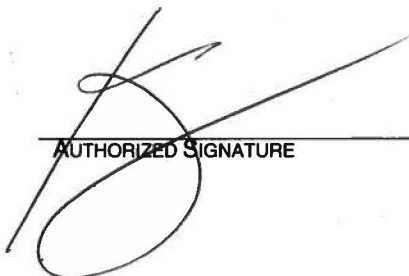


Application Submittal Checklist

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



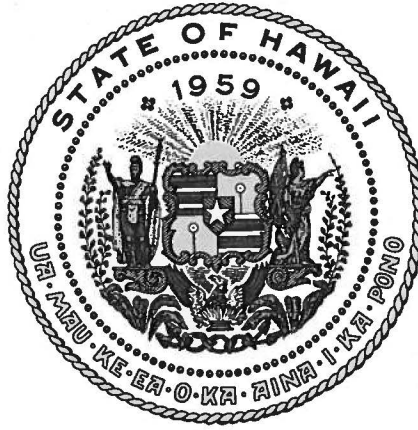
AUTHORIZED SIGNATURE

KATHERINE TUIDER, EXECUTIVE DIRECTOR

PRINT NAME AND TITLE

~~1/16/2020~~ Jan 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

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 15, 2020

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.

Honolulu Biennial Foundation
(Typed Name of Individual or Organization)

 1/17/20
(Signature) (Date)

Katherine Ann Leilani Tuider Executive Director and Co-Founder
(Typed Name) (Title)

Public Purpose

42F-102 Applications for grants. Requests for grants shall be submitted to the appropriate standing committees of the legislature at the start of each regular session of the legislature. Each request shall state:

- (1) The name of the requesting organization or individual;

Honolulu Biennial Foundation

- (2) The public purpose for the grant;

The public purpose of this grant is to provide Hawai'i residents and visitors with the opportunity to engage with quality, diverse, contemporary art work representing artists from Hawai'i, the Pacific, Asia, and the Americas through exhibitions and educational programs that comprise Honolulu Triennial 2022. This grant would provide critical funds for the planning and execution of Hawai'i's largest art festival, Honolulu Triennial 2022 (formerly called Honolulu Biennial in 2017 and 2019). The Honolulu Biennial Foundation is Hawai'i's only organization dedicated solely to supporting and sharing contemporary artwork and artists of the Pacific region.

- (3) The services to be supported by the grant;

This grant will fund exhibition planning and development, direct support of HT22 artists and development of their projects in preparation for the Honolulu Triennial 2022, facilitation of an artist-in-residence program, and public programming including an international Symposium in February 2021 to anchor marketing and communications and drive local, national and international interest in the Honolulu Triennial 2022 exhibition.

- (4) The target group; and

The target groups for this proposal and planning phase of the Honolulu Triennial are (1) the artists and curators dedicating their time and creative expressions in preparation for the Honolulu Triennial 2022 (2) our local community of artists, art enthusiasts, and broader community (3) visitors to Hawai'i with an interest in contemporary art, authentic Hawaii experiences, or engaging with Hawai'i's broader community at large. As an international contemporary arts festival of international relevance, with local resonance, Honolulu Triennial 2022 will attract a diverse and wide-ranging local, national and international audience. Honolulu Biennial 2019 served 114,722 individuals, 23% of which were out-of-state visitors. Based on growth rates, HBF projects continued expansion of its audience for HT22 and estimates that it will serve 125,000 visitors with 26% being from off island and driving continued growth of HT22's economic impact.

- (5) The cost of the grant and the budget.

The total operating budget for the Honolulu Triennial 2022 is \$2,373,780. The Honolulu Biennial Foundation respectfully requests support for year two of the planning process in the amount of \$250,000.

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.

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](#))

○ **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;

Inspired by the histories of Hawai'i, a gathering place for diverse peoples and ideas, Honolulu Biennial Foundation (HBF) presents Honolulu Triennial, an international, multi-site contemporary art exhibition connecting artists from across our islands and waterways with the nations and territories united by the blue continent, the Pacific Ocean. Year-round educational and community engagement programs, capsule exhibitions, and artist development initiatives affirm our commitment to creating a global, sustainable, and accessible hub for contemporary art in Hawai'i nei. HBF is a 501(c)3 Hawaii nonprofit organization that 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 Hawai'i's youth as well as exhibitions and professional development opportunities for the local arts community. HBF was co-founded in 2014 has been a 501(c)3 since May 2015.

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. A second iteration, the Honolulu Biennial 2019 took place March 8 – May 15, 2019 and demonstrated growth in visitation, artist engagement, and economic impact.

Highlights of Honolulu Biennial 2019: To Make Wrong / Right / Now
March 8 – May 5, 2019 | Honolulu, Hawaii

To Make Wrong / Right / Now quotes the last lines of “Manifesto,” a poem by the participating Kānaka Maoli (Native Hawaiian) artist and poet ʻĪmaikalani Kalāhele. His prescient words appeal for a collective consciousness to make right of colonial injustices through the recovery of histories and reaffirming ancestral connections. In honor of Kalāhele and his poetry, HB2019 curators took inspiration from the poem and tethered their approach to the metaphor of the ʻaha (cordage)—sennit rope that can be made of plant fibers, human hair, or animal intestines. As a metaphor, ʻaha has several meanings, including the link or record that connects past, present, and future, transcending settler temporalities to focus on relationality and the transmission of knowledge between generations. This was the guide for our Biennial activities.

Exhibition

- 74 art works in total
- 31 new commissions
- 25 artists in Hub
- 47 artists and collectives
- 10 sites
- 23 female and 28 male artists
- **19 local artists (born or live in Hawaii)**
- 7 artist collectives
- **9 Kanaka Maoli artists (Native Hawaiian)**
- 15 countries and 35 cultures represented, spanning the U.S., Japan, Mexico, Australia, Germany, Aotearoa, Hong Kong, Taiwan, Philippines, Netherlands, Guam and China.
- 13 exhibition sites across Honolulu, including institutional anchor sites such as Bishop Museum, Honolulu Museum of Art, John Young Museum of Art at the University of Hawai'i, Hawaii State Art Museum. Other sites included civic spaces in the historic downtown district including YWCA Laniākea and Ali'iolani Hale, the former seat of government for the Kingdom of Hawai'i and the current home of the Hawai'i Supreme Court, along with retail/ commercial spaces in Kaka'ako and Chinatown.
- Attendance during the Biennial was 114,722 over the nine-week exhibition, with 60% Hawaii residents, 20% other US residents, and 20% international visitors. This represents 15% audience growth since HB2017.

Education

- HBF's education initiatives served 2,200 keiki (children) (K-12) from public (75.9%) and private (24.1%) schools with school field trips, more than double the reach of HB17.
- Docent-guided tours for schoolchildren and adults
- Free bus transportation

- Opportunities to engage in conversations about the form and function of contemporary art and to explore the artists projects in depth.
- One keiki workbook, a learning resource distributed to all children on school visits along with youth visiting all Biennial sites.

Programs

- 107 public programs over nine weeks, including performances, lectures, panel discussions, workshops, film screenings, live podcasts, music video recording, guided tours, poetry readings, cultural rituals, film screenings, and presentations.
- 9,320 public program attendees.
- 90% of programs fueled by community organizations and HBF partnerships with such organizations as Art Explorium, Aliiolani Hale, the Hawaii State Art Museum, the Honolulu Museum of Art, Biki, and the Morgan Stanley Foundation.
- More than 2,200 people attended HB2019's public opening on March 8, 2019.
- A two-day Biennial symposium was held March 9-10, 2019. Featured curatorial panel discussions, artist talks, and keynote addresses by Soichiro Fukutake, chairman of the board of the Fukutake Foundation and Founder of the Benesse Art Site Naoshima, and Fumio Nanjo, Curator and Director of the Mori Art Museum in Tokyo and Artistic Director of HB17.
- Program highlight – Installation of *Kalo*, by Bernice Akamine, where 100 community members participated in a programmatic installation the work by carrying "plants" bearing historic signatures in protest of Hawaii's annexation petition from 'Iolani Palace, home of the monarchy, to Aliiolani Hale, home of modern government.

