

House District(s) _____

Senate District(s) _____

THE TWENTY-NINTH 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

Dbas:

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

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

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name KATHERINE ANN LEILANI TUIDER

Title Director and Cofounder

Phone # 703-965-1033

Fax # N/A

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
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

HONOLULU BIENNIAL 2019: A MULTI-SITE, CONTEMPORARY ART EXHIBITION FEATURING ARTISTS FROM HAWAII AND THE COUNTRIES AND CONTINENTS LINKED BY THE PACIFIC, AND COMPLEMENTING EDUCATIONAL PUBLIC PROGRAMMING.

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2019: \$ 400,000

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 ANN LEILANI TUIDER, DIRECTOR & COFOUNDER JANUARY 19, 2018
NAME & TITLE DATE SIGNED

JAN 19 2018 *[Signature]*
11:50 AM

Grant-In-Aid Application
Applicant: Honolulu Biennial Foundation

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 - b) Scott Lawrimore, Curator of Honolulu Biennial 2019
 - c) Yoko Ott, Operations Director

Application for Grants

Please check the box when item/section has been completed. 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;
2. The goals and objectives related to the request;
3. The public purpose and need to be served;
4. Describe the target population to be served; and
5. Describe the geographic coverage.

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

III. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - a. Budget request by source of funds ([Link](#))
 - b. Personnel salaries and wages ([Link](#))
 - c. Equipment and motor vehicles ([Link](#))
 - d. Capital project details ([Link](#))
 - e. Government contracts, grants, and grants in aid ([Link](#))

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2019.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2019.

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 federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2019 for program funding.

Not applicable.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2017.

IV. Experience and Capability

1. **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.

2. **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.

V. Personnel: Project Organization and Staffing

1. **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.

2. **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.

3. **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.

VI. Other

1. **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.

2. **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.

3. **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.

4. **Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2018-19 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2018-19, but
- (b) Not received by the applicant thereafter.

5. **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, 2017.

6. **Declaration Statement**

The applicant shall submit a declaration statement affirming its compliance with Section 42F-103, Hawaii Revised Statutes. ([Link](#))

7. **Public Purpose**

The applicant shall specify whether the grant will be used for a public purpose pursuant to Section 42F-102, Hawaii Revised Statutes. ([Link](#))

Application for Grants

I. Background and Summary

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

Honolulu Biennial Foundation (HBF) is a 501(c)3 nonprofit that produces Honolulu Biennial, which takes place every two years, spread across various sites within the city and has a focus on exhibiting artists from Hawai'i and the countries and continents linked by the Pacific Ocean. Honolulu Biennial debuted March 8 to May 8, 2017 (HB17), featured 33 artists from over a dozen countries and Hawai'i, and welcomed 97,305 visits across nine exhibition sites. HB17 also offered 65 different public programs, and provided field trips to over 1,200 children across O'ahu.

Honolulu Biennial Foundation supports the local arts infrastructure with a global outreach by presenting the Honolulu Biennial. Honolulu Biennial focuses on art from the Pacific, the Asian continent and the Americas. Throughout the year, HBF serves the local community by presenting educational outreach programs, with an emphasis on programming for Hawaii's youth as well as exhibitions and professional development opportunities for the local arts community.

In 2019, energies will once again center in Honolulu when Hawai'i-based artists are put in critical dialog with artists from countries, autonomous regions, territories, kingdoms, and illegally-occupied, annexed, or unceded lands connected by the Pacific including: Aotearoa, Bougainville, Canada, China, Fiji, Guam, Hong Kong, Japan, Mexico, Papua New Guinea, Philippines, Samoa, Tonga, Tuvalu, and the continental United States. It differs from virtually every other biennial on the planet in this Pacific-centric shaping of global art discourses by privileging and promoting indigenous perspectives, knowledge and creative practices unique to these places.

Honolulu Biennial 2017 highlights:

- The inaugural Honolulu Biennial welcomed **97,305 visits** over the course of eight weeks and activated nine exhibition sites around the city and within our community, which included:
 - The ARTS at Marks Garage
 - Bishop Museum
 - Foster Botanical Garden

- Honolulu Hale
- Honolulu Museum of Art
- The Hub at Ward Village
- IBM Building
- Prince Waikiki
- Shangri La, Center for Islamic Design and Culture
- Honolulu Biennial 2017 was a **finalist for “Best Event or Festival of the Year”** in the 2017 Pineapple Awards presented by PBN and was the only arts organization in Hawai‘i to receive this honor.
- Honolulu Biennial 2017 featured **six Native Hawaiian** artists and **five kama‘aina** and/or Hawai‘i based artists.
- Honolulu Biennial brought together a total of **33 artists** from **15 countries**; 22 of the artists were commissioned to produce new work.
- Attracting arts and culture tourists, **21% of attendees were from out-of-state and Honolulu Biennial had an economic impact of \$35,680,000 on our local economy** calculated by HTA formulations.
- Honolulu Biennial achieved international media coverage including features in the *LA Times*, *Forbes Travel*, *Monocle*, *Conde Nast Traveler*, *The Today Show*, and was named a top art event to attend in 2017 by *Vanity Fair*. Some press highlights from the festival include:
 - 265+ unique hits
 - 522,328,920+ impressions
 - \$4,131,009 in value
 - 100% positive sentiment
 - 800+ column inches (print and digital)
 - 2+ hours in broadcast media (television and radio)
- Honolulu Biennial **offered 65 different public programs** over the course of eight weeks; **95% of the programs were free-of-charge** and all were open to the public.
- **Over 1,200 keiki were served with free tours, transportation and art activities** made possible by The Taiji and Naoko Terasaki Family Foundation.

2. The goals and objectives related to the request

HBF is applying for support for the second Honolulu Biennial, which will run from March 8-May 5, 2019.

The specific goals of HBF and for which funds from Grant-In-Aid are being requested are:

- Showcase free-of-charge, noteworthy contemporary art from our local creative community, as well as from artists across the Pacific, fostering cultural exchange; promoting access to the arts for a broad, local audience; and serving a true need in the community as there is not a single museum dedicated to contemporary art on O‘ahu;
- Educate art students and working artists by providing educational programs throughout the year and professional development opportunities for local artists;

- Promote collaboration between various local artists and nonprofit, cultural and artistic organizations through Honolulu Biennial's approach of multiple venues and community programming partnerships;
- Expand our programs to reach the neighbor islands, with continued support for our ongoing public educational programming series, *Island Hopping*, in addition to formally expanding Honolulu Biennial 2019 to have exhibition sites on the neighbor islands, launching with Hilo, Hawai'i in 2019;
- Continue to position Honolulu and greater 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 our signature event.

To support this multi-site, multi-island, and multi-partnership visual art festival's exhibition and complementing public programming and to expand the scale, depth and scope of the second iteration of Honolulu Biennial in 2019, HBF is requesting **\$400,000 from Grant-in-Aid, representing 13% of the holistic \$3 million** 2017-2019 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;
- Expansion of Honolulu Biennial **to serve neighbor island audiences with public programs**, presenting two more *Island Hopping* neighbor island public programs in the lead-up to Honolulu Biennial 2019 and two public programs on neighbor islands during Honolulu Biennial;
- Direct support to establish Honolulu Biennial on Hawai'i Island, in partnership with the East Hawai'i Cultural Center and potentially the Wailoa Center, both located in Hilo.
- Support the **production costs (research and creation) for 14 artists from Hawai'i**, which includes seven Native Hawaiian artists to participate in Honolulu Biennial 2019 (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);
- Educational programming to offer six **(6) free-of-charge** keiki workshops for ages 4-8 and 9-12 during the biennial that will be mass-marketed to students from around the State during the Biennial in 2019;
- **Hosting an educators' night for Hawai'i teachers** with a focus on outreach to public school and charter school educators, letting them know about Honolulu Biennial 2019 and all the offerings, free programs and educational tours and activities that we offer for school groups.
- A major strand of the 2019 Honolulu Biennial will be the **Keiki Biennial**. Each exhibition site will feature artworks intended to promote contemporary art experiences for all ages and engage viewers - especially young viewers - in interactive ways. These artworks will showcase how play is incorporated into contemporary art and culture and will include a range of experiences from **tactile objects to immersive digital and video art installations**. The Keiki Biennial will also include specially-designated youth activities related to the works shown. These activities will range in age-appropriateness from young child to teenagers. An activity book and map will take young people,

families, and educators on a citywide journey to meaningfully engage with the art and ideas of the Biennial. A collective of Hawaii-based artists and practitioners from Ho‘oulu ‘Āina will be harvesting invasive wood as part of a sustainable native reforestation project. The repurposed wood will be used to create a set of building blocks and a jungle gym for children. In addition to creating these objects for the Keiki Biennial members of Ho‘oulu ‘Āina will teach youth how to prepare the wood and the lashing techniques necessary for securing the wood together.

3. The public purpose and need to be served;

Honolulu Biennial, which successfully debuted in 2017, is a signature event for Hawai‘i that serves as a vehicle to bring the cultures and communities of the Pacific together through art and educational public programming, whilst positioning Hawai‘i on the world stage as an innovative cultural capital and Honolulu as a 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, which is an outcome of our inaugural Honolulu Biennial. Based on our extensive pre-biennial research and studies, coupled with the data points that were collected by HBF upon presenting the inaugural Honolulu Biennial in 2017, the public purpose and need to be served is as follows:

Economic Impact

Biennials rebrand cities as innovative capitals for arts and culture, positively impacting the host city’s profile and benefiting the local economy with a wide influx of arts and cultural tourists. In 2017, Honolulu Biennial had an economic impact of **impact of \$35,680,000** from the 21% of visitors who came to Honolulu Biennial from out-of-state. Honolulu Biennial was widely advertised as a “top event” to attend and received substantial media coverage through Honolulu Biennial in-house communications and media outreach, in addition to collaborating with OVCB, HTJ and HTA, which included pieces in Conde Nast, Travel+Leisure, The Today Show, Vanity Fair, dozens of Asian publications, which all heralded Honolulu Biennial as something noteworthy to travel to Hawai‘i for.

HBF anticipates for the second Honolulu Biennial, with a more established profile and presence, Honolulu Biennial will have an economic impact of \$40,000,000 in 2019.

Job Creation

Honolulu Biennial, presented by HBF, has a mandate to hire local arts and creative professionals whenever possible. The 2017 Honolulu Biennial resulted in the creation of 83 jobs. We anticipate the 2019 will create at least this many jobs, if not more.

Cultural Exchange

By highlighting Native Hawaiian and kama‘aina artists alongside international ones from the countries, cultures and continents linked by the Pacific Ocean, at the very core of Honolulu Biennial is a platform for promoting cultural exchange, understanding and ultimately peace

through meaningful exchanges via not only the artworks exhibited in Honolulu Biennial, but also by a myriad of public programs that enables the public to engage directly with international artists whom are part of Honolulu Biennial and our robust, complementing public programming series.

Art has the tremendous power to bring communities and cultures together - which our glocal (global + local) festival format supports. Moreover, we are able to foster greater tolerance and understanding between cultures of the Pacific for our local community that otherwise would be cost prohibitive to experience as locals would need to purchase expensive airline tickets and travel expenses to visit the plethora of countries and cultures in Honolulu Biennial 2019, which will include artists from 16 countries and more than 25 different cultures.

Education

The nonprofit, festival format of Honolulu Biennial is complemented by a robust series of public programs and educational outreach with schools and universities. In 2017, Honolulu Biennial presented 65 public programs directly related to Honolulu Biennial between March 8-May 5 2017, of which, 95% were completely free and open to the public. In addition to educational public programs, which included everything from artist talks to art-making keiki workshops, performance (music and dance), guided tours, panel discussions, Native Hawaiian cultural practitioner demonstrations, film screenings, poetry readings and performance-based contemporary art, Honolulu Biennial offered over 1,200 children free buses, tours, and activities. We had a wait-list from the K-12 schools and look forward to increasing our free bus, tour and activities program for the 2019 iteration to serve 2,000 students, in addition to continuing to offer roughly the same number (65) of public programs.

