

House District 26

Senate District 13

THE TWENTY-NINTH LEGISLATURE
APPLICATION FOR GRANTS
CHAPTER 42F, HAWAII REVISED STATUTES

Log No:

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST - OPERATING

GRANT REQUEST - CAPITAL

"Grant" means an award of state funds by the legislature, by an appropriation to a specified recipient, to support the activities of the recipient and permit the community to benefit from those activities.

"Recipient" means any organization or person receiving a grant.

STATE DEPARTMENT OR AGENCY RELATED TO THIS REQUEST (LEAVE BLANK IF UNKNOWN):

STATE PROGRAM LD. NO. (LEAVE BLANK IF UNKNOWN):

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual: **HAWAII BOOK & MUSIC FESTIVAL**

Dbas: **HBMF HAWAII LECTURE SERIES**

Street Address: **47-231 Kamakoi Rd, Kaneohe, HI 96744**

Mailing Address:
47-231 Kamakoi Rd, Kaneohe, HI 96744

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name ROGER JELLINEK

Title EXECUTIVE DIRECTOR

Phone # 808 239 8451

Fax # _____

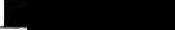
E-mail rgr.jellinek@gmail.com

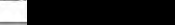
3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION INCORPORATED IN HAWAII
- FOR PROFIT CORPORATION INCORPORATED IN HAWAII
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

**HBMF LECTURE SERIES
AT THE HAWAII THEATRE**

4. FEDERAL TAX ID #: 

5. STATE TAX ID #: 

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2018: \$ 79,600

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

- NEW SERVICE (PRESENTLY DOES NOT EXIST)
- EXISTING SERVICE (PRESENTLY IN OPERATION)

SPECIFY THE AMOUNT BY SOURCES OF FUNDS AVAILABLE AT THE TIME OF THIS REQUEST:

STATE \$ 0

FEDERAL \$ 0

COUNTY \$ 0

PRIVATE/OTHER \$ 0

ROGER JELLINEK EXECUTIVE DIRECTOR JAN 19 2017

NAME & TITLE

DATE SIGNED



RECEIVED
1/20/17 *ho*

Application for Grants

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

I. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

1. A brief description of the applicant's background

The Hawaii Book & Music Festival (HBMF) was founded in 2004 as a nonprofit [501 (3) (c)], free-admission annual 2-day event, by a Board made up of Hawai'i book publishers, book and music distributors/sellers, company executives, and nonprofit community leaders. Funded (cash and in-kind) mainly by corporate and institutional sponsors, HBMF contracted with an Executive Director and an Event Coordinator to program, stage, and promote the event, with the aid of Board subcommittees, and a comprehensive suite of sponsor-donated collateral, TV, radio, and print advertising.

The first HBMF was held in April 2006, on the Civic Grounds by Honolulu Hale in downtown Honolulu, and comprised 10 venues and some 150 separate events. It drew 10,000-plus attendees. Attendance has since risen to 30,000-plus.

HBMF, now in its 12th year, is well established as a unique and robust event in the Hawai'i cultural calendar that appeals to all ages and backgrounds. It has evolved from the conventional Mainland book festival model that chiefly features authors with current books toured by their publishers, to a community event with a program that in addition to presenting best-selling national and local authors focuses on issues that affect Hawai'i, honors the host Hawaiian culture, and showcases a rich mix of Hawai'i-based and Hawai'i-focused storytelling, hula and Hawaiian music in all their forms. *There is no other event like HBMF in Hawai'i.*

This request is for a brand-new special program that is a natural and logical extension of HBMF: an annual **HBMF HAWAI'I LECTURE SERIES**.

2. The goals and objectives related to the request

HBMF, as a free, mainly outdoor festival with relatively small venues, cannot host important author-speakers who command higher fees and large audiences.

We are proposing that the expertise we have developed in the past twelve years should logically be extended to a new annual HBMF Hawai'i Lecture Series, consisting of a regular series of renowned national and international speakers, available to general

audiences of 1000 and more, first in Honolulu, then via local partnerships in the Neighbor Islands.

We are proposing that the HBMF Hawai'i Lecture Series be held at the historic Hawaii Theatre in downtown Honolulu, which has a capacity of 1350. This theatre is not only an extremely attractive destination in itself, it is also a proven ideal venue for solo speakers, with excellent sound and A/V facilities.

3. The public purpose and need to be served

Hawai'i is justly celebrated for its unique culture, with its own indigenous and ethnic traditions, and HBMF's program richly fulfills its mission in reflecting this. But as an annual event in a limited venue HBMF lacks one important dimension enjoyed by major US cities across the nation. We do not have regular and direct access to the country's most articulate thought leaders, especially to the most influential authors who are exploring and describing the issues that define the national conversation. Hawai'i lags behind or is often left out of that national conversation.

