

House District 25

Senate District 13

THE TWENTY-SEVENTH LEGISLATURE
APPLICATION FOR GRANTS & SUBSIDIES
CHAPTER 42F, HAWAII REVISED STATUTES

Log No:

For Legislature's Use Only

Type of Grant or Subsidy Request:

GRANT REQUEST - OPERATING

GRANT REQUEST - CAPITAL

SUBSIDY REQUEST

"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.

"Subsidy" means an award of state funds by the legislature, by an appropriation to a recipient specified in the appropriation, to reduce the costs incurred by the organization or individual in providing a service available to some or all members of the public.

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

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

STATE PROGRAM I.D. NO. (LEAVE BLANK IF UNKNOWN):

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:

Kumu Kahua Theatre

Db:

Street Address:

46 Merchant St
Honolulu HI 96813

Mailing Address: (same)

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name DONNA BLANCHARD

Title Managing Director

Phone # 808-536-4222

Fax # 808-536-4226

e-mail kumukahuadirector@gmail.com

3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION
- FOR PROFIT CORPORATION
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

KUMU KAHUA THEATRE SUSTAINING SUPPORT FOR 2013-2014 SEASON

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2014: \$ 75,000

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 \$ 11,000

FEDERAL \$ _____

COUNTY \$ _____

PRIVATE/OTHER \$ 150,000

DONNA BLANCHARD, MANAGING DIRECTOR
NAME & TITLE

1.30.13
DATE SIGNED

Application for Grants and Subsidies

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. Include the following:

1. A brief description of the applicant's background;

Plays about Life in Hawai'i
Plays by Hawai'i's Playwrights
Plays for Hawai'i's people

Kumu Kahua Theatre was incorporated in 1971 when a group of graduate students at the University of Hawai'i at Mānoa noted that there were no theatres in Hawai'i devoted to telling the stories of this place and her various cultures. 41 years later, Kumu Kahua proudly gives voice to all people in Hawai'i by developing her playwrights and artists and bringing stories of her people to the stage for the broad community to participate in and observe. This is the only theatre in the world devoted solely to this mission.

Kumu Kahua has developed and produced over 175 plays that explore and celebrate the diverse cultural legacies found in Hawai'i's population. Many, if not most, of the plays have been world premieres, and they have not only shown local people their lives on stage, but perpetuated our stories, and given our playwrights a place to re-enact our shared histories, interpersonal relationships, dreams, dramas and joy.

A number of these plays have focused on specific ethnic groups, including Hawaiian, Okinawan, Filipino, Samoan, Korean, Japanese, and Chinese. Others have addressed issues of concern to the multi-ethnic, cosmopolitan population of today's Hawai'i. In all cases, though, these plays have fulfilled Kumu Kahua's clear though complex mission:

The mission of Kumu Kahua Theatre is to provide theatrical opportunities for the expression of local community lifestyles, whether contemporary or historical;

to stage locally written plays set in Hawai'i or dealing with some aspect of the Hawaiian experience of residents;

to provide training and theatrical experiences for local playwrights, directors, performers and other theatrical artists;

and to develop an increasingly large audience sensitive to plays and theatre pieces dealing specifically and truthfully with local subject matter.

For the first 23 years of its existence, Kumu Kahua Theatre produced plays in various venues on O‘ahu, Maui, Kaua‘i and the Big Island of Hawai‘i, though primarily around O‘ahu; Kumu Kahua Theatre produced shows at the University of Hawai‘i at Mānoa, Manoa Valley Theatre, Mid-Pacific Institute, Tenney Theatre, The ETO Cafeteria at Kapi‘olani Community College and Central Intermediate School. In 1994, Kumu Kahua Theatre moved into its permanent home, in the historic Kamehameha V Post Office at 46 Merchant Street, in downtown Honolulu.

2. The goals and objectives related to the request;

Funds will enable Kumu Kahua Theatre to operate with a full compliment of artistic and administrative function as we strengthen our own financial support abilities for the future, while continuing to operate seamlessly and build upon newfound artistic momentum and positive attention within our community.

Our principal goal is to be a vital force on the artistic landscape for – and in representation of – all cultures of Hawai‘i for many generations to come; to that end, we are in the process of fortifying our organization by making the move from a board primarily made up of an ensemble of artists to a traditional, fundraising, working board, supporting the ensemble of artists. Simultaneously, we are building our activities from the core of our organization – our mission.

In 2010 we saw more than 40% funding cuts from the SFCA that we had to absorb several months after the funds were supposed to be dispersed. In total, funds reduced by the State represented a loss of nearly 50% of our overall budget. This sort of funding may seem like a luxury to many organizations, but the leadership of this theatre relied on that support and had to make many acute adjustments to survive without it.

If not for the generous outpouring of support from scores of individual donors and leaders within the community, we would not have been able to continue to operate over the last two years. Even with that generous, public support, this organization only survived through 2012 by operating for most of two seasons without a Managing Director – and thereby, no Managing Director’s salary – and by drastically reducing marketing expenditures. The result is an organization that existed for a time with exhausted leadership in a community largely unaware of their offerings.