In 2017, in addition to students from University of Hawai'i at Mānoa, Leeward Community College and Kapiolani Community College, we welcomed schools from:

- | | |
|-----------------------------------|------------------------------|
| 1. Mid-Pacific Institute | 12. Roosevelt High School |
| 2. Keolu Elementary | 13. Hokulani Elementary |
| 3. La Pietra School for Girls | 14. Dole Middle School |
| 4. Sacred Hearts | 15. Stevenson Middle |
| 5. Nanakuli High and Intermediate | 16. Voyager Kindergarten |
| 6. Voyager Public Charter School | 17. Central Middle School |
| 7. Enchanted Lake Elementary | 18. Children's Center (Pali) |
| 8. Kaimuki High School | 19. Honolulu Waldorf School |
| 10. Washington Middle School | 20. Hana'hauoli School |
| 11. Kamaile Academy PCS | 21. Huakalani |

As we look towards 2019, we have made a firm commitment to expand the scope and geographic focus of our educational public programs to move beyond just urban Honolulu and launched in 2017 a new programming series, *Island Hopping*, which has already presented video art screening and art discussion programs in fall of 2017 on Kaua'i and Maui, with plans in the works for programs on Hawai'i Island and Lana'i in 2018.

We recognize the tremendous need to serve our neighbor island community with access to Honolulu Biennial programs, artworks and artists. We will continue to offer *Island Hopping* educational programs in the lead-up to the next Honolulu Biennial on neighbor islands, as well during Honolulu Biennial 2019, which will be underpinned by our formal expansion to include Hilo, Hawai'i Island as a Honolulu Biennial site via our partnership with the East Hawai'i Cultural Center, and potentially Wailoa Center.

Artist and Creative Professional Development

- Professional development for Native Hawaiian and kama'aina artists in Honolulu Biennial

Honolulu Biennial affords participating Native Hawaiian and kama'aina artists tremendous opportunities for professional development and career advancement. The 2017 Honolulu Biennial resulted in increased visibility and exhibition opportunities for numerous artists who participated in the inaugural edition, for example: one kama'aina artist was invited to participate in the Cleveland Triennial; one Native Hawaiian and one kama'aina artist's artwork that was commissioned and debuted in Honolulu Biennial 2017 was acquired by the State Foundation for Culture and the Arts. Honolulu Biennial pushes artists to advance professionally, gives them access to top curators and art world professionals, and post-biennial, HBF continuously provides professional development and advocacy for our Hawai'i artists who participate in Honolulu Biennial, again, resulting in increased exhibition and collaboration opportunities.

- Holistic professional development for emerging artists, arts administrators, curators and creative professionals

HBF works with a bevy of volunteers, interns and emerging professionals to make Honolulu Biennial possible. The 2017 edition offered five kama'aina and one Native Hawaiian emerging arts professional the opportunity to intern, gaining professional experience, an expansive local and global network and in many cases, direct job hires came out of interning with HBF on Honolulu Biennial locally and globally in the arts. In addition to interns, HBF partnered with students from the Pacific Studies department who were specially trained guides as part of Honolulu Biennial 2017, and presently, as we work towards Honolulu Biennial 2019, we have brought aboard some of the most promising, emerging Native Hawaiian curatorial talents as part of our curatorial team - in the form of curatorial assistant roles and/or members of the curatorial advisory board.

HBF will also creating three internships for the 2019 Honolulu Biennial, as well as numerous other employment and independent contractor opportunities related to our departments of installation, project management, editorial and curatorial, which HBF will be recruiting for locally.

4. Describe the target population to be served;

As an international contemporary arts festival of international relevance, with local resonance, Honolulu Biennial 2019, will attract a local, national and international audience. Honolulu Biennial 2017 brought in 97,305, 21% of which were out-of-state visitors. For the 2019 iteration, HBF predicts we will have 100,000 visitors with 25% being from off-island, with a projected economic impact of at least \$40,000,000, an increase from the 2017 economic impact of \$35,680,000.

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 diverse 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 statewide and with an increase in neighbor island audiences via both our *Island Hopping* public programs, in addition to our satellite Honolulu Biennial sites in Hilo, 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.

The second edition of Honolulu Biennial will mark the return of this 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." 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/activity.

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.

5. Describe the geographic coverage

Honolulu Biennial 2019 will serve residents from across Hawai'i - first and foremost on O'ahu, our most populated island and where the majority of Honolulu Biennial is held. As we saw in the 2017 iteration by tracking zip codes via our electronic ticketing system, our visitors came from all across the island and with our robust educational outreach, we were able to bring in schools from K-12 from across O'ahu, as well as serve over one dozen university student groups from the University of Hawai'i, Leeward Community College and Windward Community College. Our geographic coverage in 2019 will be substantially expanding with our pre-biennial and biennial neighbor island programming series, *Island Hopping*, in addition to our new Honolulu Biennial sites in Hilo.

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;

Honolulu Biennial 2019 is a multi-site, multi-island, and multi-partnership visual art exhibition with complementing public programming. The scope of work for HB19 includes:

- **Exhibition** in core civic and historic spaces on Oahu (primarily Honolulu) and Hawai'i Island (Hilo), engaging with our rich cultural heritage and celebrating Hawaiian history;
- **Public Programs** on neighbor island audiences: presenting two more *Island Hopping* neighbor island public programs in the lead-up to Honolulu Biennial 2019 and two public programs on neighbor islands during Honolulu Biennial;
- Production, **research and creation of artwork for 14 artists from Hawai'i**, which includes seven Native Hawaiian artists to participate in Honolulu Biennial 2019.
- **Educational programming** to offer six (6) free-of-charge keiki workshops for ages 4-8 and 9-12 during the biennial that will be mass-marketed to students from around the State during the Biennial in 2019;
- **Educators night for Hawai'i teachers** with a focus on outreach to public school and charter school educators, letting them know about Honolulu Biennial 2019 and all the offerings, free programs and educational tours and activities that we offer for school groups.

Please see timeline below for specific tasks and responsibilities in order to achieve the scope of work listed above.

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

Date	Task	HBF Dept. Responsible
January 19, 2018	Submit GIA to State Legislature of Hawai'i	Development
Jan-March, 2018	Educational outreach and planning with HI Teachers	Education
March-April, 2018	Proposals due from artist to Curators	Curatorial
April 2018	Production of artwork begins	Curatorial
June-August 2018	Int'l & Nat'l Artist-in-Residence in Hawai'i	Curatorial & Operations
Summer 2018	Island Hopping (neighbor island film program)	Curatorial
Aug-Nov 2018	Docent and volunteer recruitment & training	Curatorial & Operations
Fall 2018	Island Hopping (neighbor island film program)	Curatorial
January 2019	Works are shipped to Honolulu	Curatorial & Operations
February 2019	Works arrive in Honolulu and clear customs	Curatorial & Operations
February 22 - March 6, 2019	Works are unpacked and installed	Curatorial & Operations
March 8-May 5, 2019	Honolulu Biennial open to the public	All Depts.
May 6-30, 2019	Deinstallation, packing and shipping of artworks	Curatorial & Operations

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

Honolulu Biennial Foundation will monitor the following data points for Honolulu Biennial 2019:

- Overall attendance numbers
- Geographic origins of attendees
- Attendee experience (quantitative and qualitative)
- Ages of attendees

HBF is able to capture this information via our electronic ticketing system, Honolulu Box Office, in addition to our prospective partner sites ticketing systems such as Honolulu Museum of Art, Bishop Museum, Foster Botanical Garden and Ho‘omaluhia Botanical Garden. For all other sites that do not have ticketing systems, HBF will employ exhibition attendants to count attendees using museum clickers, ask them if they are kama‘aina or from where they are visiting, and record their approximate age range.

At the end of HB19, HBF will distribute a Visitor Survey via email (attendees' emails are collected via our ticketing system) in order to gather data on visitor experience that will capture both qualitative and quantitative data.

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.

Measures: Attendance and Economic Impact

HBF projects we will welcome at least 100,000 visitors for Honolulu Biennial 2019, 30% of which will be from out-of-state. This attendance will result in an economic impact of at least \$40,000,000 in 2019.

III. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - a. Budget request by source of funds
 - b. Personnel salaries and wages
 - c. Equipment and motor vehicles

- d. Capital project details
- e. Government contracts, grants, and grants in aid

Please find all of these documents attached in the Appendices.

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2019.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$400,000	0	0	0	\$400,000

We anticipate that we will request the full award amount of \$400,000 in Quarter 1 of 2019 as Honolulu Biennial 2019 begins on March 8, and the majority of the spending required will occur in the three months leading up to opening. However, we are aware that the full award may not be available during the first quarter, and have planned our fundraising calendar accordingly.

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2019.

Please see Appendices for the names of funding sources for HB19 in the document titled “List of All Other Sources of Funding that HBF is Seeking for Fiscal Year 2019.” For the total amounts of sources, please see “Budget request by source of funds.”

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. HBF has not received any state or federal tax credits other than its 501(c)3 nonprofit status from the IRS.

5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2019 for program funding.

Not applicable. Honolulu Biennial Foundation received a Grant-In-Aid for \$250,000 from the State Legislature of Hawai’i for the 2017 fiscal year. However, the funds were fully disbursed in July 2017, and therefore not relevant for fiscal year 2019.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2017.

Please find Statement of Financial Position as of December 31, 2017 for HBF in the Appendices.

IV. Experience and Capability

1. 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 is led by two, established arts professionals and co-founding directors who successfully established and ran the first iteration of Honolulu Biennial 2017, Isabella Ellaheh Hughes and Katherine Ann Leilani Tuider, Directors and Cofounder of HBF. Supporting them is an equally experienced team, which includes: Yoko Ott, Operations Director, Danya Hakeem, Marketing and Development Manager, Scott Lawrimore and Nina Tonga, Honolulu Biennial 2019 Curators, and Josh Tengan, Curatorial Assistant.

The brief bios of our core team are highlighted below:

Isabella Ellaheh Hughes, Director and Co-founder

Hughes previously was 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 in the high six figures, 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, who was born and raised in Honolulu and is a graduate of Punahou School, holds an MA in Museum Studies from Johns Hopkins University and BA in Art History from Boston University.

Katherine Ann Leilani Tuider, Director and Co-founder

Tuider is a multifaceted business, development and arts professional. Previously Tuider 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.

Yoko Ott, Operations Director

Ott, who grew up in Waianae and studied at University of Washington, has a background in governance and operations. In her new role as Operations Director, she will work on developing HBF's strategic operations and managing its financials; Ott initially joined HBF as Project Manager of the inaugural Honolulu Biennial that debuted earlier this year. She has a background in conceiving, developing, and executing strategic and inventive programs that support artists, curators and art-field workers, presenting exhibitions and programs to audiences, furthering organizational missions, and building community partnerships. Prior to her appointment at HBF, she served as Deputy Director of Yale Union Contemporary Art Center in Portland, Oregon, Founding Director of The New Foundation Seattle, Executive Director of the artist-in-residency project Open Satellite, Manager of Youth and Community Outreach Programs at the Frye Art Museum, in addition to independent curatorial work.

Danya Hakeem, Marketing and Development Manager

Hakeem, who joins HBF as Marketing and Development Manager, has spent nearly a decade, telling impactful stories, building robust partnerships and executing meaningful programs that create lasting change. As a consultant, she provides media, project management, and fundraising services to nonprofit and business clients. Previously, she was a Program Director for Hawai'i Center for Food Safety and a Producer for National Geographic and Discovery Channels. She holds a M.S. in Conflict Analysis and Resolution from George Mason University and a B.A. in Communications and Business Management from Virginia Tech University.

