

House District _____

Senate District _____

**THE TWENTY-EIGHTH LEGISLATURE
APPLICATION FOR GRANTS
CHAPTER 42F, HAWAII REVISED STATUTES**

Log No: _____

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

"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.

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

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 Biennial Foundation

Db: Honolulu Biennial Foundation

Street Address: 225 Queen St. #24A, Honolulu, HI 96813

Mailing Address: same as above

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name KATHERINE TUIDER

Title Development Director and Co-Founder

Phone # 703-965-1033

Fax # _____

E-mail Katherine@honolulubiennial.org

3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION INCORPORATED IN HAWAII
- FOR PROFIT CORPORATION INCORPORATED IN HAWAII
- LIMITED LIABILITY COMPANY
- OTHER
- SOLE PROPRIETORSHIP/INDIVIDUAL

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

HONOLULU BIENNIAL 2017: AN INAUGURAL, MULTI-SITE, CONTEMPORARY, VISUAL ART EXHIBITION AND COMPLEMENTING EDUCATIONAL PUBLIC PROGRAMMING.

4. FEDERAL TAX ID #: _____

5. STATE TAX ID #: _____

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2017: \$ 250,000

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 \$ _____
 FEDERAL \$ _____
 COUNTY \$ _____
 PRIVATE/OTHER \$ _____

KATHERINE TUIDER, DEVELOPMENT DIRECTOR & CO-FOUNDER,
NAME & TITLE

JANUARY 22, 2016
DATE SIGNED



RECEIVED

1/21/16 *ML*

Application for Grants

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. Please include the following:

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

Through the celebration of contemporary visual art from the Pacific, the United States, and Asia, Honolulu Biennial Foundation (HBF) presents the Honolulu Biennial 2017 (HB2017), an international art exhibition that engages with the rich cultural diversity of Hawai'i. Taking place over the course of two months (March 8-May 8, 2017), HB2017 will feature local artists alongside leading national and international ones in Hawaii's first international biennial. Curated by Mori Art Museum Director and renowned contemporary arts curator, Fumio Nanjo, the inaugural biennial will thematically focus on sustainability and examine topics related to islands in the Pacific. This multi-island biennial will highlight the contrasting environments, rich histories and distinctive sites of Honolulu and one neighbor island, giving visitors and locals inspiring and creative ways to engage with Hawai'i.

HBF operates throughout the year presenting a series of ongoing public programs and educational workshops for the community. Founded in 2014 by two kama'aina and one Native Hawaiian arts and culture professionals, Dr. KJ Baysa, Isabella Ellaheh Hughes and Katherine Ann Leilani Tuider, HBF is a registered nonprofit organization, incorporated in Hawai'i in August 2014, and granted 501(c)(3) nonprofit status in May 2015.

Since public inception in 2014, HBF has collaborated with a variety of partners on public, educational, promotional and private events locally, nationally and internationally, including, but not limited to:

- Our Kaka'ako, Kamehameha Schools
- Pu'uhonua Society
- Hawaii International Film Festival (HIFF)
- Art Explorium
- Hawaii Visitors and Convention Bureau (HVCB)
- Na Mea Hawaii
- The Modern Honolulu
- Pacific and Asian Affairs Council (PAAC)
- MoMA PSI
- Asia Contemporary Art Week (ACAW)
- artnet

- ArtAsiaPacific
- Seattle Art Fair

HBF has presented public programs and exhibitions both locally and nationally to build our audience in anticipation of the inaugural Honolulu Biennial in 2017. HBF serves our community by directly offering programming for locals as well as raising awareness of Hawaii's artistic talents. **Since 2014 HBF has served a local audience of over 2,500 with our exhibitions and public programs and a national audience of over 31,500.**

2. The goals and objectives related to the request;

The specific goals of Honolulu Biennial Foundation and for which funds from Grant-in-Aid are being requested for is as follows:

- Showcase free-of-charge noteworthy contemporary art from the local creative community as well as from artists from abroad, fostering both cultural exchange, promoting access to the arts for a wide audience, and serving a true need in the community as there is not a single museum dedicated to contemporary art;
- Educate art students and working artists by providing educational programs that link art, technology and science (STEAM programs) throughout the year and professional development opportunities for local artists;
- Promote collaboration between various local artists and groups through HBF's 'Umeke|Umbrella collateral program, fostering the spirit of 'ohana within the larger local creative community;
- Reposition Honolulu and Hawai'i as the leading epicenter for art and culture in the Pacific and as a destination for arts and cultural tourists;
- Positively impact the economy by welcoming a new influx of highly educated, high-net-worth arts and cultural tourists to this new, signature art event.

To support this multi-site and multi-partnership visual art festival's exhibition and complementing public programming with an emphasis on offering programs for youth, HBF is requesting **\$250,000 from Grant-in-Aid, representing 6% of the holistic 2015-2017 Honolulu Biennial budget to support the following objectives:**

- **Exhibition support for the installation, support staff, educational didactics and design of exhibition** in core civic and historic spaces where Honolulu Biennial will take place in, engaging with our rich cultural heritage and celebrating Hawaiian history (presently HBF has proposals with: Honolulu Hale, McCoy Pavilion, Foster Botanical Gardens as key civic spaces, is in discussion with a variety of other historic sites and cultural partners, and Mayor Caldwell officially endorsed Honolulu Biennial with a Congratulatory Message in May 2015);
- Support the **production costs (research and creation) for 10 artists from Hawai'i to participate in Honolulu Biennial 2017** (due to targeted press and media strategy, these names cannot be publicly released at this time, but represent local and Native Hawaiian contemporary visual artists both from a variety of stages in their careers, ranging from emerging to established artists);

- Cultural Diplomacy at School: Support to bring three (3) **international artists** to three (3) **different public and/or charter high schools** during Honolulu Biennial in 2017 to give a talk on their work.
- Public Programming to present in 2016-2017 four (4) **Biennial Talks** with local and international artists, both on O‘ahu as well as on neighbor islands (Lāna‘i, Hawai‘i Island and/or Kaua‘i), which fosters cultural diplomacy, artistic awareness and access to contemporary art. Concurrent portfolio review sessions will be run for Community College and UH art students by these presenting artists;
- Educational programming to offer eight (8) **free-of-charge** keiki workshops for ages 5-8 and 9-12 during the biennial that will be mass-marketed to students from around the State during the biennial in 2017;

3. The public purpose and need to be served.

Honolulu Biennial is vehicle to develop and reposition Honolulu on a global scale as a leading, innovative cultural capital and thriving urban city in the Pacific, where East and West have historically met. Around the world, contemporary art biennials have transformed cities into thriving hubs for art and culture and result in measurable economic impact via attracting an influx of cultural tourists, positively impacting and diversifying the economy and creative industries. Moreover, in 2014, *The Economist* reported, “for many cities, biennials have become important sources of cultural pride, international recognition and tourism.” Biennials in short, are “a big deal and big business, with many cities launching high-profile recurring exhibitions in a bid to attract tourists, commerce, and cultural capital.” Based on the three years of research that HBF’s founders completed prior to officially becoming a non-profit, they concluded that the Honolulu Biennial would benefit Honolulu and the greater State in the following ways:

- i. Economy: Economic Impact
- ii. Community:
 - a. Cultural Exchange
 - b. Platform for Social Change
 - c. Education

i. Economy: Economic Impact

Biennials rebrand cities as innovative capitals for arts and culture, positively impacting the host city’s profile and benefitting the local economy with a wide influx of arts and cultural tourists, as shown in the table below:

Biennial	Year	Visitors	Economic Impact
Liverpool Biennial	2010	835,000	USD 42 million
Biennale of Sydney	2012	623,000 ¹	USD 40.3 million ²

¹ <http://www.biennaleofsydney.com.au/wp-content/uploads/2015/06/Biennale-of-Sydney-announces-2016-curatorial-Attachés.pdf>

² 2012 figure shown as 2014 number not yet available;

http://www.cityofsydney.nsw.gov.au/_data/assets/pdf_file/0004/151483/130819_CCC_ITEM05.pdf

Setouchi Triennale	2010	900,000 ³	USD 126 million ⁴
Prospect New Orleans	2008	42,000 ⁵	USD 23.2 million ⁶

Based on statistical analysis of Hawaii Tourism Authority's most recent Annual and Visitor Satisfaction Reports, as well as consultation with DBEDT's Chief Economist, we anticipate that there will be a minimum of **42,570 out-of state visitors and 20,000 local visitors** that will attend the 2017 Honolulu Biennial. This translates into an **economic impact of \$49.7 million** for the State, and **\$5,321,326 in state government tax revenue⁷** from February to May 2017. Upon request, HBF can provide our complete report of the amount of "out-of state" visitors specified by city, country and region, as well as its respective economic impact on the State.