In 2012, Kumu Kahua Board Members took three giant steps toward the development and sustainability of the organization: With the understanding that the creative product at Kumu Kahua was sound, they upgraded the business functionality of the theatre and expanded their fundraising and marketing toolbox; changes to Board Member recruitment standards now allow for new Board Members whose primary contribution is funding, rather than labor or talent related, and new members continue to be enlisted to fulfill these positions; a Managing Director with a strong background in organizational growth, marketing and fundraising leadership completed an already sturdy team of an Artistic Director and Office/Box Office Manager with a

combined total 46 years of history with Kumu Kahua Theatre. Board Members also secured an Organizational Capacity Building Planning grant from the Hawai'i Community Foundation and worked diligently within that program to formulate and implement an ambitious yet realistic plan to take more giant steps into the secure future of Kumu Kahua Theatre through integrated fund development, marketing and community outreach activities.

Now, in 2013, Kumu Kahua Theatre leadership, recognize that they have been fortunate to receive support in the form of State funding for many years, but must now face a future in which the former size of that funding is likely to never be seen again. Additionally, with the advent of increased attention to the full depth of their mission statement, activities and participation numbers have grown steadily, creating more work for staff and more need for funding to support the management and personnel of the organization. For these reasons, Kumu Kahua Theatre leadership, with council from local leadership and national organizations, including the Network of Ensemble Theatres and the Theatre Communications Group, are committed to graduating from a Board of Artists to a traditional "Working Board," better able to support and govern this dynamic and vital entity.

As Jaan Whitehead writes in "The Art of Governance – Boards in the Performing Arts,"

"At the beginning, the theater is usually dominated by a founding artist with a compelling artistic vision. There is little or no staff and the board is created to fulfill the legal requirement that a not-for-profit organization must have a board with at least three members."

(Status of Kumu Kahua Theatre, 1971-1991)

"If the art connects with an audience and the theater starts to grow, strains appear as more resources are needed to finance and support the work. At this point, the first, paid professional staff is hired to free the founder/s from the expanding day-to-day administrative work and to take on the demands of marketing and fundraising."

(Status of Kumu Kahua Theatre, 1991-2011)

"If a theater continues to grow, particularly if it starts to grow rapidly, it eventually reaches a point where its resources are so inadequate that both the art and the institution become starved for support. Now a theater needs a very different kind of board. Having grown past its founding stage, it needs what is usually called a 'working' board. And as the name implies, one of the characteristics of a working board is that it takes responsibility for itself."

(Status of Kumu Kahua Theatre, 2012)

"As a board approaches maturity, it begins to see that fundraising means more than raising money; it means taking deeper responsibility for the fiscal stability of the theatre and being accountable for the resources needed by the theatre to operate."

(Status of Kumu Kahua Theater, 2013+)

We are determined to operate at full capacity, with a complete compliment of no less than three experienced and adept, full-time employees and a healthy marketing budget as we work toward implementing this internal structure.

Season Productions

Kumu Kahua Theatre's major activity has been the production of a season of five plays. Each production runs for at least five weeks, with performances from Thursday to Sunday to audiences of between 100-130, depending on the stage configuration.

Kumu Kahua Theatre 2013-2014 Season

July – remount or experimental studio work TBD

Aug-Sept - *Shoyu on Rice* by Scot Izuka

Nov-Dec - *Flowers of Hawai'i* by Lee Cataluna

Jan-Feb - *Haole Land* by Antony Oliver

Mar-Apr - *Koi Like the Fish* by Kea Hokoana-Gormley

May-Jun - *Dream of a Red Guitar* by Lee Tonouchi

(Production schedules are subject to change when necessary)

Dark Nights Series

In addition to the full season of mainstage productions, Kumu Kahua offers a Dark Night Series. This was created to offer other theatre groups, playwrights, and individual artists the opportunity to present their work to the community. This series is presented during “dark nights”, which in the theatre vernacular means evenings when regular season shows are not being performed.

To be part of the Dark Night Series artists of any age and level of experience here on O‘ahu submit a proposal, which is reviewed by the Board of Directors of Kumu Kahua. From these proposals, projects are chosen that the Board Members feel will promote the development of the theatrical arts and benefit local artists and communities. This is an effort to enhance and enrich the cultural diversity and artistic climate of Honolulu.

Playwriting Contest

Each year, Kumu Kahua Theatre conducts a playwriting contest with three categories: Plays set in Hawai‘i, Plays set in the Pacific Rim, and Plays by residents of Hawai‘i (on any topic). Typically, this contest will attract more than 30 new scripts from as many playwrights in various stages of their writing careers, including high school and college students. Winning playwrights receive cash prizes and are regularly offered the opportunity to see their scripts included in a future Kumu Kahua season.

Community Events and Participation

Current programming embellishment is being continuously developed to achieve greater audience attraction and participation in the artistic process. For example, a discussion forum follows the second Friday performance of each of our productions, between playwright and audience. A discussion with noted author Lois-Ann Yamanaka drew a sold out crowd for a Friday night performance. After the performance, Lois-Ann was introduced and she spoke about her process of writing the poems on which the show *Saturday Night at the Pahala*

Theatre was based. The audience was then invited to ask Ms Yamanaka questions. There was much participation in this thoughtful and informative conversation, which lasted approximately 25 minutes. Following that success, five more playwrights participated in similar discussions and many “Second Fridays” have sold-out entirely.

Tour

For several seasons, the Maui Arts and Cultural Center has partnered with Kumu Kahua to bring one of our works to their facility and audience. In January of 2012, the show *A Jive Bomber’s Christmas* was selected to run for two performances in Maui; approximately 400 residents of Maui saw the performance there. 21 participants, including cast and crew, from Kumu Kahua traveled to Maui to mount these performances. Performances of the Edward Sakamoto play *Fishing for Wives* are scheduled at the Arts and Cultural Center in 2013 (note: Kumu Kahua productions have toured several of the islands on an annual basis in the past, participated in the 2008 Festival of the Pacific Arts to American Samoa and to the Edinburgh Theatre Festival in 1990. Board Members hope to revive this tradition of sharing our art beyond the shores of O’ahu as soon as it is financially comfortable to do so.)

