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IA-0000000530**Individual Application**

Application ID	IA-0000000530	Account	
Application Status	Submitted	Contact	Rebecca Dunning

ACT 310 - Application for Grants

Legal Name of Requesting Org/Individual	Honolulu Theatre for Youth	DBA	
Type of Business Entity	501 (C)(3) Non-Profit Corporation	Existing Service(Presently in Operation)	Yes
Mailing Address	1164 Bishop St Suite 910 Honolulu, Hawaii 96813 United States	Amount of State Funds Requested	\$110,000.00
Island			

Program Overview

Program 1 Overview

Program 2 Overview

Program 3 Overview

Department Notes

Agency Eligibility

Recipient of Terminated Federal Funding	Yes	Able to Provide Documentation Evidence	Yes
Serves Negatively Impacted Populations	Yes	Narrative	HTY typically receives \$50,000 in direct funding from the NEA every season. May 13, 2025 we received notice from the NEA that the \$50,000 we had been awarded towards the cost of a production for elementary students about the inventor of the Hawaiian Steel Guitar, Joseph Kekuku was being withdrawn. "Funding is being allocated in a new direction in furtherance of the Administration's agenda. Your project, as noted below, unfortunately does not align with these priorities." Fortunately, we already had spent these funds and appealed the process to keep the funding, but the \$80,000 we requested for 2026 to create an original show HAPA: THE MUSICAL ABOUT BEING MANY THINGS is not expected. The agency has almost no staff remaining and is cutting or redirecting

funding. We consistently budget \$50,000 for this direct funding and will need that to cover the development of the play and the run of the project (which 12,500 Hawaii students are already scheduled to see).

Date Funding Stopped 5/13/2025

Amount of Other Funds Available

State Fund Total Amount	\$118,530.00	County Fund Total Amount	
Federal Fund Total Amount		Private/Other Fund Total Amount	\$405,021.00
Total Amount of State Grants	\$1,312,430.00	Unrestricted Assets	\$1,960,000.00

Contact Person for Matters Involving this Application

Applicant Name	Rebecca Dunning	Applicant Title	Grants/Development
Applicant Phone	808-221-3007	Applicant Email	becky@htyweb.org

State of Hawaii Eligibility

Organization is Licensed or Accredited	Yes	Nonprofit is a 501c3	Yes
Complies with Anti-Discrimination Laws	Yes	Nonprofit has Governing Board	Yes
Will not Use State Funds for Lobbying	Yes	Is Incorporated Under Laws of State	Yes
Will Allow Access to Audit Records	Yes	Has Bylaws and Policies	Yes

Account Information

Organization Name	Honolulu Theatre for Youth	Organization DBA	
EIN		Street	1164 Bishop Street Suite 910
Account Email	becky@htyweb.org	City	Honolulu
Account Phone	(808) 839-9885	State	HI
Website	https://www.htyweb.org	Zip	96813
Mission Statement	The mission of Honolulu Theatre for Youth (HTY) is to bring professional theatre programs that make a difference in the lives of young people, families and educators in the State of Hawaii. HTY sees its two areas of work, PROFESSIONAL THEATRE and DRAMA EDUCATION as deeply entwined, and approaches its work with a unified vision. HTY is the only professional nonprofit theatre in the State and the largest independent provider of arts education in Hawaii. HTY was awarded the 2022 Children's Theatre Foundation of America, Corey Medallion in recognition of the significant work they have done in the field of Theatre for Youth. HTY is a theatre of place, deeply rooted in the cultures and		

people of the Pacific and dedicated to serving young people, families and educators across the Hawaiian Islands. Founded in 1955, HTY is one of the oldest professional Theatre for Young Audiences companies in the country and is recognized for its long history of innovative drama education programming and the creation of original theatrical works that celebrate the diverse cultures of Hawaii. Recognizing that in many parts of Hawaii, children do not have any other opportunity to experience live, professional theatre performances and arts education programs HTY has been touring its plays and providing programming statewide since the 1960s. HTY continues its commitment to create stories celebrating Hawaii's diverse communities for its 70th anniversary season and beyond.