With data points from two past Biennials now available for evaluation, HBF leaders have determined that our organization will be best served with a shift in model to a Honolulu Triennial, which would take place every three years rather than every two years. This critical move provides three primary benefits to ensure the excellence and long-term sustainability of the program. First, the expanded planning timeline will support HBF's Curatorial Director and curatorial team with a longer runway for ensuring that artist projects can be developed thoughtfully and in a way that is maximally reflective of place and demonstrate artistic excellence as well as kaona, or unspoken deeper meaning. Second, the Triennial format provides an additional full year in which to focus on the development of public programming, marketing and communications strategies that can be positioned to launch and lead in to the Honolulu Triennial 2022. Third, this longer lead time will provide an additional year for more thoughtful long-term financial strategizing and forecasting beyond the Honolulu Triennial 2022 fundraising plan, reducing the urgency with which the fundraising committee needs to reset and recommence fundraising after each major exhibition, conserving staff momentum and minimizing donor fatigue.

2. The goals and objectives related to the request;

Exhibition Planning. HBF requests support for the Honolulu Triennial, HT22—a constellation of artworks presented in partnership with key institutions across Honolulu—from February through April 2022. Anchor site partners will include Bishop Museum, Honolulu Museum of Art, Hawaii State Art Museum, and Shangri La—juxtaposed with a selection of public spaces and interventions. Thirty-three selected artists will represent an estimated 12 countries and 30 cultures linked by the Pacific. The range of artwork is expected to include new media, site-specific installations (including large public projection works), indigenous mediums, and iterative and/or performance-based work. During the GIA period, State funds will enable HBF to:

- Facilitate the work of a world-class curatorial team led by Curatorial Director Melissa Chiu, who is the Director of Smithsonian Hirshhorn, in their process to curate and align both existing and newly commissioned art works from 33 artists to a central theme for Honolulu Triennial 2022 (HT22).
- Host HT22's curatorial team in Honolulu for three on-the-ground curatorial sessions, inclusive of travel, accommodation, per diem, and research and program expenses as incurred.
- Develop and secure mutually beneficial partnerships with an array of exhibition site partners whose spaces and resources as appropriate to the art work projects developed by HT22 artists, including identification, contracting, and conceptual development and exhibition drawings of a Hub space, or central exhibition space for a high concentration of HT22 artworks and public programs to serve as the epicenter of HT22.
- Complete a comprehensive exhibition and program plan for HT22 and recruit qualified staff to fill key roles within the organization.

Support of Artists / Artist-in-Residence Program. This proposal aims to secure the necessary funds to provide HT22 artists will receive honoraria and an initial installment of artwork production funds to get their projects moving. In addition, the Curatorial Team will invite 5-6 artists to participate in an Artist-In-Residency program in Honolulu, providing a vital opportunity for those selected to partake in place-based research to shape thoughtful, region-appropriate projects and to provide opportunities for networking, mentorship, and an intercultural exchange of knowledge, generosity, and ideas. Specific goals for this portion of the program include:

- Provide artist honoraria and a first installment of artwork production funds to all 33 HT22 artists.
- Provide additional support for travel, accommodation, and per diem to facilitate participation by for 5-6 artists selected to participate in HBF's Artist-In-Residence Program, where artists will travel to and reside in Honolulu while conducting research, engaging in HBF public programming, exchanging ideas and methodologies with Hawaii-based artists, and developing their HT22 projects.
- Provide all artists with curatorial, operational, and logistical support from HBF's qualified team throughout the development year of their Triennial journey.

Education & Public Programs Plans for HT22 include a comprehensive education and public program series that will serve artists, students, and community both in the lead up to the Triennial and during the exhibition itself. This multifaceted program will ultimately serve more than 25 schools and 2,500 Hawai'i schoolchildren. Funds will also support educational initiatives for students and working artists throughout the year and professional development opportunities for local artists leading up to HT22. During FY21, GIA funds will enable HBF to:

- Recruit and hire an Education Coordinator to facilitate development of HT22's PK-12 education program in concert with the curatorial team, and fund development of such long lead deliverables as development of pre- and -post teacher resources and recruitment of educational partners and participating schools.

- Develop and host a Symposium, to be scheduled for February 2021 in Honolulu, Hawaii as a milestone educational opportunity for artists and community to come together around the ideas and themes of HT22, as well as a strategically positioned event that will serve to launch formal announcement of the curatorial themes and exhibition plans for HT22, which will take place the following year. The goal is two-fold—to enhance the dimensionality of HBF’s midyear program offerings for both artists and community and to generate widespread earned media coverage and calendar listings for HT22 with sufficient lead time to allow visitors to plan for travel and participation. The event will also be used to generate early promotional materials for HT22.

3. The public purpose and need to be served;

Honolulu’s arts community has a priority need for organizations and programs dedicated solely to the creation, exhibition, and exploration of contemporary art. With the closure of the Contemporary Museum in 2011, there are presently zero museums in the State of Hawai’i operating exclusively for this purpose. As a result, Hawai’i’s contemporary artists and exhibition collectives are forced to carve out small amounts of time, space, and resources within a huge array of programs within multi-disciplinary museums and small arts nonprofits, diluting the impact of the art due to limited reach and resources of each. As a result, the community-at-large lacks opportunities to explore properly resourced contemporary artwork from Hawai’i artists, as well as that of artists from the Pacific, Asia, and the Americas. Often, these artists share a unique connection with Hawai’i artists from the perspective of having indigenous roots that inform artistic practice and spark dialogues about such community issues as identity, homelessness, environment, social and political climate, and other timely topics. The Honolulu Biennial Foundation (HBF) seeks to address this need by presenting the Honolulu Triennial 2022 (HT22), a multi-venue exhibition and program that orbits around The Hub, a main exhibition site centrally located to serve the community-at-large, including low-income patrons, free of charge with access to contemporary art, ideas, and programs.

It is well documented that participation in art has positive correlations to psychological, emotional, and spiritual well-being, and that as art lifts the individual, it can also lift communities. Increased social awareness and empathy, public safety, community engagement, and higher education rates have all been reported as correlating positively with communities that value, resource, and celebrate the arts (NEA, Urban, Artspace).

The National Endowment for the Arts (NEA) reports that of those surveyed, 38% of a national audience cited cost as a restrictive factor in access to art, while 37% cited access itself as the limiting factor (*When the Going Gets Tough, NEA*). In a survey of residents and visitors during HB19, HBF found that while 86% of Hub visitors were likely to recommend the Biennial to a friend, 62% felt that the cost of admission was only good/fair or needing improvement (*HB19 Public Survey*). To us, this demonstrated that the community valued access to the art, but found the cost of admission daunting. With targeted outreach and marketing, more than 81% of the school groups served through HB19’s education program for free field trips and bus transportation were Title 1 Schools, demonstrating the efficacy of reduced barriers to access to art (in this instance, admissions) in enticing community members from low-income areas to participate in the Biennial, a model that can be translated to Honolulu Triennial 2022 access at large in hopes of achieving a similar result.

With a lack of resources in direct support of Hawaii artists and a community need for access to contemporary artwork, ideas, and programs to improve the quality and well-being of Honolulu

residents, HBF's rationale is that the Triennial programming model is a well-suited approach to address both challenges.