The success of HBMF, with its 30,000 attendees, is an obvious indicator of the need, and many of its regular attendees will naturally want to take part in this logical extension of the HBMF program.

4. Describe the target population to be served;

We anticipate that these speaking events will attract a very wide variety of attendees from all over 'Oahu, as well as Visitors, who will know the names and works of these speakers.

There are lecture series of this kind in most major cities across the country. They are presented as individual speakers or in subscription series of four or six talks per year.

For example, along the West Coast:

Seattle Arts and Letters hosts six lectures per year in its Benaroya Hall, with a capacity of 2500, and ticket prices ranging \$20-\$80, Students \$10.

The **Portland Arts & Lecture Series**, which has been running annually since 1984, initially with four speakers per year, and now with five or six, plus several "special events" with further speakers. The talks are held in the Arlene Schnitzer Concert Hall, which seats 2775. Ticket prices range from \$15-\$65. The series are always sold out.

San Francisco's Nourse Theatre hosts **City Arts & Lectures** series, and seats 1687, with \$29 for all seats.

Los Angeles hosts a more celebrity-oriented **Distinguished Speaker Series** in four venues, with only (four- or six-part) series subscription tickets sold.

- Saban Theatre, Beverly Hills: Seats **1900**. Series tickets only. Mostly sold out.
- Ambassador Auditorium, Pasadena: Seats **1300**. Six –lecture season. Sold out.
- Redondo Beach Auditorium: Seats **1500**. Six lectures. Season sold out.
- Thousand Oaks Civic Plaza: Seats **1800**. Six-lecture season.

Subscriptions for six lectures at these Los Angeles venues range \$360-\$480, and more.

We are here proposing that with grant funding and sponsorship we can keep prices reasonably low, in order to establish the Lecture Series as firmly as possible.

We anticipate that the first year we will be able to sell tickets mainly for individual speakers. The second year we can start to sell subscriptions with discounting schemes, which are more economical to promote. Eventually we would aim at the majority of the seats being sold on a subscription basis.

Subject to adjustment according to special circumstances, this is the typical ticket-pricing model we are proposing here, assuming a conservative 1000 seats sold per speaker:

Students, seniors and military: 250 seats at \$15—total \$3750
General admission 650 seats at \$ \$35—total \$22750.
Special 150 VIP seats at \$75—total \$11250
Total ticket income: **\$37,750 per event**

By way of comparison, the *New Yorker Magazine* humorist and author David Sedaris used to appear regularly for two sold-out nights at the Hawaii Theatre, but for the past two years he has moved to the Blaisdell Concert Hall, which has a capacity of 2158 seats. Tickets for his show range \$47- \$67. He will also appear at the Maui Arts & Cultural Center (1200 seats), with ticket prices ranging \$32-\$62.

In every case HBMF will explore partnerships with major venues on the Neighbor Islands, in order to both fulfill the mission of reaching the widest possible audience in Hawaii, and to share the costs of fees, and travel for each speaker. It should be possible to negotiate lower fees if the speaker knows he/she will have additional opportunities for further income. But for the purposes of this proposal we shall assume only a base attendance of 1000 for each speaker, in the single venue, the Hawaii Theatre.

For discussion of the budget detail, see BUDGET NARRATIVE document.

Following is a list of the kinds of Author-Speakers that will be invited to take part in the HBMF Hawai'i Lecture series. All these speakers have substantial national and international audiences, and all routinely appear on the list of speakers in major lecture programs across the country. They routinely receive a great deal of media attention, and their talks will be widely perceived as indispensable events to witness.

These speakers are best-selling authors who have achieved a certain national celebrity, which in itself will attract large audiences. Their books are frequently reviewed in major print media, and appear on numerous best-seller lists. Google provides abundant evidence of their importance, and plentiful data about their success. Most of them have their own very professional websites, in addition to being featured in the websites of their publishers and speaker bureaus. One can rapidly ascertain their quality as writers and speakers, from by reading their books, or by sampling their books via Amazon.com/books, by reading reviews, by browsing bestseller lists, by looking at and listening to them speak in a YouTube video, and by reading their blogs and social media posts.

For example:

History, Politics

Ken Burns [TV Documentarian, author, *The Civil War, The national Parks*]

Robert Caro [Presidential biographer—Lyndon Johnson]

Ron Chernow [Biographer of George Washington, Alexander Hamilton]

Doris Kearns Goodwin [Historian, Biographer, *Team of Rivals, Lyndon Johnson and the American Dream*]

David McCullough [Historian, Biographer, Author, *The Wright Brothers*]

Gary Trudeau [Cartoonist, Author, *Doonesbury*]

Social Critics

Daniel Goleman [*Emotional Intelligence*]

Eve Ensler [*Vagina Monologues*]

David Brooks [NYT Columnist, Author, *The Road to Character*]

Michael Pollan [*The Omnivore's Dilemma*]

Literary

Isabel Allende [Novelist, *House of Spirits*]

Billy Collins [Poet Laureate]

Neil Gaiman [Novelist, *American Gods, Coraline*]

John Grisham [Novelist, *The Firm*, etc.]

