

Honolulu Theatre for Youth Summary

Mission: Professional theatre and drama education programs for youth

Category: Arts & History

Contact: Rebecca Dunning, Managing Director

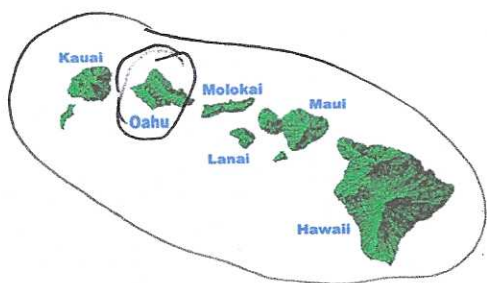
Address: 1164 Bishop Street, Suite 910, Honolulu, HI 96813

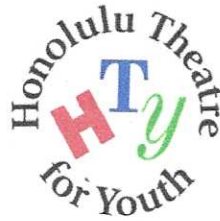
Grant History: N/A

2024 Request:	\$25,000 for general operating support
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Notes:

- Founded in 1955. One of the oldest professional children’s theatres in USA.
- Drama education programming. Tours across State.
- 6-8 plays each season. 2 plays travel to other islands.
- TV Show HI Way, provided online content during pandemic. Expanding digital programming to podcasts. Over 6 million views.
- Reduced affordable prices do not cover production costs. Half revenue from ticket sales; balance from donations.
- Programs help students connect, reduce stress, and improve communication with and understanding of others.
- May 2025 production of Joseph Kekuku and the Olelo of the Hawaiian Steel Guitar. Anticipated audience of 10,000. Tells story of the creator of the steel guitar and his legacy across all musical genres.





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January 30, 2024

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Aloha Ms. Davis Cownie:

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With the enclosed application Honolulu Theatre for Youth (HTY) requests a grant of **\$25,000** from the Laurence H. Dorcy Hawaiian Foundation to partially fund HTY's live theatrical production of **JOSEPH KEKUKU AND THE OLELO OF THE HAWAIIAN STEEL GUITAR** (working title) geared toward school and family audiences from across Oahu. This project will premier in May 2025 at Honolulu Theatre for Youth's Tenney Theatre and the expected attendance in the initial run is over 10,000.

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Jan M. Sam
Suzanne M. Sato
Gary Slovin
James Kellett Tam
Steve Trecker

We look forward to introducing you to our organization and this exciting project. If you have any questions or need any further information please feel free to contact me at 839-9885 x703, manager@htyweb.org.

Mahalo,

A handwritten signature in black ink that reads "Rebecca Dunning". The signature is fluid and cursive, with a long, sweeping tail on the "g".

Rebecca Dunning
Managing Director

Nancy Corbett
Founder

Rebecca Dunning
Managing Director

Eric Johnson
Artistic Director

Daniel A. Kelin, II
Director of Drama Education

HONOLULU THEATRE FOR YOUTH'S PROPOSAL FOR FUNDING TO THE LAURENCE H. DORCY HAWAIIAN FOUNDATION

HTY's History, Mission, Goals & Achievements

The mission of Honolulu Theatre for Youth (HTY) is to produce professional theatre and drama education programs that make a difference in the lives of young people, families and educators in the State of Hawaii.

Honolulu Theatre for Youth (HTY) is a theatre of place, deeply rooted in the cultures and people of the Pacific. Founded in 1955, HTY is one of the oldest professional children's theatres in the country. From modest beginnings as part of the Honolulu Parks and Recreation Department, the company grew in scale and size until it fully professionalized in the 1970s. 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 recognized nationally for its long history of innovative drama education programming and the creation of original theatrical work. Link to HTY's Past Performances from 1955- 2023. <https://membership.htyweb.org/past-performances/>

A key to HTY's programming philosophy is examining and addressing the most pressing issues facing our community. An early example of this, is that HTY has been touring its plays and providing programming statewide since the 1960s because in many parts of Hawaii, children do not have any other opportunity to experience live, professional theatre performances and arts education programs. HTY is the only professional nonprofit theatre and the largest independent provider of arts education in Hawaii.