Teacher Appreciation Nights

For each season, area intermediate, high school and college theatre and literature teachers are invited to enjoy a free evening of entertainment, information on upcoming shows at Kumu Kahua, and an opportunity to hear from and converse with playwrights and directors of those productions. Those teachers are invited to include information on our *Theatre of Place* shows in their curriculum and then encourage their students to see the productions, thereby giving them another avenue to access the historic and cultural information within the plays. Kumu Kahua also invites teachers to attend preview nights free of charge and provides teachers with Education Guides for each production to encourage thoughtful conversation in their classrooms.

When possible, Kumu Kahua will also hold a talk-story for school groups, following a production they attend. As they are available, the playwright, director and/or Artistic Director and Managing Director of Kumu Kahua will discuss the play, subject and artistic process with the students.

Artist Classes

Kumu Kahua Theatre Board Members and staff assemble and execute a series of classes designed to develop theatre artists of all levels of experience. These classes include playwrighting, acting, directing and stagecraft.

3. The public purpose and need to be served;

Intent

Our objective is to continue to provide Kumu Kahua’s signature *theatre of place* for and with our community. We seek to ensure continued success through script, playwright, artist and volunteer development in all age groups, engaging audiences through programs and events designed to

invite their participation and to continue to evolve our internal structure to answer the needs presented by such a dynamic and vibrant organization.

Public Impact - Quantifiable

Kumu Kahua Theatre, located in the historic Kamehameha V Post Office at 46 Merchant Street, in downtown Honolulu, gives our audiences a reason to visit our neighborhood on nights and weekends. Restaurants and other businesses including those in Aloha Tower and Chinatown benefit from traffic our productions bring.

The Association of Americans for the Arts has produced a calculator to measure the economic impact of the non-profit arts organization within their community. This calculator uses the budget of the organization, estimated audience reached and local population. These analyses are based on research findings from the 156 communities and regions that were part of Arts & Economic Prosperity III, Americans for the Arts’ national economic impact study of nonprofit arts and culture organizations and their audiences.

The results for the impact of Kumu Kahua Theatre are that we generate within the city of Honolulu:

Total expenditures	\$528,475
Full time jobs	15
Household income	\$312,708
Local government	\$23,659
State government	\$26,047

Total Expenditures:	The total dollars spent by your nonprofit arts and culture organization and its audiences; event-related spending by arts and culture audiences is estimated using the average dollars spent per person by arts event attendees in similarly populated communities.
FTE Jobs:	The total number of full-time equivalent (FTE) jobs in your community that are supported by the expenditures made by your arts and culture organization and/or its audiences. An FTE can be one full-time employee, two half-time employees, four employees who work quarter-time, etc.
Household Income:	The total dollars paid to community residents as a result of the expenditures made by your arts and culture organization and/or its audiences. Household income includes salaries, wages, and proprietary income.
Government Revenue:	The total dollars received by your local and state governments (e.g., license fees, taxes) as a result of the expenditures made by your arts and culture organization and/or its audiences.

We expect more than 1800 persons to see each production and the participation of approximately 100 artists and community members to mount them. As we actively seek to expand our artist and audience base – and measure and track our results – we will engage residents, part-time residents and visitors, intermediate, high school and university teachers, professors and students, our fellow non-profit organizations, civic organizations, members of the tourism industry, local and state leaders and Cultural Centers and Associations.

Public Impact - Qualitative

To research the measurable efficacy of art in our lives and communities, The Wallace Foundation commissioned a study and analysis. The results of this work maintain that art does indeed positively affect the quality of life of individuals and community health.

From the book *Gifts of the Muse; Reframing the Debate About the Benefits of the Arts*, by Kevin F. McCarthy, Elizabeth Heneghan Ondaatje, Laura Zakaras, and Arthur Brooks; Commissioned by The Wallace Foundation:

The view proposed incorporates both intrinsic and instrumental benefits of art in our communities and distinguishes among the ways they affect the public welfare. This framework acknowledges that the arts can have both private and public value, but also draws distinctions between benefits on the basis of whether they are primarily of private benefit, primarily of public benefit, or a combination of the two.

	Instrumental Benefits	
<i>Improved test scores</i>	<i>Improved Self-efficacy, learning skills, health</i>	<i>Development of social capital</i>
<i>Private benefits</i>	Private benefits with public spillover	<i>Public benefits</i>
<i>Captivation</i>	<i>Expanded capacity for empathy</i>	<i>Creation of social bonds Expression of communal meaning</i>
<i>Pleasure</i>	<i>Cognitive growth</i>	
	Intrinsic benefits	

In short, this research quantifies these benefits of art in our community:

- | | |
|--|----------------------------------|
| 1. Improved test scores | 2. Captivation and pleasure |
| 3. Improved self-efficacy, learning, skills and health | 4. Expanded capacity for empathy |
| 5. Development of social capital | 6. Cognitive growth |
| 7. Expression of communal meaning | 8. Creation of social bonds |

In addition to the positive effects demonstrated in these national studies, we submit that the population of Hawai'i stands to benefit more than many locales specifically because of the

diversity and relative isolation of her population, and that the recognized tradition of live theatre offers a forum for sharing our broad community with residents and visitors from all over the world.

