

House District 25

Senate District 13

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

Log No: 63-0

For Legislature's Use Only

Rec'd JAN 28 2011

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

Street Address:
46 Merchant Street
Honolulu, HI 96813

Mailing Address:
Same

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name JASON KANDA

Title President

Phone # 808-375-9593

Fax # 808-536-4226

e-mail jason.a.kanda@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 2011-2012 SEASON

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FY 2011-2012: \$ 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 \$17,000
FEDERAL \$0
COUNTY \$0
PRIVATE/OTHER \$150,000

NAME & TITLE OF AUTHORIZED REPRESENTATIVE:

[REDACTED SIGNATURE]

JASON KANDA, President

1-27-11

AUTHORIZED SIGNATURE

NAME & TITLE

DATE SIGNED

**DECLARATION STATEMENT
APPLICANTS FOR GRANTS AND SUBSIDIES
CHAPTER 42F, HAWAII REVISED STATUTES**

The undersigned authorized representative of the applicant acknowledges that said applicant meets and will comply with all of the following standards for the award of grants and subsidies pursuant to section 42F-103, Hawaii Revised Statutes:

- (1) 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;
- (2) Comply 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;
- (3) Agree not to use state funds for entertainment or lobbying activities; and
- (4) Allow 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.

In addition, a grant or subsidy may be made to an organization only if the organization:

- (1) Is incorporated under the laws of the State; and
- (2) 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.

Further, a grant or subsidy may be awarded to a non-profit organization only if the organization:

- (1) Has been determined and designated to be a non-profit organization by the Internal Revenue Service; and
- (2) Has a governing board whose members have no material conflict of interest and serve without compensation.

For a grant or subsidy 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
(Typed Name of Individual or Organization)



(Signature)

1-27-11

(Date)

Jason Kanda
(Typed Name)

President
(Title)

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." For forty years, Kumu Kahua Theatre has carried out its mission of presenting Hawai'i's people and Hawai'i's stories for Hawai'i's audiences. The only theater in Hawai'i with this stated purpose, Kumu Kahua has developed and produced over 150 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. 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: to develop and stage locally-written plays set in Hawai'i, or that deal with an aspect of the local experience; b) to stage plays relevant to the people of Hawai'i, whether written in or out of state; c) to create theatrical opportunities for examining local lifestyles, whether modern or historical; d) to provide training and experience for local playwrights, directors, performers, technicians, designers, music artists, and graphic artists; and e) to develop and expand an audience familiar with, and eager for, drama that specifically addresses Hawai'i's multi-cultural realities. And one last article of faith: by keeping our ticket prices affordable, and by providing substantial discounts for students, seniors, and the unemployed, we have kept our doors open to a wide spectrum of the local community.

In 1994, Kumu Kahua Theatre moved into its permanent home, in the historic Kamehameha V Post Office at 46 Merchant Street, in downtown Honolulu. Over the past few years, Kumu Kahua Theatre's major activity has been the production of five regular season plays, and at least one summer remount of a highly successful regular season play. 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. Attendance has been consistently high—in the past eighteen months, five of the six regular season shows extended for at least a week, and the summer remounts have sold out entirely. The past few seasons have also seen the return of touring productions. Two plays each season have been featured at the Maui Arts and Cultural Center; others have traveled to Hilo and Central O'ahu's Okinawan Center,

allowing Neighbor Island and outlying O'ahu audiences to see contemporary plays by local playwrights about local subjects.

Our annual playwriting contest is a long-established tradition, and has often led to full productions. As part of its commitment to developing plays and performers, Kumu Kahua Theatre tries to commission one play a year, and conducts summer classes in playwriting and beginning and intermediate acting. Kumu Kahua's Dark Night Series not only allows the theatre to produce its own more experimental projects, but to help other theatrical groups stage "Dark Night" mini-productions on non-performance nights during the runs of regular shows. In any given year, then, the performances, rehearsals, readings, classes, and Dark Nights insure that Kumu Kahua Theatre is "lit" over 300 days a year.

The theatre the Kumu Kahua Board has created in this space is an intimate, flexible playing area that seats between 100 and 130 people. Though the number of paid administrative and office staff is very small when compared to other operations of the same size, salaries and benefits for our fulltime Managing Director, Office Manager, and Artistic Director, are absolutely essential to insure continuity and accountability.

