

WPI



Creating Strategies to Increase Effectiveness at the East Hawai'i Cultural Center

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This report represents the work of four WPI undergraduate students submitted to the faculty as evidence of completion of a degree requirement. WPI routinely publishes these reports on its website without editorial or peer review. For more information about the projects program at WPI, please see:

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Abstract

The East Hawai'i Cultural Center (EHCC) provides an inclusive platform for the members of its community to express themselves. The EHCC faces a lack of funding, which prevents the EHCC from hiring one person to focus solely on grant writing; this limits the amount of grants they apply to. We identified the areas that the EHCC needed to improve upon in order to become more effective in applying for grants, and then learned about the grant application process. We then created a grant-writing toolkit, designed to be as user-friendly as possible while still containing all of the necessary documents to apply for various grants. We proved the effectiveness of the toolkit by providing a walkthrough to the board members, who expressed that they would begin to utilize it immediately.

Executive Summary

Introduction and Approach

For our project, we worked with the East Hawai‘i Cultural Center (EHCC) in Hilo, Hawai‘i. The EHCC is a nonprofit organization whose mission is to support cultural diversity within the community by hosting programs, exhibitions, and performances. Our goal was to provide strategic directions for the EHCC to increase its effectiveness in achieving its mission and boost volunteerism, with special emphasis on the potential for increased grant-seeking success. To achieve our goal, we established three objectives: 1. Assess the Effectiveness of the Organization; 2. Investigate Successful Strategies for Nonprofits Seeking Additional Funding Resources; 3. Develop a Toolkit for the EHCC to Use in Future Funding Opportunities.

To achieve Objective 1, we interviewed each board member to get a better understanding of their role within the everyday operations and how they contribute to furthering the EHCC’s mission. We asked a wide variety of questions that ranged from describing their position and length of time they have served to obstacles they face within their position and as a board. We asked more detailed financial questions to board members whose positions deal with money more frequently, in order to provide us with a better understanding of the board members’ experience with obtaining future funding. This then allowed us to create a deliverable tailored to what the EHCC needs so they can further work on their areas of improvement.

To achieve Objective 2, we contacted other nonprofits in Hawai‘i to compare financial strategies and organizational fundraising efforts. We also asked questions regarding the internal framework of the organizations. In addition to contacting comparable nonprofits, we researched and attempted to contact some of the top funding organizations for Hawai‘i. Within our research, we identified multiple appropriate funding sources and categorized them into four domains.

To achieve Objective 3, we created a grants toolkit using the information gained in our interviews, research, and observations. Throughout the process of developing the toolkit, we determined Google Drive to be the most accessible and user-friendly platform for the EHCC. The development of a grants toolkit will allow the EHCC to keep all documents needed to apply for grants in one place and stay more organized in the future.

Results

Assessing the Effectiveness of the Organization

Through our interviews with the board members, we learned about the organizational structure of the center and the attitudes that the board members have towards it. The board members told us about their most rewarding experiences working with the EHCC and were consistent in how they viewed the organization's mission. The EHCC's financial status was discussed, and all of the board members mentioned funding as an obstacle keeping them from performing at their best. Finally, we learned about the EHCC's current process for obtaining and overseeing members and volunteers. Currently, the EHCC does not actively seek out new members or collect feedback from current ones. They also do not recruit volunteers or have a designated volunteer coordinator position.

Investigating Successful Strategies for Nonprofits Seeking Additional Funding

After attempting to connect with four nonprofits, we were able to successfully interview two—Friends of the Palace Theater and Volcano Art Center (VAC). We met with the Executive Director at Friends of the Palace Theater, Phillips Payson, and he provided us with helpful insight into volunteering, budgeting, and marketing. We spoke with Jesse Tunison from VAC, and he provided information on grant writing, membership and volunteering.

When identifying potential funding organizations, we found it most practical to categorize the organizations into four domains—Youth and Education, Environment, Building and Maintenance, and Community and Arts. Each of these domains align with what the EHCC is currently eligible to receive funding for.

Develop a Toolkit for the EHCC to Use in Future Funding Opportunities

We identified a number of components that should be included in an effective grants toolkit. This decision was based on information we found in the nonprofit's previous databases, and research we had done on specific grant organizations and their application processes. The toolkit has three main folders—the Boilerplate, Financial Information, and Funding Opportunities.

Synthesis and Recommendation

We designed the grants toolkit to be a resource that will make the grant-writing process simpler by making it as easy to navigate as possible while still including all of the necessary information needed to apply to various grants. The effectiveness of the toolkit was confirmed when we trained some of the board members in using it and they expressed their excitement towards how useful it will be for them.

Recommendations Regarding Funding and the Grants Toolkit

In order for the toolkit to continue to be a useful resource for the EHCC, we recommend that the board members keep all of their financial, historical, and organizational documents organized in the toolkit. This will both prevent the toolkit from becoming obsolete and also provide a space where all of the EHCC's files are organized and maintained. In order to ensure this, we also recommend that the EHCC designates at least two affiliates to be committed to being experts and keeping the toolkit up-to-date. In addition, we suggest the EHCC utilize Carol Walker's grant-writing experience and designate her as the EHCC's official grant writer.

Recommendations Regarding the Recruitment of Volunteers

Because the EHCC has both a limited number of staff and a limited budget, increasing the number of volunteers has the potential to make a large difference. We recommend that the EHCC utilizes the University of Hawai'i at Hilo and creates a volunteer pipeline through the contacts we have created with the university. In order to ensure that these potential volunteers keep high retention rates, the EHCC should appoint one board member as volunteer coordinator. This role would be responsible for keeping in contact with the university, overseeing the volunteers' tasks, and maintaining positive relationships with them.

Recommendations Regarding Increasing Use of Social Media Outreach and Marketing

Based on preliminary research and supporting evidence from a comparable nonprofit, we believe there is a correlation between the success of a nonprofit and the extent of that nonprofit's outreach to different audiences. For this reason, we recommend that a member of the EHCC's staff takes the time to learn about how to navigate social media, so that person can then be the sole keeper of the accounts. These accounts can be used to share the events and programs of the EHCC with an ever-growing network of connections.

Acknowledgments

We would like to thank all of the Board Members of the EHCC, especially Dr. Larry Butler and Ms. Monique Ortiz, for their willingness to provide us with the materials we needed to complete this project. We have greatly appreciated this opportunity as we know that it has prepared us for our future endeavors. We hope that the resources we compiled are beneficial to the EHCC and that they continue to expand their reach throughout the Hilo community.

In addition, we would like to thank Professor Stanlick for her initial suggestion of implementing a toolkit for the EHCC. We also would like to thank Professor Lauren Mathews who has continuously made herself available to support our project throughout its many stages.

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| Background | | |
| Effective Nonprofits | Serena, Laynie, Maye | Chase, Maye |
| East Hawai‘i Cultural Center | Chase | Serena, Laynie, Maye |
| Methodology & Strategies | | |
| Introduction | Chase | Serena, Laynie, Maye |
| Objective 1: Assessing the Effectiveness of the Organization | Chase | Laynie |
| Objective 2: Investigating Successful Strategies for Nonprofits Seeking Additional Funding | Chase, Serena, Maye | Chase, Laynie |
| Objective 3: Develop a Toolkit for the EHCC to Use in Future Funding Opportunities | Laynie, Maye | Serena |
| Results & Analysis | | |
| Introduction | Laynie | Maye |
| Assessing the Effectiveness of the Organization | All | All |
| Investigating Successful Strategies for Nonprofits Seeking Additional Funding | All | All |
| Develop a Toolkit for the EHCC to Use in Future Funding Opportunities | Laynie, Maye | All |
| Synthesis and Recommendations | | |

| | | |
|---|-----------------------|-----------------------|
| Introduction | Maye | Chase, Serena, Laynie |
| Recommendations Regarding Funding and the Grants Toolkit | Laynie, Maye | All |
| Recommendations Regarding the Recruitment of Volunteers | Chase | All |
| Recommendations Regarding Increasing Use of Social Media Outreach and Marketing | Serena | All |
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| Appendices | | |
| Appendix A | Chase | Maye |
| Appendix B | Maye | Serena |
| Appendix C | Chase, Serena, Maye | Chase, Serena, Laynie |
| Appendix D | Laynie | All |
| Appendix E | All | All |
| Appendix F | Chase, Laynie, Maye | All |
| Appendix G | Chase, Serena, Laynie | All |
| Appendix H | Chase, Serena, Laynie | All |

Table of Contents

| | |
|---|-------------|
| Abstract | ii |
| Executive Summary..... | ii |
| Acknowledgments..... | v |
| Authorship..... | vi |
| Table of Contents..... | viii |
| Background | 1 |
| Introduction | 1 |
| Characteristics of Effective Nonprofits | 1 |
| East Hawai‘i Cultural Center..... | 3 |
| Methodology & Strategy | 6 |
| Introduction | 6 |
| Objective 1: Assessing the Effectiveness of the Organization | 6 |
| Objective 2: Investigating Successful Strategies for Nonprofits Seeking Additional Funding .. | 7 |
| Objective 3: Develop a Toolkit for the EHCC to Use in Future Funding Opportunities | 8 |
| Results & Analysis..... | 10 |
| Introduction | 10 |
| Assessing the Effectiveness of the Organization..... | 10 |
| Investigating Successful Strategies for Nonprofits Seeking Additional Funding | 12 |
| Develop a Toolkit for the EHCC to Use in Future Funding Opportunities..... | 14 |
| Synthesis & Recommendations | 17 |
| Recommendations Regarding Funding and the Grants Toolkit | 17 |
| Recommendations Regarding the Recruitment of Volunteers | 18 |

| | |
|---|-----------|
| Recommendations Regarding Increasing Use of Social Media Outreach and Marketing | 20 |
| Conclusion | 21 |
| References | 22 |
| Appendix A: EHCC Background and History | 25 |
| Appendix B: EHCC’s Current Approach to Financial Stability | 27 |
| Appendix C: Nonprofits Approached..... | 29 |
| Appendix D: Interview Script for Board Members of the EHCC | 30 |
| Appendix E: Interview Script for Comparable Nonprofits..... | 55 |
| Appendix F: Potential Funding Organizations..... | 63 |
| Appendix G: Toolkit..... | 66 |
| Appendix G-1: Boilerplate Layout | 68 |
| Appendix G-2: Financials Layout | 69 |
| Appendix G-3: List of Funding Organizations with Domain(s) | 70 |
| Appendix H: Interview with Maile Boggeln | 71 |

Background

Introduction

Nonprofit organizations, ranging from the American Cancer Society to the Miss America Organization, serve a multitude of purposes and have the power to change the lives of individuals and communities throughout the world. While large organizations are often better equipped with the resources to result in a large following on social media platforms, smaller nonprofits often face challenges due to limited staffing and lack of funding (Milde and Yawson, 2017). These unique challenges can be addressed with strategic planning that utilizes the organization's current resources. The East Hawai'i Cultural Center (EHCC) does this by encompassing community representation by not only highlighting the local Native Hawai'ian culture, but recognizing the intersection of group identities that every visitor, participant, or volunteer of the center possesses (EHCC, 2019A). Our goal in working with the center was to provide strategic directions for the EHCC to increase its effectiveness in achieving its mission and boost volunteerism, with special emphasis on the potential for increased grant-seeking success. To do this, we gathered information from individuals who could provide insight into the impact that the center has on the community, as well as from individuals who provide a deeper understanding of successful funding strategies for nonprofits of this type. We used this information to assess how effective the EHCC's operations are and to create a set of resources for them to utilize in their future grant-writing processes so they can continue to celebrate diversity.

Characteristics of Effective Nonprofits

"Nonprofit" is a blanket term that covers a multitude of varying organizations. The United States has categorized its 1.56 million nonprofits into over thirty categories, all with a common theme of working to serve a public purpose, rather than providing financial benefit to the organization and its owners (McKeever, 2019). As a result of the many different categories of nonprofits, not all of them qualify as tax-exempt. The organization that we worked with is a 501(c)(3) nonprofit, which means that it is exempt from federal taxes and its donors are eligible for a federal income tax deduction (National Council of Nonprofits, 2019). Of Hawai'i's nonprofits, there are 6,029 501(c)(3) organizations including youth-development, food service, and recreation programs. These nonprofits have brought in 6.6 billion dollars of revenue within the state and employed over 56,000 people (Hawai'i Alliance of Nonprofit Organizations, 2016).

It is vital for a nonprofit to have a clear mission and purpose (Exponent Philanthropy, 2014). The nonprofit should be able to communicate its goals to everyone, especially stakeholders. It is also necessary for the organization to document their services and explain what value they add (Exponent Philanthropy, 2014). This documentation can be used in later applications for funding since any organization or individual offering money will most likely want to know what it is being used for. When identifying who will be receiving their funds, donors look for prepared financial statements and organizational and program development. Another desirable characteristic of a nonprofit is the ability of the governing board to mobilize others such as volunteers (Exponent Philanthropy, 2014).