9. Describe the target population to be served; and

Our shows are always designed for that broadest of all possible audiences identified in our mission statement: Hawai'i's people. Kumu Kahua Theatre is virtually unique among Hawai'i's arts organizations in its devotion to serving a wide range of Hawai'i's ethnic and cultural groups not only by performing for them, but by representing their lives and concerns onstage, by setting up forums for discussion of these concerns, and by providing opportunities for artists and professionals from these groups to do their own work. A brief look at some plays from our recent past demonstrates this commitment:

Dealing with the Samoan, Maori, and Pacific Island communities, Albert Wendt's *The Songmaker's Chair* was a popular success on O'ahu and Maui. Troy Apostol's *Who the Fil-Am I?* and Lonnie Carter's *Magno Rubio* explore the traditions and current status of Filipino-Americans. And by remounting and touring Alani Apio's *Kāmau* and its sequel *Kāmau A'e*, and staging Victoria Kneubuhl's *Ola Nā Iwi* and *Pele Mā* we are presenting plays very important to the Hawaiian literary and cultural scene. Our partnership on *Kāmau* with Kamakākōkalani Center for Hawaiian Studies, our commitment to publicizing this play within the educational system, and the related events featuring Hawaiian scholars demonstrate the theatre's commitment to reaching all of our target audiences.

Additionally, Kumu Kahua Theatre's mission coincides with state priorities as so many of our playwrights, actors, directors, designers, and production staff members are also from within the target audiences. In the past few years, Hawaiian playwrights such as Victoria Kneubuhl, John Kneubuhl, Alani Apio, Kimo Armitage, Tammy Haili'opua Baker, and Margaret Jones have had their plays staged; playwrights from other underrepresented groups have included Chris Millado, Troy Apostol, Ralph Pena, Albert Wendt, Daniel Akiyama, Taurie Kinoshita and Vilsoni Hereniko. In all our productions, the casts and the production staff reflect this concern as well.

And one final note: 60%-80% of our free preview tickets go to the Waikiki Seniors Volunteer Group, the Alliance for Drama Education, The American Cancer Society, and other groups for the handicapped, elderly, unemployed, or those under jurisdiction of the legal system.

10. Describe the geographic coverage.

Though most performances of the regular season productions take place at our Merchant Street Theatre in downtown Honolulu on O'ahu, for the past few years we have regularly toured productions to the Maui Arts and Cultural Center, and occasionally to Big Island venues. We have also toured plays to other locations on O'ahu, and excerpts from plays have been staged as part of Humanities events, held at universities, colleges, cultural

centers, and museums. In 2013 we are traveling with theatrical events to schools in Pearlridge, Wai'anae and Kapolei, and the Bishop Museum, in conjunction with the visitation of the Congressional Medal of Honor awarded in recognition of Japanese-American soldiers in World War II (with a show focused on the same subject).

As a community theatre, Kumu Kahua not only serves the larger community by providing it the opportunity to be an audience, but by providing a place for Hawai'i's dramatic artists and artisans to do their work. The actors selected through auditions join stage managers, assistant directors, the technical crew, box office volunteers, and a host of other contributors to the production. Each year, Kumu Kahua draws in between 100 and 200 individuals responsible for some aspect of its production.

As the only theatre in the world dedicated to telling stories of our lives here, the scripts and artistry we generate here has the potential to continue to reach people for many generations to come, throughout the world.

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;

Since our plan is to continue to carry out the major activities of our theatre, the previous descriptions of the organization constitute a detailed discussion of Kumu Kahua Theatre's planned approach to the request. The outcomes are first and foremost continued operations and assurance of the long-term financial and organizational health of this organization; second, to encourage and nurture the writing and performing of plays specific to Hawai'i; third, to provide targeted productions for specific audiences, and in particular, audiences often not acknowledged or represented by more mainstream media and arts organizations; and fourth, to serve as an education center - a place that explores and provides further information about important historical and cultural issues of Hawai'i.

Our forty-one-year history testifies to the fact that we can carry out the activities covered by this request, and the outcomes will benefit a large number of Hawai'i's citizens.

Actual day-to-day operations are accomplished and supervised by the Managing Director, who oversees the office staff and volunteers and marketing and fundraising activities, and the Artistic Director, who oversees all artistic personnel and activities. The Directors are supervised by the Executive Committee of the Board of Directors.

The Managing Director – who is experienced with structural development – is working with an ad hoc committee of the Board of Directors and outside authorities to establish the new architecture within the organization.

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

A timeline has already been supplied-our five major productions for the 2013-2014 seasons are scheduled, and our other Dark Night productions, classes, and community activities are being slotted in around the taken dates. Success for Kumu Kahua Theatre is fulfilling our mission statement, and continuing to grow and draw our audience/participants and audience/participant satisfaction to the 125+ performances and events we hold each year.

This is the breakdown of artistic activities:

Each Production (over the course of 3 months for each of 5 productions within the season)

1. Set production schedule
2. Marketing and outreach
3. Recruit production staff
4. Create set, lights, sound, costumes/props, etc.
5. Audition & hire actors
6. Rehearsals
7. Sell tickets
8. Performances
9. Evaluations

Teacher nights, dark nights, classes, etc. - implemented throughout the year amidst the productions.

The new internal structure of the organization, defining and operational Ensemble and traditional working/fundraising Board of Directors, will be set in place in 2013, and functioning by 2014.