Point of Contact

Point of Contact First Name	Becky	Point of Contact Last Name	Dunning
Point of Contact Title	Grants/Development	Point of Contact Email	becky@htyweb.org
Point of Contact Phone	(808) 221-3007		

Leadership

Leadership First Name	Eric	Leadership Last Name	Johnson
Leadership Title	Artistic Director	Leadership Email	artistic@htyweb.org
Leadership Phone	(808) 782-7434		

Background and Summary

Applicant Background	For 70 years, Honolulu Theatre for Youth (HTY) has been bringing high quality educational theatre programs to Hawaii children and families. Founded in 1955, HTY is the only professional nonprofit theatre in the State and the largest independent provider of arts education in Hawaii. For many of Hawaii's children, HTY is the only arts educational experience they receive, so we take our role in the community very seriously. Each year, our organization works to provide art experiences that are relevant, resonant, and illuminating for Hawaii's children. We bring shows to the neighbor islands, including Molokai and Lanai, and reach out to schools in rural communities. Our actors and designers are professional theatre artists, many with advanced degrees and special training in performing for and interacting with young audiences. Our teaching artists are highly trained educators who inspire learning through structured creative assignments and also work with Hawaii teachers to design lesson plans that build on and deepen the topics the students are working on in class. With an annual budget of over \$2 million, HTY is one of the larger arts institutions in the state and the largest educational institution outside of the public school system. Currently, HTY partners with the State Department of Health, the City and County of Honolulu, and numerous other agencies, non-profits and cultural institutions to craft theatrical learning experiences for children and include young people in important conversations happening in our community.
Funding Request Purpose	Every year, we reach over 80,000 Hawaii children and their families with our live performances, and 3340 students at 33 schools with our Artists in the Schools program. The Artist In The Schools residencies typically consist of a Teaching Artist coming into the classroom for a two week period to lead students in creative activities designed to broaden their understanding of something they are studying in class. The curriculum is built in consultation with the classroom teacher and is designed specifically for those students and that grade level. We follow structured evaluation protocol throughout these residencies and are often told by schools that students got so much out of the experience, that it deepened their learning, and that it brought shy kids out of their shell and helped other kids learn skills to work well in a group or to express themselves effectively. For our live performances, we always ask for feedback from teachers and family members to

make sure we are providing quality theater productions that enhance children's understanding of their community, their history and the wide world around them. We want to be able to continue the programs we have in place despite the huge cuts in federal grants to arts and education. Now more than ever, it's important to give kids exposure to the arts and to make sure kids from areas that are remote or challenged by socio-economic factors, have access to quality art education. For kids who struggle with school because of learning differences, art education and particularly theater can be a game changer for them, allowing them to express their ideas and demonstrate mastery in ways that are more authentic and thoughtful than filling out worksheets.

Geographic Coverage Served

HTY serves children around the state, sending performances on tour to the neighbor islands, taking shows to public libraries, and bringing drama education right into classrooms in elementary schools around the islands. Free shows are also performed for families at Libraries. Our educational residencies take place in classrooms, trailers, outside or whatever spaces are available in the school. Other than the DOE, there is no other organization that serves as many Hawai'i children. Up until this year, we have had grants to pay the cost of buses to bring children to the theater to see performances. This is a service that we very much want to restore for students in Title I schools. Our goal is to make sure that all children have access to drama experiences regardless of geographic location.

Public Purpose or Need Served

Outside of the DOE, Honolulu Theatre for Youth reaches more kids statewide than any other organization. We work with the DOH to bring lessons on good nutrition, healthy habits, and mental well-being to kids. We bring stories about the beauty and strength of the diversity of Hawaii's unique cultures. Children get to see their own stories presented on stage, and that is like bringing a bright, warm light into their lives.

Our teams visit many schools across the state. If you haven't been on a school campus in a while, you may be struck by what you see: The "front office ladies" shielded behind glass for their protection; signs that say "no guns and knives on campus"; posters about where to turn to for help if there's no food at home or if a child is experiencing violence or homelessness. Educators are sometimes like rescue workers trying to get their students safely through the day while making sure they hit all the academic benchmarks that will carry them through high school. At many schools, there isn't much time or much funding for art, but art is essential to lift students up beyond their current situation.

Research has shown that children who have access to the arts are three times more likely to have good attendance, four times more likely to be recognized for academic achievement, and two times more likely to graduate. They also feel more engaged in school and more hopeful about their own futures. Theatre experiences, both as audience members and as participants in drama education, enhances communication skills and creativity, fosters collaboration and team work, and cultivates empathy and understanding. Exposure to the arts provide a well-rounded learning experience that can positively impact students' personal and social growth.

