

**THE THIRTIETH LEGISLATURE**  
**APPLICATION FOR GRANTS**  
**CHAPTER 42F, HAWAII REVISED STATUTES**

Type of Grant Request:

Operating                       Capital

Legal Name of Requesting Organization or Individual:    Db:

Hawaii Opera Theatre

Amount of State Funds Requested: \$ 175,000

Brief Description of Request (Please attach word document to back of page if extra space is needed):

Request for funds to support a program of new and existing opera productions and educational activities across four islands, using the closure of our main performance venue--the Blaisdell Concert Hall--as an opportunity to use alternate spaces and engagement strategies to increase access to opera and classical music across a broader demographic.

Amount of Other Funds Available:

State:            \$ N/A

Federal:        \$ N/A

County:        \$ 125,000

Private/Other: \$ \$729,065

Total amount of State Grants Received in the Past 5 Fiscal Years:

\$ 193,922.00

Unrestricted Assets:

\$ 1,378,197

New Service (Presently Does Not Exist):     Existing Service (Presently in Operation):

Type of Business Entity:

- 501(C)(3) Non Profit Corporation
- Other Non Profit
- Other

Mailing Address:

848 S. Beretania St., ste. 301

City:    State:                          Zip:

Honolulu                                      HI                                      96813

Contact Person for Matters Involving this Application

Name:  
Andrew Morgan

Title:  
Executive Director

Email:  
a\_morgan@hawaiiopera.org

Phone:  
808-596-7372

Federal Tax ID#:

██████████

State Tax ID#

██████████

  
\_\_\_\_\_  
Authorized Signature

Andrew Morgan, Executive Director  
\_\_\_\_\_  
Name and Title

January 17, 2020  
\_\_\_\_\_  
Date Signed

**received**  
1/17/20 2c

*4:12 pm*

## 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



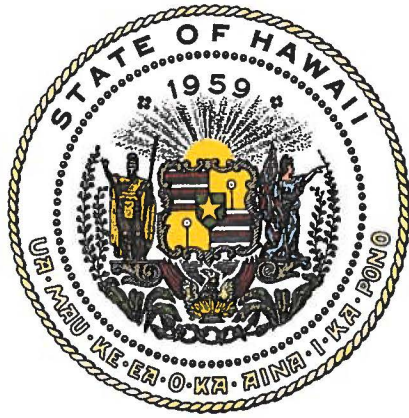
AUTHORIZED SIGNATURE

ANDREW MORGAN, EXECUTIVE DIRECTOR

PRINT NAME AND TITLE

JANUARY 17, 2020

DATE



## 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

HAWAII OPERA THEATRE

was incorporated under the laws of Hawaii on 02/19/1980 ; 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 14, 2020

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, 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.

Hawaii Opera Theatre

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



(Signature)  
Andrew Morgan

01/17/2020

(Date)

Executive Director

\_\_\_\_\_  
(Typed Name)

(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, 2019.**

Please see attached.

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

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

#### **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](#))**

We declare that the grant shall be used for a public purpose, pursuant to Section 42F-102 of the Hawai'i Revised Statutes.

### **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**

Established in 1960 as part of the Honolulu Symphony, and incorporated in 1980, Hawai'i Opera Theatre's mission is to use sound business practice to present a broad spectrum of world-class opera and music theatre, as well as a wide range of educational and artistic opportunities, to the entire state of Hawai'i. The only professional opera company in Hawai'i, HOT provides a vitally important service to our communities, making vibrant and creative main stage productions available to a wide audience, and offering extensive education programs throughout the state.

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

In its 2020-2021 season, Hawai'i Opera Theatre will continue to strive to make our community a better place through opera, and to improve learning through opera.

Starting with the 2020-2021 season, a new challenge is looming on the horizon: the planned closure of Hawai'i Opera Theatre's performance venue, the Neal S. Blaisdell Concert Hall. Renovations are currently targeted to begin in January 2021, with a projected timeline of three years to complete. The closure necessitates HOT to reconsider its entire model, and how the company will operate in the absence of our main performance venue. HOT, like the Hawai'i Symphony Orchestra, relies on the Blaisdell because it is the only 1,000+ seat performance venue in Hawai'i with a full orchestra-sized pit, extended back stage, and sufficient wing space required for most standard main stage opera and full symphony productions.

To address this imminent change, HOT has had productive conversations with general directors at other companies across the country that have faced a similar issue. HOT has also embarked on conversations with smaller venues, such as Hawai'i Theatre, Mamiya Theatre, John F. Kennedy Theatre, and Leeward Community College Theatre. The HOT board and staff see the necessity to host smaller opera productions during the closure as a unique opportunity, since HOT—as with the opera industry in general—is working to successfully address the challenge of a gradually shrinking traditional patron demographic, along with changing engagement expectations of a new generation of prospective opera patrons.

Hawai'i Opera Theatre's vision continues to be to engage, inspire, and entertain the people of Hawai'i through opera and classical music. In order to do that, we will reach as many people in the State of Hawai'i as possible through an extensive program of public performances, community concerts and educational programs.

