



## 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) Hawaii Compliance Express Certificate (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

Rosina Potter, Executive Director

PRINT NAME AND TITLE

18 January 2024

DATE



STATE OF HAWAII  
STATE PROCUREMENT OFFICE

**CERTIFICATE OF VENDOR COMPLIANCE**

This document presents the compliance status of the vendor identified below on the issue date with respect to certificates required from the Hawaii Department of Taxation (DOTAX), the Internal Revenue Service, the Hawaii Department of Labor and Industrial Relations (DLIR), and the Hawaii Department of Commerce and Consumer Affairs (DCCA).

**Vendor Name:** HONOLULU BIENNIAL FOUNDATION

**DBA/Trade Name:** Hawaii Contemporary

**Issue Date:** 01/17/2024

**Status:** **Compliant**

Hawaii Tax#: [REDACTED]

New Hawaii Tax#:

FEIN/SSN#: XX-XXX2561

UI#: No record

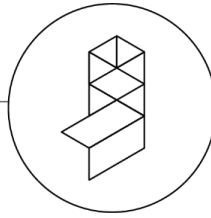
DCCA FILE#: 244407

Status of Compliance for this Vendor on issue date:

Form	Department(s)	Status
A-6	Hawaii Department of Taxation	Compliant
8821	Internal Revenue Service	Compliant
COGS	Hawaii Department of Commerce & Consumer Affairs	Exempt
LIR27	Hawaii Department of Labor & Industrial Relations	Compliant

**Status Legend:**

Status	Description
Exempt	The entity is exempt from this requirement
Compliant	The entity is compliant with this requirement or the entity is in agreement with agency and actively working towards compliance
Pending	A status determination has not yet been made
Submitted	The entity has applied for the certificate but it is awaiting approval
Not Compliant	The entity is not in compliance with the requirement and should contact the issuing agency for more information



18 January 2024

State of Hawai'i GIA Commission:

Honolulu Biennial Foundation dba Hawai'i Contemporary meets all of the requirements of [Section 42F-103, Hawaii Revised Statutes](#) and the grant will be used for a public purpose pursuant to [Section 42F-102, Hawaii Revised Statutes](#).

Mahalo nui,

Rosina Potter  
Executive Director  
Hawai 'i Contemporary

## 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. Hawaii Compliance Express Certificate (If the Applicant is an Organization)**

If the applicant is an organization, the applicant shall submit one (1) copy of a Hawaii Compliance Express Certificate from the Comptroller of the Department of Accounting and General Services that is dated no earlier than December 1, 2023.

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

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

#### **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](#).

### **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;**

Hawai'i Contemporary connects communities from across our islands and the regions united by the Pacific Ocean through contemporary art. As a collaborative partner, we organize the Hawai'i Triennial every three years, the state's largest, thematic exhibition of contemporary art from Hawai'i, the Pacific, and beyond. The multi-site exhibition has commissioned and presented work by more than 130 artists and art collectives from our Islands and around the world. Complemented by year-round public programming, Hawai'i Triennial affirms the organization's mission to positively contribute to a vibrant arts ecosystem in Hawai'i and inspire meaningful exchanges around the visual arts.

Established in 2015 as Honolulu Biennial Foundation, a 501(c)(3) nonprofit, the organization debuted the inaugural Honolulu Biennial in 2017 as a dedicated platform for contemporary art in Hawai'i. In 2020, the organization announced the transformation of its signature event into a triennial format and was renamed Hawai'i Contemporary (HC). Following successful biennials presented in 2017 and 2019, the organization presented the inaugural Hawai'i Triennial in 2022. These internationally recognized exhibitions each welcomed over 100,000 guests from Hawai'i, Pacific region, as well as visitors from around the world. Looking to the future, Hawai'i

Contemporary continues to build upon this foundation to create inspirational and sustainable exchanges.

### **SIGNATURE INITIATIVES**

- **Hawai'i Triennial** - a guest-curated, thematic exhibition of contemporary art presented every three years at multiple locations throughout Hawai'i
- **Art Summit** - a thematic precursor to Hawai'i Triennial and multi-day series of conversations, screenings, and activities on contemporary art and ideas
- **Professional Development Program for Artists** - an annual series of free, online webinars led by established professionals in the global arts community, sharing expertise in areas including curatorial insights, digital marketing, arts funding, art and law, studio management, and more.
- **Young Contemporaries** - an annual professional development program in which a cohort of 10 public school juniors and seniors gain practical skills in the art industry through art and exhibition making.
- **Art in Conversation** - an on-going series of free public programs presenting artists, curators, and thinkers from Hawai'i and around the world
- **Hawai'i Contemporary Fellowships** - hands-on work experience (with modest stipend) in the visual contemporary arts and nonprofit space, with learning and research outcomes.

### **HAWAI'I TRIENNIAL**

A large-scale, multi-site exhibition, the Hawai'i Triennial is a massive endeavor that demonstrates the strength of the collaborative energies of Hawai'i's arts community. Hawai'i Triennial 2022 (HT22), for example, featured artworks and site-responsive art installations by 43 artists and art collectives from Hawai'i, Asia-Pacific, and beyond. Curated by Melissa Chiu (director, Hirshhorn Museum & Sculpture Garden), Miwako Tezuka (formerly associate director, Reversible Destiny Foundation), and Drew Kahu'āina Broderick (director, Koa Gallery, Kapi'olani Community College), HT22 addressed the legacies of an American twentieth century while turning toward a very different twenty-first century, one influenced by Pacific powers and cultural concerns. Their work inspired a curatorial approach that responds to the complex and nuanced intercultural exchanges observed across the archipelago of Hawai'i.

For 80 days in 2022, HT22 was on view at HC's exhibition partners: Bishop Museum, Foster Botanical Garden, Hawai'i Theatre Center, Hawai'i State Art Museum (HiSAM), Honolulu Museum of Art (HoMA), Iolani Palace, and Royal Hawaiian Center.