Scott Lawrimore, Curator

Born 1970, Los Angeles, USA is an accomplice to artists and exhibition caretaker based in Honolulu. He is currently Exhibit Designer at the Bernice Pauahi Bishop Museum—the Hawai'i State Museum of Natural and Cultural History. Previously, he was Installation Manager of the 2017 Honolulu Biennial, Director of the Jacob Lawrence Gallery at the University of Washington School of Art + Art History + Design, Chief Curator of the Frye Art Museum, and founder of his own exhibition space, Lawrimore Project. In these, and other appointments over a 20-year career, he has been caretaker of over 300 exhibitions.

As a writer and art historian, he was the Founding Editor of the Jake Journal at the Jacob Lawrence Gallery, and has contributed to, published, or edited numerous exhibition and museum publications including *Leo Saul Berk: Structure and Ornament* (UW Press, 2015), *Mark Tobey | Teng Baiye: Seattle | Shanghai* (UW Press, 2014), and *Buster Simpson // Surveyor* (UW Press, 2013). As an advocate for future cultural producers, Lawrimore has taught practicum and curatorial theory courses for art history, BFA and MFA candidates at Cornish College of the Arts, Seattle University, and the University of Washington.

Nina Tonga, Curator

Born 1983, Auckland, New Zealand is an art historian and Curator Pacific Art at the Museum of New Zealand Te Papa Tongarewa Te Papa. She is from the villages of Vaini and Kolofo'ou in Tonga and lives in Wellington, New Zealand. She holds a Master of Arts specializing in contemporary Pacific art and is a doctoral candidate in Art History at the University of

Auckland. Her current research focuses on contemporary Pacific art in New Zealand and the Pacific with a particular interest in internet art from 2000 to present.

Nina has been involved in a number of writing and curatorial projects with Pacific artists from New Zealand and the wider Pacific. In 2012, she was an associate curator for the exhibition Home AKL, the first major group exhibition of contemporary Pacific art developed by Auckland Art Gallery Toi o Tāmaki. Other curatorial projects include Koloa et Al at Fresh Gallery Otara, Tonga ‘i Onopooni: Tonga Contemporary at Pātaka Art + Museum and most recently Tīvaevae: Out of the Glory Box at Te Papa. Nina is also the co-chairperson of Tautai Contemporary Pacific Arts Trust.

In addition to the management, curatorial and operations team, HBF brings on approximately 85 contractors and temporary employees, in addition to over 100 volunteers to produce Honolulu Biennial, with our staff size growing as the festival nears and throughout the Honolulu Biennial period. HBF is governed by a Board of Directors and an extremely dedicated and engaged Executive Committee with extensive experience in governance, management, the arts, and nonprofit operations. The 2017-2019 Board of Directors is as follows:

1. Taiji Terasaki, President
2. Kristen Chan, VP
3. Gloria Lau, VP/Treasurer
4. Heather Shimizu, Secretary
5. Trever Asam
6. Katherine Don
7. Sonny Ganaden
8. Meli James
9. Maile Meyer
10. Candice Naylor-Ching
11. Shaunagh Robbins
12. Kelly Sueda
13. Brett Zaccardi

2. 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, a roaming, multi-venue exhibition takes place in a variety of sites. For 2019, the following facilities are confirmed and/or HBF has proposals to collaborate with the following facilities as exhibition and programming sites:

Bernice Pauahi Bishop Museum (Hawai'i State Museum of Natural and Cultural History)
Foster Botanical Garden;
Hawai'i Museum of Contemporary Art;
Honolulu Museum of Art;
Ho'omaluhia Botanical Garden;
IBM Building (architect: Vladimir Ossipoff, 1962)
'Iolani Palace
McCoy Pavilion at Ala Moana Beach Park (the "People's Park").

Sites that we would like to work with the State to exhibit art include:

Ali'iolani Hale (Hawai'i State Supreme Court)
The Capitol Building of Hawai'i
Hawai'i State Archives
Hawai'i State Art Museum

V. Personnel: Project Organization and Staffing

1. 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.

HBF is governed by a Board of Directors comprised of thirteen professionals and patrons who support the arts in Hawai'i. The Board is presided over by President, Taiji Terasaki, Vice-President and Treasurer, Gloria Lau, Vice-President Kristen Chan and Secretary Heather Shimizu.

The organization's staffing plan is two-fold. First, effective with the new fiscal year, (July 2017), there is a dedicated Management team in place that is responsible for the overall needs of the organization. HBF's two, founding Directors, Katherine Ann Leilani Tuider and Isabella Ellaheh Hughes, have been joined by an Operations Director, Yoko Ott and a Marketing and

Development Manager, Danya Hakeem. This team leads the charge on Board relations and governance, assembling the curatorial team per biennial, new business and partnership development, external affairs, fundraising, marketing, human resources, administrative oversight, strategic goal and resource management, and finance management.

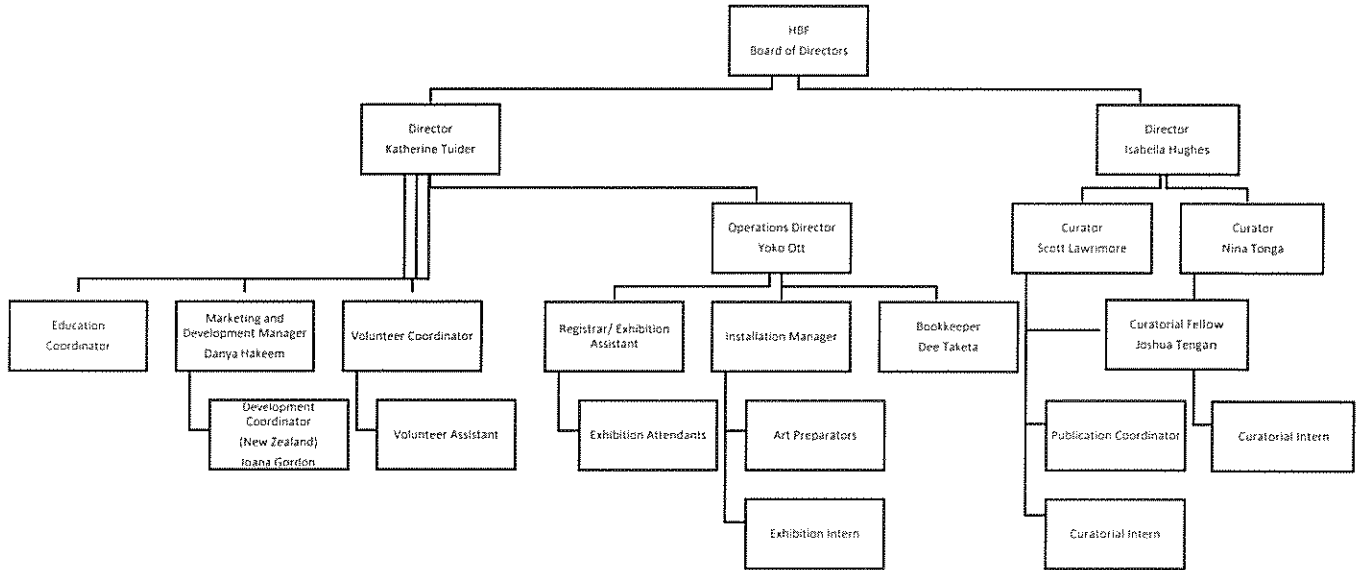
Secondly, a comprehensive Project team is phased into the staffing plan over the organization's biennium planning and execution period. HBF creates roughly 30 additional staff positions over the two-year period. These individuals are the backbone of the project's realization assisting with everything from the exhibition concept and curation, logistical coordination and installation of artwork throughout multiple venues, artist relations and travel/accommodations, public awareness and safety, security of the artworks, education and community outreach, and admission sales. Positions are phased into the organization at relevant moments of the project timeline and continue through to completion in May 2019:

- August 2017: Curatorial team. The curatorial team consists of two curators and two curatorial assistants. They are supported by a seven-member curatorial advisory board representing four islands: O'ahu, Hawai'i, Kaua'i, and Maui.
- Spring 2018: Project Manager, Registrar and Publication Coordinator
- Late summer 2018: Volunteer Coordinator, Admissions Manager and Education Coordinator
- January 2019: General Contractor, Installation Manager, Art Preparators, and Events Coordinator
- March 2019: Exhibit Attendants

An additional 100+ volunteers assist throughout the biennial in installation, administration and docent capacities.

2. 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.



3. 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.

The three high paid employees of HBF are:

Katherine Ann Leilani Tuiider, Director and Cofounder (full-time): \$70,000

Isabella Ellaheh Hughes, Director and Cofounder (part-time): \$35,000

TBD, Project Manager, (hired in Quarter 2 of 2018; part-time): \$48,533

VI. Other

1. 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.

2. 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.

3. 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.

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2018-19 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2018-19, but
- (b) Not received by the applicant thereafter.

Honolulu Biennial Foundation has a 10-year financial plan in place that ensures Honolulu Biennial Foundation continues to expand and diversify its funding sources as it grows. Currently, the majority of Honolulu Biennial is funded by local and international corporations, foundations and private philanthropists. HBF is aware the goal of GIA is to provide crucial funding to new organizations with the intention that these organizations will be self-sustaining. HBF will continue to expand its network of private philanthropists via donor groups based in San Francisco, Hong Kong and Auckland. HBF will also continue to grow its Board of Directors from its current size of 13 to 20 members, which will in turn increase the funding opportunities available to HBF, particularly among international corporations with a history of philanthropy in the arts.

5. 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, 2017.

Please find in Appendices.

6. Declaration Statement

The applicant shall submit a declaration statement affirming its compliance with Section 42F-103, Hawaii Revised Statutes. (Link)



Please find declaration statement affirming HBF's compliance with Section 42F-103, Hawaii Revised Statutes in Appendices.

7. Public Purpose

The applicant shall specify whether the grant will be used for a public purpose pursuant to Section 42F-102, Hawaii Revised Statutes.

The grant will be used for a public purpose pursuant to Section 42F-102, Hawaii Revised Statutes: the production of the public art festival Honolulu Biennial 2019.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2018 to June 30, 2019

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	70,000			247,841
2. Payroll Taxes & Assessments	5,000			64,459
3. Fringe Benefits				
TOTAL PERSONNEL COST	75,000			312,299
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	25,000			53,840
2. Insurance	10,000			19,000
3. Lease/Rental of Equipment	5,000			25,000
4. Lease/Rental of Space	0			507,200
5. Staff Training	0			3,000
6. Supplies (Art Production & Installation*)	260,000			909,482
7. Telecommunication	0			2,500
8. Utilities	0			125,000
9. Education	10,000			60,000
10. Marketing and Communication	15,000			205,840
11. Accommodations	0			70,000
12. Development/Fundraising	0			117,470
13. General Administration	0			65,025
14. Contingency	0			90,000
15.				
16. Other (Hawaii Tourism Authority Request)	35,000			0
17.				
18.				
19.				
20.				
TOTAL OTHER CURRENT EXPENSES	360,000			2,253,357
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	435,000			2,565,656
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	435,000	Katherine Ann Leilani Tuider 703-965-1033		
(b) Total Federal Funds Requested	0	Phone		
(c) Total County Funds Requested	0	Date July 19, 2018		
(d) Total Private/Other Funds Requested	2,565,656			
TOTAL BUDGET	3,000,656	Katherine Ann Leilani Tuider Name and Title (Please type or print)		

*Supplies (Art Production and Installation) is inclusive of commissions and installation materials and install labor.

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2018 to June 30, 2019

Applicant: Honolulu Biennial Foundation _____

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director	\$70,000.00	\$70,000.00	28% OF TIME	\$ 19,600.00
Creative Director	\$70,000.00	\$35,000.00	28% OF TIME	\$ 9,800.00
Operations Director	\$67,205.00	\$24,642.00	28% OF TIME	\$ 6,899.76
Curator	N/A (fixed fee)	\$20,000.00	28% OF TIME	\$ 5,600.00
Curator	\$55,682.00	\$32,480.93	28% OF TIME	\$ 9,094.66
Marketing and Development Manager	\$50,000.00	\$33,334.08	28% OF TIME	\$ 9,333.54
Project Manager	\$72,800.00	\$48,533.00	28% OF TIME	\$ 13,589.24
Installation Manager	\$66,560.00	\$24,960.00	28% OF TIME	\$ 6,988.80
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				80,906.00
JUSTIFICATION/COMMENTS:				

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2018 to June 30, 2019

Applicant: ___Honolulu Biennial Foundation ___

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
Scissor Lifts, Forklifts, crane,	6.00	varies	\$ 30,000.00	30000
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:	6		\$ 30,000.00	30,000

JUSTIFICATION/COMMENTS

Please note our total budget for equipment rental is \$30,000, but we are requesting \$5000 from GIA as part of our overall request of \$400,000.