The Honolulu Biennial, and now Honolulu Triennial, is a well-established 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. Moreover, in 2014, *The Economist* reported, "for many cities, biennials have become important sources of cultural pride, international recognition and tourism," strengthening communities and bringing people together to enjoy art.

Since its inception in 2017, the Honolulu Biennial Foundation has helped to revitalize Honolulu as an innovative capital for arts and culture, positively impacting the city's profile and benefiting the local economy with a wide influx of arts and cultural tourists. The Biennials year over year growth in audience and public engagement is a strong indicator that there is interest and value in a third iteration of the impactful exhibition. 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 and Triennials 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. Based on Hawaii Tourism Authorities calculations, the 45,770 out-of-state and country visitors to HB19 had the following economic impact on the State of Hawaii:

- Total direct visitor expenditures: **\$81.96 million**
- Sales generated (direct, indirect, and induced): **\$148.31 million**
- Household income generated (direct, indirect, and induced): **\$41.56 million**
- Number of jobs supported (direct, indirect, and induced): **998**
- State government tax revenue generated (direct, indirect, and induced): **\$9.57 million**

Honolulu Biennial was widely advertised as a "top event" to attend and received substantial media coverage – more than 117 articles and stories online, in print, on the radio, and broadcasted- representing more than \$1,147,139 in media value and a total viewership of 195,073,132. Coverage in such outlets as *Apollo, Art in America, ArtForum, ArtAsiaPacific, Artnet, Frieze, American Quarterly, Chronicle of Philanthropy, FT Chinese, Harper's Bazaar, National Geographic Traveller UK, The Art Newspaper, Vogue, Art and Collection, 'Ehue, Hyperallergic, Honolulu Magazine, Pacific Business News, Art New Zealand, Art News New Zealand, New Zealand Herald, Radio New Zealand, Honolulu Star Advertiser, HI Luxury, Hawai'i Public Radio, Hawaii Business Magazine, Midweek, OC16, KiTV4, KHON2, Hawai'i News Now, Honolulu Civil Beat* have heralded Honolulu Biennial as something noteworthy to travel to Hawai'i for.

Comparable impact is expected to be sustained in the delivery of Honolulu Triennial 2022.

Job Creation

HBF has a mandate to hire local arts and creative professionals whenever possible. The 2019 Honolulu Biennial resulted in the creation of 74 jobs, with equitable impact projected for HT22.

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 HBF is a platform for promoting cultural exchange, understanding and ultimately peace through meaningful exchanges via not only the artworks exhibited in Honolulu Triennial, but also by a myriad of public programs that enables the public to engage directly with international artists whom are part of Honolulu Triennial 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 represented in HB22 – an estimated 16 countries and 25 cultures in all.

Education

The nonprofit, festival format of Honolulu Triennial is complemented by a robust series of public programs and educational outreach with schools and universities. In 2019, Honolulu Biennial presented 111 public programs directly related to Honolulu Biennial between March 8-May 5 2019, 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 also offered over 2,200 children free buses, tours, and activities. We wish to deepen this impact with HT22 by making use of the longer planning period.

Artist and Creative Professional Development

Honolulu Triennial affords participating Native Hawaiian and kama'aina artists tremendous opportunity for professional development and career advancement. The 2019 Honolulu Biennial resulted in increased visibility and exhibition opportunities for numerous artists who participated—including acquisition of two commissioned artworks, including one by Hawaiian artist Imaikalani Kalahale, by the Hawaii State Foundation for Culture and the Arts. The exposure gained through Biennial participation has afforded other artists increased visibility and invitations for exhibition at notable art institutions across the nation. HBF continuously provides professional development, networking, and advocacy for its artists to fill a gap within the community of programs focused solely on contemporary art of Hawaii, the Pacific, Asia, and the Americas.

4. Describe the target population to be served; and

As an international contemporary arts festival of international relevance, with local resonance, Honolulu Triennial 2022 will attract a diverse and wide-ranging local, national and international audience. Honolulu Biennial 2019 served 114,722 individuals, 23% of which were out-of-state visitors. Based on growth rates, HBF projects continued expansion of its audience for HB21 and estimates that it will serve 125,000 visitors with 26% being from off island and driving continued growth of HT22's economic impact.

Locally, the Triennial aims to engage Hawaii's residents through exhibitions, public programming, and educational initiatives, including performances, music, keiki workshops and family days with special programming. HBF's core audience comes from local artists and supporting arts and culture enthusiasts. The Triennial will also attract locals and families with a general interest in quality and free or low cost programming that provides diverse experiences not otherwise available on island.

Honolulu Triennial 2022 will mark the third installment of this 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 Tourism Authority, 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.

The support invested by our philanthropic and programmatic partners during this bridge year between inception and delivery is vital to ensuring a maximally successful Honolulu Triennial 2022.

5. Describe the geographic coverage.

HBF serves residents from across the State of Hawai'i - first and foremost across the island of O'ahu, our most populated island and where the majority of the exhibitions and programming are held. As we saw in the 2017 and 2019 iterations 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, including high school groups from neighbor islands and local college groups. This project will also serve artists, scholars, and art enthusiasts based in Hawaii and around the Pacific, Asia, and the Americas through the vital link of shared heritage and commonalities across place and in recognition of Hawaii's central location and cultural role within the Pacific region.

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;

HT22 is a multi-site, multi-island, and multi-partnership visual art exhibition with complementing public programming. The scope of work for HT22 in relation to this request includes:

- **Exhibition Planning will focus on developing exhibition site and program partnerships with partners** in core civic and historic spaces on Oahu (primarily Honolulu), engaging with our rich cultural heritage and celebrating Hawaii's unique position within the Pacific, developed in partnership with such institutions as Bishop Museum, Honolulu Museum of Art, Hawaii State Art Museum, Shangri La and Foster Botanical Garden, and juxtaposed with public artworks in unexpected locations and on a large exhibition scale;
- **Procurement of an exhibition space for the Hub**, along with requisite planning and partnership development to ensure maximum programming of the space.
- Research, production, and **creation of artwork for 11 artists from Hawai'i**, which will include as many as seven Native Hawaiian artists to participate in Honolulu Triennial 2022.
- **Weekly curatorial planning sessions will be held to facilitate refinement of a curatorial theme and desired programming and community impacts and outcomes as related to the selected artists and artworks.**
- **Conduct three curatorial planning sessions** in Hawaii.
- Artists will be selected for the **Artist-in-Residence program** by the Curators based on the conceptual strength of their project ideas as it relates to Hawaii's unique position within the Pacific as a midway point between Asia and the Americas, and HBF staff will facilitate access to local resources and ideas, along with logistical support to realize the residencies.
- **Once scheduled, targeted marketing and communications** for local, national, and international audiences to ensure broad coverage of **HT22's Artist Symposium in February 2021** will be actualized as an investment in local, regional, and international interest in the forthcoming Triennial in 2022.
- **Development of key messages, target schools, educational partners, teacher pre- and -post resources, and marketing for the Education program will take place beginning in June 2021.** Once hired, an Education Coordinator will strategically recruit partners, docents, and teachers as appropriate to the development of the program for HB22.