One of the biggest differences between public and the elite private schools in Hawaii is that private schools have well-funded art programs. The cuts to art funding further make art education and have and have-not situation.

Target Population Served

Our mission has always been to serve the youth of Hawaii, to bring quality arts education and art experiences to the children who call these islands home, and to reflect, examine, and celebrate their lives, their cultures, their struggles, and their triumphs on stage. Art education fosters problem-solving skills and supports learning in ways that work for all kinds of students. Theater is the most collaborative form of art, and it is an artform that draws on many different kinds of art, critical thinking, and planning skills. We're there for the kids whose faces light up when they get a chance to be creative. We know that children thrive when they get the chance to imagine, innovate, and express their ideas and when they have guidance from someone who knows how to foster that inspiration.

Our Drama Education department made a major impact on Hawaii children by leading artistic residencies in 33 schools on Oahu, Maui and Hawaii island last year. HTY Teaching Artists led 1,612 sessions in classrooms, serving 3,340 students from kindergarten through grade six. Of these schools, more than half were Title I schools. In addition, HTY produced the Museum Without Walls Programs - Sharing Our Stories for youth ages 7-17 who live at The Towers at Kuhio Park, Hawaii's largest public housing complex. HTY provided after school programs at two different Title I schools (one elementary and one middle school.)

Summary and Outcomes

Measure(s) of Effectiveness

As we are applying for support for a variety of different programs, the outcomes are slightly different for each. For the HAPA project, we hope to achieve our attendance, demographic and budgetary goals while creating a play that can tour the Neighbor Islands in coming years. A complete accounting of this project will be submitted to several key grantors and will include quantitative, qualitative, and social impacts of the project including evaluations, reflections from students and archival documentation of the performances.

The restoration of funding for school residencies and scholarships for our field trips will be about ensuring more students get the opportunity to take part in this programming and will be evaluated by numbers served, demographics of those numbers, and the impact the programming had on the students. Each program will

get a complete accounting of how the funds were used, the demographics of the students, and reflections about the effectiveness of the programming.

The operational funding will cover core expenses and staffing of our organization allowing us to continue programming in the face of reduced funding. Effectiveness here will be measured in our ability to continue partnerships and stand up a deeper share of programming as our partners experience cuts in their budgets. This funding will also allow us to continue base functions and keep core staffing that allows us to participate in opportunities that may emerge and provide leadership and stability to the many smaller arts organization that look to HTY in hard times.

Projected Annual Timeline

HTY operates year-round, focusing mainly on in-school programming during the school year (with public shows and classes on the weekends) and running educational programs during the summer. Development of programming stretches across multiple years and a relationship with a school, organization or specific community may take years to cultivate. Here is the timeline for the specific projects mentioned above:

Development and production of the original musical HAPA (Asking for \$50,000 in support)

Now-December: Continuing research and partner building for the project. Writing begins.

January-March: Finalizing the script/music and design

March-April: 4 week rehearsal process

March 20-May 27: 6 week run of show at Tenney Theatre 12,500 currently signed up, availability for 5,200 more students.

Restoring school-based residencies (asking for \$10,000)

January 2026 to May 2026

We have a team of 4 full time professional arts educators on staff ready to add additional residencies if funding becomes available. These would be scheduled in conjunction with the school's calendar between January-May 2026 and each residency would include at least 10 sessions with students built in conjunction with the lead teacher and administration.

All the funding would be 100% focused on Title I public schools.

Restoring school audiences for fieldtrips (asking for \$20,000)

January 2026 to May 2026

This funding would be entirely focused on Title I public schools. HTY would be able to offer scholarships for fieldtrips to the audiences with the greatest need. During this period, we are running five different shows for audiences ranging in age from preschool to high school and currently have the capacity to add schools to all of these productions. Having some flexibility in how we deliver to these neediest audiences is imperative. In recent years we have traveled to schools when busses or transportation was not available. We would like to offer scholarships to individual students if a teacher knows a family is unable to pay as well as deep discounts to whole schools or programs that have been specifically hurt by federal cuts. One example would be the drastic cuts to support for English Language Learners who regularly attend.

Overall cuts to Operational Support (asking for \$30,000)

January-May 2026

This funding would partially replace the \$100,000 plus we expect to lose in revenue this season from federal policy initiating secondary cuts in educational funding, diversity funding, health and human service funding and policies directly impacting arts and culture. Already we have been cutting our fees for service for partnerships with the Department of Health as several branches have received less funding. We expect more cutbacks from many of our partners. Any funding we receive here will allow us to continue our core operations as well as to collaborate generously with partners, sharing our space with other non-profits at below market rates, consulting across the arts sector and providing training and professional opportunities to young artists interested in working in Hawaii's creative sector.