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

JUSTIFICATION/COMMENTS:

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2018 to June 30, 2019

Applicant: ___Honolulu Biennial Foundation ___

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2016-2017	FY: 2017-2018	FY:2018-2019	FY:2018-2019	FY:2019-2020	FY:2020-2021
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS: <p style="text-align: center;">Not applicable. HBF is applying only for Operating Support.</p>						

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Apr

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					
3					
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30					

Honolulu Biennial Foundation

STATEMENT OF FINANCIAL POSITION

As of December 31, 2017

	TOTAL
ASSETS	
Current Assets	
Bank Accounts	
10100 BUSINESS CHECKING	
10103 BUSINESS CHECKING OPTION 1 (XXXXXX 8481)	30,169.62
10105 BUSINESS CHECKING - RESTRICTED	0.00
Total 10100 BUSINESS CHECKING	30,169.62
10107 New Zealand Funds	0.00
10110 Petty Cash	0.00
10150 NON-PROFIT SAVINGS	
10151 Unrestricted	175,006.57
Total 10150 NON-PROFIT SAVINGS	175,006.57
Total Bank Accounts	\$205,176.19
Other Current Assets	
10400 Prepaid Expenses	400.00
10500 Undeposited Funds	0.00
10600 Barclay CC	0.00
10602 Lowes Cash Card	301.99
10604 Home Depot Cash Cd	191.17
10606 City Mill Cash Cd	41.80
Total Other Current Assets	\$934.96
Total Current Assets	\$206,111.15
TOTAL ASSETS	\$206,111.15
LIABILITIES AND EQUITY	
Liabilities	
Current Liabilities	
Credit Cards	
20100 Barclay	7,479.44
Total Credit Cards	\$7,479.44
Total Current Liabilities	\$7,479.44
Total Liabilities	\$7,479.44
Equity	
30101 Opening Balance Equity	24,000.00
30102 Retained Earnings	-20,367.35
Net Revenue	194,999.06
Total Equity	\$198,631.71
TOTAL LIABILITIES AND EQUITY	\$206,111.15

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date:

MAY 22 2015

HONOLULU BIENNIAL FOUNDATION
C/O JEFFREY S PIPER
745 FORT ST STE 1500
HONOLULU, HI 96813

Employer Identification Number:

DLN:

Contact Person:

MITCHELL P STEELE

ID#

Contact Telephone Number:

(877) 829-5500

Accounting Period Ending:

December 31

Public Charity Status:

170(b)(1)(A)(vi)

Form 990 Required:

Yes

Effective Date of Exemption:

August 5, 2014

Contribution Deductibility:

Yes

Addendum Applies:

No

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

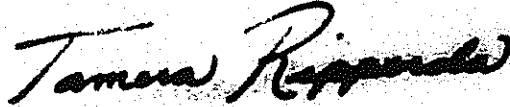
Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

For important information about your responsibilities as a tax-exempt organization, go to www.irs.gov/charities. Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.

HONOLULU BIENNIAL FOUNDATION


We have sent a copy of this letter to your representative as indicated in your power of attorney.

Sincerely,


A handwritten signature in black ink, appearing to read "Tamesa Ripperda". The signature is written in a cursive style with a large initial 'T' and a prominent flourish at the end.

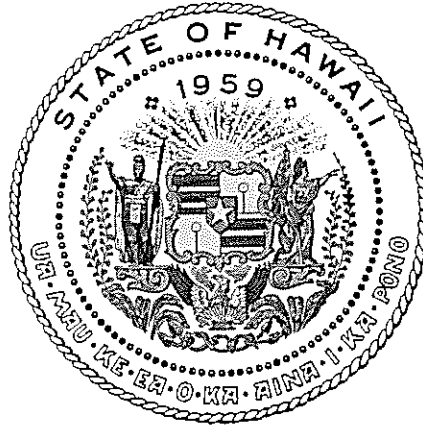
Director, Exempt Organizations

List of All Other Sources of Funding that HBF is Seeking for Fiscal Year 2019



A&E Rentals
Airline Sponsor
Andy Warhol Foundation
Aqua-Aston
ArtAsiaPacific
artnet
Atherton Foundation
Bank of Hawaii
Bishop Museum
Board of Directors of HBF
Caerus Foundation
City and County of Honolulu
Coffee Company
Consulates (Specific to Artist list)
Creative New Zealand
Don Quixote
Engaging the Senses
Grant-In-Aid, State Legislature of Hawai'i
Hawaii Gas
Hawaii Tourism Authority
Howard Hughes Corporation
Kelly Ann Brown Foundation
Lannan Foundation
Native Arts and Culture Fellows
Neiman Marcus
Nella Media Group
Prince Waikiki
Printing Sponsor
Private philanthropists
Southern Wine and Spirits
Summit Magazine
Tautai Pacific Arts Trust
The Taiji and Naoko Terasaki Family Foundation





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: January 12, 2018

Director of Commerce and Consumer Affairs



**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS 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 pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawai'i Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawai'i Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

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

Honolulu Biennial Foundation

(T)

(S)

Katherine Inider

(Typed Name)

January 19, 2015

(Date)

Director

(Title)



BISHOP MUSEUM

January 10, 2018

To Whom It May Concern:

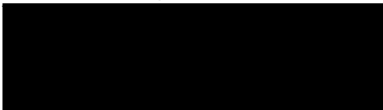
Bishop Museum had the great pleasure of collaborating with the Honolulu Biennial Foundation (HBF) as a site and programming partner on the first iteration of Honolulu Biennial in 2017. We experienced first-hand the positive impact this festival has had on our community, offering a new model for collaboration between artistic and cultural organizations, whilst shining a positive light on Native Hawaiian and other local artists alongside leading talents from the Pacific. Because the HBF provided a focused marketing plan, the Museum also benefited from increased visibility and extensive media coverage. The collaboration with HBF helped expand our core audience base by attracting new residents and visitors who came to the Museum specifically to visit the featured artworks we hosted, an invaluable benefit as the Museum is constantly exploring ways to expand its visitor reach.

Bishop Museum hosted three artists and a total of four artworks at Bishop Museum between March 8 - May 8, 2017. These included two works by Native Hawaiian artist Kaili Chun; a work by Maori artist Lisa Reihana; and a multi-piece installation by Native Hawaiian artist Charlton Kūpa'a Hee. In addition to adding a refreshing and creative energy to our campus, we equally appreciated Honolulu Biennial's strong commitment to education and community programming. Complementing our role as a site partner, we also co-hosted three educational program with Honolulu Biennial; two artists talks and one keiki program, all which were widely attended and well-received.

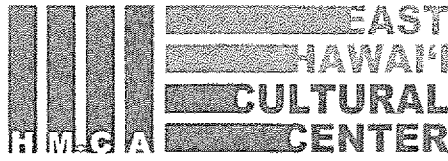
We believe that the Honolulu Biennial is an innovative new festival with much promise that needs government and community support to continue to grow and expand. We applaud our partners on their unique vision to highlight Hawai'i and our creative community as a leader in the global contemporary art world. Their focus on artists from Hawai'i and the Pacific is a wonderful complement to our mission to and makes this festival distinct.

We look forward to renewing our partnership with HBF to present Honolulu Biennial 2019. We have been very impressed with HBF's tremendous growth, professionalism, and business acumen over the past 18 months and look forward to expanding our partnership with this thriving organization we consider to be a thought leader and innovator in culture and the arts for Hawai'i and the Pacific very worthy of our support.

Me ka 'oia'io,



Courtney Chow
Vice President for Institutional Advancement
Bernice Pauahi Bishop Museum



141 Kalakaua St. Hilo HI 96720
(808) 961-5711 admin@ehcc.org
www.ehcc.org

To Whom It May Concern:

I believe in the importance of supporting Honolulu Biennial, an international, visual arts festival that celebrates artists and cultures linked by the Pacific Ocean, with a strong commitment to representing Native Hawaiian and kama'aina artists. Honolulu Biennial is able to shine a positive light on all of Hawai'i and in turn, artists and cultural organizations, all can benefit from the spotlight and increase in arts and culture tourists that come to Hawai'i during the Biennial period.

I am personally enthused about Honolulu Biennial having the foresight to expand its presence to the neighbor islands - most recently with their launched *Island Hopping* programming series and looking further afield, to the 2019 Honolulu Biennial which we at the East Hawai'i Cultural Center, are working to collaborate with them on and include Hilo as a site for the next festival.

I have met the management team and curators of Honolulu Biennial 2019 and have full faith and confidence in their ability to execute and deliver another successful festival coming off of the success of the first iteration in 2017.

Me ke aloha pumehana,

[Redacted Signature]

1/16/2018

Executive Director, East Hawaii Cultural Council

<https://www.ehcc.org>

Professor and Chair, University of Hawaii at Hilo

Art and Performing Arts Departments

The Howard Hughes Corporation
Ward Village
1240 Ala Moana Boulevard
Suite 200
Honolulu, Hawaii 96814

T 808.426.7687
F 808.426.7732
bill.weeshoff@howardhughes.com

William L. Weeshoff
Vice President Marketing

January 15, 2018

To Whom It May Concern:

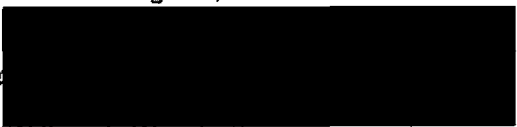
Howard Hughes Corporation (HHC) was the founding, title sponsor of Honolulu Biennial 2017, which took place in nine sites across the city, including two locations in Ward Village – a 60,000 square foot gallery renamed The Hub, located in the former Sports Authority Building, as well as a variety of artworks at the historic IBM Building.

As a developer we believe that art, public programs and education are dynamic tools that help grow and bring communities together. We witnessed first-hand the tremendous impact the Honolulu Biennial had engaging local residents with art from across the Pacific on an unprecedented level and admire the HBF team's ongoing ambition to position Honolulu and greater Hawai'i on the world stage as a leading center for innovative art and culture. The excitement and energy the Honolulu Biennial generated was felt not only throughout Ward Village - but around the city. We positively benefited from the Honolulu Biennial through the increase in community engagement it generated as well as through the increased visibility we received from the extensive media coverage of the event – valued at over \$4.1 million.

Honolulu Biennial was a successful partnership for us - welcoming 97,305 visits over the course of eight weeks. We firmly support HBF's desire to present another trailblazing festival in 2019. We have full confidence in the commitment of their board of directors, the leadership of the HBF directors, and their network of community partnerships and volunteers, to execute another great festival for Hawai'i, and we look forward to continuing our partnership with HBF in 2019.

We know that to put on a festival of this scale and scope it is critical for HBF to receive support from a variety of partners and hope that they are successful in their application for GIA support.

Warmest regards,

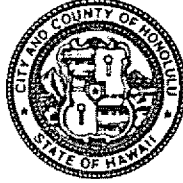


William L. Weeshoff
Vice President Marketing
Ward Village
Howard Hughes Corporation

DEPARTMENT OF PARKS & RECREATION
CITY AND COUNTY OF HONOLULU

1000 Ulukouia Street, Suite 309, Kapolei, Hawaii 96707
Phone: (808) 768-3003 o Fax: (808) 768-3053
Website: www.honolulu.gov

KIRK CALDWELL
MAYOR



MICHELE K. NEKOTA
DIRECTOR

JEANNE C. ISHIKAWA
DEPUTY DIRECTOR

January 12, 2018

To Whom It May Concern:

From March 8, 2017, to May 8, 2017, we had the distinct honor to work with the Honolulu Biennial Foundation (HBF) as one of nine venues of the inaugural Honolulu Biennial.