In addition to the economic impact that the Honolulu Biennial will have on hotels, restaurants, transportation companies, and other subsectors of the tourism industry, Honolulu Biennial Foundation has a commitment to creating professional development opportunities locally for both artists and the creative community that supports them, such as curators, writers, scholars, exhibition installers and arts administrators.

ii. Community:

a. Cultural Exchange

Honolulu Biennial will feature the works of leading international contemporary artists alongside local talent fostering cultural exchange and collaboration. Historically, biennials have served as important platforms for fostering cultural exchange, understanding and promoting tolerance between different groups of people through the impactful medium of the visual arts. As part of HB's budget, HBF will fly in participating neighbor island, national and international artists to Honolulu in order to host public programs both during the biennial as well as part of pre-biennial programming such as: artist panel discussions, artists mixers for networking opportunities and hands-on art making workshops for keiki in order to ensure that these artists can share their practices with a diverse public, while also creating opportunities for all participating artists to exchange ideas with one another and diversify their professional network for future projects and collaborations.

b. Platform for Social Change

Contemporary art serves as a catalyst by which individuals with drastically different opinions can begin to peacefully dialogue about some of the most pressing issues of our time. They are perhaps drawn in by the beauty or unusual nature of the work, and as they get closer, ask the same question, "What does it mean?" By asking this question, the viewer not only identifies

³http://www.mlit.go.jp/kankocho/naratourismstatisticsweek/statistical/pdf/2014_Tourism_and_the_creative.pdf

⁴http://www.mlit.go.jp/kankocho/naratourismstatisticsweek/statistical/pdf/2014_Tourism_and_the_creative.pdf

⁵<http://prospectneworleans.org/history-mission/>

⁶<http://prospectneworleans.org/history-mission/>

⁷ Calculation (Total Economic Impact of all Out-of-State Visitors for Honolulu Biennial 2017) * (State Tax multiplier: 0.107)=State Government Tax Revenue Generated; Multiplier source: DBEDT 2015 (2007 I/O Model)

what they perceive the subject matter of the work to be, but also how they feel about that topic. Whether the subject matter is conservation, sustainability, economic crisis, equality or one of many other great challenges, art creates a venue by which to engage in meaningful discussion about our opinions on these issues and how to tackle them. The Honolulu Biennial in 2017 will take a thematic approach and use art to address some of the most pressing environmental and ecological concerns that are particularly relevant and a response to Hawai'i and other islands in the Pacific.

c. Education

Currently in the State of Hawai'i, there are no institutions, public or private, that are solely dedicated to the exhibition and study of local and international contemporary art. While local museums showcase noteworthy and quality exhibitions from various eras of art history, there are very few international and national contemporary art exhibitions taking place both in the State. Local audiences are severely underserved when it comes to access to and engagement with contemporary visual art.

Moreover, as any local contemporary artist can attest, there are *extremely* limited exhibition opportunities and spaces for Hawaii's vibrant contemporary visual arts community. Currently, the primary options for local contemporary artists to display their artwork is in restaurants and bars, which are not conducive for the proper appreciation of art nor hosting of complementary educational programs. By not having access to exhibition space, local artists are denied the opportunity to show and potentially sell their work and are extremely removed from the wider contemporary art world, which inhibits local artists from professional advancement and development.

The Honolulu Biennial will create an opportunity for local artists to both observe and exhibit work, as well as the greater local community and visitors alike to enjoy contemporary artwork that is thought provoking and educational. A portion of the budget for the 2017 Honolulu Biennial is dedicated to facilitating transportation for school groups to attend, as well as to develop educational workshops for children and adults. These field trips and workshops will enable a diverse public to meaningfully engage with the exhibited artworks and gain a deeper understanding of how and why they were made.

4. Describe the target population to be served;

As an international contemporary arts festival of international relevance, with local resonance, Honolulu Biennial will attract a local, national and international audience. As mentioned above, HBF predicts that the 2017 Honolulu Biennial will attract **42,570 out-of-state visitors**, in additions to at least **20,000 local visitors** from O'ahu and the neighbor islands.

Locally, our goal is to serve Hawaii's residents and engage with them through a variety of complementing public programs geared towards attracting audiences from a variety of backgrounds and age groups, such as performances, music, keiki workshops and family-centered special events days during the biennial. HBF's core audience will come from arts and culture enthusiasts State-wide, as well as professionals from the arts and creative industries, university-

level arts and international relations and Pacific Studies students, and primary and high school students.

Since August 2014, HBF has been hosting various events in Honolulu and trips to neighbor islands in order to spread awareness about HB 2017 and build an audience statewide from the artistic and creative community of professionals, as well as arts enthusiasts and students beyond the perimeter of O'ahu. Examples of these events and engagement with community include:

- Town Hall in August 2014 at Na Mea Hawai'i (Honolulu);
- Prologue exhibition to HB called *Chain of Fire* in collaboration with Hawai'i International Film Festival and Kamehameha Schools, amongst other partners, in October to November 2014 in Our Kaka'ako (Honolulu);
- Portfolio sharing of one dozen local artists on Oct 30, 2014 at Kaka'ako Agora that featured artists from O'ahu, Big Island and Kaua'i (Honolulu);
- "Biennial Talk" explaining to the public what a biennial is by Ngahiraka Mason, curator of the 2nd Auckland Triennial, in January 2015 at Na Mea Hawai'i (Honolulu);
- Portfolio sharing by various artists and artist collectives during an HBF research visit to the Big Island by Curatorial Director, Fumio Nanjo in July 2015 (Big Island);
- Portfolio sharing during Curatorial Director, Fumio Nanjo's second research trip to Honolulu at The Modern Honolulu which featured artists from Maui, O'ahu and Kaua'i in July 2015 (Honolulu);
- Portfolio sharing with seven artists from Kaua'i on September 23, 2015 at Galerie 103 (Kaua'i);
- "Biennial Talk" in collaboration with East West Center and the Pacific and Asian Affairs Council featuring Maori artist Dr. Brett Graham who has participated in biennials and triennials, September 28, 2015 (Honolulu).

The 2017 Honolulu Biennial is poised to be a new signature visual arts festival for the State supporting the economic lifeline of our economy - the tourism industry. Attracting the highly desirable demographic of arts and culture tourists, who according to Americans for the Arts, "both domestic and international - are ideal tourists. They spend more and stay longer."⁸

Moreover, international cultural travelers according to a report by the U.S. Department of Commerce stay on average nearly 3 days longer than general international travelers, and domestically, 68% of US travelers in 2012 said that they included a cultural, arts or historic event on their trip, and of this group, 28% (32.5 million) extended their trip for an arts, cultural or historic event/activity⁹.

In addition to specifically serving arts and culture tourists domestically and internationally, working closely with our partners at Hawai'i Visitors and Convention Bureau and Hawai'i Tourism Japan, in addition to other tourism-industry partners and our PR agency, HBF also offers repeat visitors to Hawai'i a new way to experience the islands and an exciting and

⁸http://www.americansforthearts.org/sites/default/files/pdf/2014/by_program/research_studies_and_publications/one_pagers/13.%20Cultural%20Tourism.pdf

⁹http://www.americansforthearts.org/sites/default/files/pdf/2014/by_program/research_studies_and_publications/one_pagers/13.%20Cultural%20Tourism.pdf

engaging visual arts exhibition in this festival format that is supported by a variety of complementary public programs, performances and workshops.

5. Describe the geographic coverage.

The Honolulu Biennial will take place in a variety of publicly accessible spaces throughout Honolulu, particularly focused on its walk-able, urban core, from Chinatown, to historic Downtown, Kaka’ako, and Ala Moana. All spaces will be confirmed by Summer 2016. In addition to spaces throughout Honolulu, one neighbor island that will also host part of this festival, making it a multi-island biennial and modeled after the Setouchi Triennial in Japan that takes place on a variety of 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;

The Honolulu biennial addresses the lack of access to contemporary art due to the State no longer having a dedicated museum for local and international contemporary art. It offers an opportunity for Hawai’i to be a vital part of the global conversation on contemporary art and culture, repositioned worldwide as a new and dynamic leading arts and culture center, simultaneously offering greater visibility and professional opportunities for local artists and creative, whilst improving the image of Hawai’i and attracting a new demographic of arts and culture tourists to the islands.