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

Quality Assurance

Kumu Kahua Theatre takes the efficacy of its programming very seriously. If we do not produce playwrights, we likely will not have plays to produce. Because our work is so rare in the United States and is otherwise non-existent within our island population, if we do not develop our audience, we will eventually have no audience for which to play. We also must develop our artists so that they are able to tell our stories well.

To this end, in 2012, Kumu Kahua Theatre adopted a box office software system that not only tracks ticket sales, but also all Kumu Kahua Theatre activity of our database (ticket sales, donations, corporate sponsorship, etc.) and helps us to develop whole-life support of our organization.

We also administer audience surveys and collect data relating to the efficacy of our programming, advertising and presence in our community. This data is used in artistic, fundraising and marketing decision-making at Kumu Kahua Theatre.

Our Board and staff members are members of our communities and many of our families have histories of generations on these islands. We actively and continuously look for and develop ways in which we might positively impact our region through the power of art and story.

Surveys

Kumu Kahua staff quantifies broad audience reach through the use of box office software that tracks ticket purchasers' and donors' information, and also qualifies audience experience through the use of surveys and data collection, to assure that our programming is indeed reaching our target local and caring visitor audiences, while relaying the story of Hawai'i's cultures in an absorbable way.

Audience surveys were utilized at Kumu Kahua during 2012. An impressive 18% of audience members have demonstrated their care for Kumu Kahua Theatre by completing these surveys (<10% is an average return for such theatre surveys). When asked "Did viewing this performance increase your satisfaction & appreciation for local Hawai'i culture?" 77% of audience members answered "yes." It's interesting to note that 88% of these respondents are residents of Hawai'i, 5% are part time residents and 7% are visitors.

Questions asked also include: How would you rate this production (1-6 rating for overall, acting, story/script, visual design, sound)? What performances have you enjoyed most recently at Kumu Kahua Theatre? What other theatres have you visited recently? What motivated you to be here today (choices of communication conduits given)? Would you like to get involved at KKT? Etc.

We also survey class and production participants for satisfaction and suggestions. Questions asked of students include: Please rate (1-6 scale on the following: class description, information delivery, instructor's time use, instructor's attention to individuals, etc.). Do you have a greater understanding of (subject matter of the class)? Questions asked of production participants include: What worked well and/or what did you enjoy about the production? What challenges did you face during the production process? What information needs to be shared that wasn't?

- 4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount**

included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

Our most traditional method of evaluating the quantitative and qualitative success and effectiveness of Kumu Kahua Theatre is the box office itself. Our tickets sale trends are closely charted along the equally important: class enrollment, scripts submitted for season consideration, contest submissions, event participation, and all survey results (our audience survey results are tabulated and formally analyzed and reported on by a team at HPU).

In our 2010-2011 season, we sold an average 76% of our seats, which was consistent with previous years. Our average of seats sold dropped to 64% in that 2011-2012 season; we believe this was a direct effect of severe cuts made to our marketing budget. We project to return our average of seats sold to 75% for our 2012-2013 season and 80% through our 2013-20-14 season.

For example purposes, these activities, among all those previously described, are tracked and documented:

1. Kumu Kahua Theatre has offered one class in playwriting each summer; we now offer one artistic class each quarter and will continue to do so (classes such as traditional playwriting, playwright collaboration, audition monologue workshop, “character development” for the actor, etc.).
2. Kumu Kahua Theatre also now offers at least one audience event for each production – our Second Friday Talk-Story.

III. Financial

Budget

1. **The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.**
2. **The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2014.**

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

3. **The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2014.**

HSFCA- \$20,000 (expect to receive approx. 11,000)
 Cooke Foundation- \$5,000
 Sidney Stem Memorial Fund - \$2500
 Kosasa Foundation – \$5000
 Hawaii Electric Industries Charitable Foundation – \$25,000

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

Not Applicable

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.

For 41 years, the leadership of Kumu Kahua Theatre has assured the viability of this organization through lush and lean years. These are the current members of that leadership:

Harry Wong III, Artistic Director

HARRY WONG III was a Kumu Kahua Board Member from 1989 to 1997. In 1990, he stage-managed our International Tour to Edinburgh, Washington DC and the Los Angeles International Festival of the Arts. In 1993, he graduated with a MFA in Direction from the University of Hawai'i, Mānoa. Thereafter his theatre activity has centered around his Artistic Directorship of KKT, apart from the 1995-96 season which he spent in Washington DC as an Allen Lee Hughes Fellow with the Washington Arena Theatre.

His Kumu Kahua Theatre directing credits are extensive and include the world premiere of Apio's *Kāmau* in 1994 and *Kāmau A`e* in 1997 and some acclaimed productions, including O'Malley's *To the Last Hawaiian Soldier*, Kearns' *Pidg Latin'*, Tonouchi's *Gone Feeshing* and *Living Pidgin*, Oliver's *Teacher, Teacher*, Moss' *Hostage Wife*, Tamayose's *The Hilo Massacre*, and a revival of *Kāmau* which toured to the 2008 Pacific Arts Festival in American Samoa, as well as, *Richard II* for the Hawai'i Shakespeare Festival in 2009.

He was recently honored with an HSTC Po`okela Award in Direction for his guest production for TAG in summer 2010 of Parks' Pulitzer Prize-winning *Topdog/Underdog*. Most recently he directed Stanton's *The Navigator* and Reiplinger's *Rap's Hawai'i* for Hawai'i Theatre for Youth and *Two Noble Kinsman* for Hawai'i Shakespeare Festival.