A well-functioning governing board is also key to a nonprofit's effectiveness; research indicates that board effectiveness is related directly to the use of specific board practices (Herman and Renz, 2000). Nonprofits should elect a chair who is willing and capable of maintaining the principles of success that the entire board has determined (Andringa and Laughlin, 2007). Good governance is also facilitated by written guidelines designed to settle any issue among board members. These include accounting for board nominations and limiting the number of terms a person can be elected, frequently evaluating programs and events, discussing fundraising plans, and ensuring yearly scheduled board meetings (Exponent Philanthropy, 2014). Herman and Renz (2000) concluded that there are eight key elements of effective practices in nonprofit management. Of these eight, the elements we felt would most benefit the EHCC consist of mission statement, feedback forms, planning document, report on most recent needs assessment, bylaws containing a statement of purpose, independent financial audit, and a board manual. Having an official set of rules to abide by ensures a higher probability of success.

Each board member should be held responsible for one or two specific tasks, rather than be ambiguous amongst several roles. The lack of understanding of a specific board member's role can be detrimental to the individual, as it can lead to decreased effort and job performance, lower satisfaction and commitment, and increased job stress (Doherty and Hoye, 2011). These negative associations can then result in uncertainty in the working environment, limited resources, and human resource constraints for the organization (Doherty and Hoye, 2011). Role ambiguity can also result in negative organizational development (Herman and Renz, 1998).

Finally, successful boards know when they are facing obstacles and can advocate for their own improvement. A Canada-based study, completed in 1998, proved that out of 851 boards,

72% of them believed they could undergo specific and intentional improvement efforts—meaning they thought they could operate more effectively (Herman and Renz, 2000). The boards were rated on an efficiency scale in the study. Boards who took the necessary steps towards improvement were rated significantly higher than those who did not take such steps. In addition, the boards who had to overcome obstacles relating to structure and process, role confusion, and decision making were more likely to be successful in accomplishing the organization's mission than boards whose obstacles related to the composition of its members (Herman and Renz, 2000).

Strategies to Increase Revenue

Even with lower expenses due to their tax-exempt status, nonprofits still need to make money in order to operate effectively. While we recognize that most sources of revenue for nonprofits come from private donors rather than foundations and big corporations, nonprofits are able to take initiative and apply for funding from the latter. In order to be successful in these initiatives to gain funding through grants, nonprofits must be strategic in how they grant write.

A simple strategy, described by Haas (1998), emphasizes the importance of the management of the nonprofit's records. The organizations they studied reported using past grant proposals for ideas. While these organizations still created new material for each grant, they consistently used old applications as guidelines, proving that an organized set of documents is key in the grant-writing process.

East Hawai'i Cultural Center

In 1967, the East Hawai'i Cultural Council was formed when four art groups in Hilo came together to promote the arts (Hawai'i Museum of Contemporary Art, n.d.). Initially run in the old town library in Hilo, the organization moved into a new building that has a large history of its own. The new center for the organization was named the East Hawai'i Cultural Center. In 2016, the EHCC experienced another transition when a new chairman was appointed and requested that he would only take on the position if he could recreate the board entirely (Freedman, personal communication). As a result, there was a complete turnover of the board in 2016, and the EHCC became what it is today. The EHCC was established as a center to celebrate all forms of arts and welcome all people and has been known as the Hawai'i Museum of Contemporary Art (HMOCA) for all the modern art and progressive exhibits (EHCC, 2019A). The center hosts a multitude of programs and exhibits—all open to the public. People come

together, despite their differences, to celebrate the arts and Hawai‘ian culture. It is a platform for the expression of local artists and the community.



Figure 1.0: The district courthouse and police station (National Register of Historic Places, 1979).

The hierarchy of the EHCC consists of a board of directors, staff, and volunteers. The Board of Directors comprises nine positions, including a Chair and Executive Director. The center is run primarily based on the efforts of volunteers. Some volunteer positions include Gallery Director, Exhibition & Event Photographer, Artist, Gallery Installer, SPACE Curator, Event Coordinator Volunteer, IT Director, and Bookkeeper (EHCC, 2019A). Although many positions exist within the EHCC structure, the positions are held by very few people. For example, Monique Ortiz, who is listed as the office manager online, is also the SPACE Curator, Event Coordinator, and IT Director.

The EHCC building includes gallery space on the first floor that hosts a changing exhibit of the works of local artists. The exhibits are always changing and bringing culture and community together. The center has also established itself within the Hilo community as a space for fun youth engagement and opportunity through immersive programs (EHCC, 2019A).



Figure 1.1: Children's Gamelan Lesson¹

The center brings in local artists to teach classes on multimedia, printmaking, filmmaking, poetry, and crochet. Students also have the opportunity to learn how to play the Javanese gamelan—a popular attraction of the EHCC.

The EHCC is home to a theater located on the second floor of the building. This space has hosted a wide variety of events and is used almost every day by the community. Some popular performances include Hilo Community Players, music by the Orchid Isle Orchestra, short plays, poetry, and video showings (EHCC, 2019A). More detailed information on the history and current status of the EHCC can be found in Appendices A and B.

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<https://www.facebook.com/ehcchmoca/photos/a.472939009469869/1776033475827076/?type=3>

Methodology & Strategy

Introduction

In this section, we present our objectives to complete our project goal, in which we aim to identify the strategies that will most likely result in an increased revenue from grants. The objectives address some of the areas of improvement the EHCC has identified for us. We assessed the effectiveness of the organization in multiple dimensions through interviews with members of the Board of Directors. We explored the structures of other nonprofits to see how they are successfully receiving funding from grants. Using the interviews and the financial exploration, we created a physical deliverable of a grants toolkit, which will include a copy-and-paste boilerplate and a bank of potential funders. We believe the deliverable will be a helpful tool for the EHCC to use and receive more sources of funding.

Objective 1: Assessing the Effectiveness of the Organization

We collected data through interviews in preparation to create a deliverable, in the form of a toolkit that can be used to better organize information and obtain future funding for the EHCC—this toolkit and why it was needed will be discussed further in Objective 3 of Methodology. We interviewed the Board of Directors; they are the main driving force of the center whether it is executing the everyday operations, creating an exhibit, or running an event. These interviews allowed us to better understand each board member's role within everyday operations and how they are contributing to furthering the EHCC's mission. We created specific sets of questions for the board members; some are tailored to specific individuals based on their position. We conducted the interviews to collect information on a range of areas that together determine a nonprofit's effectiveness, with an emphasis on financial practices. The information we gathered regarding their opinions and experience pertaining to the EHCC's commitment to their mission, efforts to obtain funding, and their ability to recruit and retain volunteers allows for careful analysis of the board.

The Board of Directors is an essential aspect of the center when it comes to the day-to-day activities and logistics. Dr. Larry Butler, a board member, describes the board as a hands-on group of individuals. All of the board members are volunteers who commit a portion of their time to the EHCC.

Table 2.1: General Information on Board Members

| Name | Title | Date of Interview | Approximate Time Spent on Board |
|----------------|---|-------------------|---------------------------------|
| Steve Freedman | Board Chairman | Jan 28, 2020 | 4 years |
| Carol Walker | Active Executive Director Gamelan Coordinator | Jan 31, 2020 | 2 years |
| Larry Butler | Board Member | Jan 30, 2020 | 6 months |
| Monique Ortiz | Secretary Artist-in-Residence Office Manager | Feb 4, 2020 | 4 years |
| Kellie Miyazu | Board Member Youth Art Series Coordinator Graphic Designer | Jan 28, 2020 | 4 years |
| Philippe Nault | Board Member Artist | Feb 3, 2020 | 1 year |
| Alan Young | Treasurer Board Member | Feb 5, 2020 | 20 years |

Objective 2: Investigating Successful Strategies for Nonprofits Seeking Additional Funding

The events the EHCC holds have been widely influenced by a diverse collection of cultures and identities across the community of Hilo. We realized that despite the extensive variety of events offered by the EHCC, this organization is unable to offer pay to the majority of their staff because their budget is limited by their financial means, which is highlighted in Appendix C. While we know that money is not the only significant component of an effective nonprofit, the majority of our research supports the need for financial sustainability of this organization. For this reason, our team contacted other nonprofits in Hawai‘i who have financial successes in areas where the EHCC may not. Our intention was to build a relationship between these other nonprofits and the EHCC to bridge connections to invaluable resources. In addition, we researched foundations that fund local cultural nonprofits to identify strategies that will give the EHCC the greatest grant-writing success.

Assessment and Comparison with Other Nonprofits

There are several nonprofits in Hawai‘i that maintain their effectiveness through various strategies (Charity Navigator, 2018). We contacted organizations that were recommended by board members of the EHCC; the organizations are similar in regards to their size, mission, and location. Listed and detailed in Appendix C are the four nonprofits that we attempted to connect with. We successfully organized interviews with VAC and Friends of the Palace Theater. Friends of the Palace Theater, an art center in Hilo, serves a similar community as the EHCC. VAC is another arts-based organization on the island that has a few personal connections with the EHCC through multiple board members who provided contact information to us. The total income from contributions and grants in 2017 was over \$170,000 for each of these organizations (Volcano Art Center, 2017; Friends of the Palace Theater, 2017). We determined that these nonprofits were useful to connect with because of their apparent success in receiving grants. We learned about their values, mission, the internal framework of the organization, and their ability to sustain financial health. Appendix D is where our interview script for each of these nonprofits is located. Our goal in interviewing them was to gain insight into their organizational strategies, especially with respect to funding.

Identifying Successful Fundraising Strategies for Nonprofits

Through our research into how nonprofits are typically funded, we have gained a general understanding of what might cause foundations to be more inclined to donate to a particular organization. We applied this information to the EHCC and have determined how they can increase their income from grants.

In addition to researching and interviewing comparable nonprofits, we also attempted to contact grant-providing organizations who have a history of giving money to nonprofits similar to the EHCC. We identified multiple appropriate funding sources and categorized them into four domains—Youth and Education, Environment, Building and Maintenance, and Community and the Arts. By researching these foundations, we gained a deeper understanding of the grant application process.

Objective 3: Develop a Toolkit for the EHCC to Use in Future Funding Opportunities

We used interviews with Ms. Walker and Ms. Ortiz of the EHCC’s Board of Directors, as well as research into funding opportunities to identify commonalities in requirements for grant applications. This enabled us to identify specific components of a useful grants toolkit. Then, we

used the EHCC website as well as information from similar nonprofits and funding organizations to assemble the components of the toolkit.

We decided that gauging the state of the EHCC from an outside perspective would be most beneficial to the organization and the accomplishment of its goals. Using our findings on the EHCC's organizational structure and funding operations, we compiled an organized collection of resources. This deliverable is in the form of an all-inclusive "toolkit". This includes historical records, financial and legal documents, and possible funding organizations that the EHCC can utilize in the future when applying to funding opportunities. As well as information specific to the EHCC, we designed a folder for board members with less experience applying for grants that provide some general information about the grant application process. Based on our initial conversations, we determined that Google Drive was the most accessible and user-friendly platform for the EHCC's board members. According to the Center for Nonprofit Excellence (2010), grants toolkits are described as being "designed to provide you with easy to access information on key subject areas that can strengthen your organization." We are confident this is an appropriate deliverable for our project because when brought up to Dr. Butler, our associated sponsor from the EHCC, he responded with "a grants toolkit is one of the things we most urgently need" (personal communication).

This toolkit allowed us to organize a cohesive collection of the EHCC's past, present, and future goals and resources, which they can use for future business decisions as well as increase the effectiveness of funding inquiries and opportunities.

Results & Analysis

Introduction

In this section, we present a critical analysis of the interviews we conducted with EHCC board members and comparable nonprofits as well as our research into potential funding organizations. Finally, we discuss the structure of our toolkit, the components of which were chosen based on the information we learned through interviews and research.

Assessing the Effectiveness of the Organization

General Information

As shown in Table 2.1 in Methodology, the length of time most members have served on the board ranges from six months to four years. However, Mr. Young has served on the board for twenty years—both before and after the transition and redirection of the Board in 2016. We learned most board members were recruited by the current Chairman of the Board, Mr. Freedman, and most reported having had little to no experience working with other nonprofits before they became members of the EHCC Board.