With occasional support from the Hawai'i Council for the Humanities, Kumu Kahua Theatre sponsors events dealing with the historical and cultural legacies that have shaped Hawai'i's political, legal, and historical identities. Two of these events are held during the performance runs of plays that offer unique opportunities for scholars, historians, and various resource persons to share their expertise with Kumu Kahua audiences and the general public. Viewers' guides and display materials, prepared by consulting scholars for audience members, educational institutions, internet display, and archives, provide resource information and supplementary perspectives on the specific themes and events. Some of these programs have included: *Obake* (November 2003), *Massie/Kahahawai* (January 2004), *Fanny and Belle* (March 2004), *Territorial Plays* (September 2004), *Eddie Would Go* and *Queen of Makaha* (March 2005—a co-production with Honolulu Theatre for Youth), *The Songmaker's Chair* (March 2006), *Another Heaven* (May 2006), *Who the Fil-Am I?* (November 2006), and *Kāmau* (March 2006). All of the Viewers' Guides are archived on our website: www.kumukahua.org.

2. The goals and objectives related to the request;

Funds will support the artistic and administrative functions of Kumu Kahua Theatre. Our principal goal is to remain open. 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. This represents almost 20% of our overall budget and because we budget two years in advance this was very difficult for us to absorb. If not for the generous support of individual donors, we would not have been able to continue to operate. We have since reorganized, restructured, and raised enough money to finish our season and we are now optimistic about our future.

I. *Building and Staff*: KKT's home, the Kamehameha V Post Office in downtown Honolulu, houses an intimate, flexible playing area that seats between 100 and 130. General maintenance is essential to keep this space fully functional. We have occupied this space now for sixteen years, and all the original seating, curtains, platforms, lighting, and other theatrical

equipment are not surprisingly very worn, thanks to virtually constant use at this very busy theatre. We have a very small staff, but the salaries and benefits for our fulltime Managing Director, Artistic Director, and Box office person require a substantial outlay.

II. Productions: KKT will stage six plays during this grant period—one a remount of a successful earlier offering. Each play will be performed Thursdays through Sundays for at least five weeks. Two plays will tour to the Maui Arts and Cultural Center. The schedule for 2011–2012 is as follows.

July - Summer Remount

Aug.-Sept. *Cane Fields Burning* by Kemuel DeMerville

Nov.-Dec. *A Jive Bomber's Christmas* by Saachiko and Dom Magwili

Jan.-Feb. *Saturday Night at the Pāhala Theatre* Poems by Lois-Ann Yamanaka
Developed for the Theatre by Harry Wong, III and John H. Y. Wat

March-Apr. *Wilcox's Shot* by Sean T.C. O'Malley

May-June *Kāmau A'e* by Alani Apio

Hawai'i writers wrote four of the five plays; the fifth, *A Jive Bomber's Christmas*, was first produced in 1993 at Los Angeles's Japanese American National Museum and has become a holiday tradition there.

3. State the public purpose and need to be served;

Our principal goal is always to present commercially and artistically successful plays that tell Hawai'i's stories and speak directly to the people of Hawai'i. We are always striving to present the lives and experiences of Hawai'i on stage, written by Hawai'i's writers, and performed by Hawai'i's people. In this sense, we are Hawai'i's community theatre.

4. Describe the target population to be served;

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 past, present, and proposed season demonstrates this commitment. Dealing with the

Samoan, Maori, and Pacific Island communities, Albert Wendt's *The Songmaker's Chair* (March 2006) was a popular success on O'ahu and Maui. Troy Apostol's *Who the Fil-Am I?* (November 2006) and Lonnie Carter's *Magno Rubio* (March 2008) explore the traditions and current status of Filipino-Americans. And by remounting and touring Alani Apio's *Kāmau* (March 2007) and its sequel *Kāmau A'e* (May 2012), and staging Victoria Kneubuhl's *Ola Nā Iwi* (November 2007) and *Pele Mā* (January 2008) we are presenting plays very important to the Hawaiian literary and cultural scene. Our partnership on *Kāmau* with Kamakakāokalani 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. KKT's mission also coincides with state priorities because so many of its playwrights, actors, directors, designers, and production staff 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, 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 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.

5. 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.

1. Describe how the request will, in the case of a grant, permit the community to benefit from those activities; or for a subsidy, reduce the costs incurred by the organization or individual in providing a service available to some or all members of the public.

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.

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.

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 survival, at a time of rising costs on all fronts; second, to encourage and nurture the writing and performing of plays specifically for Hawai'i's audiences; 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-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.

2. The applicant shall 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 2011–2012 season are scheduled, and our other Dark Night productions, classes, and co-sponsored activities are being slotted in around the taken dates. Success for Kumu Kahua Theatre is fulfilling our mission statement, and drawing people to one or several of the 125+ performances and events we hold each year.