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

January 2020

- GIA Application Submitted to State Legislature
- Operations Director hired

July 2020

- HT22 Artist list finalized
- Press Release #2 – Announcement of Curatorial Team
- Production funds for commissions distributed
- Artworks and commission plans confirmed
- Curatorial team meets in Honolulu

- Artist residencies for research/development commence in Honolulu

August – September 2020

- Artist residencies continue
- Planning for Artist Symposium commences; space secured; speaker invitations sent
- Artwork production begins
- First round of production funds for commissions distributed
- Weekly curatorial meetings

October 2020

- Hub site selected and contracted
- Remaining artworks and commission plans confirmed
- Site partners and contracts finalized
- Press Release / Save-the-Date for Artist Symposium, along with media invitations for the event
- Weekly curatorial meetings

November 2020

- Weekly curatorial meetings
- Curatorial Team meets in Honolulu

January 2021

- Artist-in-Residence program continues in Honolulu

February 2021

- Artist/speakers/media travel to Honolulu for Artist Symposium
- Art Symposium held and documented
- Press Event

March 2021

- Produce video summary of the Artist Symposium with HT22 teaser, post and distribute April - June 2021
- Marketing/communications plan for FY22 completed.
- Second round of production funds for commissions distributed
- Education program development complete
- Evaluation, Stewardship and Reporting for GIA

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

HBF will evaluate the proposed components of HT22 as it does all programs--through a series of quantitative and qualitative measures. In support of the Artist Symposium planned for February 2021,

HBF strives to achieve a 90% satisfaction measure with respect to the following criteria: quality of program, relevance of key messages, and overall impressions. Qualitative assessments and comments from speakers, participating artists, organizational partners, and program participants will also be collected and weighed thoughtfully during evaluation. Audience-specific surveys will be administered to program attendees and organizational partners following the program via Survey Monkey, HBF's website, social media, and/or email newsletter and will also collect data on how participants learned about the symposium as well zip codes or countries of origin and reason for attending. A video summary and HT22 teaser will be compiled following the Symposium, posted to HonoluluBiennial.org, and disseminated to all artists, funders and organizational partners. Just as constituent feedback and evaluation from HB17 and HB19 has shaped the mix and method for HT22, it is expected that the lessons learned from this planning phase of the Biennial's third iteration will continue to refine HBF's approach to actualizing its mission. In support of exhibition development, the Biennial will evaluate its progress in planning against the proposed timeline and in accordance with the measures specified below. In support of the Artist in Residence program, HBF will issue audience specific surveys to its participating artists and also its curators to assess and achieve an expected 90% satisfaction rating with the value of the residency program in overall project development, the quality of hospitality--including travel, accomodation, and per diem support--as well as feedback on HBF's staff and curatorial team, communication, and how supported the artists are feeling at that stage of project development.

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:

- 1 comprehensive HT22 exhibition plan
- 6 artist residencies in Honolulu
- 3 curatorial meetings in Honolulu
- All exhibition sites, including a Hub location, secured in advance of HT22.
- 1 Symposium
- 1,100 participants in Symposium

Honolulu Biennial Foundation will monitor the following data points for all public programs conducted during this timeframe:

- 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 HT22, 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.

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 2021.

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

We anticipate that we will request the full award amount of \$250,000 in Quarter 1 of FY2021 as Honolulu Triennial 2022 is planned to begin in February 2022, and the majority of the spending required will occur in the quarters leading up to opening. However, we are aware that the full award may not be available during the first quarter, and can adjust our fundraising calendar accordingly should the payment need to be divided. Funding should be received by December 31, 2020 to minimize interruptions to HT22 planning and cash flow and ensure deliverables to schedule.

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

Honolulu Biennial Foundation solicits a wide array of philanthropic partners to ensure the success of its programs. The following list represents all non-individual prospective donors on HBF’s fundraising table for HT22 and includes both cash and in-kind gifts. Individual philanthropic contributions are also sought and are represented anonymously here as Individual Donors (combined).

A&E Equipment Rentals
Alexander and Baldwin
Atherton Family Foundation
Art Asia Pacific
Bank of Hawaii
Bishop Museum
Cades Foundation
Central Pacific Bank Foundation
City Mill
Creative New Zealand
DAWSON
Delta
Don Quixote
Engaging the Senses
Foodland
Ham Produce
Hawaii Community Foundation
Hawaii Gas
Hawaii Prince Waikiki
Hawaiian Airlines
HEI Charitable Foundation
Hawaii Magazine
Honolulu Magazine
Honolulu Museum of Art
Howard Hughes Corporation
Individual Donors (combined)
Japan Foundation
John Young Foundation
Johnson Ohana Foundation
Kelly Ann Brown Foundation
Kim Coco Iwamoto Family Foundation
Korea Foundation
mediaThefoundation
Morgan Stanley Foundation
Museum of New Zealand Te Papa Tongarewa
National Endowment for the Arts
Native Arts and Cultures Foundation
Neiman Marcus
Office of Hawaiian Affairs
Pacific and Asian Affairs Council
Phileas Fund
Rimova
Royal Hawaiian Shopping Centre
Shangri La
Star Advertiser
Southern Wine and Spirits
Taiji and Naoko Terasaki Family Foundation
Tautai Pacific Arts Trust

Uhaul
Uniqlo
Watumull Foundation
Aqua-Aston Hospitality
Young's Market Company of Hawaii

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 2021 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 expended for the Honolulu Biennial 2017. HBF also received grants of \$35,000 in 2017 and 2018 from Hawaii Tourism Authority, but these have been disbursed and expended for the corresponding biennials during those years.

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

Please find Statement of Financial Position as of November 30, 2019 for HBF in the Appendices. December financials will become available by January 31, 2020 and will be provided upon request.

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.

HBF is governed by a Board of Directors comprised of 17 professionals and patrons of the arts in Hawaii, the executive leadership of which comprises: Jonathan Kindred, Chairman, Kristen Chan, Vice Chair, Trever Asam, Treasurer, Heather Shimizu, Secretary, and Isabella Ellaheh Hughes, Assistant President-Creative and Director Emeritus. More than 85% of the board has governed over the past two Biennials,

with the remainder having led HBF through successful production and delivery of HB19. Each contributes area specific knowledge and leadership to the Biennial development process. A full list of Directors is provided in the Appendices.

HBF's permanent team is comprised of three positions, each of which are staffed by seasoned professionals in their fields: an Executive Director, an Operations Director, and a Marketing and Development Manager. 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. This team works closely with HT22's Curatorial Director, Melissa Chiu, and two Co-Curators, Drew Broderick and Miwako Tezuka, to unite and lead HBF's larger exhibition team.

Key Leaders w/ Qualifications are as follows:

Jonathan Kindred – Board President

Jonathan Kindred is the former President & CEO of Morgan Stanley Japan Holdings Co., Ltd. and Morgan Stanley MUFG Securities Co., Ltd., Chairman of Mitsubishi UFJ Morgan Stanley Securities Co., Ltd, having retired in April 2019. Jon joined Morgan Stanley as an analyst in New York in 1983. In 1985 he transferred to the firm's London office where he worked as a trader in the Fixed Income Division. In 1989 he transferred to Tokyo to assume responsibility for structuring private debt placements in Japan and then rose to increasingly senior roles including Head of Structured Transactions Asia from 1993 to 2000 and Head of Fixed Income Asia from 2000 to 2006. Jon holds a B.S. degree in Economics from The Wharton School at The University of Pennsylvania where he was a Benjamin Franklin Scholar. He has served on HBF's board of directors since 2018 and was appointed as president in June 2019. He will lead the board in fiscal oversight and continued development of HBF's growing role as a regional leader in the arts during the HB2019 program period.