Foster Botanical Garden hosted five artworks, four from Native Hawaiian and kama`aina artists, Charlton Kūpa`a Hee, Lynne Yamamoto, Sean Connelly and Andrew Binkley, and one from renowned, international Japanese artist, Yayoi Kusama. Our entire experience with HBF was fantastic. HBF is directed by professional, experienced cultural leaders who have the business and marketing knowledge, as well as the strong management and organizational skills, necessary to execute this multifaceted festival.

The Honolulu Biennial brings new vision to creative place making, offering Hawai`i a successful model for multi-organizational collaboration across sectors. Our garden truly "came alive" with new energy. I applaud HBF on the tremendous job they did with public relations and marketing both locally and globally. The extensive media coverage notably enhanced our garden attendance with an increase of over 1,000 visitors during March alone.

Since education is important to our mission, we were particularly impressed by the strong focus on public education throughout the festival. HBF offered three docent-guided tours of the artworks averaging 28 to 35 attendees. Additionally, more than a dozen guided tours were offered to smaller, private groups such as schools and various civic and professional organizations. The HBF provided docents who engaged with our visitors, staff and volunteers on a daily basis. This personal interaction made the art pieces truly approachable and exciting.

HBF receives my highest recommendation and I look forward to participating in 2019. Our staff is truly excited about expanding the festival to our Ho`omaluhia Botanical Garden in Kaneohe. I am confident the Windward side residents and visitors will embrace this event which brings communities together and promotes our island on local and global platforms.

If you should have any questions, please feel free to contact me by email at jsand@honolulu.gov or by telephone at (808) 768-7143.

Sincerely,

A black rectangular box redacting the signature of Joshlyn D. Sand.

Joshlyn D. Sand
Director of Botanical Gardens

JDS;jn



NURTURING TOMORROW'S CREATIVE THINKERS

January 2018


To Whom It May Concern:


We have collaborated with Honolulu Biennial Foundation (HBF) since 2014, offering eight keiki art workshops and two community events with great success.


Art Explorium, which is located in Kaimuki, is a 501c3 organization dedicated to providing a fun, safe place where children of all ages have the opportunity and the permission to create freely. We strive to be an eco-friendly organization, as many of the art materials we use in our programs are items that would normally be thrown in the trash. Most recently, we worked with HBF to co-present five very popular public artmaking workshops between March 8 - May 8, 2017, as part of the inaugural Honolulu Biennial. We have found collaborating with HBF to be a great fit for our organization and in 2017, we were able to design workshops inspired by the timely, contemporary artworks created by artists from the Pacific. These workshops were particularly innovative, driving conversations about art, culture, the environment and science in direct dialogue with artworks that were part of Honolulu Biennial.

We believe supporting Honolulu Biennial is important for our community and future generations who experience the artworks and are introduced to diverse ideas and an array of cultures throughout the Pacific. We admire HBF's commitment to excellence and bringing our community together through the power of art. HBF's directors and management team have a notable and strong business and marketing acumen, as well as incredible organizational capacity to lead and facilitate such a large-scale, multifaceted event. We look forward to collaborating with them on keiki programming for the 2019 Honolulu Biennial and HBF has our highest recommendation.

Warmly,


Heather Williams
Executive Director
heather@artexplorium.org, 312-4316


808.888.8540
1132D Koko Head Ave.
Honolulu, HI 96816


808.312.4316
1132 Koko Head Ave.
Honolulu, HI 96816


888.395.8394


ArtExplorium.org



To Whom It May Concern:

We enjoyed collaborating with Honolulu Biennial Foundation (HBF) through our hospitality sponsorship for the inaugural Honolulu Biennial in 2017. Prince Waikiki has nothing but the highest praise for Honolulu Biennial and its leadership team. As a signature event for Hawai'i, we cannot emphasize enough how much we believe in the multifaceted value Honolulu Biennial presents for our industry, highlighting to the world Honolulu and greater Hawai'i as a dynamic center for arts and culture. Honolulu Biennial attracts worldwide media attention in major travel, trade and mainstream media outlets, as well as fosters bringing in a new kind of tourist to our islands: arts and culture tourists.

During Honolulu Biennial 2017, we received numerous bookings from visitors using the special discount code, in addition to ample media coverage and visitors coming to visit Prince Waikiki specifically because we were one of the nine, exhibition sites, hosting an artwork by Native Hawaiian artist Kaili Chun. Complementing this artwork, we also co-hosted an educational talk with HBF that was well-attended and well-received by our audiences that featured Kaili.

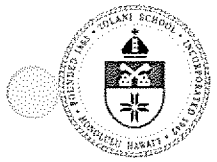
We believe it is especially important to note that in the Honolulu Biennial closing report that used HTA numbers, Honolulu Biennial 2017 had nearly a \$36 million dollar economic impact over the course of their eight week festival. We are enthused and inspired by the first iteration of this festival's success and excited about what Honolulu Biennial is doing to holistically help develop further the key messaging to visitors and tourists worldwide to come to Hawai'i to experience world-class art, Hawaiian culture, design and creativity - which is in complete and complementary brand alignment for Prince Waikiki. We had an extremely positive experience working with HBF and they were professional, prompt and fully able to execute a festival of this scale and scope, working with multiple partners. We have already renewed our hospitality partnership for 2019 and look forward to the second edition of Honolulu Biennial!

Honolulu Biennial has our highest recommendation and we admire how they are able to support simultaneously our community with great access to art and cultures from the Pacific, as well as our tourism industry.

Best regards,

A black rectangular redaction box covers the signature of Darla Won.

Darla Won



IOLANI SCHOOL

January 15, 2018

To Whom It May Concern:

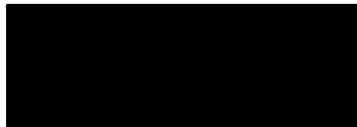
Iolani School had the opportunity to collaborate with Honolulu Biennial Foundation (HBF) in 2017 to present the first-ever, Honolulu Biennial as an education partner. Through our partnership, we were able to host world-renowned artists fusing art, science and technology, such as Ken + Julia Yonetani from Japan, for an artist talk, as well as Hawai'i-based artist, Sean Connelly. We first-hand witnessed the important power art has to inspire our students to think about issues that are globally and locally relevant.

In addition to hosting these artists on campus, we expanded our educational partnership with HBF through our innovative, shared transportation program, sponsored by the Taiji and Naoko Terasaki Family Foundation, where our school buses and staff coordinated free tours and transportation for students from across O'ahu to attend and experience Honolulu Biennial. Through this program, 1200 school children were served with a strong emphasis on outreach to public and charter schools, which was met with an overwhelmingly positive response from students and educators alike.

As an educational institution with a long history in the islands, we cannot emphasize how much we value HBF's perpetual commitment to bringing the cultures of the Pacific together through the vehicle of art and embedding into every facet of Honolulu Biennial, a learning opportunity, both through their formal educational programs, as well as ongoing public programs, keiki workbooks and guided tours.

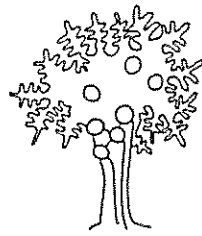
We believe Honolulu Biennial is an important addition to Hawai'i and deserves support to put on another, outstanding festival in 2019 for our community and the many visitors they welcome from all over the world.

Best regards,



Dr. Timothy R. Cottrell
Head of School

Megan L. Kawatachi
Director of Sullivan Center for
Innovation and Leadership



The Taiji and Naoko
Terasaki Family
Foundation

To Whom It May Concern:

Our Foundation fully believes the Honolulu Biennial will always be the pulse of contemporary creative expression and discourse for current global affairs and our local communities of Hawaii. The forward and often cutting edge visual arts, which Biennials foster, are critical for culture and aesthetics to prosper.

There are several missions of the Honolulu Biennial that we fully endorse:

- o Partnerships – to foster various organizations and individuals to come together to actualize the phenomena and benefits Biennials will naturally create
- o Education – to foster exposure of vital and relevant contemporary art to developing school age children
- o International recognition and needed influx of influences from abroad to our Islands
- o Community – provide opportunities for needed creative interactions and bonding
- o Professional development for our artist practices

For the above reasons, we have supported the past 2017 Biennial. One of our directives was to provide buses of children to The Hub. It is very rewarding to know that our island school aged children had the opportunity to see the art that they otherwise would not have been able to.

Because our Foundation believes and is so committed to the vision of the Honolulu Biennial Foundation, for the 2019 iteration, we will be co-title sponsor. It is our hope that likewise others will follow in their generosity and their commitment to what is so needed for Hawaii.

Warmly,

Taiji and Naoko Terasaki
tajjiterasaki@gmail.com

Honolulu Museum of Art

Review Committee
Grant-in-Aid Program
State of Hawai'i

Dear Members of the Grant-in-Aid Committee:

This is a letter of support for the application for funds by the Honolulu Biennial Foundation (HBF). As director of the Honolulu Museum of Art, I work closely with the directors of the foundation on programming in the visual arts, and have done so for the past year.

I have reviewed many organizations and applications in the past for state art committees, and I feel that the HBF is worthy of your support. Their mission is important for the artistic and cultural offerings here in Hawai'i, for tourists and local residents alike. It is critical that we promote our state as a place where people can experience and participate in sophisticated cultural events, and the HBF programs are part of this critical eco-system.

The Honolulu Museum of Art has partnered with the HBF in the first biennial event in 2017 and the plan is to expand this partnership for 2019. We feel that it is important to support these major co-produced presentations so that we can maximize the limited resources in our community.

I would like to conclude by stating again that the Honolulu Biennial Foundation makes a significant contribution to Hawai'i's cultural scene and that support from the State will make a major difference to the success of the initiatives.

Please feel free to contact me if you would like to know more.

Yours sincerely,



Sean O'Harrow, Ph.D.
Director

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

www.honoluluuseum.org

Honolulu Museum of Art
Spalding House
2411 Makiki Heights Drive

Honolulu Museum of Art
First Hawaiian Center
999 Bishop Street

Honolulu Museum of Art
School
1111 Victoria Street

Honolulu Museum of Art
Doris Duke Theatre
Entrance on Kinau Street

January 10, 2018

Aloha Mai to the Grant in Aid Reviewers:

Since Honolulu Biennial Foundation (HBF) was founded in 2014, we have been a continuous collaborator, friend and advocate of their work and most recently, I have joined their Board of Directors.

We firmly believe in the importance of Honolulu Biennial for our community of artists and creatives - particularly our Native Hawaiian artists. One of the reasons HBF was originally founded was to ensure Native Hawaiian and kama'āina artists, who receive very little inclusion in the global, contemporary art world, are presented on an equal platform as international artists and receive more visibility.

Joining the ranks of other notable biennials in major cities - from Berlin to Beijing, Singapore to Sydney, and Havana to São Paulo, Honolulu Biennial, with much grit, determination, vision and support from all sectors of our community, was able to present a successful and critically acclaimed festival that welcomed over 93,000 visitors over eight weeks. We were especially pleased to see that out of 33 artists participating, 13 were from Hawai'i and of these 13, six were Native Hawaiian. Honolulu Biennial has been a game-changer for our holistic arts community and has raised awareness on not only local talents participating in Honolulu Biennial, but also on our wider, artistic community. It was powerful to see names of Native Hawaiian and kama'āina artists referenced and covered in renowned media outlets like The New York Times, Vanity Fair, Travel+Leisure - and we admire the continuous commitment HBF has to supporting professional development of our artists and also the next generation of curators and arts administrators through its robust, internship program.