### **HT22 AT-A-GLANCE**

Pacific Century – E Ho'omau no Moananuiākea

- 7 exhibition partner venues
- 411 artworks in total
- 19 new commissions
- 5 participatory art projects
- 43 artists and art collectives
- 130 artists + performers + speakers participated

## HT22 ARTWORK HIGHLIGHTS

The diversity of art mediums presented in HT22 was unprecedented in the organization's short history. In addition to traditional media such as painting, sculpture, photography and video, HT22 included site-specific installations, participatory projects, published printed matter collections, and interactive augmented and virtual reality experiences.

Site-responsive commissions included New York-based Michael Joo's *Cosmogenic Conduction*, which featured a fossil bed sonified with a recording of the Kumulipo, inviting audiences to lay on the bed to encounter genealogical histories in new ways. Filipino artist Leeroy New, with the help of nearly 100 volunteers, used bamboo and upcycled materials (like surfboards and plastic bottles) to transform the great lawn at Foster Botanical Garden with an otherworldly structure. Digital media artist Jennifer Steinkamp's *Queen Lili'uokalani* symbolically returned the flowers of Uluhaimalama (the Queen's garden) to Iolani Palace with a projection of the animated flowers on the facade of the Palace. A spectacular installation, the work touches upon the Queen's unlawful imprisonment at the Palace in 1895 and the enduring support of her people.

Participatory projects provided unexpected encounters outside of traditional exhibition spaces with artists and viewers. Double A Projects' *Global Free Store*, a retail-style free exchange of donated goods, took over a vacant shop space at Royal Hawaiian Center, providing a thought-provoking counterpoint in Waikīkī, a place of tourism, commerce, and consumerism. *Moveable Feast* by EATING IN PUBLIC deployed demonstration planters that popped up in residential neighborhoods across O'ahu to help audiences identify edible weeds. *Embassy* by aboriginal artist Richard Bell established outdoor gathering spaces (using a large tent that references the 1972 Aboriginal Tent Embassy) for artists, curators, educators, organizers, community members, et al. to have safe, open, and public discussions on land rights, indigenous self-determination, and governance.

HT22 also marked the Hawai'i exhibition debut of internationally renowned artists Ai Weiwei and Theaster Gates, as well as the US exhibition debut of Japanese art collective 目[mé].

## HT22 ACCESSIBILITY

Hawai'i Contemporary established audience access points to the art and ideas in HT22 through public programming, an all-access pass program, gallery tours, and publications.

- **Public Programs** — HC, in collaboration with our partners, presented a total of 111 public programs during HT22. Programming included in-person artist conversations (which were live streamed and/or available via on-demand video), guided tours with HC staff and HT22 curators, reception events, pop-up participatory experiences, and other programs. The programs helped further explain the art and ideas in the exhibition, giving audiences insights and prompts for further exploration. Some of the public programming even extended beyond the exhibition area and into Kapolei. Whenever possible, programs were open to the public and free of charge. Further, HC took precautionary measures commensurate with the covid situation at the time.
- **All-Access Pass** — The All-Access Pass granted unlimited entry into participating sites of exhibition during HT22. HT22 was free with museum admission, and some sites had an admission cost. HC worked with its partners to fund and distribute 4,000 complimentary all-access passes to students on O'ahu, promoting greater access to contemporary art and learning opportunities for young audiences.
- **Gallery Tours** — Guided tours were available at select HT22 exhibition venues, including free weekly curator-led tours at Hawai'i State Art Museum and free docent-led

tours offered at Royal Hawaiian Center for the duration of the exhibition. Docent-led tours at Honolulu Museum of Art were available during the months of April and May. Volunteers trained as art ambassadors provided additional information for audiences at Bishop Museum, Foster Botanical Garden, and Hawai'i Theatre. Gallery tours and art ambassadors enhanced audiences' understandings of the artwork and exhibition as a whole, providing bespoke experiences and sparking personal conversations around art.

- **Publications** — HC published two guidebooks to accompany the exhibition; both were available for free to visitors. The guidebooks offered further information about the sites of exhibition, the artists, and the curatorial thinking.
  - HC also published an HT22 catalog entitled, *Pacific Century – E Ho'omau no Moananuiākea*. Amidst a limited body of scholarly texts dedicated to contemporary art in Hawai'i, *Pacific Century* offers a platform for conversation and documents scholarship that contributes to our community's cultural heritage within Asia-Pacific. The 284-page hardcover book features essays by HT22 co-curators, providing critical approaches that shaped the framework of HT22 around the fluid concept of a Pacific Century, while a newly commissioned conversation with Homi K. Bhabha (originating from Art Summit 2021), illuminating his theoretical criticism, carves out a new discursive space where the marginalized find agency. The publication not only further unpacks the curatorial framework in HT22, it also positions Hawai'i as a center for contemporary art on the world stage while serving our local community with scholarly critiques of work by Hawai'i artists, alongside their global contemporaries.

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

Hawai'i Contemporary (HC) has already begun the initial planning and curatorial work around the next iteration of the Hawai'i Triennial in 2025 (HT25). At present, the exhibition is envisioned to be the largest in the organization's history with an estimated 50+ participating artists, and HT25 will mark the first time the Triennial will expand beyond O'ahu, with sites of exhibition planned on Maui and Hawai'i Island. To execute and deliver such an exhibition, HC — which is, at present, a four-person organization — will need to expand its capacity with the establishment of a creative workforce of contract positions.

### **Creation and Management of a Creative Workforce**

By hiring individuals with relevant skills, HC will advance workforce development efforts in Hawai'i in the areas of exhibit curation, design, installation, project management, marketing, event support, photo and video documentation, publication contributors and editors, artist project support and international/local artist collaboration. This allows HC to strengthen its team by bringing in diverse skills that contribute to the growth and innovation of the arts community, fostering creativity, enriching the quality of exhibitions, and supporting the economic development and sustainability of specialized arts sectors.

The Hawai'i Triennial supports much-needed job growth in the state's creative industry, through the development of a creative workforce, and supports capacity building within our local workforce, providing local professionals with hands-on opportunities to collaborate with local and international artists in a large-scale, exhibition-making environment.



“Nonprofit arts and culture organizations provide rewarding employment for more than just artists, curators, musicians, and administrators. They also employ builders, plumbers, accountants, graphic designers, salespeople, custodians, and an array of occupations spanning many industries. Arts and culture jobs are highly local and are not typically the type to be offshored. Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact.”