The execution of HB2017 is underway in the form of fundraising and pre-biennial audience-building by our Development and Communications Teams. HBF’s Development Team is currently building and securing partnerships to present this festival, while HBF’s Communications Team is working closely with our PR/Marketing Agency, WiT Media, to refine and launch the remaining portion of HBF’s Four-year Marketing and PR Strategy that began in 2014. HBF’s Curatorial Team led by Curatorial Director Fumio Nanjo and supported by the Curatorial Advisory Board is thematically curating and selecting artists, as well as designing public programs for HB2017. Please refer to the Organization Chart below for a complete overview of the team that will execute this project.

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

The plans for Honolulu Biennial are already underway and the projected abbreviated timeline for 2016-2017 is as follows:

Date	Event
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Spring 2016	Artist research visits begin
Summer – Fall 2016	Proposals for artistic projects will be reviewed by Exhibition Site Partners
October 2016 – February 2017	Various artist research visits and installation, coupled with artist talks, film screenings and collaborative, community-building workshops to create with specific artworks for HB 2017.
October 2016 – February 2017	Final research visits by artists and installation period to begin February 20 –March 7
January - February 2017	Optional volunteer training for HB 2017 for partner employees interested in getting involved with HB 2017
March 8-15, 2017	Opening week of Honolulu Biennial in Honolulu and neighbor island: events will include a press conference, press preview artist mixer, opening night party for the public, VIP party, VIP breakfast with Curatorial Director, public artists panels, tours and keiki workshops at locations throughout the city
March 8 – May 7, 2017	Biennial and associated programs run for eight weeks
May 3-7, 2017	Closing events for HB 2017 including: Closing public and VIP parties in Honolulu and neighbor island, artist panels and keiki workshops
May 8-14, 2017	Official de-installation period for HB 2017

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

The Artistic, Creative, Development and Curatorial Directors will work with a variety of contractors, corporate, and community partners to present HB2017, which will be monitored on a bi-weekly basis from January – November 2016 to ensure that we are meeting our objectives and deadlines, and on a weekly basis from December – March 2017 as the opening day of the Honolulu Biennial approaches. Tendering for specific contracting roles, such as exhibition design production, installation support and measuring economic impact of visitors during the duration of the festival as well as effectiveness of educational programming and outreach will go through a competitive RFP process. On an ongoing basis the budget will be closely monitored and all funds will be scrupulously accounted leading up to, during and after the Honolulu Biennial in order to submit a detailed financial report to be included in the Honolulu Biennial 2017 Final Report.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the

program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

HBF will be closely monitoring the amount of attendees to the exhibition portion of the Honolulu Biennial and all associated public programming during March to May 2017. These numbers will be compared against HBF's goal audience of 42,570 out-of-state visitors and 20,000 local visitors to assess the programs achievement. HBF will administer surveys at select public events in order to supplement the quantitative measure of attendance with quantitative and qualitative participant feedback. HBF Communications Team will also monitor all press coverage of Honolulu Biennial leading up, during and after HB2017, as well as the reach of these press sources. This data, in addition to the quantitative and qualitative data collected on participants will be compiled into the Honolulu Biennial 2017 Final Report. In additional to this report, the 2017 Honolulu Biennial itself, featuring artwork from 30-40 artists, will be documented via photographs, video and written descriptions, all of which will be made available to the State agency.

III. Financial

Budget

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

Please see the Appendices section for the following budget forms:

- 2016 GIA Page 5-Budget Request by Source of Funds
- 2016 GIA Page 6-Personnel Salaries and Wages
- 2016 GIA Page 7- Equipment and Motor Vehicles
- 2016 GIA Page 8-Capital Project Details (not applicable)
- 2016 GIA Page 9-Government Contracts and/or Grants (not applicable)

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2017.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$0	\$125,000	\$125,000	\$0	250,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2017.

National Endowment for the Arts
 Hawai'i Tourism Authority
 Mayor's Office of Culture and Art (MOCA)

Hawai'i Community Foundation
McInerny Foundation
US-Japan Foundation
Country-specific embassies and consultates
Multiple business partnerships currently under negotiation, and upon confirmation will be released publically
Capitol campaign with individual donors

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

Not applicable.

5. The applicant shall provide a listing of all government contracts and grants it has been and will be receiving for program funding.

Not applicable. HBF has not received any government contracts or grants to-date, not has it received confirmation of any future program funding from government contracts or grants yet.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2015.

\$5,568

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.

HBF's staff as well as the Curatorial Director for the Honolulu Biennial in 2017, which is a project-based role, bring together a multifaceted skillset and expertise necessary for putting together both this art festival's exhibition, as well public programming, project management and management of business and fundraising activities. Based on a history of past programming as a newly formed 501c3 organization, such as presenting in 2014 a prologue exhibition to launching this new Biennial, *The Chain of Fire*, which welcomed over 2,000 visitors over an 11-day exhibition period. The biographies of key team members are highlighted below:

Staff

Fumio Nanjo, Curatorial Director of Honolulu Biennial 2017

Nanjo is the Director of the Mori Art Museum in Tokyo and is also an art critic and a lecturer at Keio University, Tokyo. He has worked on numerous prestigious biennials including as the Commissioner of the Japan Pavilion at the Venice Biennale (1997); Commissioner of the Taipei Biennale (1998); Co-Curator of the 3rd Asia-Pacific Triennial of Contemporary Art (1999); member of the selection committee of the Sydney Biennale (2000); Director for the Japan Pavilion at EXPO 2000 in Hanover; and Artistic Co-Director of the Yokohama Triennale (2001). Fumio also served as an Artistic Director on several public art and corporate art projects including: Shinjuku I-LAND Public Art Project, Tokyo (1995), Hakata Riverain Art Project, Fukuoka (1999), Art Project for Obayashi Corporation Head Office, Tokyo (1999).

Dr. Koan-Jeff 'KJ' Baysa, Creative Director and Co-founder

Dr. Baysa, who was born and raised in Waialua, O'ahu and is a graduate of Mid-Pacific Institute is an international curator, writer, Whitney Museum ISP Curatorial Alumnus, and AICA member who networks the areas of medical science and contemporary culture. As a physician and curator, he brings together the cultures of science, design, and disruptive technology. He has curated numerous exhibitions globally and lectured at MoMA, the Philips Collection, the Krasnow Institute, and the United Nations. Amongst his many roles worldwide in the arts, he serves Curator-at-Large for the Institute for Art and Olfaction, Los Angeles; Co-Founder of the Joshua Treenial, California; Chief Curator of Birch Forest Project, New York; and serves on the Board of Directors for Art Omi, New York. His writing has been published by *Artslant* and *Art International*, and he is a frequent contributor to exhibition catalogues.

Isabella Ellaheh Hughes, Artistic Director and Co-founder

Hughes is an independent curator, cultural project manager, editor and writer, academically focused on art from the Asian continent, Pacific and their Diasporas. She's curated exhibitions nationally and internationally, including for the US Embassy in Abu Dhabi and Smithsonian National Museum of the American Indian, in addition to working for or collaborating with the Sharjah Art Foundation, Bahrain's Ministry of Culture, Barjeel Art Foundation, Art Dubai, Aperture Foundation, and Transformer, amongst others. Experienced in leading on and fundraising for exhibition and cultural projects with budgets of upwards of \$144,000, she has also been a team member on multi-billion dollar museum and cultural projects when working for the Tourism Development and Investment Authority, Abu Dhabi. A widely published art critic, she's written for *Brownbook*, *Frieze*, *Harper's Bazaar Art Arabia*, *Ibraaz*, *Whitehot Magazine* and is a former Editor of *ArtAsiaPacific*. A frequent public speaker and expert on art as a vehicle for cultural diplomacy, Hughes holds an MA in Museum Studies from Johns Hopkins University and BA in Art History from Boston University.

Katherine Ann Leilani Tuidier, Development Director and Co-founder

Tuidier is a multifaceted business, development and arts professional. Previously Tuidier founded and operated her own tourism business, is a published author of a 400-page travel guide on the Dominican Republic (DR), and helped write grants to create and manage a \$1,000,000 PEPFAR budget for HIV prevention while serving in the Peace Corps in the DR. While working at CARANA Corporation in Washington DC, she worked with a small team designing and securing multimillion-dollar economic growth projects for up to \$80 million for USAID and the World

Bank. She holds an MBA in Arts and Cultural Management from the Paris School of Business/Institut d'Etudes Supérieures des Arts and BA in Health and Societies from the University of Pennsylvania. She is fluent in English and Spanish, and proficient in French.