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

Our most traditional method of evaluating the quantitative and qualitative success of Kumu Kahua Theatre is the box office. Kumu Kahua does not at present stage programs for subsidized audiences, and since groups or individuals pay to attend our performances, the number of people in our audiences is a very good guide to our health as a theatre. Other evaluation criteria, however, are extremely important, especially given our distinct mission. The number of groups arriving from schools, and the success of our student discount nights, indicate that we are clearly fulfilling our mission to attract, entertain, and inform the youth of our community. The huge success of a show like *Massie/Kahahawai*, especially in drawing a large audience from the Hawaiian community, also suggests that by fulfilling our mission we are meeting the community's needs. The attendance at our other events—more than 400 over two nights at our Humanities evenings for *Massie/Kahahawai* at the Judiciary History Center, for instance—also demonstrates the importance of our role as the theatre that tells Hawai'i's stories. Perhaps the most telling change in the past few years, however, has been the interest expressed by Neighbor Island venues to have Kumu Kahua Theatre take its productions there. Maui has

recently presented several of our productions, each of which drew hundreds of people, and a tour to the Big Island has also taken place. Shows from our upcoming 2011/2012 season are already being scheduled for the Maui Arts and Cultural Center, after their O'ahu run. Kumu Kahua Theatre will continue to closely monitor such signs, always evaluating them in the light of our stated mission, because success for us also lies simply in staging plays written by Hawai'i's people, in productions featuring Hawai'i's artists, in stories depicting the lives of Hawai'i's people.

4. The applicant shall 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.

As stated in response to the previous question, our most traditional method of evaluating the quantitative and qualitative success and effectiveness of Kumu Kahua Theatre is the box office. Our ticket sales have remained relatively stable even through difficult financial times. We expect that to continue and in fact our projections are for a slight increase in ticket sales next season.

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 2011-2012.

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 trying to obtain for fiscal year 2011-2012.

We have applied or plan to apply for the following grants:

- HSFCA - \$56,000 (expect to receive approx. \$15,000)
- Cooke Foundation - \$150,000
- Sidney Stern Memorial Fund - \$7500

IV. Experience and Capability

A. Necessary Skills and Experience

The applicant shall demonstrate that it has the necessary skills, abilities, knowledge of, and experience relating to the request. State your experience and appropriateness for providing the service proposed in this application. The applicant shall also provide a listing of verifiable experience of related projects or contracts for the most recent three years that are pertinent to the request.

The qualifications and expertise of three sets of people make Kumu Kahua Theatre possible.

Unlike most non-profit organizations, Kumu Kahua Theatre's 25-member Board of Directors has a distinctly hands-on attitude. Chosen for their experience in various aspects of theatre, board members pick the plays, staff the box office, build sets, maintain the facility, direct, act, or offer technical direction, oversee the theatre's overall development, as well as respond to the numerous regular demands of a board of directors. The current president is Jason Kanda, the acting vice-president is Anna Fishburn, the acting secretary is Dennis Carroll, and the treasurer is Dann Seki. The Board provides institutional memory, and accounts for most of the qualifications and expertise that have sustained the theatre for forty years.

This organizational philosophy means that the paid staff, while essential, can also be small in number. Three employees manage the day-to-day workings of the theater: a full-time managing director, a part-time artistic director, and an office assistant. The managing director is responsible for the theater space, business office, box office, and production schedule. The artistic director, Harry Wong III, is responsible for all aspects of the theatre related to its productions. The third employee operates the box office and carries out other office management tasks. To a far greater degree than most substantial non-profit organizations, then, the money that comes into Kumu Kahua goes into the productions, the rent, and the necessary operating expenses, rather than into salaries and related administration costs, but our staff provides the institutional continuity for the productions.

A detailed description of the credentials of the Artistic Director, and a brief listing of the board members and their areas of expertise, follow.

Harry Wong III is Artistic Director of Kumu Kahua Theatre. In 1990, he stage-managed its International Tour to Edinburgh, Washington D.C., and the Los Angeles International Festival of the Arts. In 1993, he graduated with an MFA in Direction from the University of Hawai'i-Mānoa. For KKT he directed the touring production of *Maui The Demigod*, in 1992, and Bob Okazako's *Specs* and the original production of Alani Apio's *Kāmau* in 1994. Harry spent the 1995-96 season in Washington D.C. as an Allen Lee Hughes Fellow with the Washington Arena Theatre. Over the past ten years his KKT productions have included Alani Apio's *Kāmau A'e*, Milton Murayama's *All I Asking For Is My Body*, Margaret Jones' *Season of Yellow Ginger*,

Tammy Haili‘ōpua Baker’s *Kupua*, Jokanaan Kearns’ *Pidg Latin* and *How Kitty Got Her Pidgin Back*, Dennis Carroll’s *Way of a God*, and *Massie/Kahahawai*, Edward Sakamoto’s *Aloha Las Vegas*, and *Mahalo Las Vegas*, Lee Tonouchi’s *Gone Feeshing*, Lee Cataluna’s *Ulua*, and *Eddie Would Go* and *Queen of Makaha: Rell Sunn*, co-produced with Honolulu Theatre for Youth. In 1999 he received an Individual Artists Fellowship grant from the SFCA.