— Americans for the Arts

Hawai'i Triennial 2022 generated 133.7 full-time equivalent jobs, according to the American for the Arts Prosperity IV calculations for nonprofit organization expenditures; HT25 would generate similar job creation through the establishment of a creative workforce in the lead-up to and during HT25. Cultivating and engaging this creative workforce, as well as offering these arts professionals meaningful opportunities to grow their respective skill sets, helps to retain skilled professionals in Hawai'i who can be a resource for other industries.

“Hawai'i's key creative activities have become an important focus of the State's economic development efforts in recent years for several reasons. First, Hawai'i's cultural diversity and the unique heritage of its Hawaiian host culture are major attractions for the millions of visitors that inject billions of dollars into Hawai'i's economy each year. Without this cultural component to the visitor experience, Hawai'i is mostly a sun and surf destination like many of its competitors. Second, the depth of Hawai'i's creative and cultural talent and unique artistic content helps Hawai'i's creative products compete in global markets. Supporting this asset is a market of millions of visitors to the state each year, which helps the arts and culture sector maintain critical mass. Furthermore, visitors absorb the creative products of Hawai'i in context and share their discovery in the many markets from which they have come. Third, the creative industries and their workforce are key sources of ideas, content and talent for Hawai'i's emerging technology sector.”

— “Hawai'i Creative Industries,” State of Hawai'i, Creative Industries Division (CID), 2020

The 2022 report by the State of Hawai'i's Creative Industries Division highlights the economic importance of developing key creative activities in Hawai'i, emphasizing their role as sources of ideas and talent for the emerging technology sector. In C&C Honolulu, the Performing & Creative Arts experienced a modest growth of 0.3%, compared to the state average of 0.7% and national average of 1.7%. Well below the national average, the lack of support for the Visual Arts specifically is concerning. Additionally, Aloha United Way and Hawai'i Community Foundation's Nov 2022 report indicates that 44% of households in Hawai'i fall under the ALICE threshold (Asset Limited, Income Constrained, Employed), struggling to afford basic necessities. For this reason, job creation and workforce development within the Visual Arts is critical.

Large-scale art projects, like HT25 — the state's largest thematic exhibition of contemporary art from Hawai'i, the Pacific, and beyond — require the dedicated hands of a scalable, flexible, and skilled workforce of arts professionals. The multi-site exhibition relies on a versatile team of arts professionals, who contribute as artist assistants, photographers, researchers, builders, and more. This dedicated workforce honed through past iterations like the Honolulu Biennial in 2017, 2019, and HT22, showcases ingenuity and expertise in conceptualizing, designing, planning, and executing 33–43 art projects in each show. The Hawai'i Triennial plays a vital role in supporting and nurturing this creative workforce.

HT25 will showcase a diverse array of 50+ artists, from emerging talents to established and renowned figures. Notably, well-known artists' contributions often bring new technical challenges

to Hawai'i, providing our creative workforce with hands-on experience in different technologies. In HT22, artist Jennifer Steinkamp's large-scale digital projection onto Iolani Palace presented numerous challenges, fostering skill development within our creative community that extends to other professional pursuits.

The Hawai'i Triennial may only occur once every three years, but our arts-focused activities as an organization continue year-round. And the positive effects of the Triennial reverberate well beyond the three months of the exhibition.

As we have before, for each of our three previous iterations of the Honolulu Biennial and Hawai'i Triennial, we recognize the need to expand our capacity in preparation for our signature event. In our master timeline, we will be ramping up in summer 2024, when we begin to tackle detailed logistics planning with artists and buildout for the exhibition. Funds from the GIA would allow us to reliably maintain our creative workforce, which is composed of:

- Exhibition Manager & Lead Art Handler through June 2025
- Art Installers/De-installers and Tech Specialists through June 2025
- Artist Project Support (framing, shipping, gallery buildout, etc.)
- Marketing and PR Consultant through June 2025
- Photographer(s) and Videographer(s) through June 2025
- Publication Contributors and Managing Editor
- Event Support through May 2025

Select contract positions require highly specialized skills and/or complex knowledge sets — like registrar duties and exhibition delivery capabilities. In such cases, Hawai'i Contemporary is prepared to leverage its partners (local and global museums and gallery professionals) to create mentor/mentee relationships, when necessary, to produce a successful exhibition and to ensure that our local arts professionals benefit from the knowledge gained from our partnerships.

Outcomes include an effective creative workforce that has successfully realized the design, installation, documentation and celebration of HT25, on February 15 – May 4, 2025. On view across multiple sites of exhibition on O'ahu, Maui, and Hawai'i Island, HT25 is an ambitious endeavor that will include the work of 50+ artists from Hawai'i and around the world. Through the creative workforce, we aim to create more than 50 full-time equivalent jobs, facilitate knowledge-share amongst professionals, and enhance the capacity and collective skill set in the islands.

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

Hawai'i'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 portions of time, space, and resources within a wide range of programs at multidisciplinary museums and arts nonprofits, diluting the impact of the art and creating a scarcity of opportunities. As a result, the community-at-large lacks avenues to explore properly resourced contemporary artwork from Hawai'i artists, as well as 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 topical themes. Hawai'i Contemporary (HC) seeks to address this need through the Hawai'i Triennial, a multi-venue exhibition and public programming that serves the community, and welcomes all through 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*).

With a lack of resources in direct support of Hawai'i artists and a community need for access to contemporary artwork, ideas, and programs to improve the quality and well-being of Hawai'i residents, HC's rationale is that the Triennial programming model is a well-suited approach to address both challenges.

Hawai'i Triennial is a well-established, internationally recognized 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, while 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/triennials have transformed cities into thriving hubs for art and culture and result in measurable economic impact by 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.

### **Economic Impact**

Based on the AmericansfortheArts.org The Arts & Economic Prosperity IV Calculator, Hawai'i Triennial 2022 estimated **\$1.7m economic impact from Hawai'i resident attendees**. This estimate is based on average dollars spent per person by arts event attendees in similarly populated communities. These estimates are based on research findings from the 182 study regions that were part of Arts & Economic Prosperity IV, Americans for the Arts' national economic impact study of nonprofit arts and culture organizations and their audiences.