Before these cuts, we never realized how much we depended on large multi-year grants to distribute passthrough funding from the NEA (the State Foundation on Culture and the Arts, locally but many other national organizations), workforce development programs, industry specific grants or other funding we were able to bring in nationally and distribute locally. As national programs are shut down or buckle under great pressure to do away with funding that supports diverse stories, we must fill immediate gaps in this season and are already planning and implementing longer term strategies.

Quality Assurance and Evaluation Plans

Overseeing many types of programs simultaneously, HTY has developed proven system to evaluate and adjust programming prior to implementation, to provide oversight during the program, and to evaluate and reflect on the work afterwards.

Three co-equal managers oversee the staff and scope of our work under the supervision of the Board of Directors. The Artistic Director and Director of Drama Education oversee the professional artistic work and educational residencies and classes, while the Managing Director coordinates the support and administration for both programs. Collectively, they set the agenda for the programming and oversee the day-to-day running of the organization. Prior to the start of a program, the managers budget and assign staff time, hire any necessary outside contractors, and manage the scope and budget of each project.

During the delivery of programming, staff check in regularly, in most cases making a daily report alongside periodic sessions reflecting on each project. The exact cadence of evaluation varies from program to program, but every program collects the numbers reached, age of participants, demographic information, and a written evaluation from stakeholders. Teachers and administrators are asked to evaluate every program we provide, and these evaluations are distributed in real time to staff, often resulting in immediate adjustments. Each department, Artistic, Education and Administration comes together frequently to evaluate both ongoing work and completed programming, and these sessions set the course for future programming. The entire company gathers quarterly for larger scale training and reflection.

With 70 years experience doing this work, and with most employees working 5-30 years with the organization, the staff is experienced and professional. As local creative professionals, their reflections are also important to the ongoing health of the organization and the programming we choose to undertake. We have invested in long term relationships with schools and community partners and know that we must listen deeply and often to the needs of our community to do our best work going forward.

Scope of Work

We are asking for support to restore funding to three very specific areas impacted by the cuts in Federal spending and the chilling effects the current policy is bringing to educational programs, diverse communities, and cuts specific to arts and humanities funding.

The first need is to restore funding the National Endowment of the Arts (NEA) typically awards HTY for the creation and production of an original theatrical work for our community. This year we were expecting an award of \$50,000 for our show HAPA: THE MUSICAL ABOUT BEING MANY THINGS which has an overall budget \$165,536. With 12,500 students and teachers already scheduled for the show, busses booked and staff hired, we are committed to delivering this project to our community regardless, but without this significant funding, the scope and reach of the project will be severely compromised.

Although the HAPA project is the one most directly impacted, it is not the only one in danger. Cuts to federal education funding is also impacting us. After many years of our Artist in the Schools residencies being fully funded through local and federal passthrough dollars, this year the uncertainty has created a gap and we did not have the funding to serve every school interested in such a program. Funding of \$10,000 for school residencies would allow us to continue to service every Title I school that has requested a residency. Likewise, \$20,000 will allow us to recover many schools that have canceled or delayed fieldtrips this year out of worries about Federal cuts to education. These funds would go directly into our pool of scholarship money and be offered to our most vulnerable schools and communities.

Finally, we are struggling with operational costs due to the impact of the shifting and shuttering of numerous funding streams that impact other partners. The National Endowment of the Humanities, Theatre Communication Group, numerous partners from the Hawaii State Department of Health and private funders nationally and locally have cut back, shifted priorities or entirely disappeared. Some are afraid to tackle "diverse" topics, others have invested in lawsuits, but most have simply lost direct funding themselves and can no longer partner or support in the way they once did. We are asking for \$30,000 from the Act 310 fund to make up for this part of the lost revenue. We know the true cost will be much more than that, but we have also cut costs, downsized our office space, and are searching for new funding streams to keep serving our most vulnerable partners.

All of the work within this scope is the core programming HTY annually provides statewide to some of our most vulnerable communities. This programming is delivered under leadership of three professional managers with a staff of 20 full time arts professionals, numerous local contractors, and hundreds of volunteers. These projects are already staffed, planned, and have full capacity to execute.