Jumpha Lahiri [Novelist, *Interpreter of Maladies, The Namesake*]

Ann Lamott [Essayist, Author, Inspirational, *Victories*]

Tony Morison [Novelist, *Beloved*]

JK Rowling [Novelist, *Harry Potter* series]

Salman Rushdie [Novelist, *Midnight's Children, Satanic Verses*]

Amy Tan [Novelist, *The Joy Luck Club*]

Global Warming/Environment

Al Gore [Vice President, Author, *An Inconvenient Truth*]

James Hansen [*Storms of My Grandchildren: The Truth About the Coming Climate*], Author]

Paul Hawken [Author, *Project Drawdown*]

Naomi Klein [Author, *This Changes Everything*]

Elizabeth Kolbert [Author, *The Sixth Extinction*]

Bill McKibben [Author, *The End of Nature*]

Future Hi-Tech/entrepreneurs

Stewart Brand [Futurist, *Whole Earth Catalog*]

Thomas L. Friedman [NYT Columnist, author, *The World is Flat*]

Malcolm Gladwell [Social Sciences essayist author, *Blink, The Tipping Point*]

Atul Gawande [Surgeon, author, *Being Mortal*]

Guy Kawasaki [Entrepreneur, social media guru, Author, *Art of the Start*]

Seth Godin [Marketing guru, author, *What To Do When It's Your Turn*]

Ray Kurzweil [Futurist, author, *How to Create a Mind*]

Cosmology, Evolution

Jared Diamond [*Guns, Germs and Steel*]

Martin Rees [Astronomy, *Just Six Numbers, Our Cosmic Coincidences*]

Jane Goodall [Primatologist, *Seeds of Hope, Untamed*]

Neil DeGrasse Tyson [Hayden Planetarium, *Welcome to the Universe*]

E.O. Wilson [*Sociobiology, Half-Earth*]

The HBMF Hawai'i Lecture Series will be vigorously promoted individually and as a series in all TV, print, radio, and internet media, and especially in social media—by the same means and tools HBMF itself has evolved and used for the past 12 years.

5. Describe the geographic coverage

Season One will establish the series firmly in Honolulu. There will be opportunities to coordinate with Neighbor Island venues to maximize the impact, and that would certainly always be our goal beyond the first year. Note the example of author David Sedaris, cited above, who is performing at both Blaisdell and the Maui Arts & Cultural Center (MACC).

The success of HBMF is an obvious indicator of the need and demand for this kind of experience, and many of its regular attendees will naturally want to take part in this logical extension of the HBMF program.

Drawing on the onsite HBMF Attendee Survey for statistical information derived from responses to the following questions gives us a good sense of the geographic coverage:

1. How did you hear about HBMF?
2. What was your most important reason for attending?
3. How likely are you to attend next year?
4. On a scale of 1-10 how would you rate this event?
5. Who did you come with?
6. Which day did you come?
7. How many hours did you spend?
8. What did you think? Share your comments on your experience.

9. Are you a resident; a visitor;
10. What is your zip code?
11. What is your ethnicity?

All HBMF attendees are invited to take this survey; given this grant we will add this further question to the HBMF Attendee Survey:

12. Would you be interested in attending a series of lectures by major Authors at the Hawaii Theatre?

According to its 2016 onsite survey, HBMF drew attendees from at least 27 zip codes in Hawai'i. For the May 2017 event HBMF has budgeted \$5,000 for a promotional mailing to key zip codes on Oahu, a further \$5,000 for website management, and another \$5,000 specifically for professional social media management for the 2017 event. This total of \$15,000 is in addition to \$100,000 in-kind marketing dollars expended for HBMF 2017 TV, print, radio and Internet advertising. These initiatives all reinforce the HBMF brand and will elicit substantial data that will be extremely useful in promoting the HBMF Hawai'i Lecture Series.

The HBMF Hawai'i Lecture Series will have its own dedicated marketing program, for the series as a whole, and for each specific speaker.

These speaking events will not only attract a very wide variety of attendees from all over 'Oahu, but also English-speaking Visitors, particularly from the West Coast, Canada, Australia and New Zealand, and the United Kingdom, who will know the names, reputation and works of these speakers.

II. Service Summary and Outcomes

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1. Describe the scope of work, tasks and responsibilities

With 12 years' experience with HBMF we have evolved a robust understanding of the national publishing and speaker business.