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. Hawai'i Triennial 2022 had an **economic impact of \$60.82 million from out-of-town visitors**, based on the exhibition's attendance data and average dollars spent per person by out-of-state visitors to Hawai'i, as calculated by Hawai'i Tourism Authority. Moreover, prior to the COVID-19 pandemic, the combined economic impacts of Honolulu Biennial 2017 and 2019 were \$75.97 million and \$81.96 million, respectively. The economic impact associated with Hawai'i Triennial 2025 is projected to be on par with or exceed that of its predecessors, like Hawai'i Triennial 2022.

Furthermore, HT22's direct expenditures contributed an estimated **133.7 full-time job equivalents**, while the indirect expenditures by HT22 audiences are estimated at 69.1 full time jobs equivalents.

### **Cultural Exchange**

By exhibiting the work of Kānaka Maoli and kama'āina artists alongside their international counterparts from countries and cultures linked by the Pacific Ocean, HC's work promotes cultural exchange, understanding and, ultimately, peace. Meaningful exchanges are made not only through engagement with the artworks exhibited in the Hawai'i Triennial, but also through public programming, including artist conversations, guided tours, and public activations.

### **Educational Resource**

As a high-caliber, curated exhibition of contemporary art — featuring artists from Hawai'i, alongside their internationally recognized counterparts from the Pacific and beyond — Hawai'i Triennial offers educators an excellent complement to existing curriculum or a visual starting point for supplementary lesson plans. Underscoring the salient themes of our time, the artwork in Hawai'i Triennial 2025 will investigate relationality to 'āina, mutual interdependence, colonial-capitalist violence, and more through a local/global lens.

For Hawai'i Triennial 2022, HC held educators' workshops ahead of the exhibition, partnered with Hawai'i Arts Alliance to create free lesson plans for K–high school teachers, and worked with Kamehameha Schools' English department to host the entire 9th-grade class at one of the exhibition sites. HC also provided the department with complimentary copies of the catalog, which was assigned reading for the students.

For Hawai'i Triennial 2025, HC plans to expand its educational outreach and impact by working with a curriculum developer and by hiring an education outreach coordinator. HC envisions robust collaboration with Hawai'i educators (both public and private), increased facilitation of school tours, additional avenues for student engagement with the exhibition, like programs/contests that encourage creative responses to the work in the Triennial.

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

Hawai'i Triennial 2022 welcomed 100,603 individuals, 29% of which were out-of-state visitors. Based on growth rates, HC projects continued expansion of its audience for HT25 and estimates that it will serve 125,000 visitors, with 30% being from off-island, driving continued growth of the Triennial's economic impact.

Locally, the Triennial aims to engage Hawai'i's residents through exhibitions, public programming, and educational initiatives, including performances, music, keiki workshops, and family days with special programming. HC'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, free or low-cost programming that provides diverse experiences not otherwise available on island.

Hawai'i Triennial 2025 will mark the fourth installment of this signature visual arts exhibition 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, are “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 three days longer than general international travelers,

and, domestically, 68% of U.S. travelers in 2012 said that they included a cultural, arts, or historic event on their trip—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, by working closely with our partners at Hawai'i Tourism Authority, as well as other tourism-industry partners and our PR agency, HC also offers repeat visitors to Hawai'i a new way to experience and understand the Islands.

The support invested by our philanthropic and programmatic partners during this development year between inception and delivery is vital to ensuring a maximally successful Hawai'i Triennial 2025.

5. Describe the geographic coverage.

HC historically has served 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 previous 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. By expanding exhibition sites to Maui and Hawai'i Island, our impact should be increased directly.

HC will also serve artists, scholars, and art enthusiasts based in Hawai'i and around the Pacific, Asia, and the Americas through the vital link of shared heritage and commonalities across place and in recognition of Hawai'i's central location and cultural role within the Pacific region

While the complete artist list is yet to be announced, here is a sampling of the 50 artists we'll be featuring as part of the triennial:

Hawai'i: Nalamakuikapo Ahsing, Nanea Lum, Brandy Nalani McDougall, Melissa Chimera, Kahi Ching

Asia: Futoshi Miyagi, Art Labor (Vietnam), Rice Brewing Sisters Club (Korea),

Pacific: Sione Faletau (Tonga/NZ), Emily Karaka (NZ), Salote Tawale (Samoa/Aus), Edith Amituanai (NZ), Taro Patch Collective (Tonga/NZ),

North America: Kapwani Kiwanga (Can), Rebecca Belmore (Can), Rose B. Simpson (US), Stephanie Syjuco (US), Christian Nyampeta

Australia: Warraba Weatherall,

Caribbean: Las Nietas de Nono, Allora & Calzadilla,

Middle East: Yazan Khalil,

### 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;

Hawai'i Triennial 2025 (HT25) is a multi-site, multi-island, and multi-partnership visual art exhibition with complementing public programming. The scope of work for HT25 in relation to this request includes the establishment of a creative workforce (contractors), as well as support for other key positions.