Prepandemic, HTY annually served over 100,000 people on all 6 major Hawaiian Islands. HTY produced 6-8 plays per season, all plays were presented on Oahu, and 2 plays were designed to tour to the Neighbor Islands. The 2022-23 Season reflected a return to that model. HTY programs are a vital resource for Neighbor Island schoolchildren who lack access to the educational and cultural opportunities that are available to Oahu children. For many Neighbor Island students, contact with HTY programs provides them with their sole exposure to live professional theatre.

During the pandemic HTY created its Emmy award winning half hour TV show, THE HI WAY. We choose to broadcast on television as well as online, so that families that didn't have access to online content were still able to participate. THE HI WAY was a direct "real time" response to the situation in Hawaii as it affected young people. HTY's mission as a company has always been to appropriately include young people in the most important conversations.

Over the past years HTY has become very nimble and adapted to changing circumstances very quickly, so that we could continue to provide Hawaii students and families with exceptional locally relevant arts experiences. With our move to digital content over the last few years our average audience of 100,000 statewide has ballooned to over 1 million views per year, in addition to rebuilding our live audience attendance. Currently, HTY's digital work including an Emmy award winning TV show, a series on social emotional learning, and a podcast series have received over 6 million views.

We are at a pivotal point in history, and there is a deep need to explore and challenge accepted constructs. Tensions rise when voices are ignored. Bitterness and resentment simmer when one's history and culture are disrespected or misrepresented. HTY has a 69 year history of providing high quality, culturally based content to Hawaii students and families. Stories from Hawaii's diverse cultures are presented with sensitivity both to the source of the story and to the age and experiences of our audience.

Population Served

Traditionally HTY brought the magic and power of live theatre to the children of Hawaii through our PROFESSIONAL THEATRE and DRAMA EDUCATION programs. As the largest provider of youth content outside of the Hawaii State Department of Education (DOE) we understand how to tell local stories and reach local children and their families. That will always be our primary audience.

HTY's audience is diverse coming from DOE Public Schools, Charter Schools, Independent Private Schools, Home School Groups, and public shows for families. HTY is committed to keeping ticket prices affordable for all students so we charge only \$6 per student for school performances that cost \$30 per person to produce. Students who qualify for free or reduced-cost lunch receive a further discount and pay only \$5.00 for admission. Often the cost of bus transportation (\$10 or higher) exceeds the cost of HTY tickets. To help underwrite the additional transportation cost for Title 1 students to attend performances, HTY also applies for bus transportation grant funding.

Community Need

Seismic events of the past few years have taken a toll – pandemic, global instability and unrest, climate related disasters – have left an indelible mark on the generations of today. Children and young people are the most vulnerable and they are struggling. It is essential to prioritize young people's social and emotional well-being. To make sense of what has taken place in recent years, continue to heal and move toward healthy development, young people need to emotionally process these dark moments in history, but also move beyond them. Research shows, the performing arts are uniquely situated to fill that need.

At a time when more people feel stressed, face mental health challenges, and feel more disconnected from each other than ever before, the arts can serve as a unifier and a touchstone for our humanity, directly impacting our individual and collective well-being so much so that some communities have started social prescriptions - offering patients a chance to participate in provider-prescribed arts experiences in their neighborhoods. However similar to healthcare itself, the arts are not accessible to all.

The 2022 Aloha United Way's ALICE report findings reveal "Hawaii households have fallen below the ALICE Threshold, with an alarming increase in households now in poverty, from 9% in 2019 to 15% in 2022." Having children in a household significantly increases the probability of being in poverty. "54% of households with children are below the ALICE Threshold."

The high number of residents with economic hardship corresponds to a high percentage of Title 1 schools in Hawaii. The Statewide percentage of Title 1 schools in Hawaii is 67% for 2023-24, up 5% from 2020-21. Not only has the percentage of Title 1 Schools increased, but the severity of need has increased within the schools considered Title 1. This means many of these Title 1 schools now have most or all of their students coming from poor and needy families.

Board of Education Superintendent Keith Hayashi said in a 12/29/2022 Hawaii News Now report, "It'll be years before Hawaii's public school students recover academically and behaviorally from the impacts of the COVID pandemic... According to a national report, it'll take at least 3 years for elementary students to recover from the pandemic and even longer for secondary students... and it was found that students in schools with more poverty can expect a slower recovery."