Our objectives are as follows:

- To reach an audience of over 10,000 through our main stage performances;
- To perform a wide variety of opera of different styles and types;
- To tell compelling stories in ways that have relevance and meaning to contemporary audiences in the communities we serve;
- To connect with over 20,000 children and their families each year, by presenting educationally sound programs that reflect the priorities of the State Department of Education;
- To present performances and education programs on the islands of Oahu, Kauai, Maui and Hawaii;
- To offer tickets at reduced prices that will make our performances accessible to everyone; increasing the number of low-priced tickets will ensure that price is not a barrier to admission.

### **3. The public purpose and need to be served**

It is well established that the arts are an important factor in the quality of life of individuals, as well as communities. The arts make life more viable and enjoyable by fostering cultural appreciation, creating jobs, strengthening the economy, and teaching our young people necessary skills to live and work successfully in society. Opera communicates universal themes, ideas and emotions. As Yo-Yo Ma has observed: "the arts teach us that there is something that connects us all and is bigger than each of us." Yet budget cuts have reduced--and in some cases, eliminated--arts education in the schools, even though it has been proven to be effective in keeping young people in school, motivating at-risk students, making education more interesting and accessible, and our society more well-rounded and mature.

For its part, opera is an ideal foundation for arts appreciation, in that it unites many artistic disciplines and modes of expression, bringing together singers, musicians, creative designers, scene artists, acting, dancing, and costuming into one overall vision. HOT is the only professional opera company in Hawai'i, bringing a type of arts experience and arts education that no other organization in Hawai'i can provide. It is a vital part of the cultural landscape of our state.

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

HOT aims to bring opera statewide with opera productions and performances of the highest artistic standards, as well as innovative education programs on the four islands of Oahu, Kauai, Maui and Hawai'i. We strive to reach the widest and most diverse audience possible, with particular initiatives in recent seasons to younger opera-goers, including broadening our appeal by performing new and topical works that have particular relevance to today's audiences.

In the field of education, we have programs that are designed for specific age ranges: the *Opera Express* touring opera visits elementary schools and community venues on four islands; the *Opera Residency* program takes place in schools with a large proportion of less-privileged students, such as Palolo Elementary and Blanche Pope Elementary in Waimanalo. Our *Opera for Everyone* dress rehearsal performances are open to students in middle and high schools across the educational spectrum, with a very low ticket price (\$7) to increase accessibility.

Without HOT's performances and education programs, the majority of people in Hawai'i would have no access to live opera, and, in some cases, classical music. Many of the schools we serve have no music programs of their own, and the opportunity to work with HOT's teaching artists constitute the only music education available to the students. With all the benefits for cognitive and social development that result from arts education, as has frequently been proved in research, HOT's programs are vital to the children, families and adults that we serve.

In all, HOT's public performances reach over 10,000 people on Oahu each year, and our education programs reach over 20,000 children and their families on the islands of Oahu, Kauai, Maui and Hawai'i. We seek to increase that reach and introduce more people to opera and classical music. To that end, in recent years we have incorporated marketing strategies to engage younger audiences, including HOT Tuesday events for under-40s, and the GenHOT Board of young professionals who are interested in supporting HOT and leading our outreach to the next generation.

In addition, HOT has pricing policies to make opera accessible to everyone, with main-stage performance tickets starting at \$29, and many targeted discount initiatives.

## **5. Describe the geographic coverage**

HOT's main stage productions normally take place in Honolulu, principally at the Neil S. Blaisdell Concert Hall. However, as mentioned, 2020-2021 will be the first season that the Concert Hall is not available for the entire season, due to renovations that will extend into future seasons as well. This affords an opportunity to continue in a direction HOT has begun to explore in order to reach new and diverse audiences, performing at other venues around the city, such as the Hawai'i Theatre, Pier Ten at Aloha Tower, and The ARTS at Mark's Garage.

During the 2016/17 Season, thanks in large part to a Hawai'i State Grant-In-Aid, the company successfully took its production of the chamber opera *Three Decembers* to Kauai, Maui and Hawai'i. This connected HOT with audiences on each of the neighbor islands and opened the way for future performances. In the current season (2019-2020), we are planning a series of concerts by our Orvis Studio singers on the neighbor islands, in order to continue the connection with audiences statewide.

Building on these experiences, future plans include extending our programs on the neighbor island to incorporate smaller-scale operatic performances, using Orvis Studio singers, and devising programs of operatic excerpts to introduce new audiences to the art form and engage, educate and entertain them.

In the 2020-2021 season, HOT proposes to take Laura Kaminsky's new chamber opera, *Hometown to the World*, to the Maui Arts and Cultural Center in Kahului, Maui, the Kahilu Theatre in Waimea, Hawai'i, and--funding permitting--a yet-to-be determined facility on Kauai.

For the past several years, HOT's Education Department has presented its *Opera Express* touring show for schools on four islands. This 45-minute, specially adapted show, travels to elementary schools and community venues across the state each year. Last season they gave over 70 performances of Rossini's *The Barber of Seville*. In the current season (2019-2020), they are delivering a similar number of performances of Rossini's *Cinderella*. In the 2020-2021 season, they will perform Gilbert and Sullivan's *The Mikado* at a similar number of venues statewide.