The final selection of four Author-Speakers for the first series will to a certain extent depend on the funding available from this GIA and from cash sponsors. Speakers of this caliber often command fees of \$20-\$25,000 and even more, so we will have to make selections within our means, and if necessary we will also get sponsorship for specific speakers whose fees do not fit the budget. Hawai'i is a desirable destination, and the hotel

sponsors we will approach can provide services that are themselves a major incentive to reduce fees.

Indeed, HBMF already has a commitment for April 2018 from Neil DeGrasse Tyson, Director of the Hayden Planetarium in New York, author of several best-selling books (two published in 2016), who currently has a full schedule of speaking events in major venues across the country, and is a frequent national talk show guest. His extremely high fee is already partially sponsored.

There will be 12 distinct phases of preparation and management of each event:

- 1) The HBMF Executive Director (ED), by research on the Internet, by soliciting advice from publishers, speaker bureaus, directors of other book festivals, past HBMF Presenters, and from local thought leaders particularly relevant to the topic of each proposed speaker, will establish and present to the HBMF Board a shortlist of prospective speakers.
- 2) The ED will establish the availability and terms of each potential speaker.
- 3) The ED will coordinate with the Hawaii Theatre (and Neighbor Island venues as appropriate) for optimum dates and schedule.
- 4) The ED will contract with speakers and/or their representatives, and will contract with the Hawaii Theatre for its dates and services for specific events. He will be in charge of liaison with the speakers' representatives, as well as with the speakers themselves throughout the preparation of the event, the event itself, and will follow through after the event to ensure that the relationship and experience has been satisfactory for the speaker.
- 5) The ED and the HBMF Board Executive Committee will establish a specific budget for each event, for the venue, for speaker's fee and travel and logistics; for promoting the event, and for technical requirements.
- 6) The ED will secure and assign operational staff and resources needed for each event, beyond those provided by the Hawaii Theatre, including a VIP introductory event, and a post-event Author book signing.
- 7) The ED and the HBMF Publicist will promote the event to all media—including TV, print, radio, social media, bookstores.
- 8) The ED will secure and assign staff to manage travel and hotel logistics for the speakers.
- 9) The HBMF Board Executive Committee will consider and set in motion additional promotional activity prior with the speaker prior to the event, as circumstances suggest and allow.

10) The ED will supervise the presentation of the event, arranging an Introduction to the speaker, and coordinating details of every aspect of the event with theatre staff.

11) The ED will arrange for invoices to be timely submitted, and payables to be timely paid.

12) The ED will submit to the HBMF Board a Final report on attendance, sales, the quality of each event, including media and social media reviews. He will draw lessons learned, and note adjustments to be made in the future for similar events.

13) Reports on each event will also be submitted to the GIA expending agency according to their contractual stipulations, and HBMF Hawai'i Lecture Series sponsors.

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

TIMELINE

Assuming GIA Award money has been released, and Award contract has been executed:

Month 1

Selection of candidates for the first four speaking events.

Month 2

Negotiation of fees and expenses for the final four speakers selected
Negotiation for dates with the HTC.

Month 3

Contracts concluded with four speakers and their reps. Contracts concluded for added HBMF staff (for logistics, publicity)

Month 4

First speaker Season One scheduled for mid- November

Months 4-5

Ad, Publicity & social media
Theatre event management (for detail see preceding section)

Month 6

Second speaker Season One scheduled for mid-February
Ad, Publicity & social media
Theatre event management (for detail see preceding section)

Month 7

Third speaker Season One scheduled for early-mid April
Ad, Publicity, social media

Theatre event management (for detail see preceding section)

Month 7-8

Season Two scheduled

Month 9

Season 2 selected

Speakers and HTC contracted

HBMF staff contracted

Month 9-10

Fourth speaker Season One scheduled

Ad, Publicity, social media

Theatre event management (for detail see preceding section)

Because release of GIA funding can be delayed, the above Work/Task cycle/Performance schedule has to be calibrated accordingly. Ideally, with a four-part series, we would schedule events for September, November, February, and April. In the case of a six-part series the schedule would probably be: September, October, November, February, April, June. We would try and avoid presenting in July and August. There are other factors that can affect the schedule, such as the speaker's availability, competing events in Honolulu, and the schedules of venues on Neighbor Islands.

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

Determining and evaluating the quality of the Speakers Selected: The Author-Speaker fees are usually the single greatest expense involved in a Speaker Series. (The agency for one speaker we have seriously considered proposed a fee of \$75,000!) So it is critical that the selected speaker performs well. Fortunately it is not necessary to buy a pig in a poke; in addition to our own professional due diligence there is abundant public information out there to evaluate and assure quality.

The Author-Speakers will be selected for their reputation as writers and thought leaders, and for their demonstrated ability to attract excite and sustain the interest of general audiences. The speaking industry is now quite mature, and the demand for speakers is fairly easy to ascertain from the published schedules, and the fees they command in a highly competitive and polarized marketplace. Author-Speakers, their publishers, their representatives—and their fans-- are not shy about describing their wares.

