



## Application Submittal Checklist

*The following items are required for submittal of the grant application. Please verify and check off that the items have been included in the application packet.*

- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
  - 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](#))
- 7) Experience and Capability
- 8) Personnel: Project Organization and Staffing



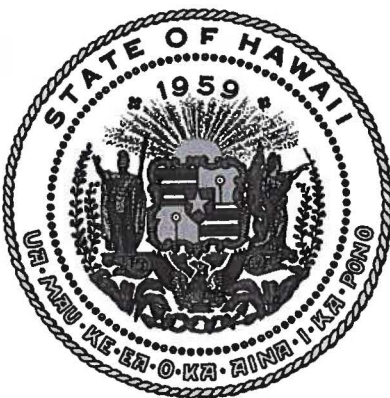
AUTHORIZED SIGNATURE

PRINT NAME AND TITLE

DATE

SANDRA POHL

1-16-2019



## 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

#### CREATIVE ARTS EXPERIENCE

was incorporated under the laws of Hawaii on 01/19/1996 ; 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, 2019

Director of Commerce and Consumer Affairs



**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS PURSUANT TO  
CHAPTER 42F, HAWAII REVISED STATUTES**

The undersigned authorized representative of the applicant certifies the following:


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

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

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

Creative Arts Experience

\_\_\_\_\_  
(Typed Name of Individual or Organization)

  
(Signature)

1-16-2019  
(Date)

Sandra Pohl  
(Typed Name)

President  
(Title)



## Application for Grants

*If any item is not applicable to the request, the applicant should enter "not applicable".*

### **I. Certification – Please attach immediately after cover page**

#### **1. 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, 2018.

Please see Attachment \_1\_.

#### **2. Declaration Statement**

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

Please see enclosed Page 5 file.

#### **3. 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](#))

The grant will be used to:

- Help revitalize and maintain the progress of Chinatown as an arts district, an historic center of Honolulu, and a mixed use community; and
- Promote the role of art in awakening abilities forgotten in many adults, and in forging new connections among people;
- Establish an arts enterprise to economically develop and sustain artists, arts and culture nonprofits plus develop a senior citizen entrepreneurial training program.

### **II. 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.

**Applicant's Background:** Creative Arts Experience (CAE) is a 501c3 nonprofit that accomplishes its mission exclusively by volunteers and contracted services. The organization does not occupy office space or other rented premises. CAE was a name change from the original Art Calendar Hawaii Database, a nonprofit established in 1996 to "organize and promote art and Hawaii artists, create art experiences for individuals of all ages and families, and raise the quality of life for the people of Hawaii by meeting the needs of under-served populations and addressing under-recognized social and health issues through collaboration." In 2003, the name changed again to the Louis Pohl Foundation. CAE was formally established in August 2014; its mission is to "increase the quality of life for individuals, families and communities by making creative arts and creative experiences more available, especially for under-served populations."

**Goals and Objectives:** CAE is interested in creating a Chinatown Community Arts Center (CCAC) at the City's Chinatown Gateway mixed-use property located at the corner of Hotel Street and Nuuanu Avenue. CAE has for several years prepared a proposal to utilize this critical vacant space to make it an anchor for art and culture in Chinatown, a community art space where the arts come in contact with each other and the larger community. Our goal is the building of community through programming of activities to occur at the CCAC for those who would not typically have access to art resources and have little experience and confidence in doing art – meaning most members of the general public, from keiki to kupuna. At CCAC, there will be classes, pop-up arts and craft happenings, exhibitions and art talks; it will be a place where the community can come away with more of an understanding and appreciation of all art. The CCAC would also be an incubator for budding Hawaii's artists, a space for new artists to mingle with established artists, exchange ideas, create for themselves, to collaborate and start to build community with other artists and non-artists. Finally, many arts nonprofits are at this time in search of an affordable home for their programs. The CCAC would provide affordable office space to house these nonprofits, provide a secure base for them to develop their activities, and offer a venue for their classes and exhibitions.