Leah Stein, Associate Director of Development

Stein is an arts and business professional and the founder of The Atelier, an arts consultancy business. She was the Director of Business Development and Senior Curator of the Welcome Company, New York and working as a Business Analyst for Bogner of America. Stein was a Baroness Hilla Rebay Grant Recipient working in Business Development at the Guggenheim Museum. Stein holds an MA in Art Business from Sotheby's Institute of Art, JD from University of California, Hastings and BA in Political Science from the University of Pennsylvania.

HBF operates with a lean staff on the off-years when the Biennial does not take place. Other members of HBF's core team include **Ara Feducia**, who serves as HBF's Lead Designer. Feducia is also a part-time lecturer at the University of Hawaii-Manoa and Creative Director for Nella Media Group. Artist and exhibition design specialist, **AJ Feducia** served as HBF's Exhibition Designer for HBF's exhibition *Chain of Fire*, for which he managed a team of six exhibition assistants. HBF also runs a year-round internship program creating professional development opportunities for young professionals in various sectors including development, accounting, marketing, communications and curation. During the period leading up to and during HB2017, HBF will expand its to at least **37 employees and part-time consultants**, which are outlined in the Organizational Chart Below.

Past Projects and Experience 2014-2015

2015

- **January:** Launched at Na Mea Hawai'i "Biennial Talks," a series of public programs featuring curators and directors of international biennials and triennials.
- **March:** Co-presented with Art Explorium a three-part workshop series for keiki, '*Eono*, which focused on Hawaiian innovations, designed by kupuna artist Solomon Enos.
- **July:** Hosted an artist portfolio-sharing event at The Modern Honolulu featuring 13 artists from Hawai'i, welcoming over 100 attendees.
- **July-August:** HBF was a cultural partner with Seattle Art Fair, representing Hawai'i artists and sharing information on our festival to an audience of over 11,000 people over the four-days of the Fair.
- **September:** Collaborated with the East-West Center and PAAC, HBF hosted a lecture by Dr. Brett Graham, a Maori contemporary artist and UH Manoa MFA graduate.
- **November:** Co-presented with Asia Contemporary Art Week (ACAW) and Artnet (a media outlet that attracts 2.1 million visitors per month to its website) in NYC a talk featuring Native Hawaiian artist Maika'i Tubbs moderated by Dr. Christiane Paul of the Whitney Museum that welcomed 52 attendees.

2014

- **October-November:** Partnered with Hawai'i International Film Festival to co-present *Chain of Fire: The Prologue Exhibition* for the Honolulu Biennial, welcoming over 2,000 visitors in 11 days.

- *Chain of Fire* was complemented by: 4 public talks/panels; a keiki workshop with Art Explorium; 2 educational tours for families; a private artist event aimed to foster collaborations between the local and visiting artists; a VIP reception in partnership with *Hawai'i Modern Luxury*.
- *Chain of Fire* and public programs were covered in over 15 leading local, national and international media outlets, including: Hawai'i Public Radio, KiTV4, *Hawai'i Modern Luxury*, *HI Luxury*, *Frolic*, *Metro HNL*, *Flux*, *ArtAsiaPacific*, Art Radar Asia, and more.
- To present *Chain of Fire*, HBF raised over \$149,000 in cash and in-kind donations and delivered the exhibition and programming under budget.
- **June-August:** HBF partnered with MoMA PS1 and the Rockaway Beach Surf Club on an art exhibition as part of a free multi-site festival that featured artists from Hawai'i and welcomed over 10,000 visitors on opening day.

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.

Honolulu Biennial Foundation does not own any facilities, but will have access to multiple facilities via our Site Partners for both the exhibition of art and public programs. We presently have nine partnership proposals and/or are in final partnership negotiations for both exhibition spaces, as well as spaces to host public and educational workshops and programs throughout Honolulu as well as the neighbor islands. HBF will secure all final spaces and facility partners by Summer 2016 to host Honolulu Biennial in 2017.

Confirmed partners for hosting components of this exhibition and public programs that can be publicly shared at this time include The ARTS at Marks Garage.

V. Personnel: Project Organization and Staffing

A. Proposed Staffing, Staff Qualifications, Supervision and Training

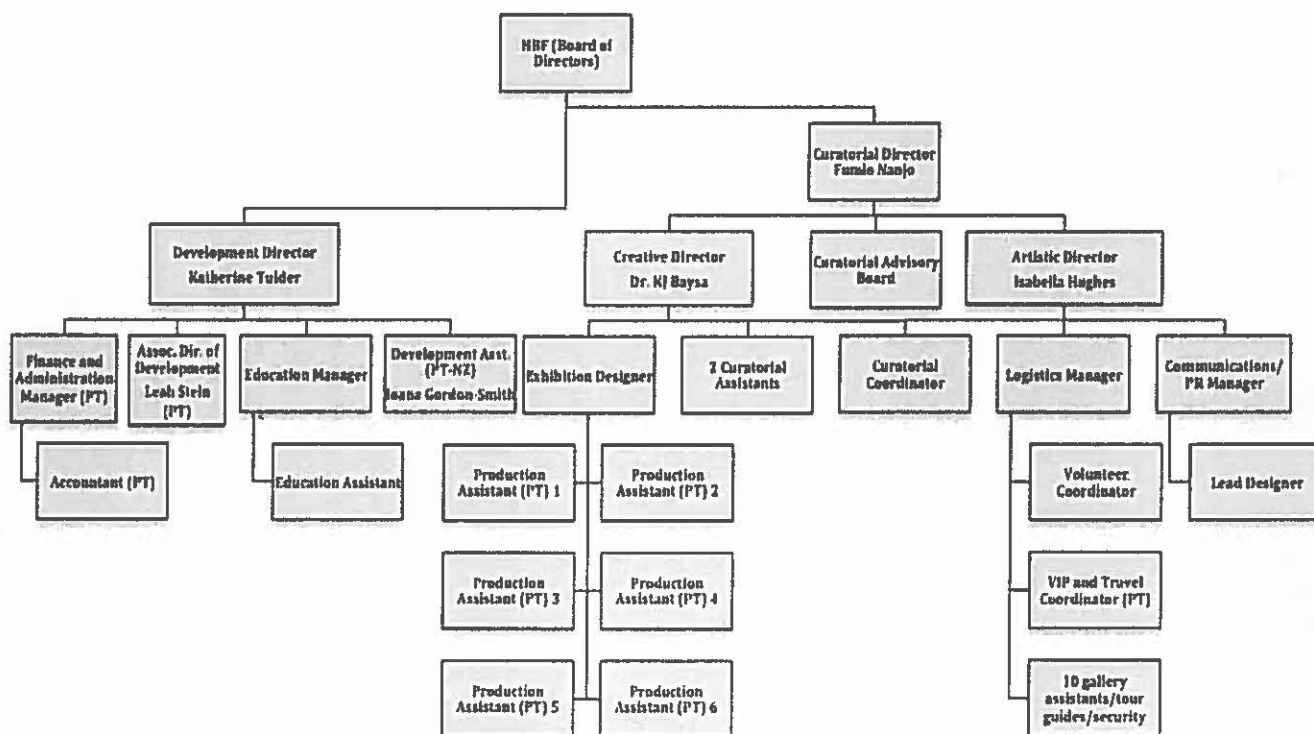
The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative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

The Honolulu Biennial will be led under the Curatorial Director, Fumio Nanjo, which is a contracted position specific to this festival, whilst the overall creative, artistic, project management, development and fundraising strategy of HBF is under Dr. KJ Baysa, Creative Director, Isabella Ellaheh Hughes, Artistic Director, and Katherine Ann Leilani Tuider, Development Director, whose qualifications are highlighted above. Each of these directors have had prior experience managing, training and providing administrative direction to teams in their past professional experience, as well as currently while administrating Honolulu Biennial

Foundation, which operates throughout the year producing events, exhibitions and educational workshops that require support staff with diverse skillsets. In their current roles, the HBF Directors have supervised over 20 interns, consultants and managers in the fields of curation, exhibition design, marketing, PR, development and event management.

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 organization chart that illustrates the placement of this request.



C. Compensation

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

As a relatively new nonprofit, all full-time staff of Honolulu Biennial Foundation are currently volunteering their time in order to direct all funding towards HBF’s educational and public programs, communications and outreach efforts, as well as curatorial and artist research for the 2017 Honolulu Biennial. However, when HBF is able to secure appropriate funding, the three highest paid officers will be:

Dr. KJ Baysa, Creative Director: \$60,000
Isabella Ellaheh Hughes, Artistic Director: \$60,000
Katherine Ann Leilani Tuider, Development Director: \$60,000

VI. Other

A. Litigation

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

Not applicable.

B. Licensure or Accreditation

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

Not applicable.

