

Application Submittal Checklist

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

- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
 - a) Budget request by source of funds ([Link](#))
 - b) Personnel salaries and wages ([Link](#))
 - c) Equipment and motor vehicles ([Link](#))
 - d) Capital project details ([Link](#))
 - e) Government contracts, grants, and grants in aid ([Link](#))
- 7) Experience and Capability
- 8) Personnel: Project Organization and Staffing



AUTHORIZED SIGNATURE

ANDREW MORGAN, GENERAL DIRECTOR

PRINT NAME AND TITLE

01/06/2023

DATE

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

Type of Grant Request:

Operating Capital

Legal Name of Requesting Organization or Individual: Db:

Hawaii Opera Theatre

Amount of State Funds Requested: \$ 75,000

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

HOT requests \$75,000 to support its season finale, La Bohème, to be performed at the Waikiki Shell with an all-Asian cast, director, and conductor. HOT aims to grow interest in opera and attract new attendees by presenting the well-known La Bohème as a one-act opera in a concert-style production using projections displayed on the rear wall of the Shell. The final full dress rehearsal of La Bohème will be performed for elementary to college-age students and their teachers as part of HOT's Opera for Everyone educational program.

Amount of Other Funds Available:

State: \$ 75,000

Federal: \$ _____

County: \$ _____

Private/Other: \$ 550,406

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

\$ 103,042.00

Unrestricted Assets:

\$ 3,679,350

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

Type of Business Entity:

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

Mailing Address:

848 S. Beretania Street, Suite 301

City: State: Zip:

Honolulu HI 96813-2587

Contact Person for Matters Involving this Application

Name:
Andrew Morgan

Title:
General Director

Email:
a_morgan@hawaiiopera.org

Phone:
(808) 596-7372

Federal Tax ID#:

██████████

State Tax ID#

██████████

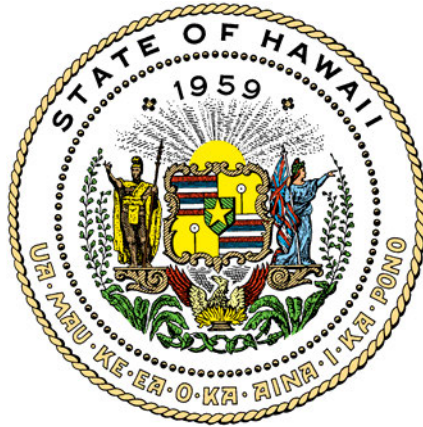

Authorized Signature

Andrew Morgan, General Director

Name and Title

01/20/2023

Date Signed



Department of Commerce and Consumer Affairs

CERTIFICATE OF GOOD STANDING

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

HAWAII OPERA THEATRE

was incorporated under the laws of Hawaii on 02/19/1980 ; that it is an existing nonprofit corporation; and that, as far as the records of this Department reveal, has complied with all of the provisions of the Hawaii Nonprofit Corporations Act, regulating domestic nonprofit corporations.



IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Department of Commerce and Consumer Affairs, at Honolulu, Hawaii.

Dated: December 28, 2022

Director of Commerce and Consumer Affairs

Application for Grants

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

I. Certification – Please attach immediately after cover page

1. Certificate of Good Standing (If the Applicant is an Organization)

If the applicant is an organization, the applicant shall submit one (1) copy of a certificate of good standing from the Director of Commerce and Consumer Affairs that is dated no earlier than December 1, 2022.

Please see Certificate of Good Standing attached.

2. Declaration Statement

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

Please see Declaration Statement attached.

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](#).

This grant will be used by Hawaii Opera Theatre for the public purpose of sharing the art of live opera with Hawaii's residents through the production of La Bohème at the Waikiki Shell.

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:

Opera in Hawaii dates to the 1850s and includes stories of Queen Emma singing in the chorus of Verdi's Il Trovatore while her husband, King Kamehameha IV served as the stage manager. Today, Hawaii Opera Theatre (HOT) serves to enhance the quality of life in Hawaii by presenting vibrant opera performances and award-winning education programs of the highest standards.

*Established in 1960 as part of the Honolulu Symphony, and incorporated in 1980, **HOT's mission is to use sound business practice to present a broad spectrum of world-class opera and music theatre, as well as a wide range of educational and artistic opportunities to the whole state of Hawaii.** As the only professional opera company in Hawaii, HOT is one of the largest performing arts organizations in the State with performances and education presentations on all the major islands.*

HOT fulfills its mission by delivering:

- Three main-stage operas annually, reaching more than 10,000 people of all ages. HOT engages internationally renowned soloists, conductors, and stage directors to appear alongside professional musicians from the Hawaii Symphony Orchestra, HOT's local volunteer chorus, and children from the Hawaii Youth Opera Chorus.*
- A series of diverse programs that explore beyond the operatic repertoire in HOT's flexible space, Studio 101, focusing on local artists, in particular those engaged in HOT's Mae Z. Orvis Opera Studio.*
- A wide range of educational outreach programs reaching more than 20,000 K-12 students, their teachers, families and other adults on Oahu, Kauai, Maui, and Hawaii Island.*

2. The goals and objectives related to the request:

HOT's 2023-2024 Season has been impacted by the closure of its longtime main performing venue, the Neal S. Blaisdell Concert Hall, due to scheduled renovations. Similar to the height of the COVID-19 pandemic which required all companies to pivot and develop new ways to create and deliver content, the loss of HOT's regular venue requires that the company think creatively about what and how HOT performs for our audiences. It has prompted HOT to explore new repertoire and to reevaluate historic repertoire presented in different ways that will not only engage current audiences but also entice first-time attendees to give opera a try.