Through this portal, we will strengthen the artistic and economic place of the arts in our local Chinatown community. In CCAC, CAE envisions the following major programs to be held:

**Interactive Play Space and Gallery.** The CCAC will welcome walk-in traffic from the general public to look at art, touch and play with materials, and even make something to



take away should they desire. Activities at the CCAC may include: (1) a gallery and window displays, (2) interactive art opportunities such as a make and take corner, (3) artists and artisans working, doing demonstrations, and showing pieces in development, (4) mini- workshops for “non-artists”, and (5) ongoing documentary videos on creativity or inspirational artists. The hope is to make CCAC a gathering place, an intersection for artists and the public to connect, build a creative bridge, and find commonality.

**Emerging/Established Artists Program.** The Chinatown Community Art Center will showcase the talents of local professional and emerging artists, art collectives, and cultural arts and crafts practitioners to provide accessible and affordable exhibition, workshop, and classroom space to artists and arts organizations. These artists will become part of a rotating sampling from the local artist community who will demonstrate or provide works in process for the public to view at the gallery space. A monthly calendar will be publicized to highlight various exhibitions, workshops, call to artists, events and programming to serve and encourage artists, including sharing knowledge on the business of art.

**Keiki and Kupuna Klub.** Through partnerships with public and private agencies, CCAC will offer a series of hands-on art classes to community groups for keiki and kupuna who do not have access to such opportunities. Qualified art instructors would lead these classes at CCAC or in the community. The goal of these classes is to boost creativity, introduce artistic technique, strengthen self-esteem and confidence, reinforce problem-solving skills, and promote self-awareness for Hawai'i's youth and kupuna, especially those in underserved communities. A typical Klub program will meet once a week for 8 weeks, enabling students, whether young or old, to experiment with different media and art techniques, culminating with an exhibition of student artwork, allowing students to share their creations with ohana and friends. The artwork could be exhibited at the Chinatown Community Arts Center to be enjoyed by the larger community as well.

**Public Purpose and Need:** Chinatown is the historic center of Honolulu with enormous unrealized potential. Merchants, neighborhood residents, property owners, and City and State government have made great inroads on achieving safety and security in downtown Honolulu and Chinatown. Over the past five years, the area's economic climate has improved considerably. Honolulu Police Department reported that crime has dropped 30% in all major categories. Numerous businesses have opened, especially clothing boutiques and restaurants. Hotel Street between Nuuanu and Smith Street has had a major face-lift; major cleanups have been organized in various parts of the area. City and state governments have made major investments, renovating Hawaii Theater and the Hawaii State Art Museum, acquiring and renovating historic buildings for their offices, and funding enhanced security services. Plans have been drafted to chart a future for Chinatown with prospects for a new rail transit system. The studies have commonly called for improved upkeep, security, building renovation, pedestrian and other transportation improvements, and identified public and private properties with unrealized potential. They concur that despite all the improvements and investment in recent years, the area does not receive the level of use and attention by residents and visitors befitting a historic district that has been the epicenter of Honolulu's history for over 200 years.



The arts and culture sector can be an important means of enhancing a city's competitive edge, defining a sense of place, attracting new and visiting populations, crystalizing a vision of local leaders, and contributing to a skilled labor force. Cities can maximize the benefits from this sector by locating such activities together, actively promoting them, increasing public involvement in such activities, and strengthening the connections between the sector and other sectors such as tourism. CAE's DiscoverArt 2nd Saturday events have been held with great support from the cadre of volunteers and area supporters who see the value in keeping Honolulu's historic center a vibrant place to live, work, and play. It dovetails with the City's interest in downtown/Chinatown as a critical Transit Oriented District for the rail transit project. The designation of Chinatown as a nearly perfect walking destination score by the national walking advocacy group WalkScore emphasizes the potential for bringing more people to the area for healthy exploration. This is a continuing strategy for growth and active partnerships for Chinatown. Actions are ongoing to obtain funding from philanthropies and governmental partners to sustain and grow the event.

At the individual level, CAE believes that creative arts experiences can benefit all individuals and so seeks to expand such opportunities in Honolulu. The major benefits of such experiences include reviving one's senses dulled by inactivity, routine, or fear; capturing the imagination and stimulate the capacity to innovate and solve problems; forging connections to old arts, and create connections to new arts; establishing new ties among individuals and groups, between artists and the public, and among artists; awakening a sense of play in adults; communicating what traditional communication methods cannot; and helping to invigorate older and forgotten places in the community. The collaboration among artists and between artists and the downtown arts district can also form a strong bond that can be activated for future projects of mutual interest. That bond is also key in the ongoing efforts of government, business, and community groups to establish a healthier, more vibrant family-friendly center in Honolulu.