As an artistic and cultural collaborative organization, we launched with HBF the 'Umeke Umbrella collateral programming guide, which was the official listing of other exhibitions and cultural offerings during Honolulu Biennial 2017 around O'ahu and the neighbor islands. Additionally, we presented a variety of collaborative programs with HBF, including a reception for visiting art world professionals that introduced them to our work and the talents of our community beyond Honolulu Biennial, as well as public programs. We look forward to continuous collaboration with HBF and partnering on the 2019 iteration. We have the utmost respect for the leadership team and know they will be able to execute another exciting, game-changing festival that shines light on our entire arts community. We are especially pleased to see their neighbor island outreach through their new, neighbor island programming series that they launched late last year, as well as their plans to expand the festival to Hawai'i Island with a Hilo site in 2019.

Honolulu Biennial has our highest recommendation and it is so essential they receive support to keep growing and serving many pressing, critical needs in our arts community.

Me ka ha'aha'a,



Maile Meyer

Executive Director, Pu'uhonua Society

Key Strengths

Curatorial Skills

- Developed and maintained strong networks with artists from New Zealand and the Pacific.
- Curated a range of exhibitions focused on diverse Pacific art forms.
- Worked in collaboration with art institutions across New Zealand including Auckland Art Gallery Toi o Tāmaki, St Paul Street Gallery and Pataka Art + Museum.
- Provided consultation and curatorial advice to commissions and art projects.
- Built and maintained a global network of academics and museum professionals focused on the Pacific.

Project Management

- Extensive networks with Pacific artists based in New Zealand and across the Pacific.
- Project managed art commissions and permanent installations in a range of media.
- Worked collaboratively with community leaders and organisations to develop a range of projects that embrace and respect cultural customs and values.
- Built and maintained key relationships across the arts sector: Arts Alliance, Tautai Contemporary Pacific Arts Trust, Creative New Zealand and Pacific Arts Alliance.

Research and Scholarship

- Engaged in ongoing research of Pacific art and visual culture.
- Ability to work as part of collaborative research projects and meet project deadlines.
- Developed broad knowledge of traditional and contemporary Pacific art.
- Presented research at national and international conferences and similar events.
- Published research across a range of academic and popular publications.

Ability to develop and lead outreach initiatives

- Four years' experience working on Māori and Pacific equity and community initiatives.
- Worked collaboratively with internal and external community leaders and organisations to develop a range of projects that embrace and respect cultural customs and values.
- Developed workshops and programmes conducted in Pacific languages for early childhood, primary, secondary and tertiary education sector.

Communication Skills

- Excellent verbal communication and presentation skills including public speaking.
- Excellent ability to communicate and deliver content to diverse audiences.
- Strong writing and editing skills developed for a variety of publication formats.

Recent Exhibitions and Projects

- *Pikipikihama kae vaevae manava*, 2017, Tongan Field Workers Project. Auckland.
 - Walters Prize Juror 2016, Auckland Art Gallery Toi o Tāmaki.
 - *Tonga 'i Onopooni: Tonga Contemporary*, 2014-2016, Pataka Art + Museum.
 - *Adorned*, 2016, *Whakareirei* Nga Toi Arts Te Papa, Te Papa, Wellington.
 - *Tivaevae: Out of the Glory Box*, 2015, Nga Toi Arts Te Papa, Te Papa, Wellington.
-

Education

2010-present

**Doctoral Candidate. Department of Art History,
The University of Auckland.**

Provisional Title: *New Terrains of Asia-Pacific:
Ethnic Avatars and the Internet as a New Artistic Medium.*

2007

**Master of Arts in Art History (Hons)
The University of Auckland**

Thesis: *Shock of the Niu: Generational Narratives on Migration
in the Work of Andy Leleisi'uao.*

2006

**Bachelor of Arts Honours in Art History (Hons)
The University of Auckland**

Specialisation: Māori and Pacific art, Museums and the Politics of Culture,
Postcolonial Theory and Cross-Cultural Representation

Relevant Employment History

Current

Curator Pacific Art
Museum of New Zealand Te Papa Tongarewa

2014-2016

Curator Pacific Cultures
Museum of New Zealand Te Papa Tongarewa

**Dec 2010-
2014**

Pacific Heritage Artist in Residence Co-ordinator
Centre for Pacific Studies, The University of Auckland.

Description: This programme aimed to strengthen the heritage art forms of Pacific communities in New Zealand. The programme was based at the Fale Pasifika and involved practitioners of lalava (lashing), Niuean weaving, Ngatu (Tongan tapa making) and Samoan tatau (tattoo).

Responsibilities

- Managed budget and project expenditure

- Coordinated research and selection process.
- Developed partnerships with Pacific communities and key stakeholders.
- Maintained external relationships with national and international suppliers.
- Developed and facilitated public events with Māori and Pacific academics, artists and practitioners.
- Coordinated workshops conducted in Pacific languages.

**Dec 2010-
October 2012**

Associate Curator 'Home AKL'
Auckland Art Gallery, Toi o Tāmaki

Description: *Home AKL* was the first major group exhibition of contemporary Pacific art developed by Auckland Art Gallery Toi o Tāmaki. The exhibition included the work of more than 20 artists.

Responsibilities

- Worked as part of curatorium to plan and develop exhibition concept.
- Contributed to exhibition catalogue.
- Advised on marketing and social media strategies.
- Participated in symposium and public programme events.

**Feb 2008-
June 2011**

Course Co-ordinator and Tutor
217/317 - Contemporary Pacific Art
Department of Art History, The University of Auckland

Course Description: This course focused on work of contemporary Pacific artists. It explored the ways that they translate indigenous knowledge and urban experiences into gallery forms such as painting, sculpture, photography, installation, film and video making.

Responsibilities

- Designed course syllabus and course materials.
- Collaborated with contemporary Pacific artists to organise guest lectures.

**March 2010 –
Sept 2010**

Curator 'Make/Shift'
Tautai Tertiary Exhibition, St Paul Street Gallery, AUT.

Description: This exhibition showcased the work of ten Pacific artists from five tertiary institutions in Auckland. The exhibition explored the experimental fervour of tertiary art practise. Mediums included moving image, performance, kinaesthetic sculpture, photography, body adornment, installation and drawing.

Responsibilities

- Designed exhibition concept and brief.
- Worked collaboratively with staff from St Paul Street Gallery and Tautai.
- Coordinated and assisted with installation and de-installation of exhibition.
- Produced catalogue essay, promotional material and YouTube series.

Dec 2008-

Co-Curator 'Koloa et al.'

March 2009

Fresh Gallery Otara, Auckland.

Description: Co-curator for an exhibition of Tongan *koloa* (tangible and intangible heritage including material wealth). This exhibition challenged conventional displays of Tongan *koloa* by employing the customary manner of teuteu (to adorn) to create an in-situ dressing of the gallery space.

Responsibilities

- Collaborated with artists from Mo'uianga Tongan Cultural Centre.
- Coordinated and assisted in the delivery and installation of art works.
- Co-authored catalogue essay and promotional content.
- Designed and implemented public programme.

Feb 2008-
June 2009

Curator and Artist Liaison

O'kaiocanikart Gallery, Auckland.

Description: Curate commercial collection of O'kaiocanikart Gallery and contribute to the creation of gallery products including artist talks and external exhibitions.

Responsibilities

- Curated short term exhibitions: *Pacific Circuit* 2008, *Haere Mai I Okai* 2010.
- Responsible for registration, care and storage of art works.
- Researched and produced content for website and gallery resources.
- Delivered floor talks and facilitated monthly art gatherings.
- Provided mentoring for emerging artists from New Zealand and the Pacific.
- Built and maintained key relationships within the art sector: Arts Alliance, Tautai, Creative New Zealand, Fresh Gallery Otara, Gallery PNG and Pacific Artists Alliance.

Selected Publications and Presentations

Mallon, S. Schorch, P. & Tonga, N. (2017) 'Materialising German-Samoan Legacies' (forthcoming)

Tonga, N. (2016). 'Tautai matagofie the wonderful navigator: 30 Years of Tautai Contemporary Pacific Arts Trust' in *Art Monthly Australia*. Issue 292.

Tonga, N (2016) 'Slow Internet' in *Status Update*, Te Uru, Auckland.

Tonga, N (2016) 'Tautai: Navigating Pacific Art for 30 Years' in *ArtNews*.

Tonga, N. (2015) Conference paper. 'Expanding the practice; Pacific art in the digital age', Vision and Re-vision: Imagining the Pacific Then and Now. Auckland Art Gallery, Auckland.

Tonga, N. and Hooper, J. (2015) 'Historical Fiction', *Killer and Kind*, Mangere Arts Centre.

Tonga, N. Conference paper. 'Staring at Motorways: Urban Pacific Art – a genealogy of sorts'. Indigenous Modernisms Symposium. Museum of New Zealand Te Papa Tongarewa, Wellington.

Tonga, N. (2014). *Tonga 'i Onopooni*, Pataka Art + Museum.

http://www.pataka.org.nz/wp-content/uploads/Tonga-I-Onopooni-Catalogue_WEB.pdf

Tonga, N. (2014), *Tukutuku Kafa Mei Lotomoana*, Mangere Arts Centre.

Tonga, N. (2014) 'Roaming all levels' in *Off the Wall*, Nga Toi Arts Te Papa.

http://www.academia.edu/20045756/Roaming_all_levels

Tonga, N. (2014) 'Ethnic Avatars: Pacific Artists Creating Digital Homelands' in *Five Years of Talanoa*, BRCCS, Institute of Public Policy, AUT University.

Tonga, N. (2014) 'Round Table: Lee Weng Choy with Michelle Antoinette, Jon Bywater, Joselina Cruz, Sophie McIntyre, Viviana Mejía, Joyce Toh and Nina Tonga' in *Reading Room*. Issue 6.

Tonga, N. (2014) 'Hit Me With Your Best Shot'. Journal Article. Physics Room, Christchurch.

Tonga, N. and Vercoe, C. (October 2013) 'Take These with You When You Leave' in *Made in Oceania: Tapa – Kunst und Lebenswelten-Art and Social Landscapes*, Rautenstrauch-Joest Museum, Kulturen Der Weit.

Tonga, N. (August 2013) 'Strong and Steadfast: Recent Work by Andy Leleisi'uao' in *Art New Zealand*, Issue 147. Spring 2013.

Tonga, N. (May 2013) 'Janet Lilo', *If You Were to Live Here: 5th Auckland Triennial Catalogue*, Auckland Art Gallery, Toi o Tāmaki.

Tonga, N. (May 2013) Guest Commentator. 'In conversation with Janet Lilo', *5th Auckland Triennial*, Art Space. Auckland.

Tonga, N. (August 2012) 'Going Digital'. *Home AKL Seminar: Why Pacific Art Now?* Auckland Art Gallery, Toi o Tāmaki.

Brownson, R. Māhina-Tuai, K. Refiti, A. Tavola, E and Tonga, N. (August 2012) *Home AKL: Artist of Pacific Heritage in Auckland*. Auckland Art Gallery, Toi o Tāmaki.

Tonga, N. (February 2012) 'Fatuemaka Mei Falekafa: The Art of Sopolamalama Filipe Tohi'. *Art New Zealand*. Number 141. Autumn 2012.

Tonga, N. (July 2011) 'Siliga Setoga I'm Got to Be Good For You', Feature Article, *Tautai Contemporary Pacific Arts Trust Newsletter*.

Tonga, N. (March 2011) SPEAR Blog. <http://www.auckland.ac.nz/uoa/home/about/pacific-at-the-university/spear-pacific-doctoral-research/news-6/nina-tonga-on-her-recent-trip-to-new-york>

Tonga, N. (February 2011) Conference Paper 'Ethnic Avatars: Pacific Artists Creating Digital Homelands', PAA Panel, College Arts Association, New York.

Tonga, N. (September 2010) *Make/Shift*. YouTube Curator video series filmed and edited by Marlon Rivers from Bandit Media. http://www.youtube.com/watch?v=s_Rm2v_MK2g&feature=c4-overview-vl&list=PLF642B8315DD3B481

Tonga, N. (September 2010) *Make/Shift*, Catalogue Essay, St Paul Street Gallery, AUT.