HOT's *Opera Residency* programs take place in schools across Oahu, particularly in locations with little access to classical music, including Waimanalo, Waiahole Valley, and Palolo Valley. This program works with teachers and students to create their own production company: guiding students to write poetry about their curriculum; setting the poetry to famous opera tunes; teaching students the music and staging; and transforming their cafeteria into a theater, with lights, costumes, sets, and makeup. The students' hands-on involvement throughout the entire process allows them to better grasp the curriculum, as well as developing skills such as public speaking, focus, and working as a group. Past projects have been written on a variety of topics, including Science, History, and even the D.A.R.E. program.

### **III. 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**

In the 2020-2021 season, Hawaii audiences will enjoy a program of very diverse main stage productions, including one of the most well-known tragic operas from the classic European repertoire; a comic opera that lampoons an ancient legend; a contemporary opera by arguably the world's most popular 21<sup>st</sup> century opera composer; and--funding permitting--a probing chamber opera fresh from its 2020 premiere in Santa Fe, New Mexico.

The closure of Blaisdell Concert Hall has inspired a unique opportunity to create new programming outside a traditional theatre space featuring a series of Hawaiian-style events, called HO Brah (Hapa Opera), or *Hawaii Opera without the Theatre*. In addition, students, teachers, families and communities statewide will experience the multiple offerings of HOT's education and community programs.

For the period July 1, 2020 to June 30, 2021, Hawaii Opera Theatre will undertake the following activities:

- Three performances of Puccini's ever-popular *Madama Butterfly* at the Blaisdell Concert Hall in October 2020
- Two performances of Jacques Offenbach's *Orpheus in the Underworld* at Hawai'i Theatre in February 2021
- At least three performances of Laura Kaminsky's 2020 chamber opera *Hometown to the World* in various venues on Oahu (and possibly, Hawai'i, Maui and Kauai) in March 2021
- Three performances of Jake Heggie's *If I Were You*, a modern telling of the *Faust* story, at Hawai'i Theatre in April 2021

- Multiple Hawaiian-style events: “HO Brah (Hapa Opera) or *Hawaii Opera without the Theatre*” at various locations on Oahu
- The launching of the *Asia-Pacific Voices Project*
- Over seventy (70) performances of Gilbert and Sullivan’s *The Mikado* in elementary schools and community venues on four islands
- Five *Opera Residency projects* in schools on Oahu, including Olomana Youth Corrections (pending enrollment)
- Three *Opera For Everyone* dress rehearsal performances for elementary through undergraduate college students
- Multiple workshops, masterclasses and coaching sessions for singers in the *Orvis Opera Studio* and *Young Voices Studio*, providing professional level training for young singers in high school and beyond as a means of training for future careers in the performing arts industry, including Maestro Tim Shaindlin of the Yale Opera; Mark Morash of the San Francisco Opera Center; Metropolitan Opera soprano Erie Mills; baritone Louis Otey of the Phoenicia International Festival of the Voice; and other world-class professional artists.

The State Grant-in-Aid funds, if awarded, will help to partially defray the costs of:

- Presenting the chamber opera *Hometown to the World* at the Maui Arts and Cultural Center in Kahului, Maui, at Kahilu Theatre in Waimea, Big Island of Hawaii, and, funding permitting, at a yet-to-be determined facility on Kauai;
- HO Brah, (Hapa Opera), or *Hawaii Opera without the Theatre*
- HOT’s efforts to offer education and community programs statewide
- The additional expense to rent the Hawaii Theatre Center for 2 main stage productions

### *Home Town to the World*

*Hometown to the World* is the product of a new consortium of North American Opera Companies called **Opera for All Voices: Stories of Our Time**, a commissioning initiative committed to telling wide-ranging stories that resonate with all audiences, regardless of age or prior experience with opera. The consortium seeks the creation of new American operatic works that can be performed in smaller venues, while achieving rich storytelling and artistic integrity. It was born out of the desire for new works that can connect with broad-ranging audiences through relatable subject material, have manageable budgets, and, designed with modern attention spans in mind, speak to all voices and break down pre-conceived ideas about opera.

Laura Kaminsky’s scores often address social and political issues, such as sustainability, war and human rights. Her 2014 one-act chamber opera, *As One*, the story of a young transgender person discovering who s/he is, has become the most performed chamber opera in America, and was presented by HOT in Honolulu in 2018.

*Hometown to the World* is set in 2008, in the aftermath of the nation’s largest Immigration and Customs Enforcement raid of North America’s biggest kosher meat processing plant, in Postville, Iowa. This small agrarian town of primarily Lutheran farmers of Scandinavian descent had been restored to economic viability by an influx of

Hasidic Jews, one of whom brought back to life the failing slaughterhouse. This new prosperity presented an opportunity to workers from around the world, and they came flocking, mostly from Guatemala, but also from Eastern Europe, East Africa, Israel, and even Palau. A large number were hired even though they were undocumented. After a challenging period of adjustment, Postville evolved into a model of multiculturalism, and posted a large sign on the edge of town, "Hometown to the World." The ICE raid resulted in the deportation of about one-quarter of the population, and another quarter fled, destroying families and decimating the town's ability to function.

The opera tells the compelling story of how the worlds of three characters collide in the wake of the ICE raid, a complex tale that ends with a message of hope and unity. Performed with a cast of 4 to 6 and an orchestra of 4-8, the opera seeks to create greater awareness, thoughtful dialogue and invoke a response to many of the issues at the center of our national discourse today.

The opera is currently being workshopped and will have its premiere in Santa Fe in the fall of 2020; HOT proposes to present the Hawaii performances in March 2021.