We asked questions regarding the board members' most rewarding moments, and they all had a different sense of devotion to the EHCC. For some, their answers related to programs they initiated, such as the Youth Art Series (YAS), a program that immerses young artists and allows them to explore their artistic abilities which board member, Ms. Miyazu, is dedicated to running. For others, like Mr. Nault, working with the EHCC is an "ongoing reward". Although the board members have different reasons to be passionate about the center, they are united in knowing some of the greatest obstacles faced are directly related to funding, which impacts their ability to host programs. For example, Ms. Walker would like to see "higher quality theatrical programming," as well as outside performers like a Native Hawai'ian storyteller. Mr. Young stated that he would like to see more international programming. Ms. Miyazu would like to be able to offer scholarships for the YAS programs to make it more accessible to the community.

In regard to the board's decision-making practices, every interview was consistent in stating that the board makes decisions democratically, with each board member casting one vote, at their monthly meeting. The EHCC's bylaws state that, when voting is necessary, as long as a majority of the board members are present at a meeting, voting can occur, and votes are only cast by members present at that meeting.

Organizational Mission

The Chairman of the Board has a clear idea of what the EHCC's mission means to him. Mr. Freedman explained they are achieving this mission by "the nature of the board" being representative of different ethnicities and gender identities. This link between a diverse board and successfully representing the community was made clear, Mr. Freedman noted, at their LGBTQ+ exhibition a few years ago: "I was just in the gallery and watched people from that community walk into the gallery looking startled [that they] belong here; this is a place where it's safe to go."

The organization offers classes to youth, theater space and an exhibit hall using their limited resources. Mr. Young stated that the EHCC "makes do with as little as we have with as much as we can." Further, he supported this by explaining that the organization is "pretty viable" even with their limited resources. The overarching message we received is that art serves a particular purpose at the EHCC by giving voices to the many communities who are underrepresented and allowing these communities to flourish in an appreciation of diversity and inclusion.

There are several areas for improvement that were highlighted by members of the Board. Multiple board members pointed out that there are parts of the building that are underutilized for activities and workshops. They also hope to expand on YAS to include a constant flow of events for children.

According to the board members, the most impactful events bringing in the most people are the gallery exhibits and YAS. Mr. Freedman is most impressed by Ms. Miyazu's YAS; according to him, "children do not carry labels no matter their ethnic background," and that is an ideal the EHCC hopes to foster. YAS also is one of the only events that brings in a steady flow of money as a result of a tuition cost that covers the space and the supplies used by the program as well as the teachers. According to Dr. Butler, the theater space is also a great asset as it allows for participation by invaluable stakeholders, such as local theater groups.

Availability of Funding

When asked about the EHCC's biggest obstacle, the answer was almost unanimous: money. As Dr. Butler stated, "Those [biggest obstacles] are easy: Money. People." It was clear throughout our interviews that a lack of money creates a domino effect of organizational struggles. The EHCC does not have enough income to provide a salary for all of its employees,

or to give incentives to volunteers. This lack of manpower puts pressure on individuals to take on many responsibilities, which compromises the quality of their work.

There are several areas of the EHCC that would benefit from a greater income. Ms. Miyazu, wishes that YAS could offer scholarships to some participants, such as children whose families are not able to pay the current fees. Mr. Young, Ms. Ortiz, and Mr. Freedman all mentioned that the building itself is in dire need of repairs. One of the most effective ways for a nonprofit to obtain a large sum of money is to apply for grants. Most board members pointed to Ms. Walker for all grant-related questions, but Ms. Walker said that she needs “to get back on track” in regards to this. Ms. Walker, along with multiple other board members, expressed having someone on the team specifically to be a grant writer would be beneficial.

Involvement of Volunteers/Members

When it comes to the roles of volunteers and members, most board members were unsure of the process of recruiting volunteers and how many there actually were. In our interview with Ms. Ortiz, she shared with us there are currently only four active volunteers.

Several people mentioned they wish there was more focus on volunteers. In our interview with Dr. Butler, he shared with us that he “would love to have a volunteer coordinator that would be responsible for a larger volunteer pool, incentives, and recognition nights”. Ms. Miyazu expressed that the team they have now is “great”, but in order to create more impactful events, programs, and exhibitions, the EHCC needs people with “kind hearts” that are willing to donate their time.

We also asked about the process for recruiting new members, and we got answers that ranged from ‘don’t know’ to ‘word of mouth’ and ‘First Fridays’, which are community nights in downtown Hilo that the EHCC typically uses as their opening night for monthly exhibits and theater productions. Other than Mr. Freedman, Ms. Walker, Ms. Ortiz, and Mr. Butler, board members did not know if the center received feedback from its current members nor did they mention the annual meeting, required by EHCC bylaws, which was scheduled to occur a few weeks after our interviews took place.

Investigating Successful Strategies for Nonprofits Seeking Additional Funding

Comparable Nonprofits Interviews

We attempted to contact several organizations in the Hilo area, and we were successful in interviewing two—Friends of the Palace Theater and Volcano Art Center (VAC). The

representatives we spoke with were Phillips Payson, the executive director of Friends of the Palace Theater, and Jesse Tunison, a board member for VAC. After completing the interviews, we compared organizational infrastructure and financial strategies of the two nonprofits in order to begin making an informed list of recommendations to the EHCC on areas of improvement. However, the list of recommendations is not solely based on the interviews, as they are also based on observations made during our time at the EHCC and our research.

As both organizations that we interviewed are 501(c)(3) nonprofits, they have a similar dependency on outside income from grants and donations. The representative of VAC attributed their success in receiving an abundance of grants to their multiple grant writers (Jesse Tunison, personal communication). While Friends of the Palace Theater gain a substantial portion of their income from events and programming, 40% of their revenue is from donations. Both organizations provided insight into how they determine their budgets from year to year. For example, Mr. Tunison explained that it is essential to look into their financial history up to three years prior when creating a tentative annual budget.

Both nonprofits run successfully with the help of volunteers. Mr. Tunison expressed they never panic or feel worried about the capacity of their help. Friends of the Palace Theater offer incentives such as an end of the year barbeque for its volunteers and has the goal to know them all on a first-name basis. VAC has no incentives, but the volunteers are encouraged to work the hours they want in order to fulfill tasks they personally feel will help VAC and themselves most.

In regards to membership, Mr. Payson shared that Friends of the Palace Theater currently has no membership program. In comparison, VAC has a paid membership program with over 2,000 participants. Mr. Tunison said some members have been a part of the program since the center first opened over fifty years ago. The membership program gives a discount for gallery purchases—5% for the first year of membership, 10% for any year following. The center also provides a yearly questionnaire to receive feedback from its members. Although Friends of the Palace Theater do not have a membership program, they do receive feedback from their supporters in a survey sent out every couple of months.

Identifying Potential Funding Organizations

Initially, we tried to contact eight potential funders for interviews, and while we received responses from two of those funders, they asked that we email them our questions, and they failed to respond. As a result, we changed our approach and instead researched the top thirty

funding organizations for Hawai'i nonprofits and specifically looked into the types of nonprofits and projects the funding organizations are interested in. The top thirty funding organizations are recognized for awarding the most amount of money to nonprofits within Hawai'i. From there, we identified several organizations whose interests align with what the EHCC is doing and what the center will need funding for in the future. Based on our interviews with the board members and interactions with those affiliated with the EHCC, we identified four domains—Youth and Education, Environment, Building and Maintenance, and Community and the Arts—that funding could go towards in the future. We chose these domains based on what the EHCC's needs are and how well they align with many grants. Appendix F details foundations associated with each category. In researching these foundations, we provided the EHCC with a compiled list of grants that they can apply to, all within the next year. A spreadsheet of the following organizations, among others, is included in our toolkit.

Develop a Toolkit for the EHCC to Use in Future Funding Opportunities

We identified a number of components that should be included in an effective grants toolkit. We obtained all of the necessary information to compile a toolkit from the EHCC website, their current Google Drive, Airtable, and general research into the grant application process. Airtable is a platform the EHCC used in the past to organize their previous grants, membership information, and other records, but because their Airtable has not been updated completely in several years, we chose only to take information regarding previous grants the EHCC applied for. We also used Airtable's layout as a template for the toolkit. We categorized the toolkit into three main folders—Boilerplate, Financials, and Funding Opportunities. Ms. Walker, who has a background in professional grant writing, agreed that this structure would be the most functional organization for the EHCC. We therefore assembled and organized documents in a Google Drive for ease of access and use. Having these resources in one place is essential to saving the EHCC time when applying to different grants. This should allow the EHCC to increase its application rate for grants, resulting in more income to the organization, which then can be used more extensively on programming (Larry Butler, personal communication). We describe the organization of the Drive and the contents of each of the three components in detail in Appendix G.

Boilerplate

The goal of the boilerplate folder was to have a collection of information that will be helpful when applying to any given grant. Initially, we planned that this would just include documents specific to the EHCC that are often required to be submitted in an application. However, when we discussed our plan with Mr. Butler, he expressed that as he was applying to grants for the first time, he thought it would be useful to include tips and strategies to create a successful application for board members who might not have any grant-writing experience. As a result, we decided to include documents and summaries pertaining to grant-writing strategies. The layout of the boilerplate can be found in Appendix G-1.

Financial Information

Another folder that we decided would be useful to include in the toolkit contains various financial records. We knew through our research into grant writing that oftentimes organizations are asked to include financial statements from recent years in their application. A common theme throughout our interviews and conversations with board members was that documents had not been organized efficiently and some people did not know where certain documents were located. We agreed that the folders shared with us on the EHCC's Google Drive were not organized as well as they could be, so we decided that a folder dedicated to organizing the EHCC's financial records would be most beneficial to them.

Additionally, we learned from representatives from other nonprofits that when they make their yearly budgets, they look back at past year's financial records to help them make better financial decisions. As a result, we think that having an organized set of financial documents in the toolkit can help the board members keep track of their finances from year to year. The layout of the financial information can be found in Appendix G-2.

Funding Opportunities

Finally, we created a folder dedicated to funding opportunities, both with records of past grants and a list of future grants the EHCC can apply to. We learned from Ms. Walker that the EHCC "needs to get back on track" in regard to applying for and keeping track of grants. When we asked various board members what they know about the EHCC's grant-writing process, many pointed to Ms. Walker to provide that information, but she told us that Ms. Ortiz manages these records. Because of this misunderstanding of who is keeping track of grant applications, we created folders that will make it easy to organize all grant opportunities.

We wanted to ensure that our toolkit does not face the same obstacle as the EHCC's current Google Drive and Airtable. We held three information sessions open to all board members to walk them through the toolkit and answer any questions they had about it in hopes that our toolkit is kept up-to-date and is easy to navigate for all board members. Provided in Appendix G-3 is a list of all of the potential funding organizations we researched.

Synthesis & Recommendations

The information we have learned through interactions with the EHCC, other nonprofits, as well as students and staff at the University of Hawai‘i at Hilo (UH Hilo) gave us insight on what was preventing the EHCC from being the most successful and effective nonprofit, specifically in the financial category. We identified that a lack of staff and volunteers has led to several of the board members being forced to take on too many roles in addition to their own. Therefore, we designed the toolkit to be a resource that would make the grant application process more efficient. Each section of the toolkit provides information and documents that make each aspect of the grant application process simpler. Our completed toolkit contains some folders that are more of a template for the EHCC, rather than a set of documents. In these cases, we identified areas that would be useful for the board members to add to in order to keep a more organized record, which makes it easier to compile the documents required for a grant application.

We identified that the limited staff size of the EHCC hinders their ability to focus on grant writing. As a result, we decided to ask the comparable nonprofits that we interviewed about their volunteer programs. We gained useful information on how to recruit and retain volunteers, and how they can benefit the EHCC. In addition, we successfully acquired contacts at the UH Hilo to begin a volunteer “pipeline” between the university and the EHCC.

Based on the above conclusions, we formulated a number of recommendations.

Recommendations Regarding Funding and the Grants Toolkit

When compiling our toolkit, we realized that there were many missing documents that would be crucial in applying for a grant. In an attempt to locate these documents, we communicated with multiple board members and the EHCC’s bookkeeper. We were able to obtain a few of the documents, but also learned that some either do not exist in electronic form, or do not exist at all. Due to this, **we suggest that the EHCC keeps all of its financial, historical, and organizational documents in one place that all board members have access to.** In order to begin this process, we organized our toolkit in a way that makes it easier to keep track of each year’s records, so that board members can continuously add new documents as they need to.

In order to make sure that documents and grant applications are continuously added to the toolkit as they are created, **we recommend the board have two committed EHCC affiliates**

who understand how to navigate the grants toolkit at all times, and that those members keep the toolkit up-to-date. We have established this connection by training two board members, Ms. Walker and Dr. Butler, in using the toolkit. They will then be a resource for any other board members who may need to access EHCC records. Should Ms. Walker and/or Dr. Butler leave the EHCC, they should take the time to train new board members on how to navigate the drive before they depart. The board members who are trained in using the drive should keep the documents up-to-date. This can be carried out by immediately entering data on money spent, updates on grant applications, and changes in volunteers and/or board members to hold themselves accountable.