Trever Asam - Board Treasurer

Trever Asam is a partner at Cades Schutte. He represents taxpayers in tax controversies and disputes with the IRS and the Hawaii State Department of Taxation. He handles audits, administrative appeals, and litigation in both the federal and state courts. Trever also advise nonprofit and tax- exempt organizations on issues obtaining tax exemption and is a regular speaker on Hawaii State taxation and the taxation of nonprofit organizations. Prior to joining Cades Schutte, Trever was in private practice at Miller & Chevalier in Washington, D.C. and clerked for Judge Susan Oki Mollway at the U.S. District Court of Hawaii. While at Duke University School of Law, Trever was the recipient of the Douglas A. Poe Mordecai Scholarship and an editor for the Journal of Law and Contemporary problems. Before beginning his legal career, Trever was a teacher in the District of Columbia Public Schools. Trever is responsible for fiscal oversight of the Honolulu Biennial Foundation and HT22.

Katherine Ann Leilani Tuidar – Executive Director and Co-Founder

In her current role, Tuidar spearheaded the launch of the Honolulu Biennial onto the international biennial circuit in 2017, and has overseen its rapid expansion to a multi-venue exhibition with year-over-year increases in artist engagement visitor attendance, public programs, partnership development, and educational impact. Tuidar was previously an international recruiter for the CARANA Corporation in Washington, D.C. focused on projects in economic growth, monitoring and evaluation, health, natural resource management, tourism and art. An innovative tourism specialist, Tuidar founded Anti-Tour, a socially conscious travel company in Dominican Republic, and authored *Dominican Republic*, a travel

guide published by Other Places, 2012. From 2007-2010, served as a Peace Corps volunteer in the Dominican Republic, where she helped manage a \$1 million PEPFAR budget and organize over 20 health conferences. Tuider received her BA from University of Pennsylvania in Health and Societies and an MBA from Paris School of Business/ Institut d'études supérieures des arts.

Melissa Chiu – Artistic Director

Chiu has served as director of the Smithsonian's Hirshhorn Museum and Sculpture Garden since 2014, where she has presented landmark exhibitions, expanded the Museum's holdings, and secured major gifts to support plans for transforming the Hirshhorn into a 21st century institution. A native of Australia, Chiu earned her bachelor's degree in art history and criticism from the University of Western Sydney in 1992 and her master's degree in arts administration in 1994 from the University of New South Wales. She completed her Ph.D. with a dissertation on contemporary Chinese art at the University of Western Sydney in 2005. Chiu has authored and edited several books and catalogues, including *Contemporary Art in Asia: A Critical Reader* (MIT Press, 2010), and has lectured at Harvard, Yale, Columbia, and the MOMA. As Artistic Director, Melissa will lead the development and realization of the Biennial's theme, artist list, artwork selection, commissions development, exhibition, and publication.

Isabella Ellaheh Hughes - Assistant President – Creative

Hughes is an arts and culture leader, entrepreneur and sustainable agriculture advocate with more than a decade in the arts as an independent curator, art critic and Contributing Editor to ArtAsiaPacific. In entrepreneurship, she is President and co-founder of Shaka Tea, sustainably grown Hawaiian tea company. As a moderator and panelist she has spoken for the US Japan Council Conference (Hawai'i Island); the Smithsonian National Museum of the American Indian (Washington, DC); Ayyam Gallery (London); Barjeel Art Foundation (Sharjah, UAE); Seattle Art Fair (WA); Maui Arts & Cultural Center (Kahului); German Marshall Fund (Washington, D.C.), Beirut Art Fair (Lebanon); Traffic Gallery (Dubai); and Vienna Art Week (Austria), Art Dubai (UAE). Hughes has been a nominator for the Smithsonian Artist Research Fellowship Program; Jameel Prize; Abraaj Capital Art Prize and has served as a juror for numerous shows and awards. Hughes serves the HBF board of directors as the Assistant President – Creative and Director Emeritus and will provide creative support for the Biennial's broader impact on the contemporary arts community.

Operations Director – in selection

The Operations Director is a central leadership role, reporting to the Executive Director of HBF and is responsible for overseeing significant operational areas related to HBF's annual programs and Honolulu Biennial with a focus on reflecting the mission and vision of HBF, which is bringing together communities, culture and countries linked by the Pacific Ocean through the vehicle of contemporary art, educational and public programs. The Operations Director is responsible for managing significant and complex projects. This position will interact with Curators, interns, volunteers, CPA and bookkeeper, contract hires, and other Honolulu Biennial staff as needed. The qualified individual will possess expertise in financial management, operations, exhibition development, personnel management, and innovative thinking.

Laura Schilli--Development and Marketing Manager

Schilli brings experience with fund development and project experience working directly with contemporary artists and has worked in numerous creative environments in Missouri, including Grand Center Inc., Silverspace ST, and the Community School, where she served as Associate Director of Advancement. Schilli will work closely with the Executive Director to implement HBF's fundraising

strategies for corporate, foundation, and individual support, and drives HBF's social media and digital marketing initiatives as well.

As the only contemporary arts organization in Hawaii with Biennial experience, the Honolulu Biennial Foundation is uniquely qualified as an organization to present this program to the residents and visitors of Hawaii. Moreover, the organization proudly shares its track record of successful Biennial implementation and community engagement over two past Biennials—The Honolulu Biennial 2017, which took place March 8 – May 5, 2017, and the Honolulu Biennial 2019, which took place March 8 – May 5, 2019 across Honolulu. As well as successful delivery of an array of between Biennial exhibitions and programs, including its Visions of the Future initiative, over the past four years.

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.

HBF partners with key institutional site partners for exhibition, the majority of which have long standing partnerships with the Biennial. The partner for The Hub, the Biennial's main site, is still in negotiation. Prospective exhibition site partners for HT22 will also serve as the prospective partners for the activities outlined in this proposal, including Artist-in-Residence support and the Symposium:

Honolulu Museum of Art

Honolulu Museum of Art (HOMA) is the largest art museum in Hawaii, and boasts one of the largest single collections of Asian and Pan-Pacific art in the U.S. A partner since HB17, the relationship grew for HB19 to include exhibition space in two main galleries, installation support, programmatic support, resources for featured artists, an exclusive exhibit preview event, and cross promotion. They also partnered on an All-Access Biennial admissions pass. It is expected that that HOMA will reprise its role as an institutional anchor site for HT22.

Hawaii State Art Museum

Hawaii State Art Museum (HiSAM) first partnered with HBF for HB19. HiSAM offers free admission to the residents and visitors alike, and is centrally located in downtown Honolulu, making it an ideal exhibit location. HiSAM's commitment to public programs that trend with Honolulu's evening and weekend art scene fits well with HBF's public programming initiatives. Outdoor exhibition space helps to make artworks highly visible to passersby. HBF hopes to partner on a gallery-worthy installation for HT22.

Bishop Museum

Bishop Museum (Bishop) is the Hawaii State Museum for Natural and Cultural History, and since HB17, has partnered to provide exhibition space, cross promotion. More importantly, Bishop provides research access to HBF artists to explore the Museum's ethnological and biological collections, as well as its library and archive, a treasure trove of primary source materials that share Hawaii's history and culture. These materials are vital to HBF's mission and the place-based nature of the Biennial, now Triennial.

Foster Botanical Garden

Foster Botanical Garden is a 14-acre heritage Garden tucked away in bustling Honolulu. This City &

County site has partnered since HB17. Foster has provided grounds/landscape support for the development of large outdoor commissions, coordinated free admission days and public programs, hosted HBF's volunteer appreciation luncheon, and welcomed hundreds of students on field trips to view artwork. Foster also participates in the All-Access Pass program, and is enthusiastic to continue its support.

Shangri La

Shangri La is a museum for learning about the global cultures of Islamic art and design through exhibitions, digital and educational initiatives, public tours and programs, and community partnerships. A past partner from HB17, Shangri La is proposed for HT22 because its history is a story of people and placemaking, and deeply connected to Hawaii's landscape. This modernist marvel site and former home of Doris Duke is a potential exhibition, programming, and event partner that also offers access to Artist- and Scholar- in Residence programs.