This grant-in-aid request is to support HOT's season finale, La Bohème, to be performed at the Waikiki Shell with an all-Asian principal cast, director, and conductor.

HOT's goals and objectives are:

Goal: *Create unique productions that take advantage of the space they will be presented in, with experiences for audiences that demonstrate an undiminished standard for artist integrity and the wide range of styles that opera can convey.*

Objective: *Create and present two semi-staged performances of Giacomo Puccini's most beloved opera, La Bohème, at the Waikiki Shell*

for the season finale; present in a concert-style production, without physical sets and using projections displayed on the rear wall of the Shell to set each scene.

Goal: *Sustain current audiences by proactively addressing perceived obstacles to visiting different venues.*

Objective: *Implement strategies to reduce perceived obstacles at each venue, such as parking, seating, and other amenities.*

Goal: *Attract new attendees to increase interest in opera.*

Objective: *Present the well-known La Bohème in an informal, outdoor setting at the Waikiki Shell and in an engaging format that will attract first-time attendees.*

Objective: *Open the world of opera to elementary to college students by performing the final full orchestra dress rehearsal of La Bohème for school students and their teachers.*

Objective: *Present an Opera Preview of La Bohème featuring a lecture and discussions with principal cast and artistic team on the production, delivered by local expert and University of Hawaii Musicologist Dr. Lynne Johnson.*

3. The public purpose and need to be served:

*The impact of the COVID-19 pandemic has been especially devastating for the performing arts. HOT was forced to suspend live, in-person performances in February 2020 for two years and could only resume them in February 2022. During the pandemic, people missed connecting with others through shared experiences. Nothing compares to the communal experience of enjoying a show with a hall full of people! HOT's mainstage opera season, including its production of La Bohème, will help to satisfy a pent-up demand for live theatre. **As Hawaii emerges from the pandemic, the arts will also be instrumental in creating jobs, strengthening the local economy, fostering cultural appreciation, and restoring vitality and joy during these uncertain times.***

Studies have shown the positive impact the arts have on us as individuals and as a community. A report by the University College London synthesized findings from over 3,500 studies on the role of arts in the prevention of ill health, promotion of health, and management and treatment of illness. The report found strong evidence of the use of the arts to support social cohesion, improve wellbeing (i.e., positive psychological factors) in adults, and reduce physical decline in older age (Evidence Summary for Policy: The Role of Arts in Improving Health & Wellbeing, 2020). Also, a recent report developed by the National

Endowment for the Arts found that place-based arts and cultural practices are effective in growing social cohesion for community wellbeing (WE-Making: how Arts & Culture Unite People to Work Toward Community Well-being, April 2021).

*The arts – including HOT’s live opera performances – will be important in generating economic activity. According to the Arts and Cultural Production Satellite Account produced by the National Endowment for the Arts and the U.S. Commerce Department, in 2020, **arts and cultural production in Hawaii added \$2.6 billion to the state economy and employed 17,941 workers who earned wages and benefits totaling more than \$1.4 billion.** More than 43% of Hawaii’s adults attended live music, theater, or dance performances (Survey of Public Participation in the Arts, 2017).*

HOT believes that everyone, regardless of socioeconomic background or personal ability, should have access to explore music through opera. Without HOT’s mainstage productions and education programs, most people in Hawaii would have no access to live opera at all.

HOT will also deliver various community-based events and educational opportunities leading up to the performances of La Bohème. HOT’s Opera for Everyone Program will offer students and teachers from elementary through college the opportunity to enjoy the final dress rehearsal for just \$7. HOT will also present an Opera Preview featuring a lecture and discussions with principal cast and artistic team on the La Bohème production, delivered by University of Hawaii Musicologist Dr. Lynne Johnson.

For these very special performances of La Bohème, HOT has assembled an all-Asian principal cast, director, and conductor, who will bring a new and distinctive perspective to this familiar work. La Bohème is a key part of HOT’s multi-year Asia-Pacific Voices Project. HOT believes that different perspectives, cultural histories, life experiences and personal stories enrich the operatic repertoire and can have worldwide impacts. As a regional company, HOT is committed to supporting creators who reflect the diversity of the populations that HOT serves. The Asia-Pacific Voices Project seeks to build bridges between the opera world and the unsung voices of peoples from Oceania and Asia.

4. Describe the target population to be served; and

The target population will be Hawaii residents and tourists of any age. With the production of La Bohème at the Waikiki Shell, HOT seeks to expand its audience beyond HOT’s regular season subscribers and ticket purchasers. La Bohème will be presented in a semi-staged production utilizing engaging projections, making it more attractive to modern audiences. With the combination of a well-known opera with numerous references in pop culture and the delightful al fresco setting of the Waikiki Shell, HOT hopes that this production will attract many first-time attendees. The Shell’s location in Waikiki as well as the Asian cast also brings

the potential of attracting many tourists staying in nearby hotels. HOT's Opera for Everyone will target elementary to college age students and their teachers from schools across Oahu.

5. Describe the geographic coverage.

Because the production of La Bohème will be held at the Waikiki Shell, the geographic coverage will be residents of and visitors to Oahu.

