

**BUDGET JUSTIFICATION
CAPITAL PROJECT DETAILS**

HAWAII OPERA THEATRE

Period: July 1, 2013 to June 30, 2014

FUNDING AMOUNT REQUESTED

TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2011-2012	FY: 2012-2013	FY:2013-2014	FY:2013-2014	FY:2014-2015	FY:2015-2016
PLANS	0	0	0	0	0	0
LAND ACQUISITION	0	0	0	0	0	0
DESIGN	0	0	0	0	0	0
CONSTRUCTION	0	0	0	0	0	0
EQUIPMENT	0	0	0	0	0	0
TOTAL:						
JUSTIFICATION/COMMENTS:						
No Capital Projects						

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

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants and subsidies pursuant to Section 42F-103, 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 or subsidy is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant or subsidy were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant or subsidy.

- 2) The applicant meets the following requirements pursuant to Section 42F-103, 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 or subsidy is awarded shall be conducted or provided.

- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, 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 or subsidies used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant or subsidy was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant or subsidy used for the acquisition of the land.

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

HAWAII OPERA THEATRE
(Typed Name of Individual or Organization)



January 29, 2013
(Date)

Karen Tiller
(Typed Name)

Executive Director
(Title)