C. Federal and County Grants

The applicant shall separately specify the amount of federal and county grants awarded since July 1, 2014.

Not applicable.

D. Private Educational Institutions

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

Not applicable.

E. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2016-17 the activity funded by the grant if the grant of this application is:

- (1) Received by the applicant for fiscal year 2016-17, but
- (2) Not received by the applicant thereafter.

HBF is seeking funding from multiple sources and partners in order to ensure that the 2017 Honolulu Biennial has adequate funding. By Summer 2016 HBF will have finalized the majority of its partnerships and received notice from outstanding grant requests, at which point HBF will evaluate its current assets and determine whether or not we need to reassess the scope of and scale of the project. With this in mind, GIA funds will enable HBF to support the research and creation of new works by 10 local and Native Hawaiian artists, and dynamic educational and thought-provoking public programs for residents and visitors alike.

F. Certificate of Good Standing (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a certificate of good standing from the Director of Commerce and Consumer Affairs that is dated no earlier than December 1, 2015.

Please see Appendices section for Honolulu Biennial Foundation's Certificate of Good Standing dated December 1, 2015.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2016 to June 30, 2017

App

Honolulu Biennial Foundation

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	75,000	60,220	1,500	215,220
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
TOTAL PERSONNEL COST	75,000	34,220	1,500	215,220
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	15,000			110,058
2. Insurance		8,000		85,000
3. Lease/Rental of Equipment				
4. Lease/Rental of Space				
5. Staff Training				
6. Supplies (Art Production & Installation)	212,500	39,000	6,550	672,932
7. Telecommunication				
8. Utilities				70,000
9. Education	84,000	2,210	1,000	105,000
10 Marketing/Communications	87,500	8,000	450	136,790
11 Incidentals	50,000	8,570	500	255,000
12				
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	449,000	65,780	8,500	1,434,780
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES	0	0	0	
E. CAPITAL				
TOTAL (A+B+C+D+E)	524,000	100,000	10,000	1,650,000
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	524,000	Katherine Tuider		703-965-1033
(b) Total Federal Funds Requested	100,000	[REDACTED]		Phone
(c) Total County Funds Requested	10,000			1/22/16
(d) Total Private/Other Funds Requested	1,650,000	Date		
TOTAL BUDGET	2,284,000	Katherine Tuider, Development Director & Co-Founder, HBF Name and Title (Please type or print)		

*** Please note: column (a) reflects funds that HBF has requested from GIA (\$250,000) and Hawaii Tourism Authority (\$274,000).
Application for Grants

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2016 to June 30, 2017

Applicant: Honolulu Biennial Foundation _____

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
projectors	10.00	\$300.00	\$ 3,000.00	
computers	2	\$1,500.00	\$ 3,000.00	
			\$ -	
			\$ -	
			\$ -	
TOTAL	12		\$ 6,000.00	

JUSTIFICATION/COMMENTS:

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
not applicable	0.00	\$0.00	\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL				

JUSTIFICATION/COMMENTS:

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2016 to June 30, 2017

Applicant: Honolulu Biennial Foundation _____

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: 2014-2015	FY: 2015-2016	FY:2016-2017	FY:2016-2017	FY:2017-2018	FY:2018-2019
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS This form is NOT APPLICABLE to HBF's application as this is a request for operating funds.						

GOVERNMENT CONTRACTS AND / OR GRANTS

Applicant: Honolulu Biennial Foundation

Contracts Total: -

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	NOT APPLICABLE. HBF does not currently hold any government contracts or grants.				
2					
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**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAII REVISÉD 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, Hawaii Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant 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, Hawaii Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.


- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawaii Revised Statutes, for grants 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.

Honolulu Biennial Foundation

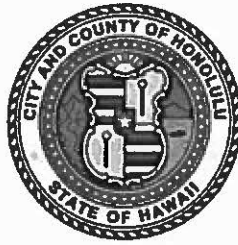
January 22, 2016
(Date)


Katherine Tunder
(Typed Name)

Development Director & Co-Founder
(Title)

Appendices

- I. Letters of Support
- II. Resumes of Key Personnel
- III. Photos of Potential Participating Artists' Work
- IV. HBF Certificate of Good Standing from Director of Commerce and Consumer Affairs



MESSAGE FROM MAYOR KIRK CALDWELL

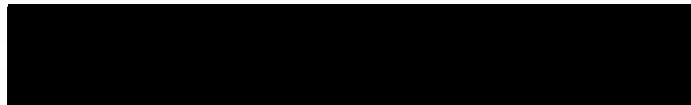


I am pleased to congratulate the Honolulu Biennial Foundation on launching its effort to present the Honolulu Biennial in 2017.

The potential for a positive effect for Honolulu is undeniable. This large-scale, contemporary art event can increase recognition of local artists and art venues, contribute to our economy, create educational opportunities, and market Honolulu as a center for contemporary art. As a signature event that builds on historic and current biennials held in more than 200 cities, the Honolulu Biennial can also benefit Oahu by attracting visitors to our islands and play a role in revitalizing neighborhoods through location-specific events.

Honolulu recognizes the promise of this ambitious proposal and is ready to provide assistance through our core services and functions. We look forward to the realization of this multi-faceted, international project.

On behalf of the people of the City and County of Honolulu, I extend best wishes for success on presenting the Honolulu Biennial.



Kirk Caldwell

SUMMIT

THE MODERN ISLAND | HONOLULU, HAWAII

To: Whom It May Concern

Re: Letter in Support of the Honolulu Biennial Foundation

Summit is proud to support the efforts of the Honolulu Biennial Foundation as a media partner for the Honolulu Biennial. The upcoming arts festival marks the inauguration of Honolulu as a gathering place for the contemporary art from the Americas, Pacific and Asia, fostering intercultural diplomacy and understanding.

Summit is Hawai'i's premier global magazine of ideas, style and smart living. *Summit* enjoys wide distribution in 400 retailers and hotels across Hawai'i, the US and Japan, and is growing steadily in Asia, Oceania and Western Europe. Based on Queen Kapi'olani's motto "Kulia i ka nu'u", or "strive for the summit," *Summit* documents the people, ideas and institutions that are raising the expectations and expanding the reach of our modern island home.

The Honolulu Biennial Foundation exemplifies Kapi'olani's motto and Summit's mission. The Biennial will connect our archipelago to a global community of art curators, investors, critics and enthusiasts, which will only help to elevate our reputation and brand. The world knows Hawai'i as a gorgeous destination replete with natural beauty and a rich culture; the Honolulu Biennial will add art to this list.

Summit proudly supports these efforts with editorial and advertorial contributions valued at \$50,000.

'O au me ka ha'aha'a,



Ikaika Hussey
Publisher
SUMMIT

SHANGRI LA

13 January 2015

To Whom It May Concern:


As Program Manager at Shangri La, a center of Islamic art and culture owned and operated by the Doris Duke Foundation of Islamic Art, it is my pleasure to write this letter in support of the Honolulu Biennial Foundation.

Shangri La's initial interaction with the Honolulu Biennial Foundation began with a program partnership with Shangri La Artist in Residence Hasan Elahi. As part of his residency at Shangri La, Elahi created a site specific work for inclusion in the Chain of Fire Honolulu Biennial prologue exhibition. Shangri La was very pleased to be part of and support this exhibition which we felt was a great success as a startup event.

The curators pulled together a first rate roster of international and local artists for the exhibition which was well designed and installed in a most professional manner. They created a well-rounded and comprehensive series of public programs, designed to foster dialogue, include Hawaii artists in all phases of the project, and as much as possible integrate various segments of the community. The organizers made a serious effort to be as inclusive as possible in all phases of the programming associated with the event.

All of the people we dealt with from the Honolulu Biennial Foundation were extremely forthcoming, communicative and responsive to our needs and concerns. They were most helpful in providing assistance where needed to Hasan Elahi's installation and the artists felt that he had a very positive experience with the exhibition. The publicity for the event was well organized, well designed, rolled out in a timely manner and reached a wide range of the local community as well as international audiences.

Shangri La would be very pleased to support the Honolulu Biennial Foundation with future Artist in Residence partnerships as well as public programming initiatives. The Honolulu Biennial has the potential to bring a much needed boost and an international perspective to Hawaii's cultural scene and we would not hesitate to work with the foundation again.