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;

Casting; Singers; Conductor; Director; Designers

HOT's General Director makes the final decision on the selection of all cast and crew for each production, including singers, conductor, director, and designers. For singers, conductor, and director, the General Director consults with the Director of Artistic Programming (Jamie Offenbach) in selecting qualified artists to engage based on the requirements of each role. HOT has relationships with numerous artist managers and hears auditions throughout the year both in Honolulu and on the mainland. HOT also searches online for audio and video clips to identify promising talent. For HOT's production of La Bohème, the General Director decided to focus on Asian artists to showcase the increasing number of talented Asian singers, directors, and conductors and as part of the company's efforts to make HOT better reflect the population here in Hawaii. La Bohème features 14 named roles, including six major parts. Casting started with the lead soprano, Karen Cha-ling Ho, who debuted with HOT in April 2022 as the title character in Madame Butterfly. Other roles were filled after that with voices the artistic staff felt would fit best with her and with the specific needs of each role. Several local artists are also being engaged as part of HOT's efforts to utilize Hawaii talent as much as possible. The director for La Bohème, Canada-based Aria Umezawa, is well known to HOT's General Director as someone who is extremely creative so he felt she would be the perfect fit to make a big impact with what will be a semi-staged production (costumes, lighting, and props, but no physical sets). Australian conductor Dane Lam, who is artistic director of Opera Queensland, was selected after witnessing him conduct multiple programs for the Hawaii Symphony Orchestra.

For Designers, the General Director consults with HOT's Director of Production (Gordon Svec) in selecting appropriate individuals for sets, costumes, lighting, props, and hair and makeup. All designers for this production will be based here

in Hawaii. Although this production of La Bohème will be semi-staged, videographer and scenic designer Dave Hunt has been engaged to create projections that will be displayed on the back wall of the Waikiki Shell to create the right atmosphere and setting for each scene. Costumes will be coordinated by local costume designer Kathe James; lighting by Sandy Sandelin; hair and makeup by Mei Chibana, Mia Yoshimoto, and Carole Kasamoto.

Contracting

Artistic contracts are negotiated by HOT's Director of Artistic Programming; Production contracts (for designers) are negotiated by HOT's Director of Production. Once terms are set, contracts are issued through DocuSign and signed for HOT by the General Director.

Production Design

At least 12 months prior to the production, the creative team (Director, Conductor, and Designers) meet with HOT's lead staff – General Director, Director of Artistic Programming, Director of Production, and others as required – to discuss the specific opera, including size of the cast, chorus, and orchestra, setting, concepts for the design, and any other pertinent topics. Generally, this meeting is led by the Director who shares her vision for the production and solicits input from all others in attendance before the Designers begin their work.

Production Creation/Build

Following the initial production meeting, the Designers begin their work in earnest, meeting separately with the Director as needed. The design for sets and costumes comes first, then lighting, props, hair, and makeup join to create a cohesive look and feel. La Bohème will not feature physical sets, so design and "build" will take place at the same time as the video designer creates images that will be projected onto the rear wall of the Waikiki Shell. Costumes, lighting, hair and makeup will then be designed to complement those designs. Costumes and props will rely on a combination of sourcing from stock owned by HOT, renting from other theatrical companies and rental services, and creating from scratch.

Rehearsal Period

Artists will arrive in Honolulu on Wednesday, April 10, 2024, with the first day of rehearsal on April 11. Days will include both music and staging rehearsals, led by the Director and Conductor. There will also be rehearsals for the Conductor to work with the Hawaii Symphony Orchestra both alone and with the cast. HOT's Director of Production will oversee load-in, tech rehearsals, and load-out at the Waikiki Shell beginning on Tuesday, April 23 and ending on Monday, April 29 (the day following the final performance). The final dress rehearsal, scheduled for Wednesday, April 24, will be part of HOT's Opera for Everyone program that introduces opera to students in elementary through college.

Marketing

Although marketing for La Bohème will begin with subscription renewals that will be mailed in March 2023, efforts begin in earnest by the end of March 2024 led by HOT's Marketing Manager (Courtney Booth). Marketing strategies will include a combination of print, radio, TV, and social media advertising as well as direct-mail efforts.

Preview Lecture

On Wednesday, April 17, 2024, HOT will host a preview lecture featuring Dr. Lynne Johnson who will provide background and insights into La Bohème, including information about the composer, the story, and the music. She will then lead a panel discussion with the principal cast, Director, and Conductor. This free event is open to the public and presented as part of HOT's Education programming, led by Director of Education Erik Haines. Promotion will be handled by HOT's Marketing Manager starting approximately two weeks prior to the event.

Opera for Everyone

HOT's Opera for Everyone program offers students from elementary through high school and college classes the opportunity to enjoy the live opera experience for just \$7. Teachers and others working with youth in Hawaii may reserve seating for the final full orchestra dress rehearsal on the Wednesday before each opera opening, which will be on April 24, 2024, for La Bohème. In addition to the opera production, HOT's Education Team, led by Director of Education Erik Haines provides expanded opportunities for schools to incorporate the performing arts into regular curricula, including tie-ins to literature, culture, language, geography, science, and math.

Performances

*The culmination of this project will be two performances of **Puccini's most famous opera, La Bohème, presented with full orchestra, costumes, projections, and theatrical lighting, at the Waikiki Shell on Friday, April 26 and Sunday, April 28, 2024.** All HOT staff and hundreds of volunteers play a role in making this possible, led principally by the General Director, Director of Production, Director of Artistic Programming, Marketing Manager, and Development Manager. HOT's Director of Finance & Administration (Sue Ruiz) oversees all financial aspects of the production, including issuing checks to pay artists and artisans, entering sales into HOT's accounting software, and providing reports to senior staff and HOT's Board of Directors on the finances from the production. The General Director ensures all contract requirements are met in a timely manner, including submission of reports.*

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

<i>January 31, 2023:</i>	<i>Complete casting</i>
<i>February 28, 2023:</i>	<i>Complete contracting</i>