Kumu Kahua Theatre Board of Directors, Fiscal Year 2010-2011

OFFICERS:

Jason Kanda- President
Customer Representative /Actor/Director/ Stage Manager/Producer

Anna Fishburn – Acting Vice-President
 Casting Director

W. Dennis Carroll – Acting Secretary
Professor/Actor/Director/Playwright/Author

Dennis Sekine aka Dann Seki (stage name) - Treasurer
Actor/Director/Voice Talent/Story Teller

BOARD OF DIRECTORS:

Daniel Akiyama
Copy Writer/Actor/Dramaturg

Dusty Behner
Costume Designer/Actor

Denise-Aiko Chinen
Paralegal/Actor

William Dendle
Human Subject Research Compliance Officer, UH-Mānoa/Actor

Constance Hassell
Attorney

Karen Hironaga
Sales Representative/Actor/Crafter

William T. Kahele
Actor/Director/Stage Manager/Technical Crew

Mark Kalahahele
Construction Company Owner

John H. Y. Wat
Educator/Actor/Director

Karen Kaulana Loebli
Health Educator/Actor/Director/Producer

Neal Milner
Professor, UH-Mānoa/Political Analyst/Actor/Voice Talent/Mediator

Nancy Moss
Educator (retired)/Playwright

Meredith Nichols
Communications/Actor

Dee Oshiro
Healthcare Admin.

Celeste Ohta
Executive Assistant

Doris Taitano
Educator/Stage Manager

Marya Takamori-Prickett
Construction Office Manager/Actor/Prop Master

Tyler Tanabe
Food Service/Actor

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. 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 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, and two washrooms.

We have been in this space since 1994, and it continues to prove perfectly 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 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 Box Office Manager, is supervised by the Managing Director. Although the managing director position is currently being performed by the box office manager (as Acting Managing Director) as a cost saving measure, we expect to fill this vacancy as the funds become available. 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.

See previous question. Our managing and artistic directors are responsible to the Kumu Kahua Theatre Board, which supervises and evaluates their activities through our four-person Executive Committee.

VI. Other

A. 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.

Not applicable


B. Licensure or Accreditation

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, 2011 to June 30, 2012)

Applicant: Kumu Kahua Theatre

BUDGET CATEGORIES	Total State Funds Requested (a)	(b)	(c)	(d)
A. PERSONNEL COST				
1. Salaries	35,235			
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
TOTAL PERSONNEL COST	35,235			
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	13,500			
7. Telecommunication				
8. Utilities	4,000			
9. Advertising/Marketing	12,000			
10				
11				
12				
13				
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	39,765			
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	Margaret Welch	(808) 536-4222	
(b) Fundraising	23,750	Name (Please type or print)	Phone	
(c) Donations/Grants	38,262		1-27-11	<i>mgw</i>
(d) Sales (Tix, scripts, etc.)	132,350	Signature of Authorized Official	Date	
TOTAL BUDGET	269,362	Acting Managing Director		
		Name and Title (Please type or print)		

BUDGET JUSTIFICATION PERSONNEL - SALARIES AND WAGES

Applicant: Kumu Kahua Theatre

Period: July 1, 2011 to June 30, 2012

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
Box Office Manager		\$20,000.00	40.00%	\$ 8,000.00
Managing Director		\$33,420.00	40.00%	\$ 13,368.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				35,234.80
JUSTIFICATION/COMMENTS:				

N/A

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Applicant: _____

Period: July 1, 2011 to June 30, 2012

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

JUSTIFICATION/COMMENTS:

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

JUSTIFICATION/COMMENTS:

NOT APPLICABLE

N/A

BUDGET JUSTIFICATION CAPITAL PROJECT DETAILS

Applicant: Kumu Kahua Theatre

Period: July 1, 2011 to June 30, 2012

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: 2009-2010	FY: 2010-2011	FY:2011-2012	FY:2011-2012	FY:2012-2013	FY:2013-2014
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						

NOT APPLICABLE