A consistent theme throughout our interviews with EHCC board members was that the EHCC would benefit greatly from having a full-time grant writer. However, since they do not have the money in their budget to hire someone for that position, **we recommend that the EHCC should utilize Ms. Walker's grant-writing experience and make her the EHCC's official grant writer.** We made this decision because we understand that, instead of finding someone who is willing to write grants for the EHCC full time, it would be easier to designate someone already on the board the position of Executive Director. Another option is to have Mr. Freedman take on the role of Executive Director as well as Chairman, as we have been informed that small organizations often combine those two positions.

Recommendations Regarding the Recruitment of Volunteers

After conducting interviews with the board members, we recognized volunteer participation and retention is an area the EHCC is struggling with. It is clear that there are several board members who are taking on several roles due to understaffing, and this causes the quality of work to be compromised. Having more volunteers would allow board members to focus on their positions and as a result, give more time to those applying for grants. In regards to volunteering, **we recommend the EHCC utilizes the university, puts in the effort to get to know their volunteers, designates a board member as volunteer coordinator, and offer incentives to recruit new volunteers and maintain existing ones.**

Throughout our interviews with board members, a few people mentioned that the EHCC once had a connection with the university through a past board member, but the board member has since been removed. Having a connection to the university creates an opportunity for the EHCC to gain more volunteers who care about the center and its work. In order to establish this

connection, we visited the university and interviewed UH Hilo's Community Service Coordinator, Maile Boggeln, to supplement our recommendations to increase volunteerism. She suggested that the EHCC would have more success in obtaining long-term volunteers if they made connections with representatives from the university's arts and humanities departments. She explained that students with interests, such as theater or art, that align with the EHCC's mission will have a deeper connection and will be more passionate about volunteering with them. Ms. Boggeln put us in contact with two UH Hilo professors, Justina Mattos in the theater department and Jonathon Goebel in the art department, with the hope that a direct contact in each department will establish an ongoing relationship. After our conversation with Ms. Boggeln and after making few observations at the EHCC, **we suggest the center coordinates with Ms. Boggeln, Ms. Mattos, and Mr. Goebel to create and maintain a pipeline for student volunteers.** We connected Dr. Butler with these two contacts at the university with the hopes that they begin this process.

In our conversation with Ms. Boggeln about volunteering, detailed in Appendix H, she mentioned that some classes require students to complete community service. For example, Education 210 (ED210) is an introductory course for education and requires students to complete ten hours of community service that involves working with children in grades k-12. This is an opportunity for the EHCC to utilize students with majors that align with what the center is doing; YAS provides an opportunity for students interested in education or the arts to get field experience. Ms. Boggeln also mentioned that some scholarships students are awarded require them to complete community service. For example, the Kamehameha Scholarship requires students to complete fifty hours of community service; the purpose of the community service requirement is to continue to give back to the community (Outreach Support Services Kamehameha Schools, n.d.). The EHCC could benefit by utilizing the students who have such a large community service requirement, as they could commit more time to the EHCC.

In our interview with the Friends of the Palace Theater, Mr. Payson shared that the organization prides itself on recognizing volunteers and ensuring volunteers have the opportunity to interact with one another to foster a community. **We suggest the EHCC get to know the volunteers enough that each board member would be able to recognize and know everyone's first name.** This can be facilitated by maintaining an archive in the shared Google Drive that includes names, photos, and duties of all active and past volunteers. Each board

member knowing the volunteers' names and faces will create a community similar to what the Friends of the Palace Theater has, which provides a more positive experience and as a result, shows more appreciation towards the volunteers. This appreciation encourages the volunteers to become more dedicated by volunteering more frequently for longer hours and contributing more effort. This provides the board members of the EHCC with the opportunity to focus more on their individual duties while dedicated volunteers complete simpler tasks.

In order to attract and retain volunteers, **we suggest that one member of the EHCC takes on the role of volunteer coordinator and is the EHCC university contact.** In our interview with Dr. Butler, he mentioned that in his past nonprofit experiences, there was always a volunteer coordinator that recruited volunteers, organized events, and took on the role as contact person in for everything volunteer-related. A volunteer coordinator would result in a more organized and effective volunteer program. The volunteer coordinator could also organize volunteer appreciation nights and collect feedback.

Recommendations Regarding Increasing Use of Social Media Outreach and Marketing

On the first day that we met with our sponsor, they had a guest whose purpose was to lead a discussion on the importance of marketing through social media. This conversation was outside the scope of our project, but we still gained insight. While our team agreed this guest provided many key points that would be helpful to the EHCC, the board members present may not have expected such an in-depth conversation about social media, so they did not perceive this meeting to be as beneficial to the EHCC as we did. Rejecting this information is a major loss for the EHCC since the effective use of social media can increase an organization's online reach, adding credibility to the activities of that nonprofit (Smith, 2018).

To build off the previous recommendations regarding an increase in volunteers, we believe the EHCC should create a social media position. Until this position is fulfilled by someone who understands the relationship social media has to marketing, it can be offered to committed UH Hilo student volunteers. A consumer insight service found that more than 98% of college-aged students use social media (Griffin, 2015), so it is likely that any university students the EHCC recruits will be experienced in social media. This would allow the EHCC board members to have a constant support system when learning how to navigate different social media platforms.

The general investigation we have conducted into the importance of social media yielded several strategies that foster the transition from having supporters on paper to working with engaged and informed volunteers and donors. This literature states that a lack of knowledge about social media, limited staffing, concerns about how to manage accounts, and a lack of funding may seem like roadblocks to those who are new to social media (Milde and Yawson, 2017). **While the EHCC may identify with these issues, we suggest the EHCC still develop the skills to take advantage of social media's power to inspire the participation of new audiences.** This recommendation is bolstered by the interview we conducted with Mr. Payson of Friends of the Palace Theater. He highlighted key marketing techniques such as how it is important to know your target audience when posting on social media platforms and recognize how those people respond to posts as it is essential to creating future content. **There should be a member of the EHCC who takes on the responsibility of learning about social media, and who is then the sole keeper of the social media accounts.** Through this EHCC member, audiences will have an opportunity to get to know who is working behind the scenes and to see all of the backgrounds and ideas that are being represented within the organization.

Conclusion

The holistic view of what we learned through working with the EHCC is that there are many dynamics to running a nonprofit as well as many ways to be successful, should a nonprofit be provided with the right tools to guide them. Since our primary focus was to provide resources to facilitate an increase in grant seeking for the EHCC, we spent a large portion of our time educating ourselves on what a grants toolkit should consist of and the complexity of the grant-writing process. We hope our work will benefit the EHCC in their efforts to increase funding and expand their volunteer pool so they can continue to display inclusive exhibits and hold diverse programs to achieve their mission.

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Appendix A: EHCC Background and History

Mission

“We are an inclusive platform for the expression of rich and complex cultural diversity that defines our communities through exhibitions, performances, education, and creative inquiry (EHCC, 2019A.).”

Vision Statement

“A vibrant and thriving gathering place centered on art and culture where the ever-evolving voices of our local communities inspire dialogue and action toward establishing a healthy and generative communities, local and beyond (EHCC, 2019A).”

Values

“While we maintain a high standard for aesthetic expression, we believe that the creative and cultural expression of all people of our state is of equal value. We are culturally and socially inclusive, providing venue to our host culture and the vast array of voices which comprise our unique community; to inspire wonder, curiosity, new ways of thinking, and civic action as a pathway toward building and sustaining healthy, thriving communities (EHCC, 2019A).”

General Background

Prior to the EHCC, the building was owned by the county of Hawai‘i and was the district courthouse and police department. The court moved in 1969 to a new office, and a few years later in 1975 the police department followed and moved to a larger area. The building was left vacant after the court and police department left, setting the building up for future demolition. The building was leased in 1980 by the East Hawai‘i Cultural Council, preventing the demolition. The building was recognized as it housed the district courthouse and police station and added to the National Register of Historic Places on September 4, 1979 (National Register of Historic Places, 1979). The EHCC is a 501(c)(3) non-profit, and although they are exempt from federal taxes, the center still has expenses that require a greater amount of funding than is currently available.

When discussing exhibits with Dr. Larry Butler, a current board member, he mentioned there are several exhibits that recur annually, and a few new ones that have been added to the rotation within the past year that the center plans on annually showcasing. In 2018, the center held its first-ever Women’s Exhibit and since has made it an annual exhibit. This exhibit highlights a woman’s voice challenging the societal male-oriented thoughts of art and the female

form. Another popular exhibit is the Young at Art Show which has been going on for thirty-two years. It is brought together by the EHCC and the Hawai'i District DOE to celebrate excellence and creativity in all students. This exhibit brings together students with all education backgrounds—public, private, charter, homeschooled.

The Youth Art Series (YAS), holds a multitude of programs for children ages through K-12. The YAS programs hold range from age-specific or open to all ages. A popular program held annually is the YAS summer camp. The summer camp is the summer session that happens in the month of July for children 7-14.

In addition to art exhibits and programs, the center has grown to offer music classes and theatrical productions. In July 2018, the EHCC began to offer classes to educate the community on the Javanese gamelan. The community of students that attend weekly classes have performed at two First Fridays since opening. First Fridays are an opportunity for the community to visit the center and learn more about what they do. It is the first Friday of every month and the center holds an open door policy for that day and plays music and allows the community to learn more about what the center does. When chatting with Dr. Butler, he raved about the community the gamelan orchestra has created—it has brought people together experience and share the love of music.

Appendix B: EHCC’s Current Approach to Financial Stability

The EHCC’s total annual budget for the Fiscal Year 2017-2018 was \$80,000 even with all of the activities they do (EHCC, n.d.B). Below, Figure 2.0 shows the breakdown of where the money came from as well as how it was distributed for the EHCC’s use (EHCC, n.d.B). Even though the EHCC is tax-exempt they still claim to not be as financially secure as they want to be. Carol Walker, the Executive Director of the EHCC, described the current state of the EHCC as being unable to pursue many of their innovative ideas due to the absence of financial resources (personal communication). The EHCC’s inflow of money is sourced from outside organizations such as the one using the theater space (among other spaces in the center), donations and grants, workshops and gallery sales which all allow the EHCC to cover their expenses throughout the year. While the center does not charge admission, small donations are suggested upon entry (EHCC, 2019A). The majority of this money is set aside for contract labor, and the rest is divided amongst general upkeep of the space, insurance, and advertising. (EHCC, n.d.B).

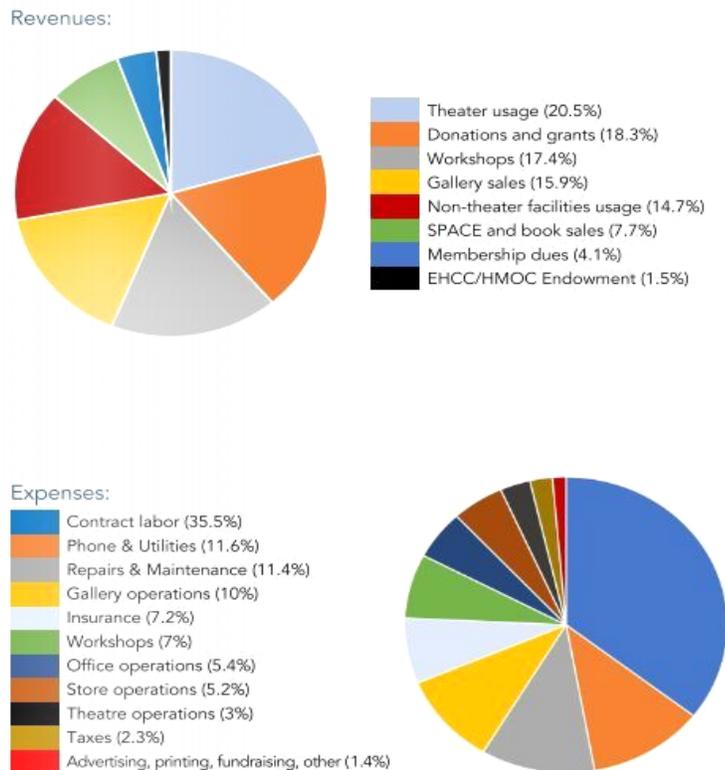


Figure 2.0: Financial breakdown of the 2018-2019 fiscal year, per (EHCC, n.d.B)

Within the EHCC's yearly report, we are given a general breakdown of what types of sources their funding is coming from. We would like to know what those resources are specifically and how the EHCC went about receiving that money. In order to find this out and gain a deeper understanding of how the EHCC is utilizing potential resources, we plan on conducting our own research into their financial history when we arrive in Hilo. In addition, we will ask current and previous (if possible) board members some questions regarding how they currently seeking donations and applying for grants. We have a list of questions prepared for these board members, which is located in Appendix C of this proposal. We want to find out how much money they are receiving from donors and grant-providing organizations, if it is possible to continue to get funding from them, and if they need to be contacted again. With the information from interviews with the board members, our team will be able to understand their current grant-writing process and identify what is working for them. By building off of these strengths, we can create a stronger basis for how the EHCC applies for funding.