February 1 – April 1, 2023:	<i>Production planning and meetings</i>
March 2024:	<i>Marketing of La Bohème begins</i>
April 11-24, 2024:	<i>Rehearsal period</i>
April 17, 2024:	<i>Preview lecture held</i>
April 24, 2024:	<i>Opera for Everyone student dress rehearsal</i>
April 26 and 28, 2024:	<i>Mainstage production of La Bohème</i>
May 31, 2024:	<i>Close out of production</i>

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

HOT measures audience engagement, its key measure of success, through ticket sales and attendance at ancillary events, including pre- and post-performance discussions. HOT conducts audience surveys following each of the performances to gather data on several aspects of the experience, including demographic information, ease of access (learning about the performance, purchasing tickets, price points), enjoyment of the performance, reactions to the production, and more. In addition, HOT monitors engagement with content produced for the production, reporting on views, clicks, shares, and comments. HOT tracks readership of garnered press surrounding each event. HOT encourages reviews and engagement through social media networks. Opera reviews via Hawaii Star-Advertiser and other publications provide independent opinions about artistic quality and success of HOT's productions. HOT will evaluate the effectiveness of the partnerships via interviews with key staff of these organizations.

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 the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

Measures of effectiveness:

- 1) HOT will present two performances of La Bohème at the Waikiki Shell for approximately 3,000 attendees.*
- 2) HOT will serve 500 students and teachers at the Opera for Everyone final dress rehearsal of La Bohème.*

IV. Financial

Budget

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
 - a. Budget request by source of funds (Link)
 - b. Personnel salaries and wages (Link)
 - c. Equipment and motor vehicles (Link)
 - d. Capital project details (Link)
 - e. Government contracts, grants, and grants in aid (Link)

Please see Budget Request by Source of Funds (page 6 spreadsheet) and Government Contracts, Grants, and/or Grants in Aid (page 10 spreadsheet) attached.

2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2024.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$0	\$0	\$0	\$75,000	\$75,000

3. The applicant shall provide a listing of all other sources of funding that they are seeking for Fiscal Year 2024.

For the proposed project, HOT is seeking funds for fiscal year 2024 as follows:

<i>Atherton Family Foundation</i>	<i>\$15,000</i>
<i>Mclnery Foundation</i>	<i>\$25,000</i>
<i>John Young Foundation</i>	<i>\$10,000</i>
<i>Bank of Hawaii Foundation</i>	<i>\$7,500</i>
<i>Individual sponsorships</i>	<i>\$50,000</i>

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

None.

5. The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2024 for program funding.

Please see Government Contracts, Grants, and/or Grants in Aid (page 10 spreadsheet) attached. At this time, HOT has not been awarded any government contracts or grants for Fiscal Year 2024.

6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2022.

\$3,679,350

Please see attachment of draft statement of financial position

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.

*HOT has been staging opera productions for the people of Hawaii for over 60 years. As **the only professional opera company in Hawaii**, HOT is one of the largest performing arts organizations in the state with performances and educational presentations on all of the major islands. HOT's mainstage opera performances **reach more than 10,000 residents and visitors each year.***

HOT's 11 full-time and four part-time staff work diligently in artistic, development, education, marketing, finance, and box office management, along with contracted technical staff, singers, musicians, and over 300 dedicated volunteers – including the HOT chorus.

HOT's 34-member Board of Directors oversee all aspects of HOT and ensures its financial and operational viability. Board members represent a wide variety of community professionals in the arts, education, philanthropy, law, medicine, finance, and real estate.

The following contracts are for related projects over the most recent three years:

FY2020-2021		
Atherton Family Foundation	\$15,000	Hometown to the World
Cooke Foundation, LTD	\$20,000	Hometown to the World
McInerney Foundation	\$25,000	Hometown to the World
John Young Foundation	\$10,000	Bastien & Bastienne
McInerney Foundation	\$10,000	Chicken Skin Serenades
FY2021-2022		
Atherton Family Foundation	\$10,000	Madame Butterfly
Carol Franc Buck Foundation	\$25,000	The Tragedy of Carmen
John Young Foundation	\$10,000	Madame Butterfly
The National Endowment for the Arts	\$65,000	The Tragedy of Carmen & Madame Butterfly
Tateuchi Foundation	\$25,000	Madame Butterfly
FY2022-2023		
Atherton Family Foundation	\$20,000 (pending)	Gianni Schicchi
Cooke Foundation, LTD	\$20,000	The Secret Garden
Halekulani Waikiki	\$20,000 (in-kind)	The Elixir of Love
John Young Foundation	\$10,000	The Elixir of Love
The Kosasa Foundation	\$15,000	The Secret Garden
McInerney Foundation	\$25,000	The Secret Garden
Merrill Lynch	\$10,000	The Secret Garden
The National Endowment for the Arts	\$35,000	The Secret Garden
Sheraton Waikiki	\$20,000 (in-kind)	Gianni Schicchi

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.

HOT's 2023-2024 Season has been impacted by the closure of its longtime main performing venue, the Neal S. Blaisdell Concert Hall, due to renovations that are scheduled to begin in June 2023 and last through the fall of 2024. Consequently, the three productions will be in presented different venues across Honolulu – all with different technical demands. This presents some challenges, including ensuring the quality of these performances will remain high, removing obstacles – perceived and real – in attending at different venues, and increased costs incurred by the moves. The latter includes the likely need for additional resources in enhancing the patron experience as well as higher production costs for utilizing venues that don't have all the equipment HOT has come to rely on at the Blaisdell Concert Hall.

The production of La Bohème will be performed at the Waikiki Shell. La Bohème will be presented in a concert-style production, without physical sets. To set each scene, projections will be created for display on the rear wall of the Shell. That, combined with raised platforms and theatrical lighting, will create an engaging production for attendees.