**Target Population:** As previously described, the programs of the CCAC are aimed at those who would not typically have access to art resources and have little experience and confidence with doing art – meaning most members of the general public, including keiki and kupuna. The majority of the population fits in this category, and so would be the target population for the Interactive Play Space and Gallery. Likewise, the Keiki and Kupuna Klub would qualify. However, the latter would be served at community sites, keiki at public elementary schools or community youth organizations such as Boys and Girls Club, and kupuna at various community venues such as Liliuokalani Trust in Waianae and KEY Project in Kahaluu. The Keiki and Kupuna Klub is aimed at people at the opposite ends of the aging spectrum who have challenges in maintaining social connections and attaining a feeling of accomplishment. Despite their age differences, the groups share the fact that art can be a unique and surprising activity to remain connected with old friends, make new friends, learn about people in distant lands and times, and develop linkages with the community. These are important achievements in populations whose members might otherwise become isolated from others and fall into worsening life situations. Finally, regarding the Emerging/Established Artists Program, it is essential to provide opportunities for the artists themselves to build their craft and find



1. Finalize contract, receive funds, hire contractors, prepare CCAC space, finalize partnerships with schools, senior centers, arts and culture organizations. Purchase art supplies for programs. Prepare operating procedures for program management.
2. Begin first half Keiki Klub and Kupuna Arts programs, issue call to artists and develop other programming at CCAC.
3. Continue programs in third and fourth months. Collect data for program monitoring and evaluation.
4. Hold exhibitions. Prepare for second half programs.
5. Prepare and issue final report for grant funders. Ensure contractual requirements are met for the first half and documentation is in place for second half.
6. Begin second half programming per the above.

**Quality Assurance and Evaluation; Measures of Effectiveness to be Reported.**

CAE expects to include in its grant contract a number of outcome measures pertinent to the objectives outlined above, including the following:

1. Number of participants per period.
2. Number of participants completing each session.
3. Percent of participants who provide positive evaluations of the session.
4. Percent of participants who state improvement in self image as creative thinkers.
5. Percent of participants who improve social connections through the session.
6. Percent of participants who state intent to continue their artistic explorations after the session ends.
7. Development and revision of program guides for each session based on lessons learned.
8. Financial and budgetary reports as required.



**IV. 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 2020.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
25,000	25,000	25,000	25,000	100,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2020.

CAE will request grant fund from local foundations and other sources for funding to build-out the space in the Chinatown Gateway property to accommodate the Center.

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.

CAE has not been granted any tax credits and does not anticipate obtaining any.

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 2020 for program funding.

CAE has obtained grants in aid from the City as follows:

DiscoverArt Second Saturday (\$7,500), 7/2/16 to 12/31/16.  
 Kupuna Art Outreach (\$26,100), 10/1/16 to 9/30/17.  
 Kupuna Youth Art (\$27,200), 10/1/17 to 9/30/18.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2018.