○ **VI. Personnel: Project Organization and Staffing**

1. Proposed Staffing, Staff Qualifications, Supervision and Training

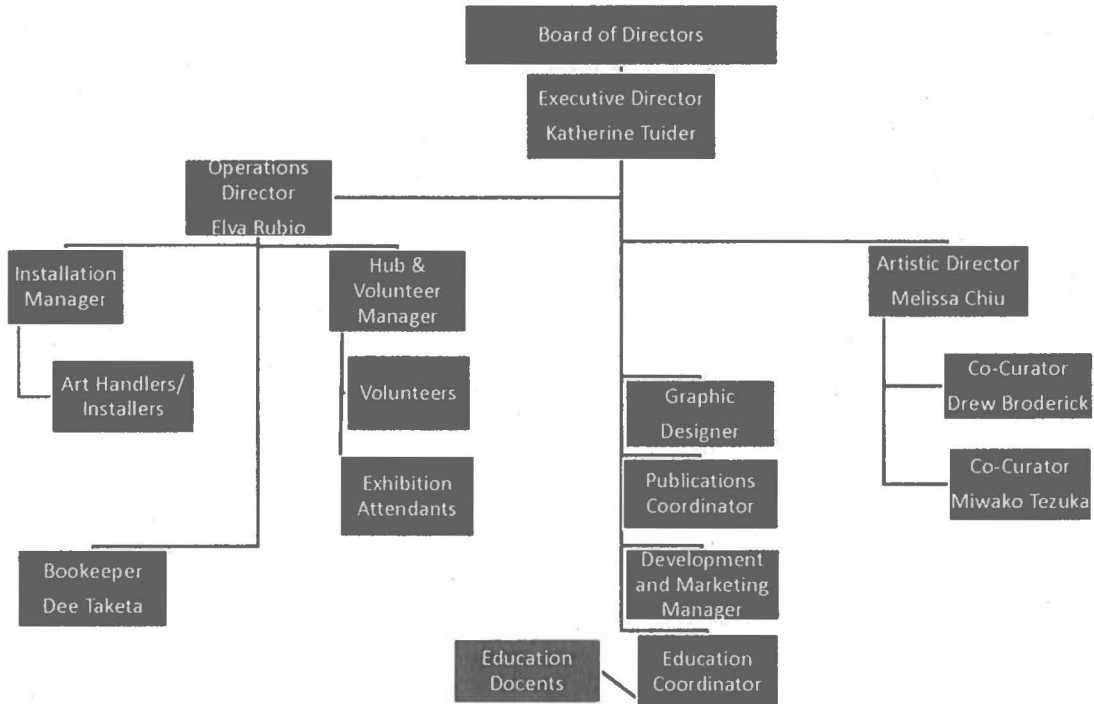
The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative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

HBF assembles a comprehensive project team over the course of its biennium planning and execution period. HBF creates approximately 74 jobs. These individuals are the backbone of the project's realization and possess qualifications in their respective areas, along with Honolulu Biennial experience for approximately 80% of hires: curatorial, art handlers/installers, exhibition attendants, volunteer coordinator, publications coordinator, education coordinator, public programs coordinator, graphic designer, VIP liaison, box office, and other key roles;

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 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 \$90,000 annually
Operations Director \$60,000 annually
Development and Marketing Manager \$55,000

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.

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

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.

None.

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.

Honolulu Biennial Foundation is in the process of refining its 10-year financial plan to ensure that the organization continues to expand and diversify its funding sources as it grows. Currently, HBF is funded by local and international corporations, foundations and private philanthropists. HBF is aware that the goal of the 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 17 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.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2020 to June 30, 2021

Applicant: 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	61,500			516,383
2. Payroll Taxes & Assessments	11,268			51,332
3. Fringe Benefits				24,064
TOTAL PERSONNEL COST	72,768			591,779
B. OTHER CURRENT EXPENSES				
1. Airfare, including Inter-Island (curators and staff)	33,600			43,150
2. Insurance				10,000
3. Lease/Rental of Equipment				9,000
4. Lease/Rental of Space				14,400
5. Staff Training				3,000
6. Supplies (Art Production)	25,000			75,000
7. Exhibition Expenses				584,583
8. Utilities				25,000
9. Curatorial Fees	40,040			37,100
10. Curatorial Travel, Accom and Per Diem	18,275			30,275
11. Marketing and Communications expense	6,500			190,950
12. Artist Honoraria	9,500			33,000
13. Travel Meals, Per Diem, and Entertainment	20,000			205,750
14. Education	8,500			24,500
15. Public Programming/Symposium	9,817			23,400
16. Communications and Promotions	6,000			190,400
17. Payroll Service Fees				12,880
18. Administrative				107,063
19. Development/Fundraising				112,550
20. Contingency				50,000
TOTAL OTHER CURRENT EXPENSES	177,232			1,782,001
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	250,000			2,373,780
SOURCES OF FUNDING		Budget Prepared By: <i>Courtney Chow and Katherine Tuider</i> 703-965-1033 Name (Please type or print) Phone		
(a) Total State Funds Requested		<i>[Signature]</i> Jan 27, 2020 Signature of Authorized Official Date		
(b) Total Federal Funds Requested		<i>Katherine Tuider, Executive Director</i> Name and Title (Please type or print)		
(c) Total County Funds Requested				
(d) Total Private/Other Funds Requested				
TOTAL BUDGET				

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2020 to June 30, 2021

Applicant: HONOLULU BIENNIAL FOUNDATIC

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				

JUSTIFICATION/COMMENTS:

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

JUSTIFICATION/COMMENTS:

Not Applicable. HBF is only applying for operating support.

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2020 to June 30, 2021

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: 2018-2019	FY: 2019-2020	FY:2020-2021	FY:2020-2021	FY:2021-2022	FY:2022-2023
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						
Not applicable. HBF is only applying for operating support.						

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: HONOLULU BIENNIAL FOUNDATION

Contracts Total: -

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	Not Applicable. HBF does not hold any open government contracts and/or grants in aid.				
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Honolulu Biennial Foundation (HBF) is a 501(c)3 nonprofit that produces the Honolulu Biennial, which takes place every two years, spread across various sites within the city and with a focus on exhibiting artists from the countries and continents linked by the Pacific Ocean. Honolulu Biennial (HB19) 2019 ran March 8 to May 5, 2019, featured 47 artists from 15 countries and Hawai'i, and welcomed 114,722 visitors across 13 exhibition sites. HB19 also offered 107 public programs, and provided field trips to over 2,204 children across O'ahu.



AT-A-GLANCE

The title of Honolulu Biennial 2019, *To Make Wrong / Right / Now* quotes the last lines of "Manifesto," a poem by the participating Kānaka Maoli (Native Hawaiian) artist and poet 'Īmaikalani Kalāhele. His prescient words appeal for a collective consciousness to make right of colonial injustices through the recovery of histories and reaffirming ancestral connections. In honor of Kalāhele and his poetry, we have taken inspiration from the poem and tethered our approach to the metaphor of the 'aha (cordage)—sennit rope that can be made of plant fibers, human hair, or animal intestines. As a metaphor, 'aha has several meanings, including the link or record that connects past, present, and future, transcending settler temporalities to focus on relationality and the transmission of knowledge between generations.