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.

HOT's General Director, Andrew Morgan, leads all aspects of HOT's operations, including all artistic, production and education programming, as well as all planning, marketing, fund development, finance, personnel, and board relations. Andrew brings over 25 years of comprehensive hands-on experience as a manager, performer, and stage director. He served as Director of Development at the San Francisco Opera, Executive Director of American Bach Soloists, and other various positions. Andrew holds a bachelor's degree from Northern Illinois University and a Master of Music Degree from the University of Illinois-Champaign/Urbana.

Jamie Offenbach, HOT's Director of Artistic Programming, joined HOT in January 2020. He advises the General Director on all aspects of artistic programming for HOT, including casting (singers, stage directors, conductors), season programming (in particular identifying and evaluating new works), identifying appropriate community partnerships for collaborative work, and advising the General Director and Director of Education in curating the Mae Z. Orvis Opera Studio training program. Previously, Jamie had a career spanning over four decades as a guest artist and stage director with dozens of opera companies spanning North America. He received his Bachelor of Music from NYU and his Master of Vocal Performance from The Juilliard School.

HOT's Director of Production, Gordon Svec, returned to HOT in August 2021 after a 14 year-long journey in the corporate events world. Gordon oversees the daily technical and budget concerns of producing HOT's various productions. A performing arts veteran with more than 52 years of comprehensive, hands-on experience in all varieties of the arts, Gordon has served as Technical Director for nearly all the local arts organizations: Hawaii Opera Theatre, Diamond Head Theatre, Ballet Hawaii, to name a few; plus, numerous mainland companies. Gordon received his Bachelor of Fine Arts in Technical Theatre from Penn State University, and his Master of Fine Arts in Technical Theatre from the University of Hawaii (Manoa).

As HOT's Director of Finance & Administration, Sue Ruiz works closely with the General Director and Board Treasurer. She oversees all company financial activities to ensure HOT stays in strong financial standing. Her duties include managing all accounting functions, building revenue reports, distributing calculated funds to various departments, and implementing company financial policies. She also oversees the annual audit and filing of reports to federal, state, and local government agencies, provides data for grant applications, and manages all compensation related areas, including salary, health insurance, paid time off, and 403(b) retirement program. Sue joined HOT in January 2009 and previously worked in the same capacity at the Honolulu Symphony for 17 years. Prior to this, Ms. Ruiz worked for Northwest Airlines in Japan in administration and accounting, and for the British civil service in accounting. She has a B.A. dual honors degree from the University of Southampton (U.K.).

For these very special performances of La Bohème, HOT is bringing together an all-Asian principal cast, director, and conductor, who will bring a new and distinctive perspective to this familiar work.

Director: Aria Umezawa is an artist-innovator who is focused on changing the culture of opera and opera creation. She recently completed an Adler Fellowship with San Francisco Opera – the first stage director to be awarded the fellowship in fifteen years. She was the first Canadian stage director to participate in the Merola Opera Program in 2016 where she directed the Grand Finale to critical acclaim.

Conductor: Dane Lam is Principal Conductor of China's Xi'an Symphony Orchestra and Associate Music Director and Resident Conductor of Opera Queensland. Dane has been leading the orchestral revival in Australia following the COVID-19 lockdown and has conducted the first performances in front of live audiences for Opera Queensland, Queensland Symphony Orchestra, Adelaide Symphony Orchestra and Melbourne Symphony Orchestra.

Roldofo: Won Whi Choi made his 2020 Metropolitan Opera debut as Alfredo in La Traviata to rave reviews. He has performed in opera roles at the New York City Opera, Opera Tampa, Minnesota Opera, Seoul Metropolitan Opera, and

many others. Mr. Choi's interpretation of Rodolfo in La Bohème garners acclaim on every stage he graces.

Mimi: Karen Chia-Ling Ho made her debut with the San Francisco Opera in a world première of Dream of the Red Chamber and made her Carnegie Hall debut with the American Symphony Orchestra in Krenek's Der Diktator. She is the winner of the prestigious Renee Fleming Award from the Eastman School of Music. She has been honored as a Metropolitan Opera National Council Auditions winner for the South Carolina District and participated in the Southeast Regional Finals. She is a first-prize winner of the Mildred Miller International Voice Competition, the 2nd Prize winner of the Marcello Giordani Foundation International Vocal Competition and was awarded the Sergio Franchi Music Foundation Grant.

Marcello: Baritone SeungHyeon Baek is quickly gaining recognition throughout the American Opera circuit as a young artist of significant talents and versatility. This season, Baek will join the roster of the prestigious Metropolitan Opera for their productions of La Bohème and Falstaff. Additionally, he will have a role début as Scarpia in Tosca with St. Petersburg Opera and will return to the role of Father in Hansel and Gretel in his house début with New Orleans Opera.

Musetta: South Korean Soprano Nayoung Ban is a young and dedicated operatic soprano with a sizeable and remarkably warm Bel Canto voice. She has been praised for vocal color, stage personality, and musicality beyond her years. Recently she performed as Susanna (Le Nozze di Figaro), Tebaldo/Celestial Voice (Don Carlo) with Maryland Lyric Opera where she made her début as the Title role in Lucia di Lammermoor.

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.

Please see Organization Chart attached.

3. Compensation

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

<i>General Director:</i>	<i>\$120,000-\$160,000</i>
<i>Director of Finance & Administration:</i>	<i>\$60,000-\$90,000</i>
<i>Director of Education Programs:</i>	<i>\$50,000-\$70,000</i>

VII. Other

1. Litigation

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

None.

2. Licensure or Accreditation

The applicant shall specify any special qualifications, including but not limited to licensure or accreditation that the applicant possesses relevant to this request.