Access to the arts is critical to providing all Hawaii students with a well-rounded education that will enable them to become more resilient to difficulty and succeed in school and in their daily lives. Researchers conducted a 3 year study and evaluation in the "Children's perceptions of live arts performances: A longitudinal study" (Early Child Development and Care, 176(6), 543-552) and found children exposed to live arts performances developed positive dispositions for shared cultural diversity, a deeper understanding of their own individual identity, and displayed playful engagement in learning. Researchers cite that live arts exposure increases the ability to see situations in new ways, relate past experiences to future events, and use non-traditional methods to overcome adversity and express original ideas.

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. Children that could gain the most from exposure to our productions are often prevented from participating due to economic barriers. One of the biggest ongoing challenges that faces HTY is keeping the cost of our programs low enough so that all children in Hawaii regardless of economic resources or geographic location can participate in the arts.

Program Objectives & Activities

HTY's goal is that every child in Hawaii has access to a professional arts experience every year. As an ARTS FIRST Affiliate Partner, HTY's plays are rich in material that meets Hawaii Department of Education (DOE) Content Standards, so that teachers can integrate the live theatre experience into their classroom curriculum. Study Guides accompany each production. The plays we present are based upon our 69 years of experience, and direct feedback from stakeholders and the constituents we serve. Each play is designed for specific age groups of children so that teachers and parents may select plays appropriate to the interest level, need and focus of their children.

Honolulu Theatre for Youth requests support from the Laurence H. Dorcy Hawaiian Foundation to partially fund HTY's world premiere live theatrical production of JOSEPH KEKUKU AND THE OLELO OF THE HAWAIIAN STEEL GUITAR (working title) geared toward school and family audiences from across Oahu. This project will premier in May 2025 at Honolulu Theatre for Youth's Tenney Theatre and the expected attendance for the initial run is over 10,000.

JOSEPH KEKUKU AND THE OLELO OF THE HAWAIIAN STEEL GUITAR (working title) is an original live performance re-centering and reclaiming an important chapter in the musical legacy of the Kingdom of Hawaii. Created through the collaboration of some of the most respected Native Hawaiian theatrical artists and musicians, this project will premier in May 2025 at Honolulu Theatre for Youth, performing for a multi-generational audience of majority Hawaiian and BIPOC individuals. The play will then become a permanent part of the ensemble's repertory. This important and inspiring story could later tour to the Neighbor Islands in the Fall of 2025 pending fiscal and logistical support. Led by Native Hawaiian author/performer Moses Goods, the full project team is in formation, but currently includes Native Hawaiian poet/playwright Noa Gardner with dramaturgical and musical consultation from the Kealakai Center for Pacific Strings. We are on the verge of announcing a prominent Native Hawaiian musician/composer, who will compose an original score for the show as well as performing in the theatrical production. The show will feature Hawaiian language (olelo Hawaii), chant (oli), hula, story (moolelo) and music, integrating traditional cultural practice to tell the story of a transformational moment in the history of the music of our country and the world.

In 1885, Joseph Kekuku, age 11, originated the concept of the Hawaiian Steel Guitar and spent the rest of his life perfecting it. As one of the most respected musicians and musical innovators of his time, he traveled the world, spreading the rich musical legacy of the Hawaiian Kingdom at the very time the Kingdom was being illegally overthrown. The stories of Hawaiian musicians who were both exiles from their country and ambassadors for Hawaiian culture has rarely been heard even in Hawaii, and never told theatrically.

At the turn of the century, curiosity about Hawaiian culture allowed Kekuku and a handful of Hawaiian musicians to spread around the globe. His continued innovation in the design of the physical guitar led to the first electrified instrument, a change that continues to reverberate across every musical style, but Kekuku's influence was not solely in the shape of the guitar, he was a musical emissary from a kingdom that no longer existed. The grandson of a chanter for the Royal Hawaiian court, Kekuku played for royalty across Europe, lived for long periods in London, Paris, New York and Los Angeles, performing, teaching and impacting a whole generation of collaborators. Though much of the fascination about Hawaii was fueled by exoticism and imperialism, the musicians were embraced for their undeniable skill and sophistication, especially by other non-white musicians.