#### HO Brah, (Hapa Opera), or *Hawaii Opera without the Theatre*

The closure of the Blaisdell Concert Hall has inspired HOT to envision a new identity outside the theatre, connecting broadly with Hawaii's communities, through a series of Hawaiian-style events, such as:

- **Opera Kanikapila** – Hawaiian-style jam session bringing together opera singers with stars of the Hawaiian music industry
- **Plate Lunch Pop-Ups** – performances in popular food halls on Oahu
- **Pau Hana Opera** – Performances paired with local beers, wines, spirits and more
- **HOT World Diva Singing Championship** – a singing elimination tournament "where opera meets pro wrestling"
- **HOT Pa'ina** – a party of Hawaiian opera, food and more, including original work by contemporary Hawaiian composers and Hawaii's last monarch, Queen Lili'uokalani
- **The Asia Pacific Voices Project** – seeking to build bridges between the opera world and the unsung voices of the South Pacific and Asia

HOT believes that different perspectives, cultural histories, life experiences, and personal stories enrich the operatic repertoire and can have worldwide impacts. As a regional company, HOT is committed to supporting creators and experiences reflecting the diversity of the population HOT serves. We believe that *Hapa Opera* and its findings will influence the field of opera by exploring the convergence of opera and other art forms and entertainment. Though specific to Hawai'i, *Hapa Opera* is intended as a model that can be adopted in other areas, honoring the cultural traditions of opera while allowing the integration of other cultures.

#### Education Programs

Hawai'i Opera Theatre delivers some of the most sophisticated music education programs in the state:

***Opera Express***

Each year, Hawai'i Opera Theatre produces an opera specifically designed to take "on tour" to schools all around the state. In addition to being a great experience with music and drama, this show is also used by teachers to enhance curriculum, with study guides that include a synopsis of the show and classroom activities. For 2021, HOT is planning to tour Gilbert and Sullivan's popular operetta *The Mikado* on Oahu, Hawai'i, Maui and Kauai.

***Opera Residency***

HOT's intensive school residency program works closely with participating elementary, middle, and high schools to turn their classrooms into mini "opera production companies." HOT's Education team leads students and teachers through the process of producing and performing an opera. The 2019-2020 residencies take place at Palolo Elementary, Waikele Elementary, Waiahole Elementary, Myron B. Thompson Academy, and Blanche Pope Elementary in Waimanalo.

***Mae Z. Orvis Opera Studio***

The Orvis Opera Studio provides training and performance experiences that include classes and seminars in movement, musical style, language, repertoire coaching, and master classes. The Studio continues to be a tremendous source of vocal talent for HOT, providing a level of vocal training and stagecraft that cannot be found elsewhere in Hawai'i. The guest artists and master teachers are some of the finest in the U.S. and Europe, and are working professionals in the field of opera, with clinicians such as Yale School of Music's Maestro Tim Shaindlin, American baritone Louis Otey, conductor and collaborative pianist Mark Morash, and others.

***Orvis Young Voices Studio***

Started in 2014, HOT created the Orvis Young Voices Studio for singers grades 9 through 12. The Young Voices Studio's mission is to provide Hawai'i's young singers with the unique opportunity to explore the world of solo voice performance. With group workshops, one-on-one opportunities, performing and watching performances, singers grow as artists, make contacts, and improve themselves as performers. Workshops cover topics such as diction, acting, interpretation, use of the voice, college auditions, and more.

***Opera For Everyone (OFE)***

Established in 1991, HOT's Opera For Everyone (OFE) offers students from elementary through high school and college, as well as their families, the opportunity to enjoy the final full orchestra dress rehearsal of each main stage opera production for just \$7. In addition to experiencing fully-staged live opera with English surtitles, costumes, sets and lighting, the program provides expanded opportunities for schools to incorporate the performing arts into regular curricula. Teachers integrate the OFE program into their

classroom activities through opera's tie-ins to literature, culture, language, geography, science and math.

Also included in HOT's OFE program is the "HOT Opera Preview," free and open to the public and held at the Doris Duke Theatre. Opera Previews feature University of Hawaii Musicologist Dr. Lynne Johnson, delivering historical lectures on each upcoming main stage production, as well as hosting onstage panels featuring principal cast members, directors, and conductors.

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

July 2020

- *The Asia Pacific Voices Project* – announcement and launch of the project

August 2020

- *Opera Kanikapila* – Hawaiian-style jam session, bringing together opera singers with stars of the Hawaiian music industry; venue and date TBD

September 2020

- *Opera Residency* programs on Oahu begin
- *Plate Lunch Pop-Ups* – performances in popular food halls on Oahu
- *HOT World Diva Singing Championship* – venue TBD

October 2020

- *Opera Express* – Two-week tour of Gilbert and Sullivan's *The Mikado* on Oahu
- *Orvis Opera Studio* and *Young Voices* – coaching and masterclasses begin
- *Opera For Everyone* – Wednesday Dress Rehearsal of *Madama Butterfly*
- *Madama Butterfly* – Three performances at Blaisdell Concert Hall

November 2020

- *Opera Express* – *The Mikado* on Oahu
- *Opera Residency* – program continues
- *Orvis Opera Studio* and *Young Voices* – coaching and masterclasses continue
- *Opera Ball* – HOT's annual premier fundraising gala at Sheraton Waikiki