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

3. Private Educational Institutions

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see [Article X, Section 1, of the State Constitution](#) for the relevance of this question.

Not applicable.

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2023-24 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2023-24, but
- (b) Not received by the applicant thereafter.

HOT has been incorporated since 1980, presenting three or four opera productions each season. Despite challenges caused by the COVID-19 pandemic, HOT was able to maintain its staffing without layoffs or furloughs. This accomplishment was made possible by generous ongoing support from HOT's Board of Directors and community of financial partners as well as federal relief programs such as the Payroll Protection Program loans and Shuttered Venue Operators Grants.

Financial support for HOT Programs continues to be strong, including individual, foundation, and government giving, and there is every reason to believe this support will continue to grow. HOT's financial stability is demonstrated by its strong balance sheet, anchored by the freehold ownership of its office building, which generates significant

rental income for HOT, as well as investment portfolios with a combined value of over \$6.5 million -- a reflection of HOT's success in building its legacy giving program.

HOT continually works to increase revenue from ticket sales and contributions. HOT maximizes its earned income by presenting one-off concerts by groups such as the Samoan vocal trio Sol3 Mio and also holds regular fundraising events, such as its highly anticipated annual Opera Ball in April 2023.


**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.

<u>Hawaii Opera Theatre</u>	
(Typed Name of Individual or Organization)	
	01/06/2023
(Signature)	(Date)
<u>Andrew Morgan</u>	<u>General Director</u>
(Typed Name)	(Title)

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2023 to June 30, 2024

Applicant: Hawaii Opera Theatre

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	0	0	0	80,679
2. Payroll Taxes & Assessments	0	0	0	9,339
3. Fringe Benefits	0	0	0	13,743
TOTAL PERSONNEL COST				103,761
B. OTHER CURRENT EXPENSES				
1. Artist Fees (singers, conductor, director)	30,000	0	0	41,600
2. Artist Housing & Travel	0	0	0	42,000
3. Other Artistic Expenses	0	0	0	1,800
4. Orchestra	35,000	0	0	72,525
5. Designer Fees (sets, costumes, lighting)	10,000	0	0	10,000
6. Facility Rental (Performance, Shop)	0	0	0	48,700
7. Costumes	0	0	0	10,000
8. Equipment Rental (projectors, lights, etc.)	0	0	0	38,700
9. Security Expense	0	0	0	5,850
10. Other Production Expenses	0	0	0	3,150
11. Tech Labor	0	0	0	125,838
12. Marketing Expenses	0	0	0	46,482
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	75,000			446,645
C. EQUIPMENT PURCHASES	0	0	0	0
D. MOTOR VEHICLE PURCHASES	0	0	0	0
E. CAPITAL	0	0	0	0
TOTAL (A+B+C+D+E)	75,000			550,406
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	50,000	Andrew Morgan 808-683-7201		
(b) Total Federal Funds Requested	0	Name (Please type or print) Phone		
(c) Total County Funds Requested	0			
(d) Total Private/Other Funds Requested	575,406	Signature of Authorized Official Date		
TOTAL BUDGET	625,406	Andrew Morgan, General Director Name and Title (Please type or print)		

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: Hawaii Opera Theatre

Contracts Total: 1,420,004

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	DT-CTS 1700364	6/1/2017-5/31/2018	City & County of Honolulu	Honolulu	41,447
2	HSFCA Biennium Grant FY18	7/1/2017-5/31/2018	HSFCA	State of Hawaii	57,004
3	HSFCA Biennium Grant FY19	7/1/2018-6/30/2019	HSFCA	State of Hawaii	11,144
4	DT-CTS 1800025	8/1/2018-7/31/2019	City & County of Honolulu	Honolulu	125,000
5	Shuttered Venue Operators Grant	4/1/2020-12/31/2020	IRS	US	285,230
6	Chamber Commerce Pivot	6/1/2020-8/31/2020	State of Hawaii	State of Hawaii	10,000
7	Payroll Protection Program 1	6/1/2020-7/31/2020	IRS	US	162,680
8	DT-CTS 2000038	6/1/2020-5/31/2021	City & County of Honolulu	Honolulu	125,000
9	Payroll Protection Program 1	4/1/2021-8/15/2021	IRS	US	186,795
10	Productions Grant	6/1/2021-5/31/2023	NEA	US	100,000
11	One Oahu Relief Funds	6/1/2021-5/31/2022	City & County of Honolulu	Honolulu	40,000
12	HSFCA Biennium Grant FY22	7/1/2020-5/31/2021	HSFCA	State of Hawaii	6,280
13	NEA Cares Act	7/1/2020-5/31/2021	NEA	US	50,000
14	HSFCA Biennium Grant FY22	7/1/2021-5/31/2022	HSFCA	State of Hawaii	18,614
15	Employee Retention Tax Credit	10/1/2021-12/31/2021	IRS	US	88,187
16	Employee Retention Tax Credit	1/1/2022-3/31/2022	IRS	US	61,499
17	Employee Retention Tax Credit	7/1/2022-9/30/2022	IRS	US	51,125
18					
19					
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29					
30		10			Application for Grants

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HAWAII OPERA THEATRE
STATEMENTS OF FINANCIAL POSITION
DECEMBER 31, 2022 AND 2021