Donna Blanchard, Managing Director

Donna Blanchard is a native of Northwest Indiana. She was recruited to join the Kumu Kahua team because of her unique background in both performing arts and business development and

management. She joins Kumu Kahua with her passion for “theatre of place,” recognizing that this theatre is singular in its geographic and cultural commitment.

Most recently the Managing Director of Chicago Street Theatre in Valparaiso, Indiana, Donna has a BFA from the Professional Actors’ Conservatory of Wright State University. An award winning actor, director and producer, she has worked with theatres throughout the Continental Midwest.

Donna was named Distinguished Hoosier by Governor Mitch Daniels for her work as Managing Director of Chicago Street Theatre, an organization that – under her leadership of three years – more than doubled ticket sales, overall income and participation and underwent a 300K facility renovation.

Regional achievements include: Editorial Writer and Member of Editorial Advisory Board for the Northwest Indiana Times (second-largest newspaper circulation in Indiana); Speaker at Elmhurst College MBA Program on “Diversity in the Workplace, An Actor’s Perspective;” Speaker for Various Organizations on Art and Volunteerism in Our Communities; Past Board Member and Artistic Committee Chair of Chicago Street Theatre; Past Chair of Diversity Task Force, Merrillville Chamber of Commerce; Leadership Northwest Indiana Class #27 Graduate.

In addition to her career in the arts, Donna has 15 years of experience in the world of staffing and recruitment and has managed business development for 14 staffing offices across Northern Indiana and Southwest Michigan. She has also worked with the consultant team at Insight Strategic Concepts in Elkhart, Indiana to facilitate strategic alignment and success for their clients.

Artists are engaged at Kumu Kahua Theatre as needed for each season. The following are artists who have been engaged over the last 12 months, and are either currently contributing or will likely be asked to return:

Lisa Formosa-Parmigiano, Instructor

Actors Studio Life Member and former Masters Program Faculty Member, Lisa Formosa-Parmigiano is currently the Director of Education at Chicago Street Theatre and an adjunct Professor at Columbia College in Chicago. Since 2001 she has also taught two week intensives and master classes at Transnocho and Gimnasio de Actores in Cracas, Venezuela.

In addition to her personal experience with the world renowned list of Members of The Actors Studio, Lisa has also developed and executed projects and programs with Black Nexus and Wild Life Theatre Companies and worked in programs with artists such as Susan Batson, Tracy Letts and Ping Chong.

Her resume of courses taught includes ensemble development, collaboration techniques, film casting and directing and The Method.

Tammy Haili'opua Baker, Instructor

Tammy Haili'opua is an Assistant Professor of Hawaiian Theatre and Playwriting at the University of Hawai'i at Mānoa. A two-time recipient of the Lisa Toishigawa Inouye Award for Excellence in Playwriting Tammy Haili'ōpua Baker's English and Pidgin plays have been produced at Leeward Community College Theatre (Nānākuli and Mānoa: *The Story of Kahalaopuna*), Kennedy Theatre (*Ma'alili* and *Mōhala ka Lehua*) and Kumu Kahua Theatre (*Kupua*).

Baker's Hawaiian medium plays (*Kaluaiko 'olau*, *Māuaiaakalana*, *Māuiakamalo* and *Kamapua'a*) have toured the Hawaiian archipelago and internationally under Ka Hālau Hanakeeka, a Hawaiian medium theatre troupe that finds its base in Kawaihuelani Center for Hawaiian Language at U of H. As an instructor of Hawaiian there, Baker intergraded theatre into her curriculum as a means for language learning by authoring and producing short one act Hawaiian plays each semester. Her theatrical work led to the creation of a position within the theatre department, focusing specifically on Hawaiian work.

Dennis Carroll, Founding Member

Director, Founder: Dennis Carroll has lived in Honolulu for 40 years and was most recently Director of the Theatre program at the University of Hawai'i Manoa Department of Theatre and Dance. He has had eight original plays workshopped or produced. Kumu Kahua Theatre presented his version of Captain Cook's encounter with Hawai'i, *Way of a God*, in 1998, and *Spur*, a contemporary play set on Lana'i, in 2000. His most recent plays include *Leid*, written in 2002; his compilation *Massie/ Kahahawai*, staged by Kumu Kahua Theatre in 2004; *Age Sex Location*, in 2005, and *Ghosts in The Plague Year*, which was the opening show of Kumu Kahua Theatre's 40th Anniversary Season, in 2010 . He most recently directed Albert Wendt's *The Songmaker's Chair* for Kumu Kahua Theatre.

Dennis sits on the Play Development Committee of Kumu Kahua Theatre and actively lends his expertise to several standing committees of the organization.

Joseph Dodd, Set Designer

Joseph Dodd is currently Director of Design for the Department of Theatre and Dance at the University of Hawai'i Manoa, where he has been on the faculty since 1985. He served as Honolulu Theatre for Youth's technical director/scenic designer from 1977-1979 and scenic designer/costume designer from 1979-1981. Joe has designed for every major theatre group in Hawai'i, with a special interest in productions for Honolulu Theatre for Youth and Kumu Kahua Theatre. He is also active on the regional theatre circuit, with design credits from the Minneapolis Children's Theatre Company, the Seattle Children's Theatre, the Berkeley Repertory Theatre, the Alliance Theatre, the Syracuse Stage, the Fulton Opera House, the Denver Center Theatre Company and the Colorado Shakespeare Festival. Internationally, his designs have been seen at theatres in China, Russia, Scotland, Micronesia, and the Philippines. He also continues to design for the Trollwood Performing Arts School in Fargo, ND, where he has worked most summers since 1987. For the past few years, he has supervised graduate set design students, whose final projects have served as the eventual designs for numerous Kumu Kahua Theatre shows.