Appendix C: Nonprofits Approached

Volcano Art Center

Volcano Art Center (VAC) is a fine arts gallery with a mission that “promotes and perpetuates the artistic, cultural and environmental heritage of Hawai‘i’s people through the arts and education” (Volcano Art Center, 2014). It is located in Volcano, Hawai‘i, which is about thirty miles south of Hilo. We were first given the contact information of one of their featured artists, Ira Ono, who did not respond to our emails. Later one of the EHCC board members who used to be on the board at VAC put us into contact with Jesse Tunison, who is a board member there. He agreed to schedule a phone interview, which we administered on Tuesday, February 11, 2020.

Hawai‘i Island Arts Alliance

The Hawai‘i Island Arts Alliance (HIAA) is a private nonprofit located in Hilo with a similar mission to the EHCC. We were given the email of Darcy Gray, who is a dedicated volunteer at the HIAA. We began to communicate with her via email, but she failed to finalize an interview time. When we contacted the HIAA’s office, we successfully got on an email with Ms. Gray through a colleague, which she never answered. Because of our failed attempts at scheduling an interview with Ms. Gray or any of her associates, we decided to follow our other leads.

Lyman Museum

Ms. Ortiz provided us with the email of a representative of the Lyman Museum, Liz Ambrose. The Lyman Museum is devoted to telling “the story of Hawai‘i, its islands, and its people” (Lyman Museum and Mission House, 2014). The museum is located in Hilo and contains many historic artifacts, as well as exhibitions and archives. Ms. Ambrose expressed that she was not interested in being interviewed.

Friends of the Palace Theater

Friends of the Palace Theater is a nonprofit housed in the Palace Theater in downtown Hilo. It aims to “revitalize, restore, and sustain the Historic Palace Theater as a venue that will educate, entertain, and inspire our diverse community” (Friends of the Palace Theater, 2020). We were given the contact information of two of their board members, Meadow Lambert and Phillips Payson. They were interested in participating, and we interviewed Mr. Payson on Thursday, February 6, 2020.

Appendix D: Interview Script for Board Members of the EHCC

The purpose of this interview is to gain a deeper understanding of the East Hawai'i Cultural Center's (EHCC) impact on both the Hilo community and everyone involved with the center. We will be using this knowledge to identify areas of both success and improvement and create a plan to assist the EHCC in gaining future funding.

Your participation in this interview is voluntary and you may withdraw your statements at any time. You have the option of confidentiality, if you so choose. No information you provide will be released without your consent.

Interview Questions

Board of Directors

1. How long have you been working with the EHCC, on the board or otherwise?
2. How did you become a board member?
3. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?
4. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?
5. Describe in your own words the EHCC's mission in the community.
6. What specifically does the EHCC do to achieve this mission?
7. What activities do you think need to be added or increased to achieve the mission?
8. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?
9. What obstacles do you see in the EHCC being able to achieve its mission?
10. How does the board make decisions, and how often do you meet?
11. What has been the most rewarding experience working with the EHCC?
12. What are some obstacles that the board of directors face as a whole?
13. Are you combating these obstacles? If so, how?
14. What are your goals regarding the EHCC's financial health?
15. What past or current programs do you see as most impactful, and which bring in the most people?
16. How do you recruit volunteers? Are there any incentives/benefits?
17. How do you try to recruit new members? Do you get feedback from current members?

18. * How do you organize and keep track of the grants you apply for?
 - a. Who has access to these records?
19. * What programs/exhibits would you like to see implemented if you had a larger budget?
20. *What staff positions would you add if you could and why? Why are these important?
What current staff positions would you like to upgrade, in terms of hours and salary?
21. * What foundations are you currently interested in reaching out to? What types of grants are you applying for?
22. * Once identified, what is the process for applying to these funding opportunities?
23. * What is the breakdown of how much of your donations come from individual donors versus corporations/foundations?
24. * Do you have any large benefactors, or are most donations small?
25. * How do you identify funding opportunities, either in the form of grants or donations?
26. * Are your current donors donating on a yearly basis?
27. * How much money would you need to fund future programs that are currently not within the budget?
28. * Larry mentioned the center has been blacklisted in the past from applying to state grants, can you explain what that means and how it happened?
29. *Creative partnership Contracts— doing things without money, requiring groups that use the space and give something in return. Can you explain how the EHCC utilizes this idea and what other creative partnerships the EHCC would like to have in the future?

**Specific questions for Ms. Walker, the Executive Director and Steve, the Board Chairman*

Board Member Responses

Larry Butler

1. How long have you been working with the EHCC, on the board or otherwise?
He started playing in the music group a year ago, and he has been active on the board since August.
2. What experience do you have working with nonprofits?
This is the fourth board Larry has been on.
3. How did you become a board member?
The Executive Director asked him to be a board member, and he said yes.

4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?

Larry takes meeting minutes in compliance with Robert's Rules of Order. He is also assisting with the WPI student's internship.

5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

"My own fault, I live 28 miles away"

The main issue for Larry is that he lives 28 miles away, so getting to the EHCC is a big time commitment. He is at the EHCC 3 days a week anyway for the Gamelan music group.

6. Describe in your own words the EHCC's mission in the community.

The EHCC is a county supported art center that uses a county facility. It serves the community with diversity by addressing a variety of communities within the larger community.

7. What specifically does the EHCC do to achieve this mission?

The board should reflect the stakeholders. The EHCC needs to get different communities on the board and have a constant rotation of board members. On the programming level, the EHCC should encourage a rotation of shows to support a number of communities, for example, Native Hawai'ians, disabled people, LGBTQ, children, and locals.

8. What activities do you think need to be added or increased to achieve the mission?

There should be more Native Hawai'ian material at the EHCC. Larry does not know the EHCC's history, and during the time he's been on the board he hasn't seen much. The EHCC should also work more with the university.

9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

"Our mission is so broad it's hard to know"

The size of the EHCC limits what they can and want to do.

"So small it limits our ability to be comprehensive"

10. What obstacles do you see in the EHCC being able to achieve its mission?

The EHCC needs more money and more people. They need more money to pay more people, more people to get more stuff done, and more specified positions. Larry would love to have a Volunteer Coordinator, Events Coordinator and more publicity. People are doing these things informally, but they are very important single-job positions.

11. How does the board make decisions, and how often do you meet?

The board meets regularly on the second Saturday of every month. They make decisions based on a formal and published-in-advanced agenda. The board works a lot on email, which is risky, so they are trying to get away from decision-making over email.

12. What has been the most rewarding experience working with the EHCC?

Participating in the Gamelan. Board membership opened his eyes to a whole new world learning about the art scene in Hilo, learning about county government, and learning about the community in which the nonprofit exists.

13. What are some obstacles that the board of directors face as a whole?

The obstacles are money, board membership, staff, volunteers, and building maintenance. They are responsible for the maintenance even though it's owned by the government. The EHCC wants to get their trust money. If they get the money they will be much more successful and self-sustaining.

14. Are you combating these obstacles? If so, how?

Litigation; individual grant writing for individual projects. The EHCC has had large donors, and they want to get a record of grants. They need to recruit board members and volunteers.

15. What are your goals regarding the EHCC's financial health?

The EHCC is trying to develop long term goals and have a larger vision.

16. What do you know about how the EHCC pursues funding?

He does not know much about the money. The EHCC gets a little bit of money from the trust each year. There are some specific donors, but it seems very ad-hoc person to person.

17. What past or current programs do you see as most impactful, and which bring in the most people?

They host the theater space and outside groups use it. It would be helpful to have a theater representative on the board. The EHCC has an ambitious children's program with a big impact on the Hilo community. The Gamelan program grew from zero to eighteen committed players in the past few months, and they have had several shows.

18. How do you recruit volunteers? Are there any incentives/benefits?

Larry does not know how they recruit volunteers. The EHCC should offer solid incentives, recognition nights, and a volunteer coordinator would be huge. This cannot be done with their tiny staff.

19. How do you try to recruit new members? Do you get feedback from current members?

The EHCC recruits through personal contacts and knowing people. They do not receive feedback.

20. What are your thoughts on what the EHCC would be if they had more volunteers?

The EHCC always needs volunteers to help with events, small things like ushers and ticket sales. Besides monetary funding, they want to develop partnerships with other organizations to trade, knowledge, volunteers, etc.

Steve Freedman

1. How long have you been working with the EHCC, on the board or otherwise?

He took over the gallery 26 years ago for about two years, and then came back four years ago to be chairman.

2. What experience do you have working with nonprofits?

He has almost no experience working with nonprofits. He had an art gallery at his own house that he ran as a nonprofit.

3. How did you become a board member?

He became Chairman of the Board, and when asked to take over, it was on the condition he could fire the rest of the board. It took him about a week to generate a new board and

new connections in the community. He was an artist in LA for a few years. He had lots of connections to education and arts while there.

4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?

He rewrote all bylaws. This board is different from the others. He created a board of equal powered minorities (pluralistic). He does not have key access to the EHCC, so he does not spend much time at the EHCC though he does spend about 10 hours a week remotely doing activities related to EHCC upkeep. While at the EHCC, his only function is to chair meetings. He claims to have recreated the EHCC.

5. How is this board different?

They are different because they have a theater, gallery, educational programs, and so on. The EHCC is trying to have a bunch of people do everything, and that is chaos. The members must be dynamic, so the EHCC is bringing in people who represent different demographics. Of the four years he has been on the board, he believes there was only one time that the vote was not unanimous. Most boards are rich old people, and the EHCC's is not. He has given responsibilities to others because he trusts their judgment. For example, Kellie had some more radical ideas, and she was able to follow through with those because he trusts her.

6. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

Steve says that the traditional role as a board member is a fundraiser, but he chooses not to ask for money. He is direct and unwilling to do paperwork. He started with a small amount of money, and he still does not have a lot of money, but has managed to still run programs and increase their credibility. He made it clear that he will never ask anyone for money. He has completed a few grants. While this method causes problems for others, it's just what he has decided. He has tried to hire a grant writer, but he is hoping Carol will take that position within the next year. He would also like to find specialists to occupy niches.

"Don't trade power for position"

7. Describe in your own words the EHCC's mission in the community.

The EHCC can be a way the community of Hilo brands itself.

"Can have a Walmart for art, very generic"

He has been accused of censorship because he does not want to show bad art, and this is an ideal he wants to foster.

8. What specifically does the EHCC do to achieve this mission?

The nature of the board is that it represents the Hawai'ian community, women, young people, different ethnicities, and identities. They made a set of exhibitions to represent different groups. He thought he would change the minds of people in the community. He claims the Wailoa Center has the same people every month, but the EHCC has a greater variety of visitors. They have different shows, and they get people from each background at these exhibitions "there is a place for me to be." Each cultural group feels welcomed and has a sense of belonging.

9. What activities do you think need to be added or increased to achieve the mission?

"One living wage away from making everything perfect"

The EHCC needs a person in the theater. He says the East Hawai'ian Cultural Council exploded in a "dog eat dog" way. They used to be different organizations working together. It is necessary for the EHCC to be able to pay people, then things will domino off of each other and open more doors.

10. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

Everyone who works with the EHCC needs to support the mission since partnerships are ruled by a set of metrics.

11. What obstacles do you see in the EHCC being able to achieve its mission?

Money used to be readily available for programs, but it is no longer readily available. He believes he should be getting money from those who are underserved because they are doing exhibits for them. He says nothing they do is normal: the bylaws are different as well as the way they show exhibits. The money has dried up, and they need to change the way they go about getting money.

12. How does the board make decisions, and how often do you meet?

The board meets once a month. He makes them fast because he does not like these meetings as he cannot sit through them; wants to “gouge eyes out.” They follow Robert’s Rules of Order.

13. What has been the most rewarding experience working with the EHCC?

Giving voice to all those who need to be listened to. People say “I belong here, I feel safe here”

He believes children are underrepresented. The Gamelan program went from zero to “fully expressed” because now they have the right people.

14. What are some obstacles that the board of directors face as a whole?

There is a tendency for boards to fall into a hierarchy. Have to make sure the most intelligent voices get heard, not the loudest.

15. Are you combating these obstacles? If so, how?

They rewrote bylaws to take away the power from the Chairman position. To prevent single people from accumulating power is the hardest thing.

16. What are your goals regarding the EHCC’s financial health?

Within the next two years, the EHCC hopes to have two paid positions and very limited power given to the executive director, gallery director, theater director, and administration.