	CURRENT	PRIOR YEAR
ASSETS		
Cash and Other Assets:		
Cash in BOH - checking	\$306,687	126,087
Cash in BOH - money market	774,827	1,938,072
Cash held by prpty mgr (HOP)	157,506	218,948
BOH operating reserve	390	389
Due from (to) restricted	653,243	1,822,166
Due to Restr Akina Fund	(9,601)	(21,600)
Due to P/R Interfund Loan	(1,797,669)	(1,797,670)
Pledges receivable	142,840	159,466
Endow Distribution Receivable	193,262	119,868
Accounts receivable	7,376	23,791
Employee Retention Credit	0	108,903
Prepaid expenses	73,792	58,237
Capitalized Loan Costs	39,288	31,543
Other assets (HOP)	33,533	19,878
Total Cash and Other Assets	<u>575,474</u>	<u>2,808,078</u>
Land, Building, and Equipment:		
Land - HOP	461,000	461,000
Building improvements (HOP)	1,791,170	1,762,256
Furniture and equipment	412,314	401,426
Studio 101 Improvements	23,403	23,403
Member Contribs to HOP LLC	36,000	(36,000)
Accumulated depreciation	<u>(1,667,469)</u>	<u>(1,611,795)</u>
Total Land, Building, and Equipment	<u>1,056,418</u>	<u>1,000,290</u>
Permanently Restricted Assets:		
Investment in stocks and bonds	6,170,733	7,256,081
Due from(to) unrestr/temp rest	(653,243)	(1,822,166)
Due from U/R Interfund Loan	1,797,669	1,797,669
Endowment Distrib Payable	(193,261)	(119,868)
Due from unrestr - Akina Fund	9,601	21,601
Net restricted investment	<u>7,131,499</u>	<u>7,133,317</u>
Total Permanently Restricted Assets	<u>7,131,499</u>	<u>7,133,317</u>
Total Assets	<u><u>\$8,763,391</u></u>	<u><u>10,941,685</u></u>

Required disclosures omitted. No assurance is provided.

HAWAII OPERA THEATRE
STATEMENTS OF FINANCIAL POSITION
DECEMBER 31, 2022 AND 2021

	CURRENT	PRIOR YEAR
LIABILITIES AND NET ASSETS		
Liabilities:		
Accounts payable	\$76,864	30,108
BoH Loan (HOP)	3,436,098	3,493,679
Accrued vacation	54,823	51,671
Employee deductions payable	45	0
Employee work dues payable	49	0
2022 Subscriptions	0	210,790
Single Ticket Sales	14,987	27,008
Other liabilities (HOP)	71,166	50,003
2023 Subscription Revenue	120,520	0
SVOG Grants	285,230	285,229
Deferred Ball Tables	98,502	95,500
	4,158,284	4,243,988
Total Liabilities		
Net Assets - Unrestricted:		
Beginning balance	(3,272,289)	(3,266,763)
Current year net income (loss)	(407,061)	509,261
	(3,679,350)	(2,757,502)
Total Net Assets - Unrestricted		
Net Assets - Temporarily Restricted:		
Beginning balance	2,227,565	2,225,746
Current year contributions	0	1,819
Current year invest inc (loss)	(821,661)	212,770
Transfer to unrestricted	(252,946)	(116,634)
	1,152,958	2,323,701
Total Net Assets - Temp Restricted		
Net Assets - Permanently Restricted:		
Kahala	4,090,347	4,090,346
Andrade	1,211,342	1,211,342
Orvis Foundation	783,000	783,000
Henry Akina fund	461,540	461,540
NEA grant	318,825	318,825
Other	197,375	197,376
Pooled income	69,070	69,069
	7,131,499	7,131,498
Total Net Assets - Perm Restricted		
Total Net Assets		
	4,605,107	6,697,697
Total Liabilities and Net Assets		
	\$8,763,391	10,941,685

Required disclosures omitted. No assurance is provided.

CONDENSED STATEMENTS OF UNRESTRICTED
REVENUES AND EXPENSES-ACTUAL & BUDGETED
FOR THE SEVEN MONTHS ENDED DECEMBER 31, 2022 AND 2021