Carol Khewhok
Program Manager
Shangri La
4055 Papu Circle
Honolulu, HI 96816
Phone: (808) 792-5502
email: ckhewhok@ddcf.org



SEATTLE ART FAIR
505 5th AVE S, STE 900
SEATTLE, WA 98104

December 18, 2015

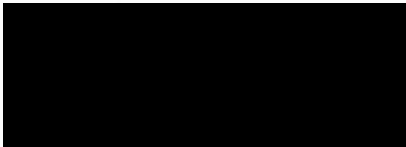
To Whom this May Concern,

We had the pleasure of partnering with Honolulu Biennial Foundation during the inaugural Seattle Art Fair, which was held at the CenturyLink Field Event Center July 30 to August 2, 2015. Designed to showcase the vibrant culture and diversity of the Pacific Northwest and the Pacific Rim by creating a unique and innovative art experience, Seattle Art Fair's great success further established the Pacific Northwest and Pacific Rim regions as influential contributors to the global art scene. Our first year welcomed 15,000 attendees during the four-day event and raised over \$85,000 in support of the arts. These tremendous successes were due, in large part, to an active community of partners, which included Honolulu Biennial Foundation.

As a partner, Honolulu Biennial Foundation activated a booth onsite at the Fair to share the vision they have for arts in Hawai'i with Seattle Art Fair attendees. Additionally, Honolulu Biennial Foundation supported our shared vision to highlight artists from throughout the Pacific Rim by offering a VIP Tour titled "Ring of Fire, introducing Seattle Art Fair attendees to established and emerging artists from Hawai'i and the Pacific Rim. In fact, the tour and subsequent reception held in the Fair's VIP lounge was met with incredible response from attendees. Registration was immediately filled and the "Ring of Fire" tour was one of the Fair's most sought after experiences.

Honolulu Biennial Foundation was a joy to work with. They were well organized and professional. Seattle Art Fair is excited by the possibilities our continued partnership holds, including our mutually beneficial audience development. Honolulu Biennial Foundation plays an integral role in advancing and sharing Hawai'i and the Pacific Rim's rich artistic contributions with the world.

Sincerely,



Kira Burge
Project Coordinator, Seattle Art Fair
kira@seattleartfair.com | 206-342-2111



January 26, 2015

To Whom It May Concern:

Na Mea Hawai'i and the Pu'uhonua Society collaborated with Honolulu Biennial Foundation (HBF) on presenting their prologue exhibition, *Chain of Fire*, which ran from October 30- November 9, 2014 in Our Kaka'ako, a new neighborhood by Kamehameha Schools in Honolulu, Hawai'i. Prior to the exhibition opening, we worked on pre-programming, including hosting a Town Hall Meeting in August 2014, attended by more than 40 key members in the local, creative community. In October 2014, a presentation by international artist Marcos Lutyens at Na Mea Hawai'i, co-hosted with HBF, resulted in a live surfing collaboration between Lutyens, local artist AJ Feducia and filmmaker Chris Kahunahana.

During *Chain of Fire*, we assisted HBF with public programming and co-hosted an artist mixer breakfast. This key, private event facilitated dialogues between international and national guests and participating *Chain of Fire* artists. This group, in addition to stakeholders from the local creative communities, underscored HBF's commitment to promoting cultural diplomacy through creative enterprises.

HBF was prompt, organized, and professional throughout our experience of working with them in organizing an event, in public educational programming, media engagement and promotion, as well as in securing sponsorship and funding. HBF possesses a solid sustainable vision for repositioning Honolulu as a leading arts center on the world stage. HBF has a deep engagement with the local community through its public educational programs and outreach. It organizes Honolulu Biennial, an example of its deep commitment to support Hawaii's creative community on a global platform. Its strong business acumen and combined expertise and experience is reflected in its thoroughness of realizing conferences, exhibitions, and arts events. Working with its directors is a pleasure and we look forward to continuing our collaborations with HBF in the future.

Me ka mahalo,

Nai'a Lewis
Board Chair, Pu'uhonua Society

Maile Meyer
Executive Director, Pu'uhonua Society
Founder, Nā Mea Hawai'i/Native Books



Asia Contemporary Art Week
305 W. 143rd Street, Suite # 1
New York, NY 10030

January 5, 2016

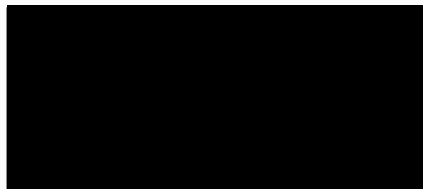
It is with great enthusiasm that Asia Contemporary Art Week (ACAW) endorses the Honolulu Biennial Foundation (HBF) and congratulates them on their plans for debuting Honolulu Biennial in 2017, a new and multifaceted festival and the first-ever international, contemporary visual art biennial for the State of Hawai'i.

The Honolulu Biennial adds an important voice in the field of contemporary art, where representation of artists from the Pacific has long been silent on a global scale. We are excited for this new biennial in the Pacific, where East and West have historically met and look forward to collaborating with HBF in the future, due to our positive experience of their participation in the 10th edition of ACAW, during which we co-presented the artist talk, "From the Pineapple to the Big Apple" at Artnet on November 3, 2015, featuring Native Hawaiian artist Maika'i Tubbs in conversation with Christiane Paul, Adjunct Curator at the Whitney Museum of American Art.

Our experience working with HBF on the aforementioned program was historic and well received, attended by renowned figures in the contemporary art world. Working with HBF co-founders, Isabella Ellaheh Hughes and Katherine Ann Leilani Tuider to execute this program was a great experience and we were impressed with their professionalism, ability to execute a truly unique program and bring together a variety of partners to present this public program and subsequent after-party, including the Hawaii Visitors and Convention Bureau and the Hawaiian Shochu Company.

We are currently in discussion with HBF for them to possibly host our signature program, **FIELD MEETING** in Honolulu to complement the eight-week Honolulu Biennial and look forward to making this event a reality. We acknowledge the great mission that HBF is taking on and its importance within the global contemporary art world.

Sincerely,



Leeza Ahmady | Director | Asia Contemporary Art Week (ACAW),
A Collaborative Curatorial & Educational Platform | New York City
Email: acaw@asiasociety.org
t 646. 416. 6454 | f 646. 590. 0066 | www.acaw.info

HAWAII!

Visitors & Convention Bureau

December 11, 2015

Aloha,

The Hawai'i Visitors and Convention Bureau (HVCB) supports the efforts of the Honolulu Biennial Foundation (HBF) and its plans for debuting Honolulu Biennial in 2017, a new and multifaceted festival and the first-ever international, contemporary visual art biennial for the state of Hawai'i.

HVCB believes the Honolulu Biennial is well positioned to showcase Hawai'i as a leading, innovative cultural capital based in the Pacific. It has the potential to attract new arts and culture tourists from across North America and is in alignment with HVCB's efforts.

The Honolulu Biennial promises to be a dynamic visual experience sharing artists' viewpoints through exhibition, public programs, educational workshops, performances, and receptions. Celebrating the Hawaii creative community, local, Native Hawaiian, national and international contemporary artists will exhibit at events spread throughout O'ahu and the neighbor islands for an eight-week period between March – May 2017.

The Hawai'i Visitors and Convention Bureau worked with the HBF on a very successful collaboration in New York within the 10th Asia Contemporary Art Week. It included an event featuring Native Hawaiian artist Maika'i Tubbs in conversation with Whitney Museum curator Christiane Paul. HVCB looks forward to opportunities with HBF and supports its efforts for the Honolulu Biennial in 2017.

Mahalo,



Jay Talwar
Senior Vice President
Chief Marketing Officer

HAWAII TOURISM

JAPAN

ハワイ州観光局

Hawai'i office:
1600 Kapiolani Blvd., Suite 723
Honolulu Hawai'i 96814
kelepona tel (808) 942 4200
kelepa'i fax (808) 942 4202
kahua pa'a web www.gohawaii.jp

Japan office:
Ichiban-cho Shinko Building 1F
29-2 Ichiban-cho, Chiyoda-ku, Tokyo 102-0082 Japan
kelepona tel 81 (03) 5213 4643
kelepa'i fax 81 (03) 5213 4644
kahua pa'a web www.gohawaii.jp

August 21, 2015

We applaud the Honolulu Biennial Foundation (HBF) for their efforts with launching and presenting the Honolulu Biennial, a new, international visual arts festival that will occur in Spring 2017 and be curated by leading contemporary arts curator, Fumio Nanjo of Tokyo's Mori Art Museum, further celebrating the rich cultural ties and historic relationship Hawai'i has had with Japan.

Honolulu Biennial will meaningfully engage with urban Honolulu through this multifaceted and dynamic exhibition of contemporary art, in addition to corresponding public programs and collateral events spread throughout various sites and cultural organizations in our city.