17. What do you know about how the EHCC pursues funding?

They do it badly, largely because of him. They are currently trying to find a grant writer, which has been failing. They need to find ways to reach out to communities that are being represented to get money. The EHCC needs to shift Carol from Executive Director to grant writer because it’s the perfect match.

18. What past or current programs do you see as most impactful, and which bring in the most people?

Kellie quietly has brought in so many people through the YAS, now a major focus of the EHCC. The source of cultural unity is children. This is the only way the community does not divide itself because they are not labeled as anything other than children.

19. How do you recruit volunteers? Are there any incentives/benefits?

“That’s been a puzzle”

He wants to make a pathway to power in the organization. Someone may start as a volunteer, and could work up to a position on the board. The EHCC cannot give them rewards currently, but they hope to do that someday. For example, docent talks.

20. How do you try to recruit new members? Do you get feedback from current members?

The EHCC used to function by having lots of community exhibitions, which would be charged money, and it was cheaper if they were a member. If there is a great program, it will be a great center, and there will be more members. That’s the pivot point that has not happened yet. There hasn’t been great programming for long enough to encourage people to become members. There are relatively few members, and they will get feedback from these members at the annual meeting on March 21st.

21. What are your thoughts on what the EHCC would be if they had more volunteers?

It wouldn’t make a large difference. It depends on their skills. The EHCC does not typically ask for volunteers, but they instead ask people who like art what they can give the EHCC. He wants selfish, motivated people to be involved within the board. theater group can use the theater and man the phone or clean the bathrooms.

22. Do you have any contacts that we could get in touch with at other organizations?

The contacts Steve offered to us are Darryl Orwig (Maui) and Mary Orwig (Maui).

23. How do you organize and keep track of the grants you apply for?

He hasn’t kept track of grant writing because he doesn’t know a lot about everything since he doesn’t want to. The previous Executive Director Mike Marshall tried to write a few grants. It is not an easy process.

24. What programs/exhibits would you like to see implemented if you had a larger budget?

He would like to see regular after school arts programs for children, the theater program include musical performances, a gallery exhibition that brings in exhibits from all over the world and galleries targeted towards children specifically.

“Creativity and its practice and expression are key to almost every aspect of our lives”

25. How much money would you need to fund future programs that are currently not within the budget?

Steve thinks there should be \$12,000 for educational programs, \$50,000 for maintenance and \$15,000 for a grant writer annually.

26. Larry mentioned the center has been blacklisted in the past from applying to state grants, can you explain what that means and how it happened?

The previous administration wrote a grant report and didn't file the reports on time. This was the secretary's fault. Steve kept her around from the previous institution.

Kellie Miyazu

1. How long have you been working with the EHCC, on the board or otherwise?
2016.

2. What experience do you have working with nonprofits?
None other than EHCC; Started off as a graphic designer.

3. How did you become a board member?
Steve asked her to join after the restructure; started as the graphic designer, designed new logo.

4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?
Young Art Series (YAS) is her baby and dedicates a lot of her time to the EHCC because of it; she still has three jobs to make an income otherwise. Still does Graphic Design for the org, but dedicates most time to YAS. Watches gallery on Saturdays.

5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

Time is the biggest challenge, she overstretched and doesn't have time for herself.

6. Describe in your own words the EHCC's mission in the community.
To create a space that welcomes all types of art and people; a place to learn, meet new artists, and be inclusive.
7. What specifically does the EHCC do to achieve this mission?
Made a huge push towards the mission through youth programming, expanded performing arts program. Variety of art exhibits have gotten better over the years and showcased artists of all backgrounds
8. What activities do you think need to be added or increased to achieve the mission?
Having more regularly scheduled programming. Expand kids program and utilize the building and space more; after school program so there's a constant and consistent flow of events.
9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?
No.
10. What obstacles do you see in the EHCC being able to achieve its mission?
People regularly putting on programs are great and have many ideas, but making it financially and physically possible is what's hard. Need more money and people to help them accomplish more.
11. How does the board make decisions, and how often do you meet?
Monthly meetings, but communicate through email otherwise. They vote.
12. What has been the most rewarding experience working with the EHCC?
YAS has grown into what she hoped it would be and more people participate and love it now.
13. What are some obstacles that the board of directors faces as a whole?
Financial challenges are the biggest obstacle.
14. Are you combating these obstacles? If so, how?
On the lookout for grants and has had to ask kids program for funding; also challenge to find people to write grants and give money.

15. What are your goals regarding the EHCC's financial health?

I would like to get to a point where they are financially stable, not worrying about where they're getting funding from, specifically for her program. Wants to get scholarships for her kids, ideally it would be free, but can't do that right now.

16. What past or current programs do you see as most impactful, and which bring in the most people?

Exhibits; artists and shows are unique and bring in all different kinds of people, which is important.

17. How do you recruit volunteers? Are there any incentives/benefits?

No incentives, they just ask people to donate their time.

18. How do you try to recruit new members? Do you get feedback from current members?

Through her program, she offers enrollment discounts to families who are members, which gets a discount off of any part of her program.

19. What are thoughts on what the EHCC would be if they had more volunteers?

The team they have now is great, but in order to make things happen, you need people with kind hearts and want to donate their time to better the place.

Philippe Nault

1. How long have you been working with the EHCC, on the board or otherwise?

One year.

2. What experience do you have working with nonprofits?

He has been on the board of two other organizations. He has lived in Hawai'i for over twenty years and likes its diversity.

3. How did you become a board member?

He was invited by Steve, who he has had many talks with about philosophy and they have many similar views.

4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?

He is here to participate in decisions, observe, and think. He is not at the EHCC a lot due to traveling often, but he plans to work more with a children's project with Kellie.

5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

No challenges, mostly there to bring ideas and vision.

6. Describe in your own words the EHCC's mission in the community.

The role of the EHCC might be different for other people, but he thinks that it is a local arts center giving a voice and exposure to anyone from Hilo. Hilo is very diverse, so the EHCC is as well. They want to represent different communities without imposing a point of view.

7. What specifically does the EHCC do to achieve this mission?

They don't stop people from coming in; anyone can visit or present their work. The shows are diverse in artists, which comes back to board meetings.

8. What activities do you think need to be added or increased to achieve the mission?

They need to reach out further; there are 32 different ethnic groups in Hawai'i and they need to reach out to make connections with them. If they do this on a local level first, it will become more inclusive.

9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

Nothing strikes him; in board meetings, they talk about what they do and how it impacts Hilo and the EHCC. He thinks of the board standing with each other as a community.

10. What obstacles do you see in the EHCC being able to achieve its mission?

Just one difficulty: some groups might take up too much space and get settled in.

11. How does the board make decisions, and how often do you meet?

Once a month, they talk on email frequently to discuss subjects before the meetings.

12. What has been the most rewarding experience working with the EHCC?

"It is an ongoing reward." It is a pleasure for him to discuss with people who have different origins and opinions, but share the desire to shape the EHCC into a vibrant and

active space. He likes that they are not scared to pursue touchy subjects that might make other people uncomfortable. He wants the EHCC to raise their standard to become more serious.

13. What are some obstacles that the board of directors face as a whole?

Finance is a huge burden. It is a miracle that the EHCC has been able to grow in the last few years with no money. With proper finances, they could do a great job.

14. Are you combating these obstacles? If so, how?

Difficult for him to answer, because it is not his position. Carol is the one who gets it done; she is professional and very active which has led to an extraordinary benefit.

15. What are your goals regarding the EHCC's financial health?

Another difficult question to answer, but he thinks that we will be essential in this.

16. What do you know about how the EHCC pursues funding?

He knows that they write grants, and there are a few "wonderful" donors.

17. What past or current programs do you see as most impactful, and which bring in the most people?

There are some good shows that bring in a lot of people, with subjects on the LGBTQ+ community, women, and other "ground-breaking subjects." He gave credit to Andrzej for not being afraid to address sensitive subjects.

18. How do you recruit volunteers? Are there any incentives/benefits?

He said that the EHCC is lucky to have so many volunteers, which were made through personal connections.

19. How do you try to recruit new members? Do you get feedback from current members?

He does not know.

20. What are thoughts on what the EHCC would be if they had more volunteers?

He stated that managing volunteers takes time, and they don't have enough money to compensate them. They need more paid positions in order to run the EHCC efficiently.

21. Do you have any contacts that we could get in touch with at other organizations?

This is something that they need to do and haven't done enough of yet. They cannot expect other people to do it.

Monique Ortiz

1. How long have you been working with the EHCC, on the board or otherwise?
Since the beginning of 2016. Volunteered for about 6 months, on the board at the time.
2. What experience do you have working with nonprofits?
Zero, gained all of her experience being part of EHCC.
3. How did you become a board member?
Her father, Steve Freedman, asked her to join. She had gone to school for art and didn't really know what to do, this was an opportunity to do something for her degree that she cared about.
4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?
Board secretary; mostly organizational work. At the EHCC every day, unsure how much time she is specifically committing to her role.
5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?
Not really, but does have a lot of responsibilities. The work isn't hard, there are just a lot of things that need to be done and it can be challenging within the position.
6. Describe in your own words the EHCC's mission in the community.
The center tries to provide a level of culture and art that is somewhat unique to Hilo, standard is higher than standard hobby art. A balance in mixing art and culture. Exposing the community to things beyond Hilo, trying to have more variety, creating space for that to flourish.
7. What specifically does the EHCC do to achieve this mission?

Try to find individuals who really care about what they're doing and are willing to do leg work and contribute. There are lots of people with good ideas but are working on their own agenda. It's hard to find people who are committed, which is a challenge faced.

8. What activities do you think need to be added or increased to achieve the mission?

Areas where they are trying to add something: more activities that include the native Hawai'ian culture to not only add art but historical practices. More workshops like basket-weaving, wood carving, and painting too—other places have this at universities or private schools, but wants everyone to have access, especially kids. She wishes the workshops and opportunities offered were more affordable and available to the public.

9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

No, everything they do is pretty consistent and some aspect of artistic and educational value.

10. What obstacles do you see in the EHCC being able to achieve its mission?

The biggest is funding. Don't have the funds to employ or staff anyone. Have a lot of people who are committed and have the drive, but need to make a living and make money. Also, there's a lot of issues with the building and they don't have the funding to make repairs—if they didn't have the building, the EHCC wouldn't exist.

11. How does the board make decisions, and how often do you meet?

Meet once a month. Decisions are made based on voting, and everyone is on the same page.

12. What has been the most rewarding experience working with the EHCC?

Not having to leave the island. If she didn't have the EHCC, she would've left the island a long time ago and everyone she cares about is here. Love hilo, but there's not a lot to do in the area, she struggled for a long time with how she fit into the community, specifically the arts. She was able to create something in the community that didn't exist. It's never been about the money for her, she's passionate about the organization and she wants the EHCC to be here when she's old.

13. What are some obstacles that the board of directors face as a whole?

Finding people who are going to put in some work. People in and out, wanting a title, attach themselves to the center because of what they are doing or for the wrong reasons. The biggest challenge is finding people who are on the same page as them and want to do the work or find people who can do the work.

14. Are you combating these obstacles? If so, how?

They are in the sense that they are open-minded. If someone isn't doing the work or not being productive, they recognize that and find other people who are willing to try.

15. What are your goals regarding the EHCC's financial health?

To have a specific grant writer. Someone in the position who knows what they're doing and can write grants specifically for that.

16. What do you know about how the EHCC pursues funding?

Due to the limited staff, many people wear many hats so almost everyone has taken the role of grant writing—not all have been successful.

17. What past or current programs do you see as most impactful, and which bring in the most people?

Youth Art Series. It's the most promising thing they're doing and the most programming they have. Their exhibitions bring in a lot of people, but don't get much from them. They have donation boxes out during the opening day of an exhibition, but they don't get much. The Youth Art Series has a tuition and its enough to cover the costs of the program.

18. How do you recruit volunteers? Are there any incentives/benefits?

No benefits, she is the one that does the most work for volunteers. They want to find more people that care about what the EHCC is doing. They also care about what the volunteers want to get involved with and be a part of. She also wants to make sure people know they are appreciated.

19. How do you try to recruit new members? Do you get feedback from current members?

Don't really recruit new members and doesn't feel like she has the experience to entice people to join. Often times just try to give \$5 off the membership on first Fridays. In the past, members would get discounts on entries for exhibitions, but not anymore, so the

only incentive at the moment is if you're a member, you care about what they're doing and helping them keep the doors open.

20. What are thoughts on what the EHCC would be if they had more volunteers?

It would help out a lot in little ways. More people to look after the gallery and help with the workshops for kids. They could also post flyers around town, online calendars, and help with building maintenance. Any volunteers with a specialty would also be considered.