Kekuku inspired innovation across American Blues, Dixieland, Country and of course Rock and Roll music, but how often is the steely ringing of blues guitar in Alabama credited to the steel shop class at Kamehameha Schools where Kekuku fashioned the first slide he would later introduce to a whole community of African American players? In Seattle, Kekuku performed for several months in the same vaudevillian "Dixieland" show as Jimi Hendrix's grandparents. Is it possible they were as impressed as others with the "Hawaiian style"? The history now being uncovered by Kealakai Center for Pacific Strings has ignited the imaginations of Moses and his team.

Moses' vision for telling this story goes well beyond biography; instead it will center on the Hawaiian concept of time, where past, present and future exist simultaneously. In this vision of history, Kekuku's music lives alongside his

grandfather's oli and the electric guitar of Jimi Hendrix. In this telling, the center of the story is the moment of inspiration of an 11-year-old Native Hawaiian boy - both the music of his past and the future he will impact - live within that moment. This is a radical departure from the way a Western story is often constructed, allowing for intuitive connections between ancestral practice and contemporary art.

Surrounding Moses as a performer, will be a team of Hawaiian collaborators, researchers, cultural practitioners and a multi-racial ensemble with whom he has been creating work for almost 2 decades. Moses started at HTY as a performer and grew into a playwright, director and Artistic Associate, enhancing his abilities in each of these areas. Reflecting the ensemble's commitment to producing Native Hawaiian stories in English and Hawaiian, we look to Moses to curate the original Hawaiian and Pacific Island work within our company. Incorporating traditional practice into contemporary forms, his work is constantly transforming. This is the work that is most meaningful to our audience, and is the work we believe will widen the scope of American theatre. For the past several seasons HTY has been successfully touring productions to theatres on the continent. We are finding audiences across the country have an appetite for our original work. This Spring HTY will tour another show written by Moses to Lincoln Center for a series of performances.

Request Amount, Timeline, and Funding Sources

HTY requests a grant of \$25,000 from the Laurence H. Dorcy Hawaiian Foundation to partially fund HTY's live theatrical production of JOSEPH KEKUKU AND THE OLELO OF THE HAWAIIAN STEEL GUITAR (working title) geared toward school and family audiences from across Oahu. This project will premier in May 2025 at Honolulu Theatre for Youth's Tenney Theatre and the expected attendance in the initial run is over 10,000. We anticipate 34 shows throughout the 4 week run of the show.

HTY has developed a diversified funding base and continuously seeks new sources of funding for programs. Approximately half of HTY's annual budget is earned through admissions and tuition; the other half is contributed by foundations, individuals, and businesses. In addition to the funds sought from the Laurence H. Dorcy Hawaiian Foundation, HTY has applied to the MAP Fund and will apply to the National Endowment for the Arts to support this project. HTY was introduced to this story and our co-creators by Jack Johnson, a longtime HTY fan. The Johnson Ohana Foundation is committed to the project and has provided seed funding to the creative partners.

HTY is committed to keeping ticket prices affordable for children and families of all economic income levels. HTY only charges \$5 - \$6 per student for performances that cost over \$30 per person to produce. Educators also receive a free membership so that teachers can preview the productions and access the educational resources accompanying the productions. As long as HTY charges students less than the actual cost of production, HTY must look to community sources to make up the difference between what children pay and the production costs.

Method to Determine Program Effectiveness

HTY rigorously assesses and evaluates the effectiveness of every program. Audience figures for all performances, written teacher, parent and student evaluations, and staff post mortems are part of the evaluation process. Their opinions and suggestions help shape future programming. HTY is able to make a positive impact on the lives of Hawaii children. Teacher feedback from HTY's first show of the current season 2023-24.