Financial Information

Q1 Requested Amount		Q3 Requested Amount	\$70,000.00
Q2 Requested Amount		Q4 Requested Amount	\$40,000.00
Sources of Funding	City & County of Honolulu, GIA, State of Hawaii GIA, Shubert Foundation, Hawaii State Foundation on Culture and the Arts, McInerney Foundation, Halligan Fund, Kosasa Foundation, Hawaii Community Foundation- Black Fund, Lanai Community Foundation, Annie Knudsen Fund, Freeman Foundation, Zilber Foundation, G.N. Wilcox, Elsie Wilcox, Cades Foundation, Kaiser , Hi Department of Health, C& C of Honolulu Environmental Services	State and Federal Tax Credits	n/a

State and Federal Contracts and Grants	National Endowment for the Arts, Hawaii State Foundation on Culture and the Arts, Department of Land & Natural Resources, Department of Health, Department of Environmental Services, State of Hi Grant in Aid,	Prior FY Balance of Unrestricted Assets	1,096,000
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Experience, Capability, and Personnel

Skills and Experience	Typically reaching over 100,000 students, teachers, and families in a given year HTY is the largest provider of educational programming outside of the DOE. We travel statewide and have been bringing arts programming to urban and rural schools. We work in theatre but also across a variety of mediums. We know we can execute these projects because this is the work that we have been doing for decades.		
	Almost all of our work is built on partnerships. From multi-year partnerships with State agencies to nurturing a new teacher through the process of planning their first field trip, we are a part of this community and do not want to let our partners down. As Educators face fewer resources and more stress, we know we can step up to help. As students face national media that is anti-immigrant and anti-diversity, we need to be an even stronger voice in telling the story of Hawaii's diverse community. Although we are one of the oldest and largest arts organizations in the state, our greatest asset in terms of capacity is our commitment to serving our community		
Facilities	3 locations- Tenney Theatre 229 Queen Emma Square , Honolulu, Hi 96813-300 Seat Theatre. Administrative office 1164 Bishop Street, Suite 910, Honolulu Hi 96813, 1098 sqft office space . Scene Shop 2,000 sqft. Kilihau Street, Honolulu, Hi 97813 Warehouse space used for Storage and construction of sets, props and costumes. HTY rents performance venues on the Neighbor Islands, and artistic residencies use classroom space at partner schools.		
Proposed Staffing and Service Capacity	HTY has a staff of 20 full time arts professionals, including the Artistic ensemble, Educators and Administrative support. All live in Hawaii, and within the staff, we represent the diversity of the islands in terms of age, race, gender, disability, and many other measures. The Managers of the organization are all leaders in their fields, each with over 30 years experience in the field and decades of experience leading non-profits in Hawaii. Collectively, we accomplish big things with such a small staff because we are committed to our mission and dedicated to cross-training, collaboration, and constantly looking for ways to be more efficient, more productive, and more effective.		
Staff Position(s) and Compensation	The Artistic Director, Education Director and Managing Director all receive a salary between \$65,000 and \$72,000. In response to expected cuts the management team voluntarily took a drop in pay (to the \$65,000) which is expected to continue through the end of the season and is not part of this funding request.		

Other Information

Pending Litigation	We are not involved in any pending litigation.
Special Licensure or Accreditations	N/A
Private Educational Institutions	We will not use these funds to support or benefit a sectarian or non-sectarian private educational institution.

Confirmations

Documentation of Federal Impacts	☒		
Hawaii Compliance Express Certificate	☒	Active Status with the Hawaii AG	☒
IRS Determination Letter	☒	Certificate of Good Standing by the DCCA	☒
Records Retention Policy	☒	By-laws or Corporate Resolutions	☒
Authorized Representative Certification	☒	Signee Title	Artistic Director

System Information

Application Type	Act 310 Nonprofit Grant Application	Applied Date	10/24/2025, 2:57 PM
Owner Name		Category	Grant Application
Created By	Rebecca Dunning, 10/20/2025, 11:40 AM	Created Date	10/20/2025, 11:40 AM
Last Modified By	Rebecca Dunning, 10/24/2025, 2:57 PM	Last Modified Date	10/24/2025, 2:57 PM

Files

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HTY Org Chart	Honolulu Theatre for Youth_BudgetForms
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HTY Cert of Vendor Com oct25	Notice of Termination NEA AWARD 19334673225 Honolulu Theatre for Youth
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