#### **1. Creative Workforce Positions**

- **Exhibition Manager & Lead Art Handler** Provides leadership to the art installation team, overseeing day-to-day activities and ensuring efficient workflow. Collaborate closely with the associate director, registrar, curators, exhibition team, and other departments to execute the vision of HT25.
- **Art installers** are critical to the delivery of HT25; they handle, install, and de-install artworks in various exhibit spaces including museums, galleries, and public spaces. Tasks include: preparing the exhibition space, loading/unloading artwork, transportation, hanging, mounting, and securing artwork on walls or pedestals. Working with artists to execute complex installations. In past iterations, many local artists and creatives have taken on this role, exposing them to world-class art and artists, and the other side of exhibition making.
- **Marketing/PR Consultant** is crucial to shaping the Triennial's impact and outreach, positioning the event within the discourse of the art world. The coordinator will spearhead strategic marketing initiatives aimed at elevating the Triennial's visibility, attracting diverse audiences, and enhancing overall engagement. Responsibilities include co-developing an effective marketing strategy, establishing goals and metrics for success, crafting compelling promotional social media campaigns, leveraging digital and traditional channels effectively, collaborating closely with artists and cultural institutions, and driving traffic to the organization's website. They will provide helpful insights about HT25 curators and artists that are accessible to a wide audience. They will play a vital role in communicating the unique narrative of the Triennial, and will help inspire well-qualified donors to consider financial support or partnership with Hawai'i Contemporary.
- **Event Support** would spearhead the planning of the opening celebrations to properly mark the occasion, honor participating artists, and mahalo our valued workforce and esteemed partners. These special events would celebrate the richness of Hawaiian culture and place, and raise awareness for the Triennial.
- **Photographer(s) and Videographer(s)** are critical to the marketing and communication plans for HT25, and will be used in social media posts, e-newsletters, website, etc. Their work will capture the behind-the-scenes process, final installations of artwork, artists and curators, special events, public programs, and more. They will also document the exhibition for posterity, forming part of the historical record for those who could not attend the exhibition and for art historical and cultural researchers.

- **Contributing Writers and Managing Editor** for HT25 are vital to delivering quality publications around the exhibition. The arts community has long lamented to lack of scholarship and criticism around contemporary art in Hawai'i. The opportunity to commission new texts from the curators, as well as Hawai'i-based writers, scholars, art historians, etc. is critical to the historicizing the Triennial and encouraging new scholarly insights into the production of art in Hawai'i. Furthermore, connecting Hawai'i-artists to artists abroad within the publication will ensure greater recognition to artists locally.
- **Artist Project Support** includes essential services like framing, shipping, gallery buildout, etc. HC will work with a variety of local businesses, small and large, in the delivery and execution of the HT25, including shipping, transportation, construction, building supplies, art framing, and more. As much as possible, HC commits to purchasing and contracting locally, ensuring economic growth for Hawai'i.

## 2. Provide portion of HT25 Curators Honorarium

Facilitate the curatorial research and work of a world-class curatorial team: Wassan Al-Khudhairi, independent curator and formerly chief curator of Contemporary Art Museum St. Louis; Binna Choi, director of Casco Art Institute (Utrecht) and co-artistic director of Singapore Biennale 2022; and Noelle M.K.Y. Kahanu, independent curator and faculty at University of Hawai'i at Mānoa (Honolulu) . The curatorial process for an exhibition of the scale and quality of HT25 requires a depth of art and place-based research, artist conversations and studio visits, and exhibition site planning. During FY24, the curators have developed a curatorial précis and are through this year curating and aligning both existing and newly commissioned artworks toward the central theme for HT25.

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

January 2024

- GIA Application Submitted to State Legislature

July 2024

- Call out for skilled arts professionals (contractor positions)
- Exhibition Manager and Lead Handler under contract
- Contributing Writers and Managing Editor are editing/revising Publications
- Videographers and Photographers continue to document works in progress and public programs

Aug 2024–Sept 2024

- Managing Editor is editing/proofing Publications
- Engage with project support contractors and vendors to facilitate delivery and installation of works.

Oct 2024–Nov 2024

- Catalogue and Navigation Design Underway
- Focused Marketing Campaign begins in advance of Triennial
- Contractors begin space preparations, buildout, and project planning for art installations

Dec 2024-Jan 2025

- Installation period (contractors, volunteers, et al)
- Continued engagement with artist project support
- Contract Event Planner
- Publications finish preproduction and are sent to Print
- Marketing Plan is in full effect

February-May 2025

- Installation is complete
- Hawai'i Triennial opens
- Event Planner manages Opening/Closing Events
- Installation team provides maintenance
- Photographers and Videographers document all installations and events
- Publications are completed and distributed
- Continued engagement with artist project support.

May-June 2025

- De-installation
- Team reporting

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

HC will evaluate the proposed components of HT25 as it does all programs--through a series of quantitative and qualitative measures. In support of the Art Summit planned March 2024, HC 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, HC'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 HT25 teaser will be compiled following the Art Summit, posted to hawaiicontemporary.org, and disseminated to all artists, funders and organizational partners.

Just as constituent feedback and evaluation from prior iterations shaped the mix and method for HT22, it is expected that the lessons learned from this planning phase of the Triennial's fourth iteration will continue to refine HC's approach to actualizing its mission. In support of exhibition development, the Triennial will evaluate its progress in planning against the proposed timeline and in accordance with the measures specified below.

In support of the curator and artist research trips, HC will issue audience specific surveys to its participating artists and curators to assess and achieve an expected 90% satisfaction rating with the value of the program in overall: project development, the quality of hospitality--including travel, accommodation, and per diem support--as well as feedback on HC'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:

- Hiring 50 contractors and vendors between July 2024 and June 2025
- Successful Installation at all partner sites
- Marketing plan created and executed
- Publications completed and distributed
- 5 Opening and Closing events
- 50 Artist Projects realized, photographed and documented

Hawai'i Contemporary will monitor the following data points for all contractors during this timeframe:

- Overall numbers
- Geographic origins
- Experience (quantitative and qualitative)
- Ages
- Existing or new to HC

**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](#)) page 27
  - b. Personnel salaries and wages ([Link](#)) page 29
  - c. Equipment and motor vehicles ([Link](#)) page 30
  - d. Capital project details ([Link](#)) page 31
  - e. Government contracts, grants, and grants in aid ([Link](#)) page 32
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2025.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$71,250	\$71,250	\$71,250	\$71,250	\$285,000

The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2025.

AHL (formally Architects Hawaii Limited)  
aio  
Alexander & Baldwin

American Savings Bank  
The Andy Warhol Foundation for the Visual Arts  
Atherton Family Foundation  
Bank of Hawaii  
Central Pacific Bank  
City & County of Honolulu  
Contemporary Art Foundation 公益財団法人現代芸術振興財団  
Cooke Foundation  
DAWSON  
Engaging the Senses  
First Hawaiian Bank  
Growney Family Fund  
Hawai'i Community Foundation  
Hawai'i Tourism Authority  
Hawaiian Airlines  
The Howard Hughes Corporation  
Individual Donors  
Japan Foundation  
The Korea Foundation  
Larson Charitable Foundation  
MakeVisible  
McInerney Foundation  
National Endowment for the Arts  
Neiman Marcus  
Servco Pacific Inc.  
Sidney E. Frank Foundation  
State Foundation on Culture and the Arts  
State of Hawai'i  
Swayne Family Foundation  
WLS Spencer Foundation

3. 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
4. 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 2025 for program funding.