- My students and I enjoyed the production immensely. 'This was the best day ever!' Each entertaining story uncovered a valuable life lesson for us all.
- I personally appreciated the cultural connections that HTY embeds in their performances. I think overall it was an awesome play.
- Great show with a great message. Our school practices the Habits of Mind and your show was able to demonstrate responsible risk-taking, empathy, finding humor, and persistence. Enjoyed by students and teachers alike. Bravo!
- The creativity of sharing this mo'olelo of our Hawaiian history through the eyes of the keiki ali'i was mind blowing for them and I feel that the way the mo'olelo was told has opened up a new level of understanding the history of our lāhui and the same struggles kanaka face even today in our public schools.

Staff Information

HTY has a three-member management team. Managing Director, Rebecca Dunning, oversees HTY's operations and is concerned with budgets, finances, contracts, logistics and personnel. She has worked in nonprofit management in Hawaii for over 35 years. HTY productions are overseen by Artistic Director, Eric Johnson, who has over 20 years of professional theatre production experience including 18 seasons at HTY. Drama Education Director, Daniel A. Kelin II, has a Master's Degree in Child Drama, and has headed HTY's Drama Education program since 1987.

Contrary to the industry norm, HTY values employing local educators and theatrical artist as full-time salaried employees. Representing a full spectrum of ethnicities and cultures the HTY company trains together in a variety of non-Western theatrical forms creating a shared vocabulary that draws as easily from Asian and Pacific Island art forms as well as traditional western practice. Currently the ensemble consists of 14 individuals, some with up to 25 years of experience with the company.

Conclusion & Contact Information

We ask that the Foundation consider our request and help ensure that no child is denied the opportunity for arts learning experience. As a supporter, the Laurence H. Dorcy Hawaiian Foundation plays a significant role in providing a richer and more engaging educational experience that directly benefits students who are most in need.

If you require any additional information please contact:

Rebecca Dunning, Managing Director

Honolulu Theatre for Youth

1164 Bishop Street, Suite 910

Honolulu, HI 96813-2810

manager@htyweb.org

808-839-9885 x703

www.htyweb.org

**Honolulu Theatre for Youth
Balance Sheet
As of December 31, 2022 and 2023**

	12/31/22	12/31/23
ASSETS		
Petty Cash	\$200.00	\$200.00
Bank of Hawaii	\$759,477.63	\$528,507.15
First Hawaiian Bank	\$54,394.80	\$111,208.43
American Savings Bank	\$25,515.29	\$25,522.95
Investment	\$166,859.70	\$167,264.86
	<u>\$1,006,447.42</u>	<u>\$832,703.39</u>
ACCOUNTS RECEIVABLE		
Accounts Receivable - Schools	\$11,648.00	\$15,682.00
Contracts Receivable	\$194,034.59	\$394,930.14
Other Receivable(Eventbrite Reserve)	\$0.00	\$1,416.94
	<u>\$205,682.59</u>	<u>\$412,029.08</u>
Prepaid Expense	\$1,147.59	\$1,137.15
Prepaid Insurance	\$16,260.59	\$15,717.67
Security Deposits	\$7,764.60	\$7,764.60
Operating Lease Right of Use	\$0.00	\$22,459.00
Deferred Cost: For next season	\$4,000.00	\$4,000.00
Property and equipment, net of		
Furniture and Equipment	\$121,348.41	\$124,223.03
Computer & Software	\$71,166.73	\$71,166.73
Vans	\$30,412.08	\$30,412.08
Leasehold Improvements	\$48,996.32	\$48,996.32
Costume Inventory	\$25,000.00	\$25,000.00
Depreciation to Date	-\$196,598.48	-\$220,013.53
	<u>\$100,325.06</u>	<u>\$79,784.63</u>
Total ASSETS	<u><u>\$1,341,627.85</u></u>	<u><u>\$1,375,595.52</u></u>
LIABILITIES & FUND BALANCES		
CURRENT LIABILITIES		
Accounts Payable	\$5,783.28	\$4,841.68
Accrued Expense	\$9,602.04	\$9,523.94
Leased equipment - copying	\$13,004.28	\$9,909.73
Accrued Payroll Expense	\$0.00	\$0.00
Accrued Vacation	\$29,633.02	\$22,418.36
EIDL	\$148,216.50	\$150,000.00
Operating Lease Liability	\$0.00	\$22,459.00
Deferred Revenue	\$0.00	\$500.00
Total CURRENT LIABILITIES	<u>\$206,239.12</u>	<u>\$219,652.71</u>
Net Assets:		
Pre Audit:		
Permanently Restricted as of 6/01/2023	\$113,343.00	\$113,343.00
Temporarily - Restricted	\$45,109.00	\$35,605.00
Unrestricted as of 6/01/2023	\$857,156.20	\$910,661.95
Change in Net Assets Year to date	\$119,780.53	\$96,332.86
Net Assets Year to Date:	<u>\$1,135,388.73</u>	<u>\$1,155,942.81</u>
Total LIABILITIES & FUND BALANCES	<u><u>\$1,341,627.85</u></u>	<u><u>\$1,375,595.52</u></u>