Tonga, N. (August 2010) Conference Paper 'Ethnic Avatars', PAA International Symposium, Rarotonga.

Tonga, N. (February 2010) Guest commentator. 'How Pacific Art Has Evolved in New Zealand from the 1980s to the New Millennium' *Tagata Pasifika*, TVNZ.
<http://www.youtube.com/watch?v=O79kN2hmwiQ>

Tonga, N. & Ilaiu, C. (February 2009) *Koloa et al: Your Art is my Treasure*, Catalogue Essay, Exhibition Catalogue, Fresh Gallery Otara.

Tonga, N. (September 2008) 'Shigeyuki Kihara', Feature Article, *Tautai Contemporary Pacific Arts Trust Newsletter*.

Tonga, N (Autumn 2008) 'Samoa Contemporary', Sketches Preview, *Artsnews*.

Memberships

- Co-Chair Tautai Contemporary Pacific Arts Trust.
- Member of College Arts Association.
- Member of Pacific Arts Association.

Referees

Dr Caroline Vercoe
Head of Department
Department of Art History
The University of Auckland
Phone: 09 373 7599 extension 87501
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Christina Jefferies
Manager Tautai Pacific Arts Trust
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Email: manager@tautai.org

TWENTY YEARS EXPERIENCE IN THE ARTS AS A NOTED ART HISTORIAN, MUSEUM CURATOR, INSTITUTIONAL DIRECTOR, WRITER, ACCOMPLICE TO ARTISTS, AND GALLERIST

I have had the distinct honor of dedicating my entire professional career advocating for artists, caring for exhibitions, and teaching the next generation of cultural producers. I have personally installed or supervised the installation of nearly three hundred exhibitions, and mentored, promoted, exhibited and provided scholarship on hundreds of artists. As an academically trained art historian and curator from a blue-collar background with a decidedly hands-on approach, I care deeply for the proper handling, display, articulation and preservation of art for the edification and enjoyment of present and future generations.

QUALIFICATIONS

- Proven institutional paradigm shifter
- Vast, on-the-ground experience working alongside contemporary artists and curators
- Avid student of contemporary curatorial theory and radical exhibition practice
- Tireless exhibition practitioner with nearly three hundred exhibitions realized
- Senior staff member of an AAM-accredited institution—fully steeped in museum best practices
- Enthusiastic collaborator that relishes the realization of ambitious ideas of others
- Articulate public speaker
- Hands-on preparator and fabricator
- Adept at proper art handling, storage, and installation, with experience writing museum collection management policies, and accession/deaccession plans
- Generative program initiator and highly organized project manager
- Culturally curious, sensitive and responsive
- Diplomatic, charismatic leader calm under pressure and with infectious, exemplary work ethic
- Experienced team builder and supervisor
- Socially savvy as the public face of arts organizations and institutions

INSTALLATION MANAGER

2017 Honolulu Biennial, Honolulu Biennial Foundation, Honolulu

January 2017–present

Working closely with the Curatorial Team under the guidance of Curatorial Director, Fumio Nanjo, and Curator Ngahiraka Mason, the Installation Manager oversees all aspects of the exhibition design and installation of works for the first Honolulu Biennial exhibition that spread throughout a variety of public, private and historic sites, both in unconventional spaces and within more traditional museum settings.

Responsibilities and Accomplishments

- Worked with cross-departmental teams to support delivery of this multi-site exhibition.
- Designed and supervised the build-out of the 60,000 sq/ft “Hub” of the Biennial.
- Worked closely with thirty-three diverse, international artists or artist groups to help realize the proper presentation of their ideas from an exhibition design standpoint.
- Managed all logistics of respective artwork, including transport, unpacking, condition-reporting, and installation, meeting museum standards of care.
- Assembled and supervised a team of art handlers and preparators, and maintained a break-neck schedule of production in nine diverse art contexts across the city.
- Procured and maintained all exhibition props including tech, gallery furniture, hardware and rigging.
- Liaised with important institutional partners, and served as the point of contact for all installation aspects in their venues.

DIRECTOR

Jacob Lawrence Gallery, UW School of Art + Art History + Design, Seattle July 2014–January 2017

As the Gallery's first-ever Director, I provided all curatorial, programmatic, operational, and administrative leadership, and had a significant outreach role to enhance the profile of the School of Art + Art History + Design by liaising with other institutions on local, national, and international levels and by instigating a major capital campaign.

Responsibilities and Accomplishments

- Generated the annual program of exhibitions, lectures, screenings, panels, and community events.
- Physically cared for all art nail-to-nail, and was hands-on with all installations/de-installations.
- Managed all exhibition design aspects of the Gallery—preparing and fabricating all exhibition props (plinths, shelves, supports, security mounts, lighting, graphics, didactics, AV, etc.).
- Maintained all artist, patron, and vendor relations.
- Created and managed Gallery budget—procuring exhibition supplies and services, and controlling expenditures.
- Physically ensured that the gallery's space, tools and AV equipment, and exhibition props were maintained and well organized.
- Trained, mentored and supervised a team of ten Graduate and Undergraduate Gallery Assistants and Interns in art handling, curation, and exhibition best practices.
- Stewarded the School's collection of art—approximately 1,000 unique objects—including facilitating loans; packing; shipping; installing works across campus; providing secure, archival storage in three locations; maintaining inventory; and personally conducting archival framing, and light-duty restoration and conservation.
- Single-handedly remodeled the physical space, and assembled a team to rebrand, and reprogram the Gallery.
- Established a system to document and archive information about, and images of, all exhibitions and events, including the creation of the Gallery's first website and the publication of a scholarly Journal.
- Brought international acclaim and renown back to a neglected art space in the community.
- Established an Artist-in-Residence program specifically designed for artists of the African Diaspora.
- Wrote proposals and garnered numerous grants from public, private, and corporate donors.
- Assisted University Advancement efforts, including helping to create and launch a six-million dollar Capital Campaign to relocate the gallery and endow its programming and the Directorship.

DEPUTY DIRECTOR OF COLLECTIONS AND EXHIBITIONS

Frye Art Museum, Seattle

June 2012 – June 2014

I was one of five senior-level staff members of the Museum in a position akin to "Chief Curator," stewarding a collection of over 1,400 unique historical and contemporary artworks and researching, creating and implementing all exhibitions and their related public programs in a 46,000 sq/ft physical plant serving 125,000 visitors a year.

Responsibilities and Accomplishments

- Supervised seven direct reports including: Exhibition Manager; Exhibition Assistant; Curatorial Intern; Exhibition Designer/Preparator; Exhibition Design Assistant; Collection Manager/Registrar; and Collection Assistant.

- Directed the department responsible for acquisitions, collection stewardship, appraisals, artwork loans (incoming and outgoing), transport and art handling, condition reporting, exhibition curation, exhibition design, installation exhibition didactics, research and scholarship, and publications.
- Generated and maintained a \$750,000/yr budget for the Department.
- Drafted, and ensured compliance with, all contracts and loan agreements for exhibitions.
- Supervised all condition reporting, conservation plans, natural disaster preparedness, and storage for the Permanent Collection and works on loan.
- Generated all written exhibition content, PR materials, catalogs and publications, etc..
- Conducted tours and lectures and trained the staff and docents for each exhibition.
- Supervised all exhibition designs, and the fabrication of exhibition props and supports.
- Provided artist, patron and collegial relations, and institutional ambassadorship and fundraising.
- Researched and curated fourteen exhibitions in twenty-four months, including the the 40-year retrospective, *BUSTER SIMPSON // SURVEYOR*.
- Provided scholarship for, and edited, two publications: *Buster Simpson // Surveyor*, and *Mark Tobey / Teng Baiye: Seattle / Shanghai* (co-edited with Jo-Anne Birnie Danzker); and supervised the production of five other exhibition catalogs.
- Organized and presented a five-part lecture series, *Toward a New History of Northwest Art*.
- Researched and wrote the Museum's Collection Management, Accession and Deaccession Policies.
- Participated in the strategic planning for a museum expansion, especially overseeing plans for new exhibition spaces and the stewardship and movement of the Collection into a new facility.
- Was part of a team that was honored with the 2013 Mayor's Arts Award in the category *Venture Culturalist*, and in the same year garnered a \$1.1 million donation to support, foster and further advance its curatorial program focussed on contemporary artists.

GALLERIST

Lawrimore Project, Seattle

November 2005 – July 2012

I owned and operated a commercial gallery and project space with the intent to bring to my business the acumen of an art historian, the cogency of a curator, the conscience of a consultant, the determination of a dealer, and blue-collar experience and work ethic. The gallery represented artists, participated in art fairs and produced ambitious projects by contemporary artists working in video, digital and new media, installations, spatial inquiries, institutional interventions as well as traditional media - works on paper and canvas, photography and discrete sculpture.

Responsibilities and Accomplishments

- Built a premier contemporary art gallery in Seattle from the ground up.
- Professionally represented artists from the Pacific Northwest and US, working closely with them on career development, exhibition production, representation at art fairs, and artwork sales.
- Produced over seventy (70) critically-acclaimed exhibitions, overseeing every aspect of planning, design, art handling, installation, and on-going maintenance.
- Led artwork sales, placing work in local, national and international private and museum collections.
- Facilitated all artwork handling from soft-pack to long-term archival storage, including: crate fabrication, artwork packing, securing transport services or personally transporting, coordinating customs on international shipments, and insurance.
- Advised and assisted private collectors regarding artwork acquisitions and installation in their homes
- Oversaw all aspects of business operations and administration including, accounting and billing, taxes, insurance, supply orders, and promotion and marketing.
- Placed work in the permanent collections of over thirty (30) museums worldwide.

- Named "Best Art Gallery" by the Seattle Weekly, was one of only seven US galleries featured in CONTEMPORARY magazine's "50 Emerging Galleries from Around the World," and was the only commercial gallery ever short-listed for The Stranger "Genius Award."
- The gallery, its artists and its exhibitions were featured in national publications such as *Art In America*, *Artforum*, *ArtNews*, *Art Ltd.*, *USArt*, *Art Weekly*, *Art Papers*, *The New York Times Magazine*, *Surface*, *ID*, *Livraison*, *FRAME*, *Sculpture Magazine*, *Modern Painters*, *Whitehot Contemporary Magazine*, *Sunset Magazine*, *Glass Quarterly*, *Dwell*, *CONTEMPORARY*, *Art Papers*, *Frieze*, *The Believer*, *Reuters*, *Wired UK*, and others; and our artists and exhibitions were featured on NPR, The Colbert Report, King 5 News, KOMO News, and The Today Show.

GALLERY MANAGER

Greg Kucera Gallery, Seattle

November 2000–November 2005

I oversaw every aspect of the business. One of the few galleries in Seattle to have a presence in the international art market, my position required extensive travel for art fairs and purchasing trips, introducing me to many important collectors, as well as institutional and professional contacts worldwide with whom I still keep in contact.

Responsibilities and Accomplishments

- Conceived curatorial theses and developed exhibition content.
- Oversaw design and installation of over one-hundred (100) exhibitions.
- Researched and helped to select artists for representation.
- Managed an annual budget and handled all A/R and A/P.
- Maintained workflow and project timelines.
- Led sales and handled artist, client and partner relations.
- Handled, packed, shipped and installed artwork.
- Wrote exhibition copy for marketing and promotional purposes and generated catalog content.
- Hired and managed a staff that ranged from three to four.
- During my tenure, the gallery experienced five of its most successful sales, press and attendance years in its 22-year history.
- Assisted in the planning and execution of a major expansion of the gallery.