Focused on presenting trailblazing contemporary artists from the Asian continent, Pacific, and Americas, the Honolulu Biennial will reposition our city as a leading center for contemporary art and culture in the Pacific, where historically East meets West. The Honolulu Biennial will undoubtedly support our own creative community by offering a new platform to highlight our local artistic talents, exhibiting them alongside international artists. Naturally, we based on case studies on biennials and other major arts events internationally, we are enthused about the positive impact Honolulu Biennial will have on the tourism industry via attracting a new demographic of highly coveted visitors to the islands: arts and culture tourists. The ripple effect that this demographic of visitors, who have largely been untapped, will have on our islands and subsequently our economy will be tremendous. We are excited to be supporting HBF's work and look forward to working with them in presenting this new, signature visual arts event for the State of Hawai'i.

Sincerely,


Eric Takahata
Managing Director
Hawaii Tourism Japan
ハワイ州観光局



NURTURING TOMORROW'S CREATIVE THINKERS

To Whom it May Concern:

Art Explorium, a 501c3 Honolulu-based arts organization provides a fun, safe place where children of all ages have the opportunity and the permission to create freely. Serving children and youth from all over O'ahu, we work and collaborate with a variety of community partners on programs, workshops and projects throughout the year. We have had the opportunity to collaborate on two workshops with the Honolulu Biennial Foundation (HBF), a fellow 501c3 arts organization based in Hawai'i.

We value the vision that HBF has for promoting cultural exchange and educational programming for Hawai'i's youth through both their annual programs, as well as their planned public educational programming for the 2017 Honolulu Biennial. They add an important voice to the local arts and educational community that is of global resonance, yet locally relevant.

In 2014, we worked with HBF to present a keiki (kids) workshop in conjunction with the prologue exhibition, *Chain of Fire*, which focused on a Dias de los Muertos-themed cultural art workshop where keiki and their families created memorials for departed loved ones. We were impressed by HBF's management of the overall *Chain of Fire* exhibit and the variety of rich public programs they offered, serving over 2,000 people through 11 days. They were prompt and timely to work with and expertly oversaw the marketing collateral that promoted the workshop. We appreciate that HBF also took feedback and guidance from us regarding ways in which to improve future workshops and programming as they are a very new arts organization.

In 2015, we worked once more with HBF to present 'Eono, a three-part workshop series focused on aligning STEAM (Science Technology Engineering Arts and Math) subjects with Hawaiian history. Designed by Native Hawaiian *kupuna* (revered teacher) artist Solomon Enos, and in collaboration with Pu'uohonua Society and artist Soso Luteru, HBF and Art Explorium together created a unique opportunity for youth to work and engage with one of Hawai'i's most revered artists and create a set of game cards that investigated Hawaiian history and scientific innovation in creative ways. We very much support the vision and mission of HBF and look forward to Honolulu Biennial 2017 and welcoming future collaboration.

OFFICE

808.888.8540

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Honolulu, HI 96816

STUDIO

808.312.4316

1142 Koko Head Ave.
Honolulu, HI 96816


PHONE

888.399.8394

WEBSITE

ArtExplorium.org

With aloha,


Heather Williams
Executive Director

Isabella Ellaheh Hughes
2774 Laniloa Road
Honolulu, HI 96813
808-375-9381
Isabella@honolulubiennial.org

Profile

Isabella Ellaheh Hughes is a strategic arts and culture professional with experience initiating, leading and executing multifaceted projects and programs from conception through completion. She is presently the Artistic Director and Co-founder of the Honolulu Biennial Foundation, in addition to being an independent curator, editor and writer focused on art from the Asian continent, Pacific and their Diasporas. A skilled project manager who excels in establishing strategic multi-partnership exhibitions and educational programs, Hughes has worked as a producer of large-scale international art events such as the three-day symposia, March Meeting, presented by Sharjah Art Foundation which operated on a budget of over USD 400,000, a project coordinator for the multi-billion dollar Tourism Development and Investment Company of Abu Dhabi that is building the Saadiyat Cultural District which is home to the future Louvre and Guggenheim Abu Dhabi, as well as the co-founder and co-curator of the Mobile Art Gallery, which was an Art Dubai Project and served as a roaming art gallery bringing art to underserved communities and operated on a budget that Hughes fully fundraised and managed of USD 62,000.

As an expert on cultural diplomacy and contemporary visual art practices from the Middle East, North Africa, South Asia, and Hawai'i, she has been invited to speak on the subject and/or moderate and design panels globally, including for the International Symposium on Cultural Diplomacy, German Marshall Fund, Washington, DC; Barjeel Art Foundation, Sharjah; 7th Harvard Arab Alumni Conference, Abu Dhabi; for the US Consulate in Dubai; the Smithsonian National Museum of the American Indian, Washington, DC; Vienna Academy of Fine Arts, Austria; amongst others and in 2016 will be a moderator for the TransCultural Exchange's International Conference on Opportunities in the Arts: Expanding Worlds, Boston, MA.

Hughes has served as a nominator for: the Smithsonian Artist Research Fellowship Program; Jameel Prize; Abraaj Capital Art Prize, as well as a juror for the YICCA 2013 International Contest of Contemporary Art and Art Omi International. In 2016 she will be one of the jurors for the now-annual Pu'uhonua Society's CONTACT exhibition held at the Honolulu Museum of Art School.

Born and raised in Honolulu, Hawai'i, Hughes graduated from Punahou School and relocated back to Honolulu with her family in June 2015 after living and working on the mainland and abroad for many years.

Experience

Independent Curator - 2007- present, Internationally

Duties and Key Achievements:

Researching and creating new and original exhibition concepts; curating exhibitions; developing multi-platform public programs, working with a variety of partners; serving as main artist liaison; writing original educational texts, exhibition labels, and promotional materials; developing promotional media strategy; overseeing project and budget management of exhibitions ranging from USD 5,000 - 144,000; hiring and/or overseeing and training staff, volunteers, interns and exhibition designers; coordinating between multiple presenting partners and artists; and designing public programs and opening events. Having curated or co-curated 10 exhibitions to-date, significant achievements include curating the first exhibition on indigenous Hawaiian art for the Smithsonian National Museum of the

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American Indian, *This IS Hawai'i* (2011) and *Beyond the Frame: Contemporary Art from the Emirates* (2011-2012) for the US Embassy to the United Arab Emirates in Abu Dhabi for Ambassador Michael Corbin. Full list of curated exhibitions available upon request

Independent Arts Consultant - 2010 - 2014, Internationally
Duties and Key Achievements

Researching and creating reports and profiles for collectors and academics on key artists in the MENA art scene; producing various public programs and events, including Sharjah Art Foundation's 2012 March Meeting; leading workshops for corporate entities and creating CSR content strategies to engage with the arts; advising philanthropists and collectors on key arts charities to support; leading tours for collectors and key dignitaries of regional art fairs, galleries and art spaces; serving as a "connector" and facilitating introductions between clients and artists, curators, museums, GCC royal family members, publications, galleries, auction houses and nonprofit arts and cultural organizations.

Co-founder and Artistic Director, Honolulu Biennial Foundation (HBF) Honolulu, HI 2013 - present
Duties and key achievements

Co-founding and launching a new, international arts organization; serving as public spokesperson for the organization; recruiting board members; developing and maintaining strategic relationships with key local, national and international stakeholders; facilitating partnerships with local and global programming partners and corporate sponsors; presenting multi-partnership projects; working closely with Curatorial Director Fumio Nanjo with research and development of Honolulu Biennial curatorial theme for inaugural biennial in 2017; assisting HBF's Development Director with sponsorship proposal content creation towards the USD 4 million budget; leading communications initiatives including PR and media outreach, securing media partnerships and writing newsletters; and recruiting staff, volunteers and independent contractors.

Project Coordinator, Tourism Development and Investment Company (TDIC) UAE, 2010-2011
Duties and Key Achievements

Served as Project Coordinator of *RSTW* that operated on a budget of over USD 2.8 million and *Opening the Doors*, which operated on a budget of over USD 900,000 as part of TDIC's 2010-2011 strategic exhibition and audience-building strategy; oversaw weekly condition reports and quantitatively and qualitatively evaluated visitor feedback in exhibitions to create monthly exhibition reports; assisted in research for future strategic audience-building strategies; coordinated multi-partner meetings and ensured deliverables were met by over eight departments for large-scale projects.

Education

Johns Hopkins University, Baltimore, MD, MA, Museum Studies, 2011
Boston University, Boston, BA, Art History, 2009
Punahou School, 2005



KAMEHAMEHA SCHOOLS®

August 6, 2015

To whom it may concern:

On behalf of Kamehameha Schools and the Our Kaka'ako development team, we'd like to offer a letter of support to thank the Honolulu Biennial Foundation (HBF) for their hard work and dedication to create a new, signature event in Honolulu that fostered greater exchange and understanding through art.