Honolulu Theatre For Youth
Statement of Operations
For the Period Ending December 31, 2022 and 2023

	12/31/22	12/31/23	Budget to Date	Budget 2023- 2024
Revenue				
Program Fees				
Box Office - Schools	\$110,165.50	\$193,495.00	\$224,583.33	\$385,000.00
Box Office - Public	\$5,365.01	\$26,616.00	\$23,333.33	\$40,000.00
Membership	\$12,720.00	\$14,599.00	\$17,500.00	\$30,000.00
Playets/PS Workshop	\$0.00	\$0.00	\$0.00	\$0.00
Opala Remix	\$0.00	\$50,000.00	\$29,166.67	\$50,000.00
Other Service - ED, Playlets	\$31,500.00	\$87,975.00	\$1,166.67	\$2,000.00
SATC	\$0.00	\$0.00	\$5,833.33	\$10,000.00
Mainland Touring	\$80,070.45	\$116,160.00	\$146,766.67	\$251,600.00
Media Work The Hi Way	\$0.00	\$0.00	\$0.00	\$0.00
Drama Education	\$54,275.00	\$73,400.00	\$75,833.33	\$130,000.00
Production Item Sold	\$0.00	\$0.00	\$0.00	\$0.00
Program Fees	\$274,095.96	\$562,245.00	\$524,183.33	\$898,600.00
Grants				
Corporations	\$25,000.00	\$8,662.14	\$29,166.67	\$50,000.00
Foundations	\$390,923.00	\$301,970.00	\$322,816.67	\$553,400.00
Federal Grants	\$53,900.00	\$60,000.00	\$26,250.00	\$45,000.00
State and Local Government	\$180,000.00	\$247,074.64	\$291,666.67	\$500,000.00
Total Grants	\$649,823.00	\$617,706.78	\$669,900.00	\$1,148,400.00
Contributions				
Individual - Under \$500	\$5,617.75	\$5,827.49	\$7,547.17	\$12,938.00
Individual - (\$500 - \$999)	\$2,300.00	\$1,500.00	\$7,547.17	\$12,938.00
Individual - (\$1,000 - \$4999)	\$1,932.37	\$5,250.00	\$7,547.17	\$12,938.00
Individual - (\$5,000 Plus)	\$0.00	\$0.00	\$7,547.17	\$12,938.00
	\$9,850.12	\$12,577.49	\$30,188.67	\$51,752.00
Other Fundraising Events	\$0.00	\$0.00	\$0.00	\$0.00
Board Events Net Revenue				
Le Masquerade	\$70,754.74	\$80,294.70	\$58,333.33	\$100,000.00
Total Board Events	\$70,754.74	\$80,294.70	\$58,333.33	\$100,000.00
Other Income				
Other Income	\$490.00	\$3,433.00	\$2,916.67	\$5,000.00
Royalties - Income	\$0.00	\$1,620.00	\$0.00	\$0.00
PPP/SVOG/ERC	\$158,976.64	\$0.00	\$0.00	\$0.00
Interest & Dividends	\$3,127.44	\$72.51	\$0.00	\$0.00
Investments	\$0.00	\$0.00	\$1,458.33	\$2,500.00
Total Other Income	\$162,594.08	\$5,125.51	\$4,375.00	\$7,500.00
Total Revenue	\$1,167,117.90	\$1,277,949.48	\$1,286,980.33	\$2,206,252.00
Forward Expense From page 3	\$1,047,337.37	\$1,181,616.62	\$1,286,980.33	\$2,206,252.00
Total Excess (Deficit)	\$119,780.53	\$96,332.86	\$0.00	\$0.00