Their books are frequently reviewed in major print media, and usually appear on numerous best-seller lists. Google provides abundant instant documentation of their impact, and plentiful data about their success. Most of them have their own very professional websites, in addition to being featured in the websites of their publishers and speaker bureaus. One can rapidly ascertain their quality as writers and speakers, from

sampling their books via Amazon.com/books, reading reviews, to browsing bestseller lists, reading their blogs and social media posts about them, and by looking at and listening to them speak in a YouTube video,

How will we monitor, evaluate and improve the results?

By:

- the speed and volume of response to our promotion
- the volume of social media traffic before, during and after the event
- the attention paid and time and space given by the media
- the demand for interviews
- the volume of ticket sales, the pattern of seats sold
- the demand for participation in associated VIP events
- the response of the audience to the talk itself
- the number of books sold and signed at the Theatre after the event
- the approval and appreciation shown by the Speaker for the event and its management

And

- By our own judgment based on similar experiences
- By a survey of attendees at the season's end
- By the cumulative attention paid by the media

How will we improve the results?

Our goal will be to establish sufficient trust in our selections to the point where we can rely on budgeting a larger proportion of season-ticket subscriptions and even sold-out houses. As noted above, some West Coast venues only or mainly sell subscriptions, so they are assured of a definite base budget that enables them to make commitments to speakers a year in advance, plus an appropriate marketing budget to support them, without resort to grants or sponsors for the bulk of their financing. It probably took them some time to achieve that.

Feedback

Our website and social media will ask for feedback on our choices and the experience of attendees.

Metrics

Beyond the quality and choice of the speakers we can monitor and analyze the metrics of traffic and feedback automatically provided by our social media platforms and our website software. Another factor we will be focusing on is the optimum scheduling (versus other events).

HBMF Board Post Mortem

At the end of the Season the HBMF Board will have a formal post mortem on the anecdotal and metrics, sales results, etc., and will adjust the overall lecture program and operation as their conclusions warrant.

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.

- The quality and credentials of the speakers finally selected
- Social media and website metrics about the individual events and the series
- Ticket sales
- The P&L of the project
- The net margin available to invest in the following season
- Reviews, media features
- The quality of the Advertising and promotion campaign
- Tabulated audience survey feedback
- Spontaneous written testimonials received
- The Executive Director's Final Report to the HBMF Board
- The Executive Director's Final Report to the expending agency

III. Financial

Budget

1. **The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.**

SEE BUDGET AND BUDGET NARRATIVE

2. **The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2018.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$30000	\$15000	\$15000	9600	\$79600

3. **The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2018.**

Funding sought for the annual 2-day Hawai'i Book & Music Festival (HBMF)

Sponsorships

Bank of Hawaii, Presenting Sponsor, HBMF
HMSA
AARP
Kamehameha Publishing

Grants

City & County of Honolulu, GIA
Hawaii Tourism Authority
NEA/ArtWorks
Office of Hawaiian Affairs
Department of Agriculture
Hawaii State Foundation for Culture & the Arts
BDK Foundation
Michael & Tomoko Malaghan Foundation
Aloha United Way

In Kind

Honolulu Star Advertiser
Honolulu Magazine
Visitor Video
Hawaii Public Radio
iHeart Media
Halekulani Hotel
Island Air

Funding sought for the HBMF Hawai'i Lecture Series

Cash and In-Kind

Halekulani Hotel
United Airlines
Ward Village Foundation
Atherton Foundation
McInerny Foundation

- 4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.**

NONE

- 5. The applicant shall provide a listing of all federal, state, and county government contracts and grants it has been and will be receiving for program funding.**

For the annual two-day Hawai'i Book & Music Festival
(i.e. NOT for the HBMF Hawai'i Lecture Series project)

Most of the following are listed because they have been regular sponsors or grantors for a number of years. That does not guarantee they will continue to be so. They require formal applications and contracts, and in most cases RFPs for 2018 will not be available before August 2017, some not until October 2017.

Sponsorships

Bank of Hawaii, Presenting Sponsor, HBMF
HMSA
AARP
Kamehameha Publishing

Grants

City & County of Honolulu, GIA [207; 2018 applied for]
Hawaii Tourism Authority [2017]
NEA/ArtWorks [2018]
Office of Hawaiian Affairs [2017]
Department of Agriculture [20-17]
Hawaii State Foundation for Culture & the Arts [2016-2017; 2018-2019 applied for]
BDK Foundation
Michael & Tomoko Malaghan Foundation
Aloha United Way

In Kind

Honolulu Star Advertiser
Honolulu Magazine
Visitor Video
Hawaii Public Radio
iHeart Media
Halekulani Hotel
Island Air

- 6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2016.**

SEE 2016 BALANCE SHEET DOCUMENT

IV. Experience and Capability

A. 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 annual HBMF regularly mounts 8-10 simultaneous venues (the number depends on funding), each with 14 or so events over the two days.