FY20, FY21, FY22

National Endowment for the Arts: \$75,000  
Hawai'i Tourism Authority (Community Enrichment Program): \$110,000  
State Foundation on Culture and the Arts (Art Summit 2021 + Triennial 2022): \$602,513  
State Foundation on Culture and the Arts (American Rescue Plan): \$15,000  
City & County of Honolulu (American Rescue Plan): \$15,000

FY23, FY24, FY25

National Endowment for the Arts: \$50,000

State Foundation on Culture and the Arts: \$800,000  
State GIA FY24: \$210,000

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2023.  
\$127,697.77

## **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.

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.

Having successfully delivered two biennials and one triennial, Hawai'i Contemporary is in a qualified position to carry out the deliverables in this request. Full overview of each iteration is available at [www.hawaiicontemporary.org](http://www.hawaiicontemporary.org)

HC is governed by a Board of Directors comprised of 13 professionals and patrons of the arts in Hawai'i, the executive leadership of which comprises: Piia Arma, Chairman, Maile Meyer and Masako Shinn, Vice Chairs, Trever Asam, Treasurer. More than half of the board has governed over the past three iterations, with the majority having led HC through successful production and delivery of HT22. Each contributes area specific knowledge and leadership to the Triennial development process. A full list of Directors is provided in the Appendices.

HC's permanent team is composed of five positions, each of which are staffed by seasoned professionals in their fields: an Executive Director, an Associate Director, an Operations Director, a Director of Partnerships and a Development Associate. This team leads the charge on Board relations and governance, assembling the curatorial team per triennial, 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 the HT25 Curatorial team, to unite and lead HC's larger exhibition team.

Key Leaders w/Qualifications are as follows:

Hawai'i Contemporary Board Secretary Masako Shinn is also a board trustee of American Friends of M+ and Japan ICU Foundation, as well as a minority partner of Graphis Inc., a publisher of books and magazines on design. Prior to Graphis, she held senior positions at

Drexel Burnham Lambert Inc., Salomon Brothers, Inc., and Morgan Stanley, Inc. Masako has served on the boards of the Asia Foundation, Japan Society, Freer and Sackler Galleries at Smithsonian's National Museum of Asian Art, and the President's Advisory Committee on the Arts at the Kennedy Center. She received her bachelor's degree from the International Christian University in Tokyo, Japan, a master's degree in Business Administration from Harvard Business School, a master's degree in East Asian Studies from Columbia University and a doctorate degree in the History of Design from Bard Graduate Center in New York. She joined the Hawai'i Contemporary board in 2021 and will lead the board in fiscal oversight and continued development of HC's growing role as a regional leader in the arts during the HT25 program period.

Trever Asam, Hawai'i Contemporary Board Treasurer, is a partner at Cades Schutte. He represents taxpayers in tax controversies and disputes with the IRS and the Hawai'i State Department of Taxation. He handles audits, administrative appeals, and litigation in both the federal and state courts. Trever also advises nonprofit and tax-exempt organizations on issues obtaining tax exemption and is a regular speaker on Hawai'i 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 Hawai'i. 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 Hawai'i Contemporary and HT25.

Rosina Potter is Executive Director of Hawai'i Contemporary. Rosina worked for more than 15 years in art gallery management, project consulting and community development before being named art director at Four Seasons Resort Maui at Wailea in 2018. As the Resort's sole arts professional, she managed their Artists Showcase, a museum-quality permanent collection, and created related programming and activations. She served on the board of Art Maui and consulted on a range of arts and cultural projects in support of local artists. Born in North Carolina, Rosina graduated from University of Florida with a bachelor's degree in history and art history. She lived on Maui for nearly two decades, before moving to O'ahu recently.

Associate Director Josh Tengan is a Honolulu-based independent curator, writer, and a community arts organizer from Pauoa, Kona, O'ahu. He served as assistant curator of HB19 and returned to Hawai'i Contemporary as exhibition manager of HT22. From 2015–2019, he worked with local and Native Hawaiian artists at Pu'uhonua Society to deliver Hawai'i's largest annual thematic contemporary art exhibition, CONTACT.

Nicole Duarte is the Communications and Publications Manager of Hawai'i Contemporary. As an arts administrator, writer, and layout designer, she has contributed to Hawai'i's arts community, managing art projects, organizing pop-up exhibitions, and producing communications around art. She has worked with Hawai'i-based artists, and has had a supporting role in CONTACT, an annual juried exhibition of contemporary art in Hawai'i. Originally from Kailua, she holds a bachelor's degree from University of Arizona in English Literature and Composition and a Graduate Diploma in the History of Art from the Courtauld Institute of Art in London.

Originally from Moanalua, Operations Manager Monica Lee cultivated her nonprofit, event management, and communications skills in New York, Chicago, San Diego, and Los Angeles, most recently serving as Director of Regional Communities with UCLA Alumni Affairs. She complements her work with Hawai'i Contemporary as a volunteer at Honolulu Museum of Art and Kumu Kahua Theatre. She sits on the board of Asian Pacific American Friends of the

Theater, and has served on the boards of the UCLA Asian Pacific Alumni Network, Slow Food Urban San Diego, and Project by Project. She earned her bachelor's degree in Psychology from UCLA.

## **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.

HC partners with key institutional site partners for exhibition, the majority of which have long standing partnerships with the organization. Prospective exhibition site partners for HT25 will also serve as the prospective partners for the activities outlined in this proposal.

### **Honolulu Museum of Art**

Honolulu Museum of Art (HOMA) is the largest art museum in Hawai'i, 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 and HT22 to include exhibition space in two main galleries, installation support, programmatic support, resources for featured artists, an exclusive exhibit preview event, and cross promotion.