Honolulu Theatre For Youth
Statement of Operations
For the Period Ending December 31, 2022 and 2023

	12/31/22	12/31/23	Budget to Date	Budget 2023- 2024
Expense:				
Payroll Expense				
Wages and Salaries	\$539,731.28	\$583,611.00	\$604,088.92	\$1,035,581.00
Payroll tax expense & Workers Compensat	\$63,769.86	\$71,434.21	\$66,273.08	\$113,611.00
Health Insurance	\$96,438.46	\$105,615.67	\$90,416.67	\$155,000.00
Payroll Processing	\$3,143.30	\$3,735.79	\$3,208.33	\$5,500.00
Outsourced Admin	\$0.00	\$15,000.00	\$14,583.33	\$25,000.00
401K Admin Expense	\$2,505.39	\$2,618.78	\$2,333.33	\$4,000.00
Employee Recruitment	\$0.00	\$1,500.00	\$0.00	\$0.00
Staff Training and Development & Other I	\$202.25	\$0.00	\$0.00	\$0.00
Bus Pass Reimbursement	\$1,622.00	\$1,660.00	\$2,041.67	\$3,500.00
Total Staff Expense	\$707,412.54	\$785,175.45	\$782,945.33	\$1,342,192.00
Program Expense				
Contract Services - Education	\$8,251.85	\$32,523.00	\$40,964.58	\$70,225.00
Contract Services - Artistic	\$26,934.42	\$36,475.55	\$29,750.00	\$51,000.00
Royalties	\$4,080.00	\$1,100.00	\$3,791.67	\$6,500.00
Scripts Purchased	\$46.85	\$0.00	\$58.33	\$100.00
Commissions	\$0.00	\$6,000.00	\$8,750.00	\$15,000.00
Conferences & Workshops	\$2,958.13	\$609.67	\$1,750.00	\$3,000.00
Dues & Subscriptions	\$2,093.26	\$2,303.76	\$3,500.00	\$6,000.00
Overhire	\$300.00	\$1,302.00	\$3,120.83	\$5,350.00
Sets	\$5,772.71	\$5,272.71	\$10,675.00	\$18,300.00
Sets Shop - Repair & Maintenance	\$20,352.32	\$20,550.17	\$19,541.67	\$33,500.00
Props	\$1,269.25	\$2,557.45	\$4,010.42	\$6,875.00
Costumes	\$3,875.21	\$3,752.83	\$7,262.50	\$12,450.00
Electrics	\$3,400.03	\$297.27	\$4,695.83	\$8,050.00
Sound System	\$1,568.44	\$362.77	\$5,191.67	\$8,900.00
Special Effects	\$578.48	\$0.00	\$6,912.50	\$11,850.00
Repair & Maintenance - Tenney Theatre	\$795.23	\$1,388.26	\$5,833.33	\$10,000.00
Tenney Theatre - Utilities & Security	\$17,500.00	\$21,634.58	\$21,560.00	\$36,960.00
Vehicle Expense	\$4,039.64	\$658.47	\$5,833.33	\$10,000.00
Education Program Expense	\$1,810.12	\$12,430.64	\$3,500.00	\$6,000.00
Theatre - Tour Rentals	\$12,693.68	\$14,574.21	\$7,291.67	\$12,500.00
Travel Expense = Education	\$11,750.17	\$19,804.96	\$24,266.67	\$41,600.00
Travel Expense = Artistic	\$68,853.40	\$58,528.98	\$72,916.67	\$125,000.00
School Bus Expense	\$33,814.00	\$53,052.64	\$87,500.00	\$150,000.00
Program Expense	\$232,737.19	\$295,179.92	\$378,676.67	\$649,160.00
Publicity and Marketing				
Playbills	\$0.00	\$0.00	\$0.00	\$0.00
Season Marketing	\$2,302.49	\$200.76	\$2,916.67	\$5,000.00
Season Marketing - Publicity and Marketing Desi	\$7,539.24	\$8,795.78	\$0.00	\$0.00
Teacher and Study Guides	\$1,220.94	\$2,173.91	\$8,750.00	\$15,000.00
Archive - Videos and Photos	\$384.29	\$0.00	\$1,225.00	\$2,100.00
Ticket Cost & Box Office Expense	\$0.00	\$0.00	\$0.00	\$0.00
Publicity and Marketing	\$11,446.96	\$11,170.45	\$12,891.67	\$22,100.00