Daniel Sakimura, Lighting Designer

Lighting Designer: Daniel Sakimura holds a BA in both Theatre and Dance from UHM. He is currently working towards an MFA in Asian Performance at UHM. He stage managed UHM's big jingju production, *The White Snake*. He has an extensive resume of sound and lighting designs at UHM, including *Wild Man*, *In the Heart of America*, *Fall Footholds 2006*, *Dances from the Heartland*, *Kyogen: Timeless Comedy*, and *A Streetcar Named Desire*. Previous designs for KKT include Sound Design for Kneubuhl's *Ola Na Iwi* and light design for all of our 39th season shows, Shirota's *Voices from Okinawa*, Yokomori's *Houselights/Prolonged Sunlight*, Balfantz's adaptation of *Maui the Demigod*, and Tamayose's *The Hilo Massacre*. He also designed lights for all three productions for the 2009 and 2010 Hawai'i Shakespeare Festivals.

Lee Cataluna, Playwright

Kumu Kahua Theatre has produced several of Lee Cataluna's plays, including *Da Mayah*, *Aloha Friday*, *Super Secret Squad*, *Ulua: The Musical* and *The Great Kauai Train Robbery*. She has also written for Diamond Head Theatre and Honolulu Theatre for Youth. Her collection of monologues *Folks You Meet in Longs* was published in 2005 by Bamboo Ridge Press and her novel "Three Years on Doreen's Sofa" was published by Bamboo Ridge Press in 2011. She is a graduate student of creative writing at University of California Riverside.

Lee Tonouchi, Playwright

Lee A. Tonouchi, is the author of the award-winning book of Pidgin short stories *Da Word* (Bamboo Ridge, 2001), writer of the Pidgin essay collection *Living Pidgin: Contemplations on Pidgin Culture* (Tinfish, 2002), compiler of *Da Kine Dictionary: Da Hawai'i Community Pidgin Dictionary Project* (Bess, 2005), and editor of *Buss Laugh: Stand Up Poetry from Hawai'i* (Bess, 2009). Tonouchi is also an accomplished playwright; The Honolulu Theatre for Youth produced his play *Three Year Swim Club* (2010) and Kumu Kahua Theatre produced his plays, *Gone Feeshing* (2004) and *Living Pidgin* (2007).

BOARD LIST

Carroll, Dennis	Founding Member and Member at Large	Retired, University Professor at University of Hawai'i; Playwright
Chinen, Denise Aiko	Member at Large	Paralegal, City Prosecutors Office; Actress
Dendle, Bill	Member at Large	Retired, Human Subject Research Compliance Officer University of Hawai'i
Fishburn, Anna	Member at Large	Casting Director, Anna Fishburn Casting
Gohara, Dawn	Member at Large	Account Executive at Spotlight Hawaii Publishing; Actress
Hassell, Constance	Member at Large	Judiciary Program Administrator, State of Hawai'i; Actress
Hironaga, Karen	Member at Large	Sales Representative, M&P; Actress
Kalahele, Mark	Board President	HVAC Contractor/Owner Aloha State Services
Kanda, Jason	Member at Large	Medical Management Analyst, HMSA; Actor
Kinoshita, Taurie	Member at Large	Director, Playwright, Founder: Cruel Theatre
Lee, Chris	Board Treasurer	Audit Manager, ECA LLP
Loebl Kaulana, Karen	Member at Large	Community Educator and Director, Actress, Director, Producer
Logue, Nicholas	Member at Large	Theatre Instructor, Windward Community College; Actor
Milner, Neal A	Member at Large	Retired Ombudsman, University of Hawai'i; Actor
Ohta, Celeste	Member at Large	Collections Manager, Honolulu Museum of Art
Oshiro, Doreen	Board Secretary	Office Administrator, James Oshiro, DMD, FAGD
Pisculli, Tony	Member at Large	Director, Hawai'i Shakespeare Festival
Seki, Dann	Board Treasurer	Retired Audiologist; Actor
Steele, Aito	Member at Large	Performer, Disney's Aulani Resort; Actor
Taitano, Doris	Member at Large	Special Education Educator, Kalaheo High School
Wat, John	Member at Large	Educator, Mid-Pacific Institute; Director
Yamane, Robz	Board Vice President	Marketing and Branding Consultant

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 applicant shall also describe how the facilities meet ADA requirements, as applicable.

Kumu Kahua Theatre is located in downtown Honolulu on the corner of Merchant and Bethel Streets. Ample parking is available in the Harbor Court building located one block makai; enter the garage via Bethel Street. Major bus stops are located just mauka of the theater along King and Hotel Streets.

The building itself is the historic Kamehameha V Post Office building owned by the State of Hawai'i, and administered by the Department of Accounting and General Services (DAGS), its ground floor is rented to Kumu Kahua Theatre.

The theatre facilities include a 100-130 seat Black Box theatre that can be set in a large variety of configurations; a box office, with room for the three staff; a small work and storage room, a dressing room and two washrooms.

We have been in this space since 1994, and it continues to prove adequate for staging the productions and conducting the business of the theatre. We are ADA compliant: there are signed performances for all main season productions; assistive hearing devices; and wheelchair access for all performances.