CAE's assets as of December 31, 2018 are as follows:  
 \$2500 cash

## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2019 to June 30, 2020

Applicant: CREATIVE ARTS EXPERIENCE

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)	OTHER REVENUES	TOTAL
<b>A. PERSONNEL COST</b>						
1. Salaries	0	0	0	0		0
2. Payroll Taxes & Assessments						
3. Fringe Benefits						
<b>TOTAL PERSONNEL</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>		<b>0</b>
<b>B. OTHER CURRENT EXPENSES</b>						
1. Airfare, Inter-Island						
2. Insurance	1,000					1,000
3. Lease/Rental of Equipment						
4. Lease/Rental of Space	41,000			30,000	46,000	71,000
5. Staff Training						
6. Supplies	5,000					5,000
7. Telecommunication						
8. Utilities	18,000					18,000
9. Contractual Services	34,000			21,000	112,000	55,000
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>99,000</b>			<b>51,000</b>		<b>150,000</b>
<b>C. EQUIPMENT PURCHASES</b>	<b>1,000</b>			<b>0</b>		<b>1,000</b>
<b>D. MOTOR VEHICLE PURCHASES</b>						
<b>E. CAPITAL</b>						
<b>TOTAL (A+B+C+D+E)</b>	<b>100,000</b>	<b>0</b>	<b>0</b>	<b>51,000</b>	<b>158,000</b>	<b>150,000</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By: _____				
(a) Total State Funds Requested	100,000	Name (Please type or print) _____ Phone _____				
(b) Total Federal Funds Requested	0	Signature of Authorized Official _____ Date _____				
(c) Total County Funds Requested	0					
(d) Total Private/Other Funds Requested	51,000					
<b>TOTAL BUDGET</b>	<b>151,000</b>	Name and Title (Please type or print) _____				







## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2019 to June 30, 2020

Applicant:    CREATIVE ARTS EXPERIENCE   

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2017-2018	FY: 2018-2019	FY:2019-2020	FY:2019-2020	FY:2020-2021	FY:2021-2022
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>JUSTIFICATION/COMMENTS:</b>						
NO CAPITAL FUNDS REQUESTED/BUDGETED						

**GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID**

Applicant: CREATIVE ARTS EXPERIENCE

Contracts Total:

61,320

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY</b> (U.S. / State / Haw / Hon / Kau / Mau)	<b>CONTRACT VALUE</b>
1	DiscoverArt Second Saturday	7/2/16-12/31/16	Office of Econ Dvpt	Hon	7,500
2	Kupuna Art Outreach	10/1/16-9/30/17	Dept of Comm Svcs	Hon	26,100
3	Kupuna Youth Art	10/1/17-9/30/18	Dept of Comm Svcs	Hon	27,720
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27					
28					
29					
30					



## **V. 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.

In 2015, CAE has offered 1) free "make-and-take" art activities at the monthly First Friday events in the Arts District-Chinatown, 2) in 2016 started the pilot monthly second Saturday event, 3) in 2018 to the present initiated weekly Make-Art Saturdays and 4) in 2019, monthly evening painting classes.

CAE has also participated in community clean ups, a booth at Chinatown's Light Market, monthly art workshops and classes, creativity staff training for non-profits (such as Girls Court), children's creativity groups for Domestic Violence Action Center. While CAE typically holds its events within the Downtown-Chinatown arts and culture district, its target audience, ranging from grade school children to kupuna, hail from all parts of Oahu.

The applicant collaborated with other nonprofits and community groups for the inaugural "Walk on the Wild Side" on April 11, 2015, which demonstrated the feasibility of employing art, music, health information, and a mystery hunt to draw the public to Chinatown. The event was free to the public and proved relatively inexpensive to stage. The larger objective is to use the arts as a creative place making strategy, as has been accomplished in cities around the world with the goal to eventually achieve the sustainability of the Walk on the Wild Side project with more sustainable financing.

Subsequent to that event, the applicant has been staging the DiscoverArt Second Saturday events in downtown/Chinatown to sustain public interest and neighborhood engagement in the area, providing a variety of art based experiences and involving various artists and organizations.

CAE operated its Kupuna Art Outreach project under a one-year grant from the City and County of Honolulu beginning October 2016. The grant provided art exploration activities to kupuna at various senior centers on Oahu, culminating in an exhibition of participant work. The project also produced a curriculum with which others can replicate an art exploration program for kupuna. A subsequent Kupuna Youth Art project under a current City grant in aid provides art exploration activities to kupuna and at risk youth in Nanakuli, and trains staff at Queen Liliuokalani Trust in Nanakuli to conduct such activities for their resident participants pursuant to the written curriculum.

Finally, CAE is planning for a fourth Walk on the Wild Side event to take place in downtown/Chinatown on March 23, 2019. The event is to feature free health screenings, make and take art activities, music, food, and a mystery walk to celebrate the family-friendly walking potential of the area, the health benefits of walking, and reacquaint residents to the area's sights and attractions.