Honolulu Theatre For Youth
Statement of Operations
For the Period Ending December 31, 2022 and 2023

	12/31/22	12/31/23	Budget to Date	Budget 2023- 2024
General & Administrative				
Accounting and Audit Expense	\$16,197.50	\$0.00	\$9,450.00	\$16,200.00
Bank and Finance Charges	\$124.50	\$234.46	\$583.33	\$1,000.00
Interest Expense	\$0.00	\$3,288.00	\$2,041.67	\$3,500.00
Computer, Software, Toner & Supplies, R	\$3,118.69	\$8,887.74	\$3,500.00	\$6,000.00
Coping - Lease, Overrun, Supplies	\$6,226.02	\$7,194.92	\$7,000.00	\$12,000.00
Credit Card Merchants Fees	\$1,683.19	\$3,407.07	\$3,500.00	\$6,000.00
Depreciation Expense	\$0.00	\$0.00	\$11,666.67	\$20,000.00
Fund Development Expense	\$453.81	\$1,076.25	\$583.33	\$1,000.00
General Insurance	\$13,374.50	\$12,271.25	\$14,000.00	\$24,000.00
Communications	\$3,776.96	\$3,738.30	\$4,083.33	\$7,000.00
State and Local Fees	\$0.00	\$19.50	\$350.00	\$600.00
Meetings	\$288.59	\$265.46	\$291.67	\$500.00
Office Supplies & Expense	\$1,836.30	\$1,533.01	\$1,458.33	\$2,500.00
Office Repairs & Maintenance	\$0.00	\$0.00	\$291.67	\$500.00
Parking & Fuel	\$10,482.10	\$14,203.05	\$19,833.33	\$34,000.00
Printing	\$6,881.87	\$2,811.64	\$4,666.67	\$8,000.00
Postage	\$3,039.40	\$1,402.04	\$2,916.67	\$5,000.00
Rent	\$28,257.25	\$29,758.11	\$26,250.00	\$45,000.00
General & Administrative	\$95,740.68	\$90,090.80	\$112,466.67	\$192,800.00
Total Expense	\$1,047,337.37	\$1,181,616.62	\$1,286,980.33	\$2,206,252.00

**HONOLULU THEATRE FOR YOUTH (HTY) Annual Budget
June 1, 2023 - May 31, 2024**

INCOME	
Earned Income	
Box Office - School Shows	385,000
Box Office – Public/Family Shows	40,000
Membership	30,000
Drama Education Fees	130,000
Fee for Service	62,000
Mainland Touring	251,600
Total Earned Income	898,600
Contributed Income	
State (SFCA) /City (C&C) /Non-Federal	500,000
Federal (NEA)	45,000
Private Foundation Grants	553,400
Corporate Giving	50,000
Private Giving	41,752
Board Contributions	10,000
Events (NET)	100,000
Total Contributed Income	1,300,152
Other income	7,500
TOTAL INCOME	2,206,252
EXPENSES	
Salaries	1,035,581
Fringes	306,611
Contractor, Educators & Artistic	121,229
Marketing & Publicity	22,100
Direct Program Expense	523,431
Tenney Theatre Parking	34,000
Office Rent	45,000
Telephone & Internet	7,000
State & Local Fees	600
Accounting/Audits	16,200
Insurance	24,000
Postage	5,000
Office Supplies & Maintenance	2,500
Dues, Subscriptions,Memberships, Meetings	6,500
Fund Development Expense	1,000
Interest/Bank Charges, Merchant Fees	10,500
Copier, Printing, Other	25,000
Depreciation	20,000
TOTAL EXPENSES	2,206,252
To/From Reserves	-