December 2020

- *Opera Express* – One-week tour of *The Mikado* on Maui
- *Opera Residency* – program continues
- *Orvis Opera Studio* and *Young Voices* – coaching and masterclasses continue
- *Sole3 MIO* Holiday Concert at Blaisdell Concert Hall

January 2021

- *Opera Residency* – program continues

- *Orvis Opera Studio and Young Voices* – coaching and masterclasses continue
- *Plate Lunch Pop-Ups* – performances in popular food halls on Oahu

#### February 2021

- *Opera Residency* – program continues
- *Orvis Opera Studio and Young Voices* – coaching and masterclasses continue
- *Opera For Everyone* – Wednesday Dress Rehearsal of *Orpheus in the Underworld* at Hawaii Theatre Center
- *Orpheus in the Underworld* – Two performances at Hawaii Theatre Center

#### March 2021

- *Opera Express* – 1 week tour of *The Mikado* on Kauai
- *Opera Express* – 1 week tour of *The Mikado* on the Big Island
- *Pau Hana Opera* – Performances paired with local beers, wines, spirits and more – venue TBD
- *Opera Residency* – program continues
- *Orvis Opera Studio and Young Voices* – coaching and masterclasses continue
- *Kaminsky's Hometown to the World* – 3 performances at an intimate space to be announced
- *Kaminsky's Hometown to the World* – 1 performance on Maui at the Maui Performing Arts and Cultural Center (pending funding)
- *Kaminsky's Hometown to the World* – 1 performance at the Kahilu Theatre on the Big Island (pending funding)
- *Kaminsky's Hometown to the World* – 1 performance on Kauai – possibly Kauai Community College (pending funding)

#### April 2021

- *Plate Lunch Pop-Ups* – performances in popular food halls on Oahu
- *Opera Express* – 3-week tour of *The Mikado* on Oahu
- *Opera Residency* – program continues
- *Orvis Opera Studio and Young Voices* – coaching and masterclasses continue
- *Opera For Everyone* – Wednesday Dress Rehearsal of Heggie's *If I Were You* at Hawaii Theatre Center
- Heggie's *If I Were You* – Two performances at Hawaii Theatre Center

#### May 2021

- *Opera Residency* – program continues
- *Orvis Opera Studio and Young Voices* – coaching and masterclasses continue
- *HOT Pa'ina* – a party of Hawaiian opera including original work by contemporary Hawaiian composers and Queen Lili'uokalani; venue and specific date TBD

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

HOT's Education Team attends the annual Arts First "Teaching Arts Institute" and works with the State Artists in Schools program coordinator to ensure that our programs help to enhance curriculum components. Research shows that, whereas teachers have pedagogical and curricular expertise, teaching artists bring arts knowledge and skills; together, they provide inventive arts-integrated instruction to support student learning outcomes. Learning through partnerships with arts specialists and teaching artists also motivate and equip teachers to integrate the arts in their classrooms more frequently and in greater depth.

One measure of success for our education programs is the demand for our performances and projects from schools on all four islands that we visit, as well as attendance at our *Opera for Everyone* school performances. Feedback from teachers and participants is regularly sought, and comments are incorporated into our work to ensure that our programs are both relevant and helpful to the schools and to the teachers. HOT's Education Director meets before and after each *Opera Residency* project with teachers and administrators in each school, to discuss how to tailor the program, review its success and receive valuable feedback.

- 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.**

HOT will employ five primary measures for effectiveness as it assesses the initiatives of this request for support:

1. Was HOT able to produce the projects and performances as outlined?
2. Did these performances enhance HOT's ability to connect with the larger community statewide?
3. Were the productions deemed an artistic success?
4. Are the successful outcomes replicable in future seasons?
5. Did HOT expend the possible funding sources for such projects?

Hawai'i Opera Theatre will track the following measures to report on the effectiveness of the program:

- Attendance at public performances
- Attendance by first-time opera goers at public performances
- Traffic on the HOT website and through social media platforms
- Attendance at *Opera for Everyone*
- Number of *Opera Express* performances
- Teacher feedback on *Opera Express* and *Opera Residency* programs
- Reviews of productions

For *Hapa Opera*, building on an ongoing collection of data, HOT will assess the audience members' previous engagement with opera, willingness to attend future opera events, and join HOT as it transitions into a new future through the *Asia-Pacific Voices Project*.

## **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](#))

Budget documents attached.

- 2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2021.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
	\$60,000	\$60,000	\$55,000	\$175,000

- 3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2021.**

National Endowment for the Arts  
 State Foundation on Culture and the Arts  
 City and County of Honolulu  
 John R. Halligan Charitable Fund  
 Hearst Foundation  
 Arthur and Mae Orvis Foundation  
 Hawaii Community Foundation  
 Opera America Innovation Grant  
 Alexander and Baldwin Foundation  
 Matson Foundation  
 Atherton Family Foundation  
 Bank of Hawaii Foundation  
 Cades Foundation  
 Cooke Foundation  
 McInerney Foundation  
 G.N. Wilcox Trust  
 John Young Foundation



Anela Kolohe Foundation  
Hawaii Bowl Foundation  
Other Foundations and Trusts  
Individuals

- 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.**

NONE

- 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 2021 for program funding.