EXPERIENCE WITH AUTHORS

In the course of the past 12 years HBMF has organized hundreds of solo presentations, featuring national and local authors, and hundreds of panel presentations featuring experts and prominent teachers on topics of community interest, ranging from literature, to Hawaiian culture, to themed programs on Hawaiian history, music, publishing technology, health & wellness, the environment, and sustainability.

MAJOR NATIONAL AUTHORS

HBMF regularly presents a number of nationally-published Authors, many of them national prizewinners, such as Maxine Hong Kingston, Kauai Hart Hemmings, Adam Johnson, Barry Lopez, Susanna Moore, Graham Salisbury, Sarah Vowell, and many more. In most cases their works are connected to Hawai'i.

PANELS

HBMF regularly schedules 30-40 panels, which involves organizing themes, Moderators, and 3-5 panelists. This is useful experience in the proposed HBMF Lecture Series for situations that call for authors who want to present in the form of a "Conversation With."

For example, in 2017, in addition to a number of independent panels, HBMF will have three themed panel programs:

Hawaiian Culture Program [14 panels]

Living Well in Hawai'i [7 panels]

Disrupt Aging: Reshaping Your Life [7 panels]

HBMF MARKETING & PR

HBMF generally retains in-kind television, print, radio and Internet advertising sponsors year after year. The cash and in-kind marketing budget for HBMF in 2017 is \$110,000.

Hawaii Book and Music Festival

Balance Sheet

01/19/17

As of December 31, 2016

Accrual Basis

	<u>Dec 31, 16</u>
ASSETS	
Current Assets	
Checking/Savings	
Bank of Hawaii	1,773.20
Total Checking/Savings	<u>1,773.20</u>
Accounts Receivable	
1200 · Accounts Receivable	600.00
Total Accounts Receivable	<u>600.00</u>
Total Current Assets	<u>2,373.20</u>
Other Assets	
Prepaid	6,000.00
Total Other Assets	<u>6,000.00</u>
TOTAL ASSETS	<u><u>8,373.20</u></u>
LIABILITIES & EQUITY	
Liabilities	
Current Liabilities	
Accounts Payable	
2000 · Accounts Payable	14,510.69
Total Accounts Payable	<u>14,510.69</u>
Other Current Liabilities	
Accrual	
Unrecognized - Contributions	12,500.00
Total Accrual	<u>12,500.00</u>
Total Other Current Liabilities	<u>12,500.00</u>
Total Current Liabilities	<u>27,010.69</u>
Total Liabilities	<u>27,010.69</u>
Equity	
1110 · Retained Earnings	-12,790.79
Net Income	-5,846.70
Total Equity	<u>-18,637.49</u>
TOTAL LIABILITIES & EQUITY	<u><u>8,373.20</u></u>

Editorial coverage of HBMF in the media is also substantial, particularly in the *Honolulu Advertiser*, often for two or three weeks before and during HBMF. HBMF estimates that on average every sponsor dollar draws advertising and editorial feature coverage of \$3.

THE HBMF BOARD

HBMF has been fortunate to have a strong hands-on working Board:

David DeLuca, is HBMF Board Chair, and is Director of Bess Press and PassTheProjects, and is President of the Hawaii Book Publishers Association. He developed and now manages the HBMF website and free HBMF phone app.

Momi Akimseu is Vice President and Manager of Events and Community Engagement at Bank of Hawaii. Bank of Hawaii has been HBMF Presenting Sponsor since 2006, and in addition to its sponsorship the Bank is extremely active in supporting and promoting the event.

Stacey Aldrich is the Hawaii State Librarian has just joined the Board, and we are planning a number of initiatives to bring the State Library System into partnership with HBMF.

Mark A. Blackburn of Rapa Corp. , owner of the largest private collection of Polynesian artifacts, is a businessman with strong Hawaii business contacts and sponsorship support.

Ron Cox is the Director of Kamehameha Publishing, a regular HBMF Sponsor, who is active in advising on Hawaiian cultural programming at HBMF.

Chuck Boller is the Exec. Dir. Emeritus of the Hawaii International Film Festival (HIFF), and Director of the HIFF Foundation, is active in HBMF policy and development issues.

Dr. Maryellen Markley is a consultant to nonprofits on governance and fundraising.

Richard Tillotson (who has served as the Festival's Vice Chair) is an author, and veteran advertising executive who manages HBMF public service announcements and HBMF marketing.

Suzanne Skjold is the Executive Director for Hawaii Literacy, and is in charge of the Board's Volunteer Committee.