10 SITES The Hub of Honolulu Biennial 2019 at Ward Centre / Ali'iōlani Hale / Bishop Museum Foster Botanical Garden / Hawai'i State Art Museum / Honolulu Museum of Art / John Young Museum of Art at UH Mānoa / McCoy Pavilion / YWCA Laniākea / SaVAge K'lub Headquarters at 1109 Nu'uuanu Ave / Worldwide Tours & Travel Service, Inc. / Kingdom Jade & Jewelers / Ohana Lei's & Flowers

1. Leland Miyano, *Huaka'i / A Wake*, 2019. Invasive botanical and found materials, canoe plants. / 2. Solomon Enos, *Polyfantastica*, 2018. Graphite on paper. / 3. Florence Jaukai Kamel, *FJK Bilum Wear Skin Pik Collection*, 2018. Woven sisal fiber. / 4. Bernice Akamine, *Ku'u One Hanau*, 1999-present. Hawaiian flag, metal. All images courtesy of Christopher Rohrer.

15 COUNTRIES

U.S, Japan, Papua New Guinean, Mexico, Canada, Australia, South Korea, Germany, Aotearoa, Hong Kong, Taiwan, Philippines, Netherlands, Guam, China.

35 CULTURES

Kānaka Maoli, Okinawan, Croatia, Papua New Guinean, Ngati Porou, Seneca, Mexican, Musgamakw, Wiradjru Korean, Cherokee, Meslizo, Japanese, German, African American, Samoan, Tuvalu, Hong Kong, Tlingit, Unaxgax, Philippines, Maori, Netherlands, Haida, Bougainville, Tongan, Nga Puhi Chamorro, Chinese, UK, Naashtezhi, Todichiinii, Ngati Maniapoto, Samoa, Azores.



5

TOTAL ATTENDANCE

114,722

BY AGE

76% Adults (87,908)
24% Keiki (27,624)

BY ORIGIN

60% Residents (68,952)
20% Out-of-State (23,221)
20% Out-of-Country (22,549)

Art works in total **74**

New commissions **31**

Artists in Hub **25**

Artists + collectives **47**

Female artists **23**

Male artists **28**

Hawai'i local artists **19**

Artist collectives **7**

Kānaka Maoli artists **9**



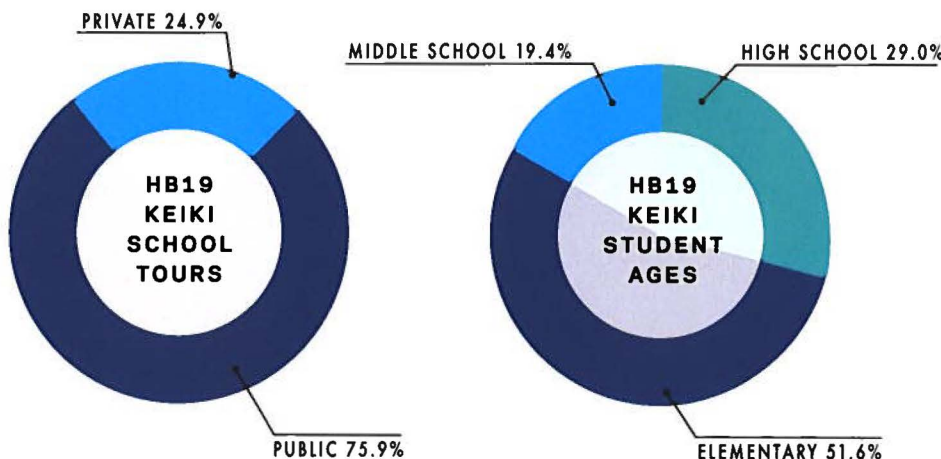
6



7

EDUCATION

As part of HB19's Education Program, HBF provided free transportation and educational art tours for 2,204 children across Oahu nearly doubling the amount of children served during Honolulu Biennial 2017 (1,200).



8



9

5. Misaki Kawai, Shiku Shiku Stone, 2019. Fiberglass, paint.
6. Ellen Lesperance, Stop Men, Energie Times, 2019. Gouache and graphite on tea stained paper.
7. DB Amorin, A static- flavored shape ("grazed my neck w/ a burnt piece of land in liliha") 2019. Ceramic, activated charcoal glass, near-infrared lamps, digital projection.
8. Paul Pfeiffer, Poltergeist, 2019. Wood, wax metal and found objects.
9. Janet Lilo, Man in the Mirror, 2019. Corflute, paper clips and vinyl.
All images courtesy of Christopher Rohrer.

"Students developed appreciation for art that does not just look good, but provokes questions and conversations. It's our job to make art that is important to us, and put it out in the world." - Teacher. 2019



COMMUNITY ENGAGEMENT:

PUBLIC EVENTS

For HB19, public events took on an expansive element. HBF placed a call to the local community creatives offering the Biennial as a public platform through which to express the talents, issues, and narratives of Hawai'i, interwoven into a regional relationship. The response was a diverse and authentic array of more than 107 public programs and 9320 attendees over the two-month exhibition, 90% of which were fueled by community organizations and their responses to the Biennial. These programs included but were not limited to: performances, lectures, panel discussions, workshops, film screenings, live podcasts, music video recording, guided tours, poetry readings, cultural rituals, film screenings, and presentations. The program schedule was punctuated by events created through HBF's partnerships with Art Explorium, Ali'iōlani Hale, the Hawai'i State Art Museum, the Honolulu Museum of Art and Biki.



MEDIA REACH + PRESS COVERAGE

As of March 2018, 117 articles and stories online, in print, on the radio and broadcasted have come out covering the biennial generating \$1,147,138.00 in media value with a total viewership of 195,073,132. Notable, English media outlets include, but are not limited to: Apollo, Art in America, ArtForum, ArtAsiaPacific, Artnet Frieze, American Quarterly, Chronicle of Philanthropy FT Chinese, Harper's Bazaar, National Geographic, Traveller UK, The Art Newspaper, Vogue, Art and Collection, 'Ehue, Hyperallergic, Honolulu Magazine Pacific Business News, Art New Zealand, Art News New Zealand, New Zealand Herald, Radio New Zealand Honolulu Star Advertiser, HI Luxury, Hawai'i Public Radio Hawaii Business Magazine, Midweek, OC16, KiTV4, KHON2 Hawai'i News Now and Honolulu Civil Beat.

SOCIAL MEDIA

FACEBOOK

2,412 likes + 2,561 followers [up from 1544 as of 2017]

INSTAGRAM

1,730 tags + 5,513 followers [up from 3017 as of 2017]



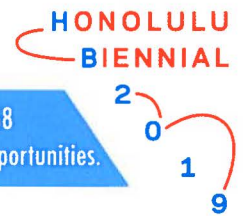
10. Chiharu Shiota, Crossroads 2019. Wool, maps, staples.
All images courtesy of Christopher Rohrer

FINANCIAL OVERVIEW

Actual budget in cash for HB19 was \$1,661,232 in cash raised and approximately \$944,000 in in-kind donations (services, printing, food and beverage, equipment, lodging, discounts, exhibition space), for a total of \$2,605,232.

As HBF grows as a contemporary art nonprofit, we seek to build a platform that exhibits the multiple interpretations of HB19's title, whether "make wrong" means make mischief, be playful, or correct past wrongs in this present moment. HBF aims to create a space for waking dreams, radical joy, generative criticism, and unlikely communities to engage with art in a way that provides a pathway to the histories and issues that impact us all.

PARTNERSHIPS & COMMUNITY SUPPORT



To say it took a village to create the Honolulu Biennial 2019 is an understatement. To make HB19 happen, HBF built more than 68 strategic partnerships in a range of sectors, hosted 23 public and private school tours, and created 74 jobs and 287 volunteer opportunities.

16 CORPORATIONS

Howard Hughes.



ANTEPRIMA

ahl.