National Endowment for the Arts  
FY17            \$20,000        *Three Decembers* at Hawaii Theatre

State Foundation for Culture and the Arts  
FY17            \$10,817        Education Program  
FY18            \$10,733        Education Program  
FY19            \$11,422        Education Program

State of Hawaii Grant in Aid  
FY17            \$150,000      *Three Decembers* Statewide Tour

City and County of Honolulu Grant in Aid  
FY18            \$50,000        Education  
FY19            \$125,000       Education  
FY20            \$125,000       Education

- 6. **The applicant shall provide the balance of its unrestricted current assets as Of December 31, 2019.**

Total Cash and Other Assets as of December 31, 2019: \$729,065.00

Total Assets as of December 31, 2019: \$8,524,648.00

**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.**

### Opera Productions

Known for its vibrant and creative productions, the company's cornerstone of standards is artistic excellence. International artists who have shined from New York's Metropolitan Opera to stages in Europe and Asia perform alongside Hawai'i's best artists. The quality of Hawai'i Opera Theatre's work has been praised by audiences and reviewers, including those from international publications such as *Opera News* and *Opera Now*, as well as local media outlets.

"Hawai'i Opera Theatre brings this remarkably current story to life with a well-balanced cast, featuring mezzo soprano Kate Aldrich in the title role—and proving why she is considered perhaps the best *Carmen* in opera today—and local tenor Kip Wilborn as Don Jose, who undergoes a tortuous journey from would-be straight arrow to hapless foil."

- Steven Mark, *Hawaii Star-Advertiser*, October 2017

"Hawai'i-born baritone Quinn Kelsey might have been the main draw for many who went to see Hawai'i Opera Theatre's presentation of *La Traviata* on Friday night at the Blaisdell Concert Hall, and with good reason. When it comes to Verdi baritone roles, he is simply at the top of the game. Everything else in this production was wonderful as well, from the singing to the acting to the classy conception. This was such a convincing production that it was easy to attach to the emotion of the story, its passion, jealousy, fury and tenderness."

- Ruth Bingham, *Hawaii Star-Advertiser*, May 2019

HOT's 50+ years of productions can best be described by a statement from Ruth Bingham's review of *Salome* in 2002: "It achieved what only the best opera does, a reinterpretation that breathed new life, new understanding, into a work we thought we knew."

The past three seasons from HOT have included very successful productions of *La Bohème*, *A Streetcar Named Desire*, *The Tales of Hoffmann*, *Carmen*, *Daughter of the Regiment*, *Eugene Onegin*, *Romeo and Juliet*, *La Traviata* and *Tosca* at the Blaisdell Concert Hall. In addition, over the past several years HOT produced *Three Decembers* at the Hawai'i Theatre, and on Kauai, Maui and the Big Island, *As One* at Pier Ten Cruise Terminal (Aloha Tower), and *Lifeboat* at The Arts at Marks Garage. These productions, with a wide range of styles and scenic treatment, demonstrate the flexibility of the company, and our ability to tackle works of varying size and era. Our production team includes key staff from Hawaii, as well as seasoned experts from the mainland, with rich and varied experience of mounting opera in many cities.

### Education and Outreach programs

Demand for HOT's educational programs continues to grow, and in recent years the *Opera Express* tour has expanded to over 70 performances on four islands. HOT's education team prepares a detailed information packet on the opera to be performed, including historical context, sample lesson plans, music from some of the choruses for the children to learn and sing along, and fun games for them to play. Following the performance, the students are invited to take part in a question-and-answer session with the singers.

HOT's *Opera Residency* program won an award by Opera America for its innovative approach to teaching students to put on an opera. Our education staff audition the students, assign roles, coach the singers, and lead the final performances. Staff also assist in costume, staging and other production elements. After many such productions, the HOT education team has a strong track record in delivering these programs, as evidenced by the frequency of return invitations to schools such as Waialeale, Aiea, Blanche Pope, and Waimanalo Elementary Schools.

HOT has 12 full-time and 1 part-time professional staff in artistic, development, education, finance and box office management, along with technical staff on contract, singers and musicians, over 300 dedicated volunteers, including the chorus and an enthusiastic Board of Directors comprised of community leaders, arts patrons, and business professionals. Executive Director Andrew Morgan, Artistic Director Emmanuel Plasson, and retired U.S. Navy Captain Jim McCoy, Chairman of the HOT Board, ably provide leadership and inspiration.

## **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.**

Normally HOT presents its main stage opera productions at the Neal S. Blaisdell Concert Hall in Honolulu, a city-owned and operated facility with 2,100 seats. However, as previously mentioned, the Blaisdell is slated to close for renovations in January 2021. Therefore, the latter two of the three main stage productions for 2020-2021 will be offered at the Hawaii Theatre Center in Honolulu, a non-profit theatre with 1,400 seats.

The closing of the Blasdell is both a challenge and an opportunity for HOT. Among the challenges is the increased cost of renting the Hawai'i Theatre, which costs nearly three times what the Blaisdell charges. However, the opportunity to adapt the repertoire and continue to explore and utilize alternative sites that can, in turn, help to connect with a more diverse and younger audience--two major goals for HOT--far outweighs the challenges.

Our State GIA funding request includes help with the cost of presenting a chamber opera production on Maui at the Maui Arts and Cultural Center in Kahului, a modern

1,400-seat theatre; and on Hawaii Island at the 490-seat Kahilu Theatre in Waimea. Both facilities are ADA compliant.