## **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.

As previously described, CAE does not have any space of its own. It has been using Louis Pohl Gallery for certain office purposes and art classes/workshops. However, it has been in discussion with the City Administration for several years on securing space in the City's Chinatown Gateway property, which CAE believes, is imminently coming to fruition. That space would be primarily involved with the Interactive Play Space and Gallery program and the Emerging/Established Artists program; the Keiki and Kupuna Klub program is to be operated primarily at community sites.

## **VI. 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.

As previously described, CAE has no current paid staff. It operates with a cadre of volunteers and supporters. In the proposed CCAC, personal service contractors would be engaged to operate the Keiki and Kupuna Klub program, as well as to develop programming for the Interactive Play Space and Gallery and Emerging/Established Artists programs. If funding is available, volunteers have been provided with honoraria for their contributions. CAE has utilized this model for its programs and events since its establishment.

### **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.

CAE has no staff. Su Shen Atta is Program Director, Creative Arts Experience since 2014. Ms. Atta is an artist with excellent contacts in the arts community and has years of nonprofit management and event coordination experience. Ms. Atta has over 30



years of non-profit experience managing programs that serve individuals, families, and children. She has also taught art in public schools as well as creativity workshops privately. Through her years in the non-profit world, she has developed expertise in program design, staff training, project management as well as conference planning. As an artist who has been active in local community art associations, she has participated in different capacities as officer, member and participant. . In less than a year, she has helped change the name of the nonprofit and reinvigorated the agency. She has demonstrated strong leadership ability in coordinating and collaborating with other arts and culture nonprofits to provide low cost and free pop-up art experiences in the community utilizing existing resources. Her leadership with the neighborhood arts and culture nonprofits demonstrates her people skills and organizational acumen in leading CAE's to be a successful partner and collaborating organization.

Sandra Pohl, CAE Board President is owner of the Louis Pohl Gallery with more than 25 years of experience in marketing the visual arts in Hawaii. With Master's degrees in Social Work and Public Health/Health Education, Ms. Pohl has worked as a planner for the State of Hawaii. She has been on numerous nonprofit boards organizing collaborations between agencies and has been a director of CAE since its inception, and was with CAE's predecessor organizations. She has collaborated with the City & County of Honolulu, nonprofits and other galleries, retail stores, bars and restaurants to establish and sustain First Fridays for 15 years. She has also been involved in the planning and implementation of street festivals for the Arts District Merchants Association (ADMA) for the past ten years, which include F.A.C.E. (Fashion, Art, Culture and Entertainment), Triple 8 (08-08-08), Hippy Holiday and Third Thursdays. Ms. Pohl has also organized the collaboration of ADMA's Chinatown Scrubdown/Graffiti Paintout with District 1 Community Police, Weed and Seed Honolulu, Chinatown businesses and Nella Media Group. She was the lead organizer of the first Walk on the Wild Side Collaboration on April 11, 2015, first Celebrate the Arts Celebration in 2017, first Chinatown Hispanic Art Street Festival and Health Fair in 2018.

### **3. Compensation**

The applicant shall provide an annual salary range paid by the applicant to the three highest paid officers, directors, or employees of the organization by position title, not employee name.

CAE has no paid staff, officers, or directors. It has engaged contractors to perform specific services as needed. If funding is available, volunteers have been provided with honoraria for their contributions.

## **VII. 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.



CAE has no pending litigation or outstanding judgment.

**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.

CAE has no licenses or accreditations.

**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.

CAE will not use grant funds to support or benefit any private educational institution.

**4. Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2019-20 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2019-20, but
- (b) Not received by the applicant thereafter.

CAE is requesting start up funding to establish the CCAC. Given the start up funds and the opportunity to amass a successful track record, CAE will then pursue grant funding from the City & County of Honolulu and local and national private philanthropies. Other sources of income will include corporate and individual donor programs. As the arts and culture nonprofits collaboration grows, the workshops, gallery exhibition, room usage fees, sales will increase based on joint marketing and promotional activities. The plan is to do a minimum of six (6) special events and four (4 quarterly) street and park festivals as part of the community collaborations capitalizing on joint marketing with other nonprofits and the business community. The sources of income from CCAC are the arts class and workshop fees, sales of arts in the art galleries, logo and gift items plus the participating nonprofits and artists pay room usage fees for office and gallery spaces.