V. Personnel: Project Organization and Staffing

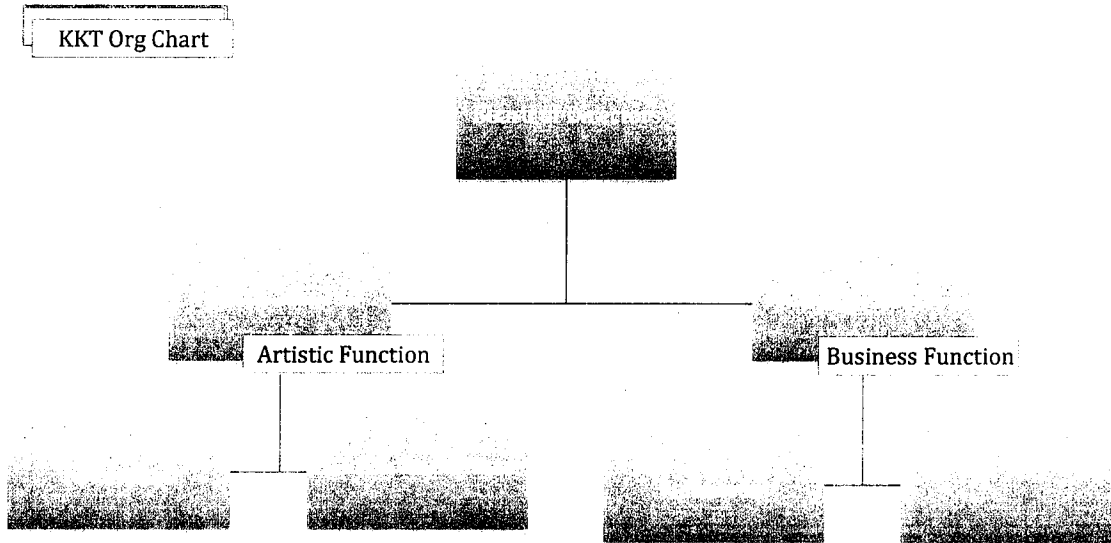
A. Proposed Staffing, Staff Qualifications, Supervision and Training

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 proposed staffing, as previously described will continue through the grant period. A full-time Managing Director and Artistic Director are both directly responsible to the Executive Committee of the Kumu Kahua Theatre Board, which sets duties, supervises job performances, and conducts employee evaluations. The third employee, the Office Manager, is supervised by the Managing Director. Directors, actors, artisans, and designers change with each play, and receive honoraria accordingly.

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 organizational chart that illustrates the placement of this request.



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.

Not Applicable

B. Licensure or Accreditation

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

Not Applicable

BUDGET REQUEST BY SOURCE OF FUNDS
(Period: July 1, 2013 to June 30, 2014)

Applicant: Kumu Kahua Theatre

BUDGET CATEGORIES	Total State Funds Requested (a)	(b)	(c)	(d)
A. PERSONNEL COST				
1. Salaries	39,267			
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
TOTAL PERSONNEL COST	39,267			
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island				
2. Insurance	10,265			
3. Lease/Rental of Equipment				
4. Lease/Rental of Space				
5. Staff Training				
6. Supplies	10,500			
7. Telecommunication				
8. Utilities	4,000			
9. Advertising/Marketing	10,968			
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	35,733			
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	75,000			
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	75,000	Donna Blanchard	808-536-4222	
(b) Fundraising	13,512			
(c) Donations/Grants	48,500			
(d) Sales (tix, scripts, etc.)	132,350			
TOTAL BUDGET	269,362	Donna Blanchard - Managing Director Name and Title (Please type or print)		

BUDGET JUSTIFICATION PERSONNEL - SALARIES AND WAGES

Applicant: Kumu Kahua Theatre

Period: July 1, 2013 to June 30, 2014

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Artistic Director		\$34,667.00	40.00%	\$ 13,866.80
Office Manager		\$20,000.00	40.00%	\$ 8,000.00
Managing Director		\$43,500.00	40.00%	\$ 17,400.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				39,266.80
JUSTIFICATION/COMMENTS:				

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

NA

Applicant: Kumu Kahua Theatre

Period: July 1, 2013 to June 30, 2014

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

JUSTIFICATION/COMMENTS:

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

JUSTIFICATION/COMMENTS:

**BUDGET JUSTIFICATION
CAPITAL PROJECT DETAILS**

Applicant: Kumu Kahua Theatre

Period: July 1, 2013 to June 30, 2014

NA

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2011-2012	FY: 2012-2013	FY:2013-2014	FY:2013-2014	FY:2014-2015	FY:2015-2016
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						

**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS AND SUBSIDIES PURSUANT TO
CHAPTER 42F, HAWAI'I REVISED STATUTES**

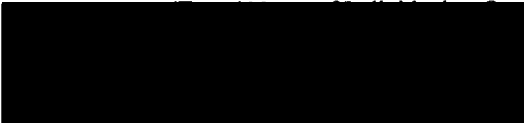
The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants and subsidies pursuant to Section 42F-103, Hawai'i 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 or subsidy 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 or subsidy 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 or subsidy.
- 2) The applicant meets the following requirements pursuant to Section 42F-103, Hawai'i 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 or subsidy 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, Hawai'i 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, Hawai'i Revised Statutes, for grants or subsidies used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant or subsidy 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 or subsidy 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.

Kumu Kahua Theatre
(Organization)



1-30-13
(Date)

Donna Blanchard
(Typed Name)

Managing Director
(Title)