OTHER PROFESSIONAL EXPERIENCE

Freelance curating and exhibition design:

- Out of Sight 2016 at King Street Station (exhibition designer and installer)
- The 2015 Bellingham National, Whatcom Museum (Juror and exhibition designer)
- Seattle Experiments, 2015 Seattle Art Fair offsite projects (Co-curator)

Freelance writing:

- *Joseph Rossano – Vanity*, Contributor and Editor (International Museum of Glass, Tacoma)
- *Leo Saul Berk: The Uncertainty of Enclosure*, Contributor (Frye Art Museum, UW Press)
(interview with the artist)
- University of Washington MFA Catalog essay "Whatever: A YouTube/MFA Mashup" (with Yoko Ott)
- Art Access Magazine (staff writer 1996-1998)

Teaching experience:

2013-2016 University of Washington School of Art, Art 590, MFA Seminar in Professional Practices
Winter 2012 Frye Art Museum, "Then is Also Now: Toward a New History of Northwest Art"
Winter 2012 Cornish College of the Arts, Art 412-02, BFA Seminar in Professional Practices
Spring 2011 Seattle University, Art 493-01, "21st C. Art: Inside the Art World," Senior Seminar
1993-1995 California State University Sacramento, Teaching Assistant, Seminar Coordinator

Volunteer:

2014 – 2016 University of Washington School of Art + Art History + Design Senior Advisory Board
2009 – 2010 Kirkland Arts Center Advisory Board
2007 – 2011 Open Satellite—contemporary art gallery and artist-residency program—Curatorial Advisor
1996 Artspace, Grant writer

Selected Bibliography:

The Jake Journal, 2014–16, Founding Editor (Jacob Lawrence Gallery at the University of Washington)
Mark Tobey and Teng Baiye: Seattle / Shanghai, 2014, Co-editor (with Jo-Anne Birnie Danzker) (Frye Art Museum and UW Press)
Buster Simpson // Surveyor, 2013, Editor, Contributor (Frye Art Museum and UW Press)
Has Art?, 2010-11, Editor, Author, Publisher
Wet and Leatherhard: On the Edge of Ceramics, 2010, Editor, Publisher
Leo Saul Berk: Deep, Dark, 2010, Editor, Publisher
Spite House, 2009, Editor, Publisher
Yann Novak: Relocation, 2009, Editor, Publisher
Alex Schweder: Stability and Other Tenuous Positions, 2009, Editor, Publisher
Isaac Layman: Photographs from Inside a Whale, 2008, Editor, Author, Publisher
Cris Bruch: How Did I Get Here?, 2007, Editor, Publisher

EDUCATION

California State University Sacramento
Master of Art, Art History
Thesis: *Little Deaths—Shamanism in Contemporary Art*

University of California, Davis
Bachelor of Art, Art History

FIFTEEN YEARS EXPERIENCE AS A RESPECTED INSTITUTIONAL DIRECTOR, CURATOR, EDUCATION AND ORGANIZER IN THE NON-PROFIT, PHILANTHROPY AND ARTS FIELDS.

I have a proven record as an innovative thinker who utilizes big-picture imagination, and listening to the needs of others, to deliver strategic and inventive arts programs and philanthropic initiatives. I thrive in mission-oriented small and mid-sized organizations that are people-centric. In my diverse roles I have: built an organization from the ground up; managed budgets, people, and time expertly; established connections with regional and national organizations and professionals; skillfully advanced the awareness of an organization ensuring it remains relevant and significant; and worked tirelessly with countless artists, youth, peer administrators and industry professionals in successfully generative ways.

CORE QUALIFICATIONS, ATTRIBUTES AND VALUES

- Superior financial literacy and management
- Demonstrated leader, visible
- Natural collaborator, talented team builder and mentor
- Judicious and strategic program and initiative designer
- Strong work ethic and calm under pressure
- Skilled at analysis, assessment, and evaluation
- Sagacious partnership development
- Adept in messaging and communications, with public speaking experience
- Curatorial proficiency, with deep understanding of contemporary art and exhibition practices
- Career-long dedication to regarding creative and human capital as vital assets in a healthy society

FOUNDING DIRECTOR

The New Foundation Seattle, Seattle, WA

April 2011 – April 2016

Conceived and created a private foundation whose mission was to encourage the production of contemporary visual art through dynamic initiatives that stimulated artistic development, research, and presentation. Responsible for every aspect of the foundation from managing the day-to-day operations to overseeing each funding initiative. April 2011 - May 2012 was the period of concept and development prior to incorporation in June 2012.

Accomplishments:

- Spearheaded the incorporation of a non-profit, obtained 501(c)3 tax-exempt status, and created bylaws and policies.
- Built the organization from the ground up, oversaw and executed every aspect of its formation and management.
- Designed a clear messaging framework for the organization and each of its initiatives.
- Hired and supervised a talented and loyal staff (oversaw three employees and two long-term contractors).
- Designed philanthropic initiatives that took the organization from regional import to national/international renown, including The 100K Prize, the first of its kind in the US — an unrestricted cash gift of \$100,000 to a woman artist that is accompanied by an ambitious yearlong public program component.
- Negotiated the placement of artworks into many museum collections; collaborated with various institutions to support the production of exhibitions and publications; set up the Host Program that brought curators to Seattle from around the country; built a highly regarded series of free public programs for a starved Northwest audience.
- Distributed 1.75 million dollars through philanthropic initiatives to artists, curators, writers and arts organizations during four years of operation.
- Secured meetings with some of the most important museum curators and directors in the field, building relationship capital for the organization and artists in the region.

EXECUTIVE DIRECTOR

Open Satellite, Bellevue, WA

September 2009 – March 2011

Operated a small artist-centered organization specializing in the presentation of contemporary art exhibitions and educational programs to the public free of charge. Directed staff to realize multiple large-scaled art installations by a roster of internationally recognized artists. Oversaw all financial and business matters. Served as the public relations primary contact, including producing all communication and marketing materials.

Accomplishments:

- Took a fledgling program and leveraged professional reputation to grow visibility of organization nationally and build significance in the region.
- Initiated family and teen programming built around exhibitions that expanded attendance and broadened the organization's partnerships, raising its profile and value in the community.
- Implemented a new publication strategy that resulted in producing three books on individual artists.

DEPUTY DIRECTOR**826 Seattle, Seattle, WA****February – October 2009**

Oversaw the day-to-day operations of one of eight chapters in a national organization of non-profit writing centers dedicated to helping students, ages six to eighteen, develop their creative and expository writing skills (founded by author Dave Eggers). Effectively supported the executive director by: strategizing capacity building for this early-stage organization; assuming a role supervising staff and managing human resources; and leading a development plan that ensured event-based programs were functioning at their highest level.

Accomplishments:

- Wrote a new staffing plan and job descriptions more in alignment with staff responsibilities, while simultaneously leveraging their core competencies and interests. Staff members thrived and new levels of output were achieved.
- Successfully mentored the Store and Events Manager, advising and supporting him in a re-design of 826 Seattle's retail store and strategies. This effectively increased sales to record highs and established new goals of earned income for the organization.
- Restructured operational systems to eliminate inefficiencies and lay the foundation for the next phase of growth.
- Conceived and executed a system for coordinating, managing, and tracking the success of event-based fundraisers, (gross profits totaling \$40,000 to \$100,000 per event).

CURATOR, HEDREEN GALLERY**Seattle University, Seattle, WA****July 2008 – March 2010**

Served in an adjunct faculty position as curator and administered the presentation of four to five exhibitions per academic year. Conceived of curatorial theses and content development, researched and selected artists, managed the annual gallery budget, oversaw workflow and timelines, wrote exhibition copy for marketing and promotional purposes, and oversaw the installation and de-installation of exhibitions.

Accomplishments:

- Invigorated existing programming, starting with a yearlong trilogy of exhibitions featuring New York artist Adam Putnam, Miami artists the TM Sisters, and Seattle artist Wynne Greenwood.
- Mounted a ten-year survey of Japanese artist Meiro Koizumi, *My Voice Would Reach You: A Survey of the First Ten Years 2000-2009*, which received tremendous critical and popular praise.
- Created the first graduate level yearlong practicum course at the gallery for students desiring curatorial experience.

MANAGER OF YOUTH AND COMMUNITY OUTREACH PROGRAMS**Frye Art Museum, Seattle, WA****March 2006 – September 2008**

Provided leadership to all aspects of the museum's outreach and educational resources while working closely with museum staff and community partners to identify and build new audiences for exhibitions and related educational programming. Researched and developed engaging programs for a youth and young adult audience in connection with the museum's permanent collections and special exhibitions.

Accomplishments:

- Designed new program initiatives and a new standard of engaging youth, young adults, and underserved communities at the museum. All programs were offered free to the public.
- Conceived of a signature program called "SHFT", a studio art program for teens. *SHFT* introduced contemporary art practices and ideas to teens during an 8-10 week studio course through direct engagement with professionally practicing artists.
- Brought new energy to a lifeless program called Friday at the Frye. Turned it into a dynamic evening event that dramatically helped reach a new audience of younger people and people of color. On select Fridays the museum was enlivened by art, live performance, and unexpected moments that brought together visual and performing artists to engage visitors with exhibitions in a welcoming social atmosphere.

- Developed a long-term partnership with South Park Photo Voice that was supported by The Mayor's Office of Arts & Cultural Affairs. Produced an exhibition of photographs by youth in the program that helped to deepen the museum's engagement with the Hispanic community. It included the museum's first bilingual interpretative materials for an exhibition.
- Achieved a high level of excellence in programming during my tenure by partnering with over fifteen civic, youth and arts organizations, and working with dozens of artists. This positively exposed to the museum to new audiences.

VISUALARTS CURATOR and SPECIAL PROJECTS MANAGER

One Reel, Seattle, WA

February 2001 – September 2006

Excelled at one of the Northwest's premier art and cultural event producers, (22M annual operating budget at time of employment). Introduced exciting new perspectives in the visual arts through solo and group exhibitions presented in the visual arts program at Bumbershoot, Seattle's Music and Arts Festival. Duties during employment included: curating and organizing exhibitions; overseeing production logistics of the installation process that took place at the 74-acre campus of Seattle Center; procurement and placement of site-specific art installations cross events; community outreach for events; co-writing or assisting with grant proposals for visual arts and education programs; and contributing both physical and administrative assistance of all events including but not limited to, Bumbershoot, WaMu Family Fourth, Summer Nights at the Pier, and Teatro ZinZanni.

Accomplishments:

- Promoted multiple times and named the first visual arts curator of the organization.
- Skillful intermediary for artists/guest curators and production teams or city officials, which led to successful approval of public safety and egress plans and a high success rate of artists' projects being realized.
- Ushered in a new standard for the visual art exhibitions that resulted in high-quality productions and more diverse experiences. The weeklong program showcased between four and six exhibits, featuring between 75 and 200 regional, national and international artists, and had an average attendance of 25,000 to 35,000 people. (With an opening gala attendance of 1,500 - 2,000.)
- Reinvigorated the family and kids activity area at WaMu Family Fourth at Gasworks Park achieving a new level of satisfaction for main sponsor. Average budget of \$8,000—10,000 that serviced 7,500 people.
- Diversified while streamlined the public hands-on art activities at Bumbershoot increasing their public appeal, age-appropriateness and attractiveness to sponsors. Avg. budget of \$25,000 – 30,000 that serviced 10,000-12,000 people.
- Expanded special projects at Bumbershoot: Flatstock, the annual gig poster event with 60 and 75 participating vendors; small-scale public spectacles; and site-specific art installations throughout the Seattle Center campus.
- Co-conceived and then implemented "Send a Kid to Bumbershoot", a social enterprise project that enabled individuals to purchase deeply discounted tickets to the festival for at-risk youth, granting them access to the cost prohibitive event.

PROFESSIONAL AFFILIATIONS

June 2015 - Current	Board of Trustees, United States Artists, Chicago, IL
May 2014 - Current	Board of Directors, Yale Union Contemporary Art, Portland, OR
Spring 2015	Visiting Lecturer: University of Washington, School of Art + Art History + Design Art 515, Graduate Studio Class Photomedia
2007 - Current	Independent Curator and Consultant

EDUCATION

University of Washington, Bachelor of Fine Arts, 1999

An appendix including exhibition history, education and public programs organized, other professional and public speaking engagements, and publications can be provided upon request.