Michael Titterton was the President and General Manager of Hawaii Public Radio, a major sponsor and supporter of HBMF since 2007

Annie Valenti is Executive Director of Vision Hawaii, with much experience with nonprofit development.

Lynne Waihee, a founding Board Member, former teacher and First Lady, is President of Read To Me International.

The Board meets monthly, and its Executive, Program, Marketing, Operations, Nominating, Volunteer Committees meet as required by the preparation schedule.

EXECUTIVE DIRECTOR

Roger Jellinek programmed the first HBMF in 2006 as a member of the Board of Directors. He left the Board to work as the contracted HBMF Executive Director (ED). He has been involved in publishing in New York City and Hawaii for more than 50 years – in New York as an editor at Random House, as Deputy Editor of The New York Times Book Review, as Editor in Chief of the New York Times Book Co., then in Hawaii as a literary agent and book editor, and as manager of the Maui Writers Conference publishing program for 15 years.

The ED programs the Festival, with the counsel of all stakeholders—Publishers, UH academics, past Presenters, local media—and via constant research in Publishers' catalogs, industry media, and news from other book festivals. For themed program panelists he discusses each topic extensively with potential panelists.

The ED administers HBMF, manages the HBMF budget, supervises the bookkeeping and tax returns, executes contracts for the Board, and writes most of the grant applications; administers grants.

With the help of two interns, the ED prepares the bios and images of all presenters, need by the website and phone app, and for promoting HBMF. He uses the highlights to supervise the design of the HBMF printed program, and the suite of print and Internet advertising.

EVENT COORDINATOR

Amy Hammond (Special Events Hawaii) has coordinated HBMF since 2008. Amy (Special Events Hawaii) is one of the State's most prominent coordinators, with a portfolio that includes the giant Made In Hawaii Festival, the Kailua Town Festival, the Hawaii Chocolate Festival, and many other events.

Amy secures and manages HBMF exhibitors and food vendors, and executes all physical logistics of the festival. She is in charge of coordinating HBMF needs with the Mayor's Office of Culture and the Arts (MOCA).

PUBLICIST

Amy Hammond also acts as HBMF publicist, promoting HBMF to the media, writing releases, placing HBMF authors and musicians in media programs.

Amy Hammond reports to the Executive Director.

B. 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.

The **Hawaii Theatre** in downtown Honolulu is the ideal venue for the HBMF Hawai'i Lecture Series. It compares favorably with the venues in the West Coast cities cited above. It seats 765 at the Balcony level, and 565 in the Orchestra level. It works well at different scales of audience, from as low of 200 to a full house of 1350. There are convenient City and private parking lots nearby, as well as many and varied restaurants.

The Hawaii Theatre is set up as a rental facility, including house management and box office services. The basic budget required by the theatre for a speaker event is approximately \$4000.

V. Personnel: Project Organization and Staffing

A. 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.

The HBMF Executive Director will be responsible for programming and administering the Hawai'i Lecture Series. He will manage the contracting process with the Speaker representatives and the Theatre. The HBMF Event Coordinator will be responsible for working with the Hawaii Theatre staff for all logistics, and as Publicist will be responsible for promoting each event. The HBMF social media contractor will be responsible for social media broadcasting.

B. 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.

**HAWAI 'I BOOK & MUSIC FESTIVAL
ORGANIZATION CHART**



SEE SEPARATE DOCUMENT **18A**

C. Compensation

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

The Executive Director is contracted by HBMF, for an annual fee of \$36,000. He will receive an additional fee of \$10,000 for programming and administering the HBMF Hawai'i Lecture Series.

The Event Coordinator is contracted by HBMF, for an annual fee of \$30,000; and as Publicist for a fee of \$7500. She will receive an additional fee of \$8,000 event coordination and PR for the Hawai'i Lecture Series.

See Budget.

VI. Other

A. Litigation

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgment. If applicable, please explain.

NONE.

B. 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.

NONE

C. 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.

The grant will not be used to benefit an educational institution.

D. Future Sustainability Plan

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2017 to June 30, 2018

HAWAII BOOK & MUSIC FESTIVAL LECTURE SERIES

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				
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
TOTAL PERSONNEL COST				
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island				7,036
2. Insurance				
3. Theatre rental	8,000			
4. House Management	2,000			
5. Box Office	4,000			
6. Advertising				12,000
7. Social Media management & fees				4,000
8. Hotel				3,200
9. Ground transportastion	800			
10. Per diem for speakers	800			
11 Speaker fees	50,000			30,000
12 Contract administration & logistics	10,000			
13. Coordination & Pubklicity	4,000			4,000
TOTAL OTHER CURRENT EXPENSES	79,600			60,236
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	79,600			60,236
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	79,600	ROGER JELLINEK	808-239-8451	
(b) Total Federal Funds Requested		Name (Please type or print) Phone		
(c) Total County Funds Requested		[REDACTED]		
(d) Total Private/Other Funds Requested	60,236			
		Date		
TOTAL BUDGET	139,836	ROGER JELLINEK, EXECUTIVE DIRECTOR		
		Name and Title (Please type or print)		

HAWAII BOOK & MUSIC FESTIVAL LECTURE SERIES
State GIA application for 2017-2018
BUDGET NARRATIVE

Airfares

Speakers will be traveling from the Mainland.