For the one production this season at the Blaisdell, as is our custom, we will increase the number of handicapped parking spaces by roping off a section of the parking area that is closest to the concert hall.

## **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.**

**Andrew Morgan, Executive Director** joined HOT in May 2019 after a year-long international search. In this leadership role at HOT, Andrew works closely with the board of directors in achieving the mission of HOT and to implement and monitor the strategic plan to achieve the company's goals and long-term objectives. A performing arts executive with more than 25 years of comprehensive, hands-on experience in non-profits administration, Andrew served most recently as Director of Development for the San Francisco Opera, where he led SFO's largest-ever single year of operations fundraising, securing over \$40M in contributed revenue from nearly 8,500 households. Prior to SFO, Andrew served as executive director of the American Bach Soloists from 2002-2008. An accomplished tenor and stage director, he received his Bachelor in Music Education in Voice from Northern Illinois University, and his Master of Music in Voice from the University of Illinois (Champaign-Urbana).

**Tracy Jefferson Chavez, Chief of Staff** has been with HOT since June 2007. She works closely with the Executive Director and the 39-member Board to create and implement operational administrative policies and procedures. Tracy is also key player in the event production efforts for marketing and development purposes. She also spearhead the upgrade of HOT's database to a Tessitura fundraising/event CRM platform. As HOT's database administrator, she is responsible for creating policy for data entry, processing donations and general database activity. Her background has primarily been in the non-profit sector, previously working with the Building Industry Association and Associated Builder & Contractors as their Membership Director.

**Jason Walter, Director of Marketing** joined HOT in 2013 and implemented a year-round marketing platform which focuses on the artistic and education programs of the company. The expanded marketing resulted in an increase of ticket sales by 31% in its first year and brought in over one million dollars in its second. He is an experienced social media strategist/web content developer/blogger/author and a former Hawai'i

Legislative Chief of Staff, Aide, Committee Clerk and volunteer. A native of Hilo, Jason received his BA degree in Religion with courses in political science and psychology from the University of Hawaii at Manoa. He is an active youth mentor and homeless volunteer.

**Erik D. Haines, Director of Education Programs** has been HOT's Director of Education since 1992 and has been instrumental in the tremendous growth of HOT's outreach activities. He also performs as a tenor in HOT mainstage productions, as well as in Opera for Everyone and various HOT outreach performances. Erik is credited with HOT receiving the Opera America Success Award for educational programming at the 1999 Opera America Conference. He has been a National Association of Teachers of Singing State Governor, a board member of the Hawai'i Arts Alliance, and served as president of the Waikele Elementary PTSO for five years. Erik has a master's degree in Music and Voice Concentration from the University of Hawaii at Manoa and has taught there as well as at Chaminade University, Windward Community College and Punahou Music School. He is also on staff at Hawai'i Youth Opera Chorus where he provides private and class instruction to Hawaii's next generation of vocal talent.

**Rob Reynolds, Director of Production** began his career working for a commercial scenery and display company in Honolulu, building and installing shows for Waikiki hotels. He then earned a Masters in Fine Arts Degree from the University of Washington and was the technical director or master carpenter at several Seattle theaters, including the Intiman Theatre, the Seattle Children's Theatre, and Seattle Opera. Rob was with Seattle Opera for thirty years, and received the 2001 Eddy award from *Entertainment Design* magazine for his work as Associate Technical Director on Seattle Opera's 2001 production of *Der Ring des Nibelungen*. In 2017 he moved back to Honolulu to work as Director of Production for Hawai'i Opera Theatre and Production Manager for Ballet Hawaii.

**Sue Ruiz, Director of Finance & Administration** joined HOT in January 2009. She previously worked in the same capacity at the Honolulu Symphony for 17 years. Prior to this, SUE worked for Northwest Airlines in Japan in administration and accounting, and for the British civil service in accounting. She has a B.A. dual honors degree from the University of Southampton (U.K.).

**Blythe Kelsey, Education Operations Manager** joined HOT's Education and Outreach programs in 2013. She is responsible for the stage direction and coordination of the Opera Express Tours and school residencies, and also performs in HOT main stage productions in various roles, as well as in the HOT Chorus. Born and raised in Honolulu to a musical Hawaiian family—both parents are accomplished singers who sang in many Hawai'i Opera Theatre productions, and her brother is internationally acclaimed baritone, Quinn Kelsey—Blythe has been involved in HOT's productions as member of the HOT Chorus and as a soloist since age 12. She left Hawai'i in 1999 to study mezzo-soprano at the Westminster Choir College where she majored in Vocal Performance with a concentration in Opera Studies. Blythe performs as a soloist with

Hawai'i Opera Theatre, including the *Great American Voices* and *Great Singers, Great Songs* concert series.

**Eric Schank, HOT Education Music Specialist** joined the staff of Hawai'i Opera Theatre in December of 2005. He organizes and provides musical accompaniment on piano for all of HOT's Education and Outreach activities, including Opera Express performances, Opera Residencies, the Orvis Opera Studio and Young Voices Studio performances across the state. He attended the University of Hawaii, where he studied piano with Edward Shipwright, and then the University of Akron, where his teachers were Eugene Mancini and Stephanie Browne. Prior to HOT, he was employed by the University of Hawai'i Music Department as well as the Theater and Dance Department as an accompanist. He has also, over the years, been a pianist in many vocal, instrumental and chamber music recitals and continues to be the pianist for the Hawai'i Vocal Arts Ensemble.