WARD VILLAGE



Star Advertiser



caedes • foundation
A HAWAII NON PROFIT CORPORATION



Morgan Stanley Foundation



Bank of Hawaii



7 GOVERNMENT OFFICES



HAWAII TOURISM AUTHORITY



8 FOUNDATIONS



TAIJI and NAOKO
TERASAKI
Family Foundation



mediaTheFoundation



Kelly Ann Brown FOUNDATION

Second Sister Foundation



1 MEDIA PARTNER



15 CREATIVE & CULTURAL



Honolulu Museum of Art

HAWAII STATE ART MUSEUM



UNIVERSITY of HAWAII
MĀNOA

TAUTAI GUIDING PACIFIC ARTS

NĀ MEA HAWAII

eliminating racism
empowering women
ywca
O'ahu



BISHOP MUSEUM



IOLANI SCHOOL

112 INDIVIDUAL DONORS

74 JOBS CREATED

287 VOLUNTEER OPPORTUNITIES CREATED

23 PRIVATE & PUBLIC SCHOOL TOURS

JOIN US
FOR HB21

www.honolulubiennial.org

ECONOMIC IMPACT

114,722 Visits to HB19

45,770 Estimated Visitors (Out-of-State & Out-of-Country)

998 Jobs (Direct, indirect, & induced)

\$81.96 MILLION Total direct visitor expenditures

\$148.31 MILLION Sales generated (Direct, indirect, & induced)

\$41.56 MILLION Household income generated (Direct, indirect, & induced)

\$9.57 MILLION State government tax revenue generated (Direct, indirect, & induced)

* All of these numbers were generated using Hawaii Tourism Authority's formulas.



HONOLULU
BIENNIAL 2017

recap

2017 HONOLULU BIENNIAL

Honolulu Biennial is a non profit arts festival and signature event, which takes place every two years, spread across various sites within the city and has a focus on exhibiting artists from the countries and continents linked by the Pacific Ocean.

Honolulu Biennial debuted in 2017, featuring 33 artists from over a dozen countries and Hawai'i, which ran from March 8 - May 8 and was presented by the Honolulu Biennial Foundation and our founding, title sponsor, the Howard Hughes Corporation.

HB2017 was curated by Fumio Nanjo, director of Mori Art Museum, and Ngahiraka Mason, former Indigenous Curator at Auckland Art Gallery | Toi o Tamaki. Over the course of eight weeks, Honolulu Biennial welcomed 97,305 visits across nine exhibition sites, which included:

The Hub of Honolulu Biennial - Ward Village

Honolulu Museum of Art

Ward Village - IBM Building

Honolulu Hale

Foster Botanical Garden

Bernice Pauahi Bishop Museum

The ARTS at Mark's Garage

The Hawaii Prince Hotel Waikiki

Shangri La Center for Islamic Art & Cultures

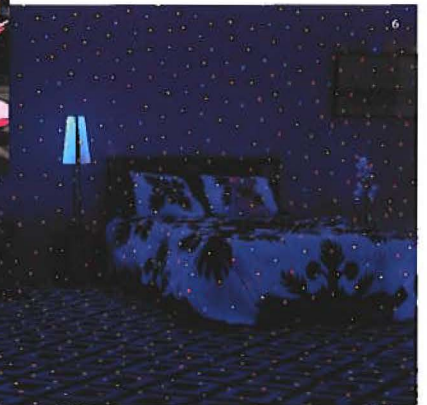
THE HUB OF HONOLULU BIENNIAL
Ward Village



1. Alexander Lee, *Te atua wahine mana ra o Pēre* (The Great Goddess Pēre) *L'Aube ou les fauves viennent se désaltérer* (installation view in Salon), 2017. Image courtesy of Christopher Rohrer and Honolulu Biennial Foundation.
 2. "Wasf" (Arabic for "Uman") (S181) from the series *Silsila*, 2017. Image courtesy of the Ayyam Gallery, Dubai and the artist.
 3. Yuji Kihara, *Rose Width with Vernier Caliper*, 2015. From the series *A Study of a Simoon Savage*. Image courtesy of Milford Galleries, Dunedin, and the artist.

Honolulu Museum of Art

Ward Village - IBM Building



4. *Artificial Rock Ho 133* (installation view), 2007. Image courtesy of Shuzo Uemoto and Honolulu Museum of Art.

5. Choi Jeong Hwa, *Breathing Flower* (installation view), 2015. Image courtesy of Christopher Rohrer and Honolulu Biennial Foundation.
 6. Yayoi Kusama, *I'm Here, but Nothing* (installation view), 2000-2017. Image courtesy of Christopher Rohrer and Honolulu Biennial Foundation.

Foster Botanical Garden



Attracting arts and culture tourists, 21% of attendees were from out-of-state and the Honolulu Biennial had an economic impact of \$35,680,000 on our local economy.

7. Sean Connolly, *Hatch Assembly with Rocks (2060)* (installation view), 2017. Image courtesy of Christopher Rohrer and Honolulu Biennial Foundation.
 8. Charlton Kūpa'a Hee, *Pēhūe: Stoned Gourds* (installation view at Foster Botanical Garden), 2017. Image courtesy of Christopher Rohrer and Honolulu Biennial Foundation.

Honolulu Biennial was covered around the world, including being featured as a top art event to attend in 2017 Vanity Fair, LA Times, Forbes Travel, Monocle, Conde Nast Traveler and on The Today Show. Some press highlights from the festival include:

258+ 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)*

Complementing the multi-venue Honolulu Biennial exhibition, Honolulu Biennial offered 65 different public programs, which included keiki art making workshops, lectures, performances, poetry readings, film screening, panel discussions and guided public tours. In addition to public programs, serving our community and offering free access and education is intrinsic to our mission, so all visitors to The Hub, the central biennial site, were granted free admission if under 18 and over 1,000 keiki were served with free tours, transportation and art activities made possible by the Taiji and Naoko Terasaki Family Foundation.

To make Honolulu Biennial possible, partners from the private and public sector locally and globally came together. **HBF raised \$2.7 million (cash and in-kind) to produce the Honolulu Biennial 2017.** As we look to 2019, we can't wait to offer an even more vibrant festival and to make this possible, we need your support! To learn about how to donate and be involved, please visit: honolulubiennial.org

**HONOLULU
BIENNIAL
FOUNDATION**



The Hawaii Prince Hotel Waikiki



Honolulu Hale



The ARTS at Mark's Garage



Shangri La Center for Islamic Art & Cultures

9. Sam Chan, HBF 2017 Installation #1007. Image courtesy of Christopher Kober and Honolulu Biennial Foundation.
10. Sam Chan, HBF 2017 Installation #1007. Image courtesy of Christopher Kober and Honolulu Biennial Foundation.
11. Sam Chan, HBF 2017 Installation #1007. Image courtesy of Christopher Kober and Honolulu Biennial Foundation.

11. Mohammed Kaem, Shalom (HBF 2017 Installation #1011). Image courtesy of Christopher Kober and Honolulu Biennial Foundation.
12. Sam Chan, HBF 2017 Installation #1007. Image courtesy of Christopher Kober and Honolulu Biennial Foundation.

HONOLULU BIENNIAL FOUNDATION

To say it took a village to produce the Honolulu Biennial 2017 is an understatement. To produce the inaugural festival, we built over 65 critical partnerships in a range of sectors, hosted 21 public and private school tours, and created 83 jobs and 110 volunteer opportunities.

Partnerships & Community Support for:



7 GOVERNMENT OFFICES



6 FOUNDATIONS



18 COMMUNITY & ART ORGS



INTERNATIONAL CORPORATIONS 6



HOSPITALITY SPONSORS 3



MEDIA PARTNERS 11



LOCAL BUSINESSES 14



21 PRIVATE & PUBLIC SCHOOL TOURS

JOBS CREATED 83

110 VOLUNTEERS

Partner with us for HB19!