East Coast: 1st Class \$2185;

West Coast: 1st Class \$1333;

East Coast First class x 2 = \$4370

West Coast First Class x 2 = \$2666

Total: \$7036

Insurance

HBMF already has liability insurance

Theatre Rental per event

Rental \$2000

Box Office \$1000

House management \$500

Podium, mic \$150

Total: \$3650 = \$14600

Ground Transportation

Two days, \$100/day = \$200

Total: = \$800

Hotel

2 nights each, \$800 x four = \$3200

Total = \$3200

Per diem for Speaker

Two days @\$100/day x four

Total= \$800

Speaker fees

Average \$20,000

Total = \$80,000

HBMF contract admin

\$2500 per event, x four

Total = \$10,000

HBMF Event Coordinator/Publicist

\$2000 per event,

Total= \$8000

Advertising

Star Advertiser four col in x 4"

four x Total: \$12,000

Social Media manager

One month (Facebook, Twitter, Instagram), \$1000,

Total = \$4000

Total Expense budget

Assuming 1000 attendees per lecture

Averages out to \$35 expense per person

\$139,836

Total Income

Assuming 1000 seats sold per event

Breakdown tix per event:

\$15 x 250 students = \$3750

150 VIPs x \$75 = \$11250

650 x \$35 = \$22750

Total income per event: \$37,750

= \$ 151,000

If this model proves out, it means that Season Two can be financed by the income from Season One.

It also means that if we are required to pay a higher fee to a speaker in Season One, then we have the means to do so.

Airfares and hotel nights may well be partially or fully sponsored, but are here included in the cash expense budget.

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2017 to June 30, 2018

HAWAII BOOK & MUSIC FESTIVAL

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST
NONE			\$ -
			\$ -
			\$ -
			\$ -
			\$ -
TOTAL:			

JUSTIFICATION/COMMENTS:

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST
NONE			\$ -
			\$ -
			\$ -
			\$ -
			\$ -
TOTAL:			

JUSTIFICATION/COMMENTS:

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2017 to June 30, 2018

TOTAL BUDGETED
0

TOTAL BUDGETED
0

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2017 to June 30, 2018

HAWAII BOOK & MUSIC FESTIVAL

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST [<u>DOES NOT APPLY</u>]	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2016-2016	FY: 2016-2017	FY:2017-2018	FY:2017-2018	FY:2018-2019	FY:2019-2020
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						

GOVERNMENT CONTRACTS AND / OR GRANTS

App: HAWAII BOOK & MUSIC FESTIVAL

Contracts Total: 84,598

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	RGP-DCS-GIA2017	10/1/16-9/30/17	DCS	Hon	56,200
2	Community Enrichment Program	1/1/17-12/31/17	CEP	State	20,000
3	Ahahui Grant/Hawaiian Culture	1/1/17-6/30/17	OHA	State	7,000
4	Biennium Grant 2017-2017	1/1/17-12/31/17	HSFCA	State	1,398
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**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAII REVISIED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
 - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
 - c) Agrees not to use state funds for entertainment or lobbying activities; and
 - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.

- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is incorporated under the laws of the State; and
 - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.

- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
 - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
 - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

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

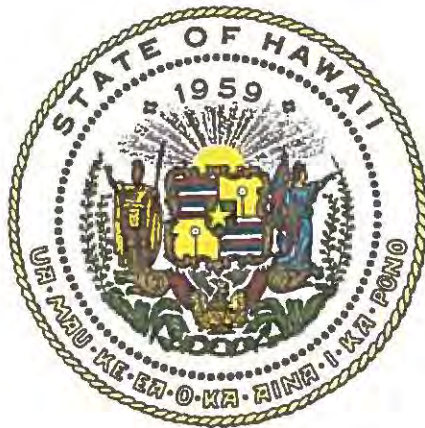
Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

HAWAII BOOK & MUSIC FESTIVAL _____
(Typed Name of Individual or Organization)



(Signature)
Roger Jellinek
(Typed Name)

January 19 2017
(Date)
Executive Director
(Title)



Department of Commerce and Consumer Affairs

CERTIFICATE OF GOOD STANDING

I, the undersigned Director of Commerce and Consumer Affairs of the State of Hawaii, do hereby certify that

HAWAII BOOK & MUSIC FESTIVAL

was incorporated under the laws of Hawaii on 05/04/2004 ; 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 19, 2017

Director of Commerce and Consumer Affairs