## 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.**

Organization Chart attached.

## 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.**

Executive Director	\$155,000
Director of Development	\$105,000
Director of Finance & Administration	\$ 95,000

## 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.**

NONE

## **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.**

Hawai'i Opera Theatre is a member in good standing of Opera America, the professional service organization for opera companies in the USA and Canada.

## **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 2020-21 the activity funded by the grant if the grant of this application is:**

- (a) Received by the applicant for fiscal year 2020-21, but**
- (b) Not received by the applicant thereafter.**

Hawai'i Opera Theatre has been incorporated since 1980, presenting three or four opera productions each season. The company's fiscal stability is demonstrated by its strong balance sheet, its freehold ownership of its office building, which generates rental income, and its investment portfolio of a little over \$5 million, largely due to legacy gifts to the company.

HOT continually works to increase revenue from ticket sales and contributions. Ticket income has remained steady over the past three years, while contributed income from corporations, foundations and individuals has increased.

HOT maximizes its earned income by presenting one-off concerts by groups such as the Samoan vocal trio Sol3 Mio, and also holds regular fundraising events, such as its highly anticipated annual Opera Ball in November.

HOT has strong support from the National Endowment for the Arts, as well as from mainland and Hawai'i foundations.

HOT continues to focus its efforts on cutting costs through in-kind donations of housing for visiting artists, transportation and other production costs. Like other opera companies across the country, HOT has added semi-staged productions – like concerts

with action – to its repertoire, in order to attract new audiences and keep costs under control, while still maintaining artistic excellence. The repertoire is planned to balance potential ticket income against costs of production, including the availability of costumes for rental from other opera companies.

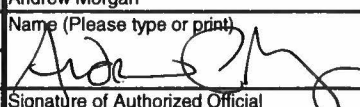
Over the next two years, HOT will deploy a major fundraising campaign to build endowment funds and make provision for future funding of activity. It is likely that a large proportion of that funding will come as bequests, enabling today's loyal supporters to ensure the future of the company.



## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2020 to June 30, 2021

Applicant: Hawaii Opera Theatre

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
<b>A. PERSONNEL COST</b>				
1. Salaries	50,000			650,000
2. Payroll Taxes & Assessments				94,900
3. Fringe Benefits				195,000
<b>TOTAL PERSONNEL COST</b>	<b>50,000</b>			<b>939,900</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Production Costs	50,000			821,000
2. Education Program Costs	40,000			57,300
3. Artists incl. travel & housing	35,000			374,118
4. Orchestra				437,261
5. Technical Labor				408,179
6. Marketing Costs				225,305
7. Box Office				72,196
8. Utilities				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>125,000</b>			<b>2,395,359</b>
<b>C. EQUIPMENT PURCHASES</b>				
<b>D. MOTOR VEHICLE PURCHASES</b>				
<b>E. CAPITAL</b>				
<b>TOTAL (A+B+C+D+E)</b>	<b>175,000</b>			<b>3,335,259</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	175,000	Andrew Morgan <span style="float: right;">808-596-7372</span>		
(b) Total Federal Funds Requested		Name (Please type or print) <span style="float: right;">Phone</span>		
(c) Total County Funds Requested		 <span style="float: right;">01/17/2020</span>		
(d) Total Private/Other Funds Requested	3,335,259	Signature of Authorized Official <span style="float: right;">Date</span>		
<b>TOTAL BUDGET</b>	<b>3,510,259</b>	Andrew Morgan, Executive Director Name and Title (Please type or print)		

## BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2020 to June 30, 2021

Applicant: Hawaii Opera Theatre

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director		\$155,000.00	6.50%	\$10,000
Marketing Director		\$66,330.00	12.00%	\$ 8,000.00
Director of Education Programs		\$62,197.00	16.00%	\$ 10,000.00
Director of Production		\$71,400.00	12.60%	\$ 9,000.00
Education Operations Manager		\$36,720.00	8.20%	\$ 3,000.00
HOT Music Education Specialist		\$31,620.00	12.60%	\$ 4,000.00
Chief of Staff		\$78,972.00	7.60%	\$ 6,000.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
<b>TOTAL:</b>				<b>50,000.00</b>

**JUSTIFICATION/COMMENTS:**

## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2020 to June 30, 2021

Applicant: Hawaii Opera Theatre\_\_\_\_\_

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

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

## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2020 to June 30, 2021

Applicant: Hawaii Opera Theatre\_\_\_\_\_

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: 2018-2019	FY: 2019-2020	FY:2020-2021	FY:2020-2021	FY:2021-2022	FY:2022-2023
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>	<b>N/A</b>					
<b>JUSTIFICATION/COMMENTS:</b>						

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

Applicant: Hawaii Opera Theatre

Contracts Total: \$125,000

125,000

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)</b>	<b>CONTRACT VALUE</b>
1	Grant In Aid to support Education	1/1/2020-12/31/2020	City & County	Honolulu	125,000
2					
3					
4					
5					
6					
7					
8					
9					
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# \*HOT STAFF