### **Capitol Modern**

Previously known as Hawai'i State Art Museum (HiSAM), first partnered with HC for HB19. HiSAM offers free admission to 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 HC's public programming initiatives. Outdoor exhibition space helps to make artworks highly visible to passersby. As part of HT22, HiSAM featured nine artists and art collectives, and 19 art collaborators across four spaces in the museum, along with regular tours and programs.

### **Bishop Museum**

Bishop Museum (Bishop) is the Hawai'i State Museum for Natural and Cultural History, and since HB17, has partnered to provide exhibition space and cross promotion. More importantly, Bishop provides research access to HC 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 Hawai'i's history and culture. These materials are vital to HC's mission and the place-based nature of the Triennial.

### **City and County of Honolulu at 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 HC'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.

Partner venues on Maui and Hawai'i Island are currently being vetted and agreements will be secured by Spring 2024.

## **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.

#### **Lead Installer**

- **Project Management:** Develop and maintain a comprehensive project plan for the Hawai'i Triennial, outlining key milestones, deadlines, and dependencies. Coordinate and track all aspects of the exhibition, ensuring that timelines/budgets are adhered to.
- **Oversee logistical aspects of the exhibition,** including transportation, installation, de-installation, and security. Work closely with art handlers, technicians, and other teams to ensure the seamless execution of the exhibition.
- **Leadership:** Provide leadership to the art installation team, overseeing day-to-day activities and ensuring efficient workflow. Collaborate closely with the associate director, registrar, curators, exhibition team, and other departments to execute the vision of HT25.
- **Art Handling and Transportation:** Supervise the safe handling and transportation of artworks to and from the exhibition venue. Coordinate logistics with artists, galleries, and lenders, ensuring a smooth and secure transit process.
- **Budget Management:** Manage the exhibition budget, tracking expenses and ensuring cost-effectiveness. Collaborate with the finance department to monitor and report on financial aspects of the exhibition.
- **Installation and Deinstallation:** Lead the planning and execution of artwork installations, ensuring the highest presentation standards. Supervise the de-installation and packing of artwork, ensuring proper handling and storage protocols.
- **Gallery Maintenance:** Oversee the maintenance of gallery presentation standards, including lighting, labeling, and overall exhibition aesthetics. Address any environmental factors that may impact the artworks during the exhibition.
- **Documentation:** Lead the documentation process, including condition reporting, photography, and inventory management. Ensure accurate and thorough record-keeping of all artworks throughout the exhibition lifecycle.
- **Training and Mentorship:** Train and mentor art installation team members, fostering a collaborative and skilled workforce. Provide guidance on best practices in art handling, installation, and gallery maintenance.

#### **Qualifications**

- Extensive experience in exhibition management, art handling, and installation, with a proven track record in a leadership role.
- Familiarity with art logistics, installation practices, and exhibition design.
- In-depth knowledge of art conservation, handling, and installation best practices.
- Strong project management, organizational, communication, and interpersonal skills.
- Ability to work collaboratively and effectively with diverse teams.
- Detail-oriented with a commitment to maintaining high standards.

**Installation Team:**

- **Art Handling and Transportation:** Safely handle and transport artworks to and from the exhibition venue. Coordinate with artists, galleries, and lenders to ensure the smooth arrival and departure of artworks.
- **Installation and Deinstallation:** Collaborate with curators and artists to plan and execute the installation of artworks. Safely and securely install various artworks, including paintings, sculptures, multimedia installations, and more. Oversee the de-installation and packing of artworks post-exhibition.
- **Gallery Maintenance:** Maintain a high standard of gallery presentation, ensuring that artworks are properly lit, labeled, and displayed. Monitor and address any environmental factors that may impact the artworks.
- **Documentation:** Assist in documenting artworks, including condition reporting, photography, and inventory management.
- **Team Collaboration:** Work collaboratively with the exhibition team, including curators, preparators, and other staff members, to ensure a cohesive and successful exhibition.
- **Problem-Solving:** Troubleshoot and problem-solve on-site issues related to installation, ensuring a seamless visitor experience.

**Qualifications**

- Experience in art handling and installation, preferably in a gallery or museum setting.
- Knowledge of best practices in art conservation and handling.
- Excellent communication and interpersonal skills.
- Ability to work independently and as part of a team.
- Flexibility and adaptability in a fast-paced, dynamic environment.
- Attention to detail and a commitment to maintaining high standards.

**Marketing and PR Consultant** crucial to shaping the Triennial's impact and outreach, positioning the event within the discourse of the art world. The coordinator will spearhead strategic marketing initiatives aimed at elevating the Triennial's visibility, attracting diverse audiences, and enhancing overall engagement. Responsibilities include co-developing an effective marketing strategy, establishing goals and metrics for success, crafting compelling promotional social media campaigns, leveraging digital and traditional channels effectively, collaborating closely with artists and cultural institutions, and driving traffic to the organization's website. They will provide helpful insights about HT25 curators and artists that are accessible to a wide audience. They will play a vital role in communicating the unique narrative of the Triennial, and will help inspire well-qualified donors to consider financial support or partnership with Hawai'i Contemporary.

**Event Support** spearhead the planning of the opening celebrations to properly mark the occasion, honor participating artists, and mahalo our valued workforce and esteemed partners. These special events would celebrate the richness of Hawaiian culture and place, and raise awareness for the Triennial.

**Photo/Video/Documentation** critical to the marketing and communication plans for HT25, and will be used in social media posts, e-newsletters, website, etc. Their work will capture the behind-the-scenes process, final installations of artwork, artists and curators, special events, public programs, and more. They will also document the exhibition for posterity, forming part of the historical record for those who could not attend the exhibition and for art historical and cultural researchers.

**Publication Contributors and Editor** vital to delivering quality publications around the exhibition. The arts community has long lamented to lack of scholarship and criticism around contemporary art in Hawai'i. The opportunity to commission new texts from the curators, as well as Hawai'i-based writers, scholars, art historians, etc. is critical to the historicizing the Triennial and encouraging new scholarly insights into the production of art in Hawai'i. Furthermore, connecting Hawai'i-artists to artists abroad within the publication will ensure greater recognition to artists locally.