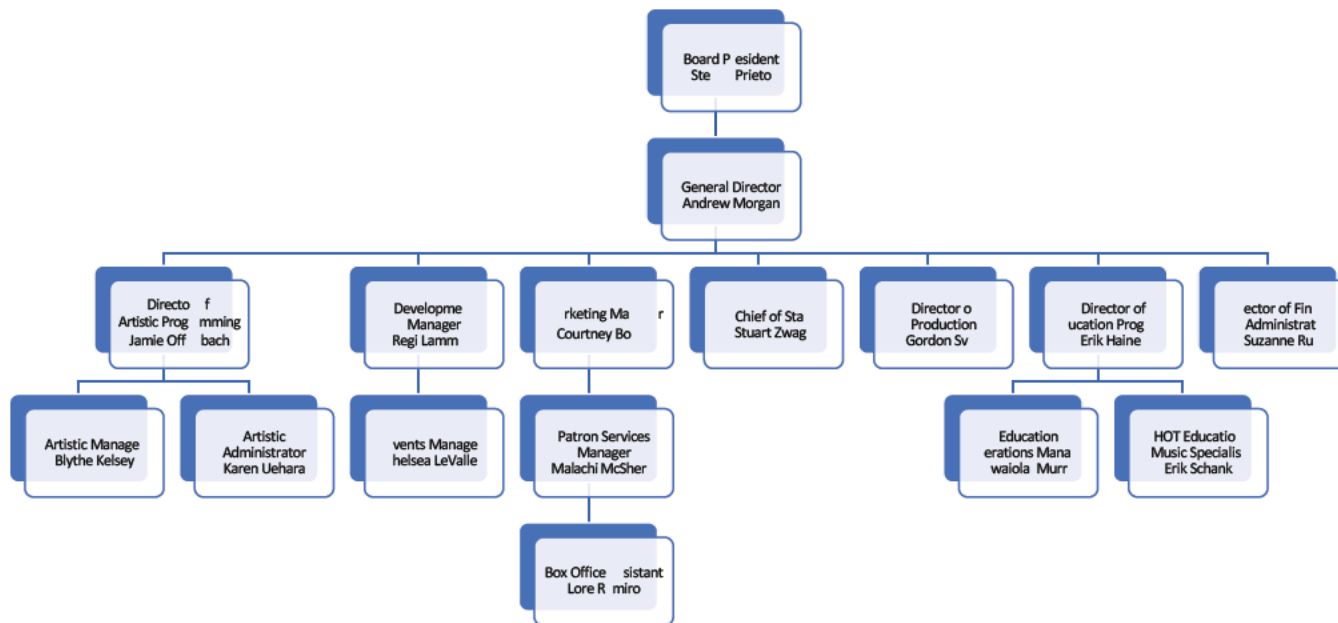
	YEAR TO DATE			ANNUAL BUDGET	PRIOR YEAR ACTUAL
	ACTUAL	BUDGET	BUDGET VAR		
Operating Revenues					
Traditional Operations Income					
Opera Ticket Sales:					
Subscriptions	\$60,998	71,570	(10,572)	214,710	0
Single Tickets	51,797	71,547	(19,750)	256,062	0
Studio 101 Tickets	11,836	23,568	(11,732)	42,600	5,565
Handling fees	7,915	11,000	(3,085)	31,250	5,560
Total Ticket Sales	132,546	177,685	(45,139)	544,622	11,125
Education income	10,159	11,500	(1,341)	32,100	2,300
Other income	1,725	5,500	(3,775)	10,500	6,198
Total Revenue-Traditional Oper	144,430	194,685	(50,255)	587,222	19,623
Group sales revenue	0	0	0	0	3,000
Total Expanded Ticket Sales	0	0	0	0	3,000
Total Operating Revenue	144,430	194,685	(50,255)	587,222	22,623
Non-Operating Income					
Contributions:					
Corporate	66	12,000	(11,934)	20,000	1,570
Directors	153,468	185,258	(31,790)	230,000	168,074
Individuals	146,812	241,540	(94,728)	410,000	191,403
Bequests	25,624	0	25,624	0	305,960
Ticket Donations	0	0	0	399	0
Trusts and foundations	501,869	375,444	126,425	524,000	248,222
Grants	35,000	35,000	0	50,000	3,614
TR xfr (Nichols)	0	0	0	145,672	0
Perm restricted transfer	25,000	0	25,000	0	0
Total Contributions	887,839	849,242	38,597	1,380,071	918,843
Special events income	46,719	46,663	56	720,463	76,451
Rental income	216,857	370,872	(154,016)	635,249	380,267
Distribution from endowment	136,312	136,312	0	186,312	116,634
PPP loan forgiveness	0	0	0	0	187,880
SVOG Grant	0	0	0	285,229	0
ERTC Credit 941	0	0	0	0	52,486
Interest Income Bank Accts	1,643	60	1,584	5,070	107
Gain (loss) stocks for ops	904	0	904	0	636
Total Non-Operating Income	1,290,274	1,403,149	(112,875)	3,212,394	1,733,304
Total Operating & Non-Oper Inc	1,434,704	1,597,834	(163,130)	3,799,616	1,755,927
Operating Expenses					

Required disclosures omitted. No assurance is provided.

CONDENSED STATEMENTS OF UNRESTRICTED
REVENUES AND EXPENSES-ACTUAL & BUDGETED
FOR THE SEVEN MONTHS ENDED DECEMBER 31, 2022 AND 2021

	YEAR TO DATE			ANNUAL BUDGET	PRIOR YEAR ACTUAL
	ACTUAL	BUDGET	BUDGET VAR		
Traditional Operating Expenses					
Grand Opera Production:					
Production - artistic	\$129,819	143,475	13,656	349,575	9,465
Production - orchestra	75,846	68,145	(7,701)	291,087	0
Production - physical	441,115	475,432	34,317	1,064,970	64,840
Total Production Expenses	646,780	687,052	40,272	1,705,632	74,305
Education	35,591	75,585	39,994	141,700	31,968
Development	26,195	29,656	3,461	60,500	11,466
Marketing	79,426	78,311	(1,115)	163,700	64,686
General admin	243,335	311,187	67,852	499,597	239,826
Other	33,195	3,000	(30,195)	3,500	272
Wages and Benefits	607,910	626,813	18,904	1,099,537	526,816
Subtotal	1,025,652	1,124,552	98,901	1,968,534	875,034
Total Traditional Oper Exp	1,672,432	1,811,604	139,173	3,674,166	949,339
Non-Operating Expenses					
Special events expenses	4,855	5,150	294	174,065	2,908
Rental expenses	118,728	192,911	74,184	330,995	227,987
Interest Expense					
Interest expense-MS	0	0	0	0	43,125
Interfund loan interest exp	14,268	14,268	(1)	62,918	14,269
BoH Loan interest (HOP)	31,045	54,219	23,173	92,509	7,875
PPP 2 Interest expense	0	0	0	0	1,085
Amortization Loan Costs	437	763	327	1,308	79
Total Interest Expense	45,750	69,250	23,499	156,735	66,433
	0	0	0	0	0
Total Non-Operating Expenses	169,333	267,311	97,977	661,795	297,328
Total Oper & Non-Oper Exp	1,841,765	2,078,915	237,150	4,335,961	1,246,667
Net Income (Loss)	\$(407,061)	(481,081)	74,020	(536,345)	509,260

Required disclosures omitted. No assurance is provided.



Nov-22