21. How do you organize and keep track of the grants you apply for?

She does not keep track of spreadsheets but other people who write them do.

22. Who has access to these records?

Development committee which Carol is the only member, but board members who have helped out have access, or coordinators for the specific grants.

23. What programs/exhibits would you like to see implemented if you had a larger budget?

Like to see more performance art. More activities happening at the exhibitions (interactive exhibitions). This would also be a place where more volunteers would be needed.

24. What staff positions would you add if you could and why? Why are these important?

What current staff positions would you like to upgrade, in terms of hours and salary? Definitely YAS coordinator; Kellie is super dedicated and doesn't get back all of the things she puts in. She would like to be a paid position so that she can make a decent living doing what she loves. I would also like to see directors in all areas: gallery director, theater director, volunteer coordinator. This would allow people to become more specialized in things they are already doing, but don't have to take on a larger job than needed.

25. What is the breakdown of how much of your donations come from individual donors versus corporations/foundations?

Mostly individual, 80% from individual donors. Sometimes donations from corporations or businesses or a random fund.

26. Do you have any large benefactors, or are most donations small?
One or two larger ones, but mostly small.
27. Are your current donors donating on a yearly basis?
Most part, yes, but once in a while some random person once.
28. How much money would you need to fund future programs that are currently not within the budget?
Don't know, but assume a lot.
29. Larry mentioned the center has been blacklisted in the past from applying to state grants, can you explain what that means and how it happened?
When everyone came in in 2016, it might have been a grant written that year or year before. The EHCC was awarded something, supposed to be a follow-up report and the deadline was missed by the old office manager.
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Carol Walker

1. How long have you been working with the EHCC, on the board or otherwise?
Since May 2018.
2. What experience do you have working with nonprofits?
She spent most of her career working with nonprofits outside of the US, but in the 1980's she worked with American nonprofits for a few years.
3. How did you become a board member?
Came to Hilo with gamelan equipment and nobody wanted it. Was put into contact with Steve at the EHCC, who expressed that they needed a treasurer. She became treasurer and was able to start the gamelan program at the EHCC.
4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?
She is the executive director, working about twenty hours a week. Her main initiative now is to start partnership relations for the EHCC. She doesn't want to take money from

people, but exchange values and resources. She also goes through financial reports with the bookkeeper.

5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

Biggest challenge is not having enough time to focus on the EHCC because she has another full-time job.

6. Describe in your own words the EHCC's mission in the community.

To give expression to the voices of the multitude of underserved communities. The EHCC has three pillars: performing arts, visual arts, and education.

7. What specifically does the EHCC do to achieve this mission?

They make theater space available for outside groups and offer classes for children, like building a haunted house and fall break day camps. They also have monthly exhibitions, which they might start to keep up for a longer period of time per an outside suggestion.

8. What activities do you think need to be added or increased to achieve the mission?

Annex is underutilized; wants more workshops that use the space.

9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

No, everything the EHCC does fits in.

10. What obstacles do you see in the EHCC being able to achieve its mission?

They are starved for resources; it takes money to get money. She wants to hire a grant writer but they don't have the money, and most grant money goes towards programs, which doesn't solve other issues, like facility improvements.

11. How does the board make decisions, and how often do you meet?

Once a month. They have a flat management structure and vote to make decisions. She can only think of one time that they took a vote that wasn't unanimous.

12. What has been the most rewarding experience working with the EHCC?

Gamelan has been hard work for a rewarding experience. They were able to renovate the old garage to be their gamelan studio.

13. What are some obstacles that the board of directors face as a whole?
Finding a niche for everyone, most board members bring something of value that they can do effectively, but some board members just haven't found their footing yet.
14. Are you combating these obstacles? If so, how?
Can't talk about it, but they are trying as best as they can and working behind the scenes.
15. What are your goals regarding the EHCC's financial health?
She wants to get back on track; get funding from state agencies. They just missed a deadline for one grant they were eligible for, so they need a person or people to stay on top of everything.
16. What do you know about how the EHCC pursues funding?
Recently just applied to three grants, but none were fully funded. Sometimes they will receive random checks in the mail. She thinks that because they look more well-organized lately, they'll get more visibility. Also looking for resources outside of traditional grant writing; partnerships that will provide resources and not dollars.
17. What past or current programs do you see as most impactful, and which bring in the most people?
The gallery, in part because of community programs like the trash show. Shows like Andrzej's photography also bring in lots of people.
18. How do you recruit volunteers? Are there any incentives/benefits?
Doesn't really know herself; Mo would be a good person to ask
19. How do you try to recruit new members? Do you get feedback from current members?
Not in the way they should. They offer a five percent discount if they join on a First Friday.
20. What are thoughts on what the EHCC would be if they had more volunteers?
It would be nice to have a docent program; gallery sitters who get a preview of an exhibit before it opens or a lecture with the artist.
21. Do you have any contacts that we could get in touch with at other organizations?

Mentioned Diane Chadwick at the Discovery Center in Hilo, but they have a very different mission.

22. How do you organize and keep track of the grants you apply for?

They organize and keep track of grants through spreadsheets.

23. Who has access to these records?

All on Google Drive, but the set-up is mostly a long list of grants that they don't have time to apply for. Also expressed that she does not want us to reach out to funding organizations without going through her first.

24. What programs/exhibits would you like to see implemented if you had a larger budget?

She said to leave it to Andrzej for exhibits, but also expressed an interest in higher quality theatrical programming, like a Native American storyteller. Also more art programs for kids.

25. What staff positions would you add if you could and why? Why are these important?

What current staff positions would you like to upgrade, in terms of hours and salary?

No answer.

26. What foundations are you currently interested in reaching out to? What types of grants are you applying for?

They are currently not applying for grants right now, just trying to find funding for Andrzej's show.

27. Once identified, what is the process for applying to these funding opportunities?

No answer.

28. What is the breakdown of how much of your donations come from individual donors versus corporations/foundations?

Mostly private donations; no corporate sponsorships right now.

29. Do you have any large benefactors, or are most donations small?

One is quite large; one will step up with 1,000 here or there as they need it.

30. How do you identify funding opportunities, either in the form of grants or donations?

Mostly through research or word-of-mouth. The Hawaii Community Foundation also sends out information.

31. Are your current donors donating on a yearly basis?

Their big donor writes a check each month.

32. How much money would you need to fund future programs that are currently not within the budget?

They would figure out a budget based on the grant/circumstance.

33. Larry mentioned the center has been blacklisted in the past from applying to state grants, can you explain what that means and how it happened?

It was many years ago but recently got lifted. It was a misunderstanding of past board members, leading to someone forgetting to file a report.

Alan Young

1. How long have you been working with the EHCC, on the board or otherwise?

Was on the board over twenty years ago, then was asked to be on the board again with Stephen.

2. What experience do you have working with nonprofits?

He does not have any direct employment with nonprofits, but has done volunteering.

3. How did you become a board member?

Steve asked if he wanted to join, he persuaded him.

4. What is your role on the board? Can you describe your duties and how much time you put into the EHCC typically?

He is the treasurer, which is a pretty minor role, just filling out forms. He is not nearly as involved as Steve and Carol, and sits once a month for the shows on Saturdays.

5. Do you face any challenges in your position (This could include time commitments, conflicts, etc.)?

Not yet, possibly things may arise.

6. Describe in your own words the EHCC's mission in the community.

The EHCC is here to foster the role of creativity and its various expressions in the East Hawai'i community. This includes theater, visual art, and music.

7. What specifically does the EHCC do to achieve this mission?

They make do with the little they have and do as much as they can. With limited resources, they are pretty viable.

8. What activities do you think need to be added or increased to achieve the mission?

They need money, but they are working towards that; doing the best they can and spreading the word

9. Are there any activities that the EHCC is doing currently that you think are not consistent with the mission?

Nothing strikes him; in board meetings, they talk about what they do and how it impacts Hilo and the EHCC. He thinks of the board standing with each other as a community.

10. What obstacles do you see in the EHCC being able to achieve its mission?

He thinks the building needs some work, but it belongs to the city and the biggest barrier to fixing it is money.

11. How does the board make decisions, and how often do you meet?

Every third Saturday of the month. Everyone gets a chance to say anything and they vote.

12. What has been the most rewarding experience working with the EHCC?

His most rewarding experience is being a part of the community and fostering a sensibility about creativity and arts and how important they are to human endeavor.

13. What are some obstacles that the board of directors face as a whole?

They need support from the community. He is on the board of another organization and has noticed that the aging of the board here might be impacting the programming.

14. Are you combating these obstacles? If so, how?

Getting a younger audience is difficult, and they are trying to get the word out.

15. What are your goals regarding the EHCC's financial health?

Said that this is a good question, but a difficult one. His goal is to help the board and EHCC by achieving as much as they can to support the mission. He wants the EHCC to become as good of an organization as they can.

16. What do you know about how the EHCC pursues funding?

He said that Carol is a good grant writer, which has been instrumental, but doesn't know much else.

17. What past or current programs do you see as most impactful, and which bring in the most people?

Some shows are very popular, but other shows are creatively more insightful and deeper. They have to balance how elitist they are going to be while keeping in mind their audience.

18. How do you recruit volunteers? Are there any incentives/benefits?

Mostly word of mouth; sometimes through programs when people come in. They are a small organization trying to do a big job.

19. How do you try to recruit new members? Do you get feedback from current members?

Sometimes, but it mostly comes to the chair of the board and he tells them about it in board meetings.

20. What are thoughts on what the EHCC would be if they had more volunteers?

It would be dependent on what they can do. If they had more money, they could use volunteers more usefully. Volunteers would need to feel like they're making a difference in order to be worthwhile.

21. Do you have any contacts that we could get in touch with at other organizations?

Mentioned Hawaii Care Choices and the Kawika Immunization Center. Also gave us the name of the theater director at UH Hilo, Lee Dobrowski.

Appendix E: Interview Script for Comparable Nonprofits

The purpose of this interview is to gain a deeper understanding of how nonprofits comparable to the one we are working with obtain funding. We hope to use this information to create a plan to assist our nonprofit in gaining future funding.

Your participation in this interview is voluntary and you may withdraw your statements at any time. You have the option of confidentiality, if you so choose. No information you provide will be released without your consent.

Interview Questions

1. Tell us about your organization's mission and history.
2. How has the organization changed in the last decade?
3. Where do you see the organization going in the future, and what are the challenges you face in reaching that point?
4. Compared to other organizations with similar missions, would you consider yours to be especially successful, or less successful, and why?
5. What are your fundraising strategies and what is your rationale for those strategies? And what about marketing?
6. How do you make budgeting decisions- do you identify priorities and then seek funding to support them, or do you make priorities based on the money you have available?
7. What portion of your income comes from grants? What is the breakdown of your income?
8. What are the grant organizations you are getting money from?
9. What government grants have you received funding from?
10. How does your organization spend money responsibly? How is the budget determined?
11. Do you have a membership program? If so, how is it structured to improve your organization's economic state? What do you do to keep steady retention rates?
12. How often do you obtain feedback from your members?
13. How many volunteers do you have and what are their duties?
14. How many hours a week do your volunteers work at your nonprofit?
15. How do you recruit volunteers? Do you offer incentives/benefits?
16. What are your strategies for programming and operating with little money?

Comparable Nonprofit Responses

Friends of the Palace Theater (Phillips Payson)

1. Tell us about your organization's mission and history.

The mission of Friends of the Palace Theater is to restore, revitalize, and retain the people of Hilo. They are a nonprofit which was inherited from DIA in the early 2000s to pursue theatrical entertainment. They rely heavily on donations from the community and operations.

2. How has the organization changed in the last decade?

The organization has changed a lot in the last decade-- they have gone through three or four different executive directors and a huge growth of film programming and numbers of touring groups and performances. Recently, they have been focusing heavily on the building is up to code with the Hilo Fire Department. To get up to code, they are currently fixing their sprinkler system and then fixing their air conditioning. Until they are up to code, they cannot hold full capacity events (full capacity seating is 500 people, but right now they are only allowed 200 people). This is hurting operational income and which rentals they can provide.

3. Where do you see the organization going in the future, and what are the challenges you face in reaching that point?

The biggest challenges they are facing right now involves having the right balance to find value in entertainment at the theater: marketing towards the younger audience and attracting new people (are they providing the right content?) while not abandoning old patrons. They are also looking to partner with more local organizations to serve their needs as well as transition into a more digital landscape.

4. Compared to other organizations with similar missions, would you consider yours to be especially successful, or less successful, and why?

They are doing well; they are successful. Considering they are housed in a 95-year-old building, they are thriving. They are operating under a restricted capacity, but they are taking the actions to combat that obstacle. In addition, being on an island opens up more challenges for organizations in Hawai'i to handle which organizations on the mainland don't have to. For example, there is an isolated pool of people to entertain, a lot of

snowbirds and an end flow of concentration [the end of the year is busier than the beginning/middle of the year]. They are looking at how to keep up with the other times of the year and how to keep the community engaged.