In 2014, we were presented with an opportunity to partner with HBF to bring The Chain of Fire prelude event to Our Kaka'ako. Having never explored something of this caliber in our warehouses before, we trusted the vision of HBF's founding members, Dr. Koan Jeff Baysa, Isabella Hughes and Katherine Tuider, to execute professionally, artistically and with global visibility.

After 11 days of public programming, we couldn't have been more impressed with the outcome. Chain of Fire reached 2,000 participants and included four public panels, one Art Explorium workshop for children and families, a night of artist portfolio sharing, two educational tours, visits by numerous high school and university students, a opening night and VIP party, and several smaller events leading up to Chain and Fire.

Our partnership with HBF was so successful that we are committed to working with them again in 2015 to exhibit three film-based artists from Hawai'i, New Zealand and the Philippines.

Mahalo

[Redacted Signature]
Kirra Downing, Our Kakaako

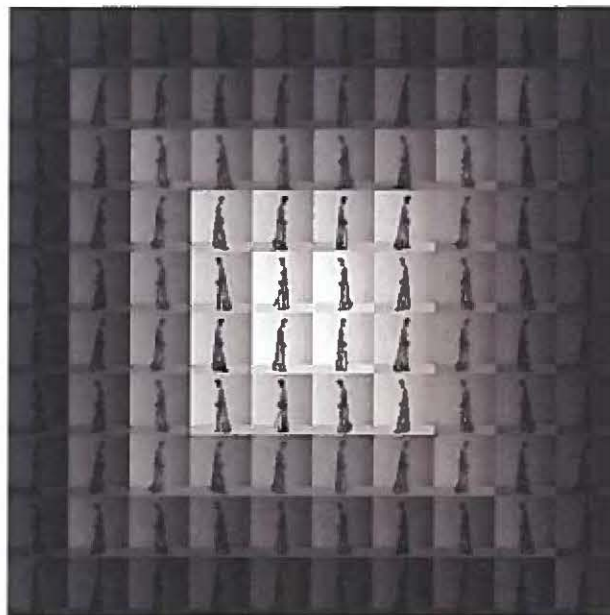
Hawai'i



Carl Pao (Native Hawaiian), *Manu* (2002), Mixed media



Keith Tallett (native Hawaiian), *Tattoo Williams, (island chain)* (2010), tattooed Cavendish banana



Andrew Binkley, Photograph from the series 'Just Being' (2014)



Chris Ritson, Bismuth sculpture (2011)



Drew Broderick (Native Hawaiian), *Untitled (Chair)* (2015), Plastic and Styrofoam



Ka'ili Chun (Native Hawaiian), prophecy stones from *Nau Ka Wae (The Choice Belongs to You)* (2006), Installation featuring forty stones and engraved wooden plugs

Japan



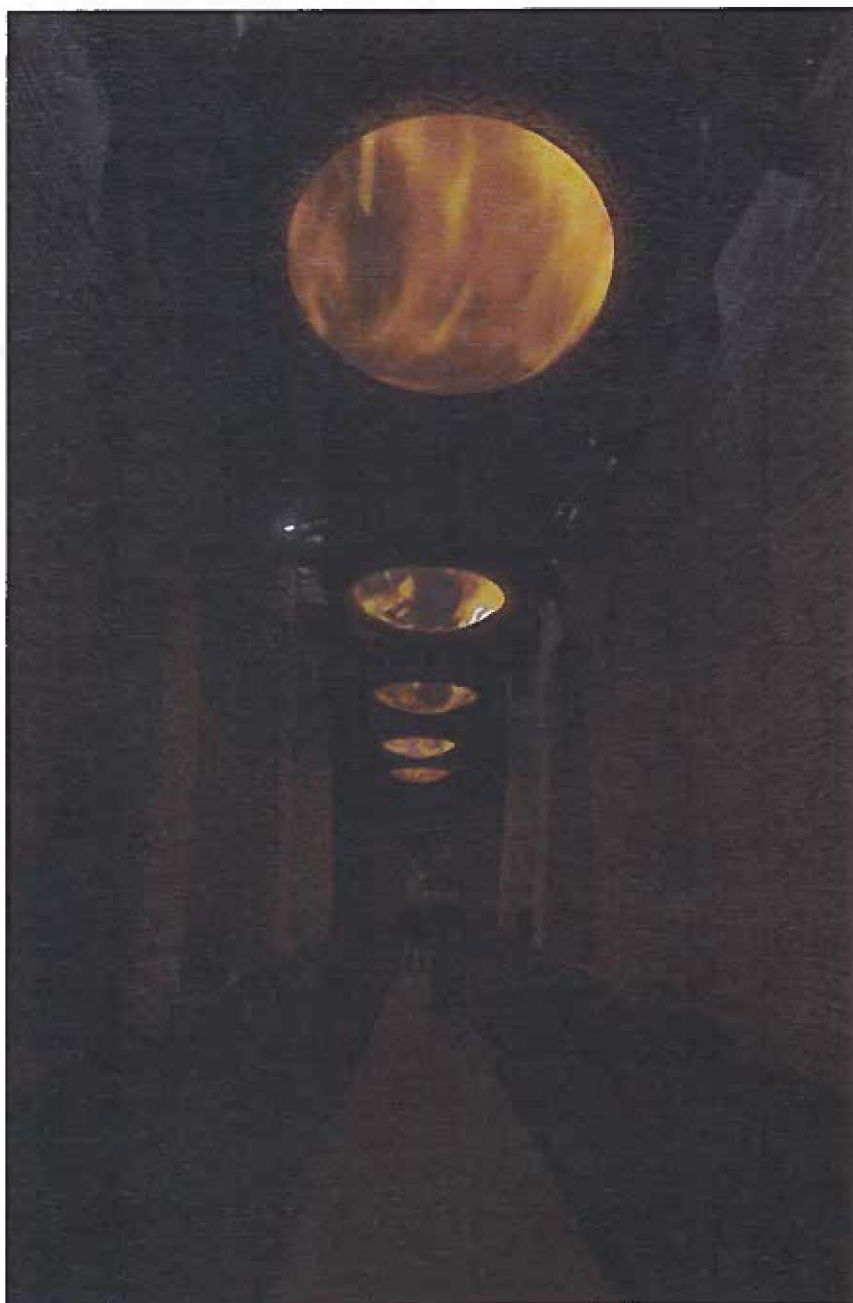
Yayoi Kusama, Installation featuring pumpkins (2008), Fiberglass reinforced plastic

China



Cai Guo Qiang, *Head On* (2006), 99 life-sized replicas of wolves and glass wall. Installation view Gallery of Modern Art, Australia

New Zealand



Brett Graham, *Aniwaniwa* (2007), Sculpture and video installation



Lisa Reihana, *in Pursuit of Venus [infected]* (still) (2015), Multi-channel video



John Ve, *Finish this week off and that's it!* (2014), Multi-channel video

Hong Kong



MAP Office, *Island For Colorblind* (2014), Sculpture, Pink and green urchin shells (about 3000 - origin Greece, Crete), Plywood platform, Fine white sand

South Korea



Choi Jeong-Hwa, *Cosmos* (2015), Varied media Installation, Installation view 8th Asia Pacific Triennale, Queensland Art Gallery of Modern Art, Australia

Pakistan

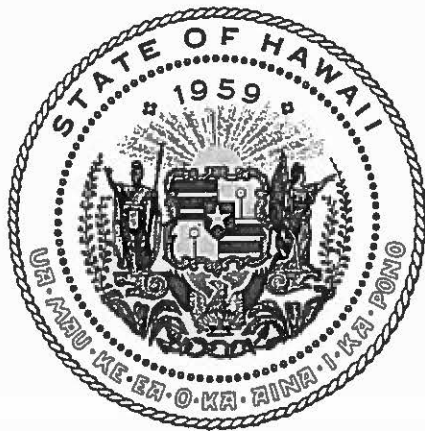


Imran Qureshi, *Blessings Upon the Land of my Love* (2011), acrylic and emulsion paint on interlocking brick pavement, Biennial, Commissions & Productions sharjah art foundation

United Arab Emirates



Mohammed Kazeem, *Directions* (2005–2013), Color Video installation, with sound, 2 min. loop, Installation view, The UAE National Pavilion, The 55th Venice Biennial



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

HONOLULU BIENNIAL FOUNDATION

was incorporated under the laws of Hawaii on 08/05/2014 ; 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: December 29, 2015



Director of Commerce and Consumer Affairs