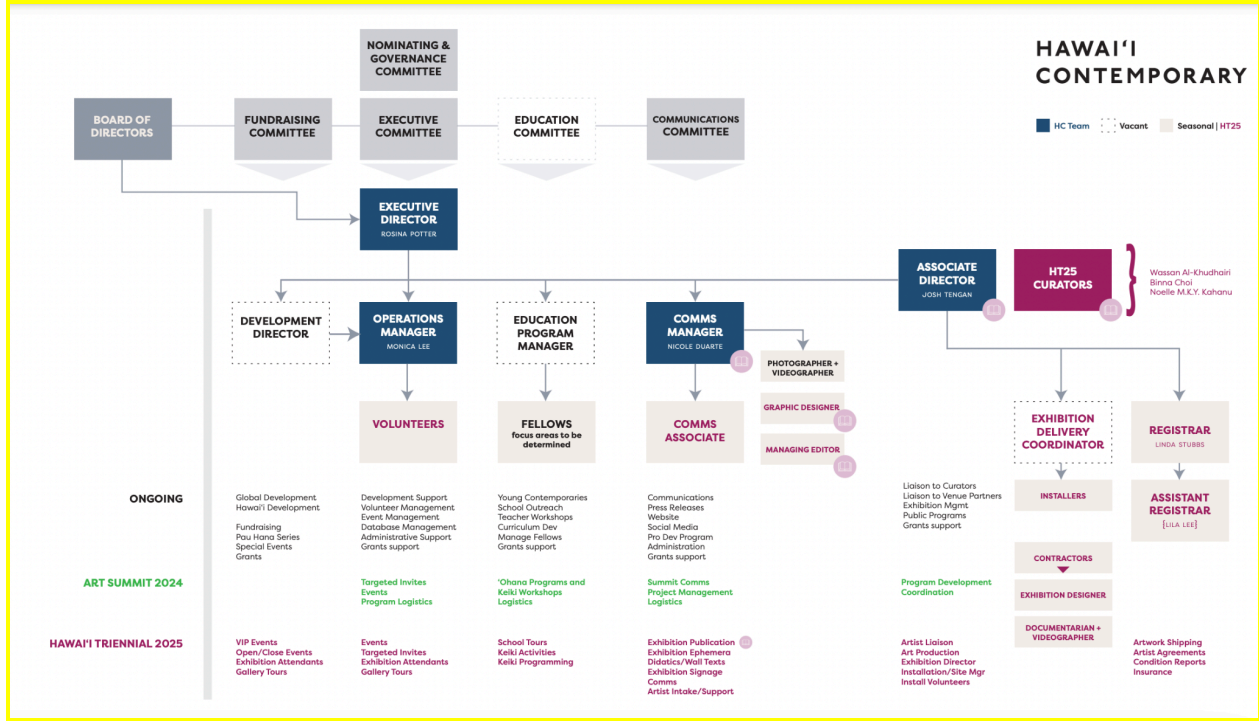
**Artist Project Support** HC will work with a variety of local businesses, small and large, in the delivery and execution of the HT25, including shipping, transportation, construction, building supplies, art framing, and more. As much as possible, HC commits to purchasing and contracting locally, ensuring economic growth for Hawai'i.

## 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.

Currently, all staff reports directly to the Executive Director. Please see below an image of our organization chart that illustrates staff expansion that will occur in advance of HT25.





### 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. Attached

## 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.

n/a

### 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.

n/a

### 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.

n/a

### 4. Future Sustainability Plan

Rev 10/29/2022

The applicant shall provide a plan for sustaining after fiscal year 2024-25 the activity funded by the grant if the grant of this application is:

(a) Received by the applicant for fiscal year 2024-25, but

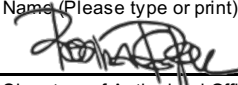
(b) Not received by the applicant thereafter.

Hawai'i Contemporary is in the process of developing a 10-year strategic plan to ensure that the organization continues to expand and diversify its funding sources as it grows. Currently, HC is funded by local and international corporations, foundations and private philanthropists. HC 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. HC will continue to expand its network of private philanthropists via local and international donor groups. HC 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 HC.

# BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2024 to June 30, 2025

Applicant: Honolulu Biennial Foundation dba Hawaii Contemporary

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		100,000		270,000
2. Payroll Taxes & Assessments				40,000
3. Fringe Benefits				25,000
<b>TOTAL PERSONNEL COST</b>		<b>100,000</b>		<b>335,000</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Airfare, Inter-Island and international				300,000
2. Insurance				8,000
3. Programs		112,000		695,000
4. Contractors	250,000		197,600	0
5. Artist and Curator Honoraria	35,000	35,000		5,000
6. Gen Admin Expenses				31,364
7. Hospitality				140,500
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>285,000</b>	<b>147,000</b>	<b>197,600</b>	<b>1,179,864</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>285,000</b>	<b>247,000</b>	<b>197,600</b>	<b>1,514,864</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	285,000	Rosina Potter (808)214-7475		
(b) Total Federal Funds Requested	247,000	Name (Please type or print) Phone		
(c) Total County Funds Requested	197,600			
(d) Total Private/Other Funds Requested	1,514,864	Signature of Authorized Official Date		
<b>TOTAL BUDGET</b>	<b>2,244,464</b>	Rosina Potter, Executive Director		
		Name and Title (Please type or print)		





# BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Applicant: Honolulu Biennial Foundation dba Hawaii

Period: July 1, 2024 to June 30, 2025

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

JUSTIFICATION/COMMENTS:

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

JUSTIFICATION/COMMENTS:

# BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2024 to June 30, 2025

Honolulu Biennial Foundation dba Hawaii Conti

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2022-2023	FY: 2023-2024	FY: 2024-2025	FY: 2024-2025	FY: 2025-2026	FY: 2026-2027
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						
Not applicable						

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

App Biennial Foundation dba Hawaii Contemporary

Contracts Total: 210,000

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)</b>	<b>CONTRACT VALUE</b>
1	Hawaii Triennial Exhibition Planning	FY24	STATE GIA	State	210,000
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27		10			Application for Grants



28				
29				
30				