5. What are your fundraising strategies and what is your rationale for those strategies? And what about marketing?

As for fundraising, they receive a lot of money through personal connections and monetary donations. They have a sustained pool of donors (smaller donations monthly and larger donations annually). As for marketing, they focus on figuring out the audience they want to attract. The print media (most effective, historically) and have volunteers put it around the town. They engage with their audience across multiple platforms such as Facebook, Twitter, and Instagram and keep track of how people interact back. A challenge with marketing is that their sheer manpower is limited: they have three office workers and a small night staff.

6. How do you make budgeting decisions- do you identify priorities and then seek funding to support them, or do you make priorities based on the money you have available?

They perpetuate programs that do well (supporting these shows bring a bigger income so they are beneficial). They acknowledge which programs take more work to set up and which programs bring in the most money (booking a move is easier than booking a touring show, a touring show includes significant travel fees). They start with smaller events and if they have a good turnout, will start expanding those events for the future.

7. What portion of your income comes from grants? What is the breakdown of your income?

Fourteen percent of income comes from grants, but they are in a constant state of transition. The biggest source of their income annually is patron donations (40%) and concert events, coproducts, and programming (40%). The last 6% of income comes from lobby sales through the cafe and gift shop.

8. What are the grant organizations you are getting money from?

They receive funds from several Hawai'i-based organizations: Bank of Hawaii, privately funded family grants, County of Hawaii.

9. What government grants have you received funding from?

Some grants include: County of Hawai'i and Hawai'i state granting (biggest government grant).

10. How does your organization spend money responsibly? How is the budget determined?

The budget is determined through constant review of which programs were successful in the past. They inspect staff costs, their bases, bleeding expenses, and how to cut corners without losing quality. A guiding factor is knowing what the expected budget should be (they always have one paid usher, live lighting staff is paid, contact support [as needed]).

11. Do you have a membership program? If so, how is it structured to improve your organization's economic state? What do you do to keep steady retention rates?

They do not currently have a membership program. They used to have a punch card system where the customer would receive a movie price discount and a free showing once the card is full. The program had strengths and weaknesses, but ultimately, they decided to stop the program.

12. How often do you obtain feedback from your members?

They do not have members, but they receive feedback from customers once or twice a year by giving out a half sheet of paper with questions on it. These questions include questions similar to: 'How is the food quality in the cafe?', 'Which events do you find value in?', and 'What are some improvements we could be making?'.

13. How many volunteers do you have and what are their duties?

They currently have a volunteer pool of about 150 people. Generally, there are four to eight volunteers, depending on the capacity of the event. Volunteers have opportunities such as being live event support, ushering or acting as security personnel for larger events, and folding fliers and putting them around town. The theater tries to have volunteers help with what they want to.

14. How many hours a week do your volunteers work at your nonprofit?

A volunteer could work up to ~four hours in a given week if there was a bigger live event. Some volunteer tasks (i.e. helping with the newsletters) only require about three hours a

month. Distributing fliers could take a few hours between folding and walking around to hang them up, but is it up to the volunteer how many hours they want to put in.

15. How do you recruit volunteers? Do you offer incentives/benefits?

Volunteers are offered incentives such as: movie passes for future movies, free popcorn, free movie viewing when the usher a show, annual barbeque and interaction with staff, and volunteer night screening (not open to the public). The theater puts a strong focus on encouraging connections and being on a first-name basis with their volunteers.

16. What are your strategies for programming and operating with little money?

They utilize community partnerships and cross-promotions/shoutouts/tagging/sharing on social media. They try to identify similar goals with similar organizations and elevate their exposure or their mission by partnering (exposure such as reviewing shows, getting new content, and cross-promoting through services and events).

Volcano Art Center (Jesse Tunison)

1. Tell us about your organization's mission and history.

VAC has been around for fifty years. Their mission is to develop and perpetuate cultural art and natural history of the Volcano area. They have been able to remain a successful nonprofit by adhering to those principles of putting a high priority on arts and education.

2. How has the organization changed in the last decade?

The center changes year to year. 2010 was an especially difficult time for VAC, as they were dealing with the recession. At that time, arts and culture communities were hit because it is difficult to obtain grants during a recession (the grants they usually received were no longer available). It took multiple years to bounce back, but they were fortunate to have a loyal membership because of their long history. This allowed them to survive and thrive.

3. Where do you see the organization going in the future, and what are the challenges you face in reaching that point?

The immediate challenge they are facing is that the younger generations do not have the money/choose to spend their personal income on classes and workshops for the arts. Art

is a form of personal expression and it is not beneath anyone to enjoy it, so they are trying to remain loyal to their original founding mission while also finding ways to get the younger generation involved and interested.

4. Compared to other organizations with similar missions, would you consider yours to be especially successful, or less successful, and why?

The definition of 'successful' is a problem, but also a wonderful title. VAC is successful (they pay the bills, treat their workers right, and have the building blocks to move forward), but they acknowledge there is always more room to grow. The biggest success is reaching new people. Within the interview, Jesse mentioned other organizations are possibly more financially better off within the population [the small demographic limits success]. VAC is hard to discover, but because the center is so unique, people come to them.

5. What are your fundraising strategies and what is your rationale for those strategies? And what about marketing?

Marketing is something that every nonprofit should do (and do better); not too many nonprofits have healthy marketing. VAC's fundraising has been basic, but they have an annual fundraiser, "Love the Arts" where everyone is in costume and there is a silent auction. This is a chance for them to raise money and remind people who VAC is, how to become a member, and how to support the organization. Fundraising is only a small part of their income.

6. How do you make budgeting decisions- do you identify priorities and then seek funding to support them, or do you make priorities based on the money you have available?

They examine past spending habits to make a prediction for what the next year will look like and make a budget/ideal plan to ensure growth. They do well as an organization using this method. The biggest influence on their budget is the volcano in their backyard. For example, there was an eruption in 2018. The park was shut down. Work for the artists and employees stopped. This affected not only their income, but the local economy in Volcano [other organizations included]. They always have to (literally) look at the ground beneath their feet and adapt.

7. What portion of your income comes from grants? What is the breakdown of your income?

VAC is largely dependent on grants. They have great grant writers. No organization can organize without the support of grants and donors. They are included in someone's will and receive money from both state and county agencies as well as private donors. They receive little funding from fundraisers, but they still utilize them as much as possible. VAC also receives a large portion from the gallery, national park, and workshops. Jesse could not provide exact percentages.

8. What are the grant organizations you are getting money from?

VAC receives funding from Hawaii Tourism Authority Foundation, Atherton, and the Cook Foundation. They apply for about 20-30 grants a year and receive funding for about 12-15 of those.

9. What government grants have you received funding from?

About half of the grants they receive are government-related grants.

10. How does your organization spend money responsibly? How is the budget determined?

They determine spending based on needs and ensures everyone is on the same page (no hierarchy). They look at the past, over the last three to four years to determine the feasibility and necessity of the budget. They make sure they are never in debt, but they do have some workshops, classes, and programs that work at a deficit, which is okay because it is a service to the community. They look at these programs, especially when applying for grants.

11. Do you have a membership program? If so, how is it structured to improve your organization's economic state? What do you do to keep steady retention rates?

Yes, there is a membership program (about 2,000 members). Some have been there as long as the organization. The program consists of a small fee and renews annually. There are different levels of membership (\$25 for students and seniors, \$50 for families, \$200, \$500, or \$1000 for businesses/corporations). The program has changed over the last few years. Before, if someone was to become a member, they would automatically get a percentage off of any VAC purchases. Members would sign up just to have the discount.

Now, first time members receive 5% off VAC purchases and if they renew their membership after a year, they would elevate in the membership and receive 10% off.

12. How often do you obtain feedback from your members?

VAC receives feedback on a yearly basis. The CEO, Mike Nelson, implemented a questionnaire system two or three years ago to better understand the organization. The questionnaire collects information such as the member's location and which programs they value so they can maintain a healthy and positive relationship with their members.

13. How many volunteers do you have and what are their duties?

Volunteers are almost always VAC members. The number of volunteers fluctuates throughout the year, but they normally return. Their duties can include: setting up and cleaning up events, reaching out to others for help creating programs and events, or using their skills (i.e. painting, building, or helping with other maintenance work). VAC never tells their volunteers when to show up or what to do.

14. How many hours a week do your volunteers work at your nonprofit?

VAC never sets hours for their volunteers because they are generously offering their own time. The annual fundraiser, Love the Arts, is the most dense time for volunteers. This past year, Jesse led twenty volunteers for eight hour days.

15. How do you recruit volunteers? Do you offer incentives/benefits?

The center tells people they are looking, but generally volunteers come to them. VAC never feels panic for not having enough volunteers. They do not offer incentives, other than a heartfelt "Mahalo". People are happy and proud to be there, and that is incentive enough.

16. What are your strategies for programming and operating with little money?

If it was dependent on one thing, it would be the community. If you have time, passion, communication, friendships, and relationships, everything will work out. That is how movements are started.

Appendix F: Potential Funding Organizations

Youth and Education

The EHCC's Youth Art Series gives the center an edge when applying to grants; while the EHCC is mainly focused on arts, YAS provides a youth and education component to their impact. One organization that has funded similar nonprofits is the Cades Foundation located in Honolulu. As described on their website as the "largest private funder of arts in Hawai'i", they have a large focus on youth and education as well. The foundation has funded organizations such as the Honolulu Theatre for Youth and the Bishop Museum, both of which are nonprofits located in Hawai'i that host youth classes and programs comparable to YAS (Cades Foundation, 2020). The John M. Ross Foundation is another potential source of future funding for YAS. With an application available through the Bank of Hawaii, this grant focuses on programs that support teens who live on the Big Island with "higher needs and limited access" (Bank of Hawaii, 2020). This is likely applicable to the EHCC, as Hilo has a higher poverty rate than the national average, at exactly 19% (United States Census Bureau, 2018). The John M. Ross Foundation provides support through funding for specific programs, and occasionally provides funding directly for equipment and supplies. This grant has the potential to fulfill Ms. Miyazu's goal of being able to provide scholarships to a small number of YAS students who cannot afford the program. In addition, since this foundation only funds organizations on the Big Island, the pool of applicants is much smaller than those of other large grant-providing foundations.

Environment

We identified two funding organizations that have a strong interest in giving funding to nonprofits seeking money to complete projects with environmental topics. In 2018, the Cooke Foundation gave \$7,000 to Re-use Hawaii, who also received the same grant in the year prior. Re-use Hawaii is a nonprofit that reduces waste by transforming it into usable resources (e.g. energy or household objects). The nonprofit used this grant money to buy tools and equipment for their programs in 2018 (Cooke Foundation, 2018). The Hawaiian Electric Industries Charitable Foundation awards grants to nonprofits with project goals similar to those of the EHCC. Between 2010 and 2015, the organization donated money to the Honolulu Museum of Art for the purpose of funding their "Plastic Fantastic?" exhibit (Hawaiian Electric Industries, 2020). This exhibit includes an interactive place where visitors can learn about the advantages and disadvantages of plastic while they create art by constructing different shapes using plastic

debris fragments that were collected from different beaches on Oahu. This is very similar to an upcoming exhibit that is currently being developed by Andrzej Kramarz, which is further explained below.

The EHCC often has exhibits that focus on environmental crises, such as trash pollution. This focus aligns with the domains the Cooke Foundation and the Hawaiian Electric Industries Charitable Foundation look to fund, which is why we think these foundations have a high potential for funding the EHCC's projects. An upcoming project at the EHCC led by Mr. Kramarz is an exhibit featuring trash collected from the most polluted beach in Hawai'i. With the appropriate funding, the EHCC can increase consciousness about oceanic trash on the island while repurposing trash and cleaning up the environment.

Building and Maintenance

In our research on funding organizations, we identified two organizations that provide financial assistance for the upkeep and repairs of buildings. Building maintenance and repairs are a significant concern for the Board of Directors. The building is over two hundred years old and needs roof repair, asbestos remediation, and bee removal. In our interviews with the board members, a few people shared with us that it would cost \$300,000 to get the roof fixed. Funding for building repairs are very much needed for the EHCC to have a place to exist in the future, which Ms. Ortiz shared with us in her interview. The declining state of the building hinders the EHCC's ability to use the space fully. It also prevents them from being able to focus on other programs because they have to worry about how the maintenance issues would impact what the EHCC can do.

In our research, we identified the Historic Hawaii Foundation (HHF) as an organization whose values align with what the EHCC needs. HHF supports rehabilitation projects that preserve historic buildings, and the EHCC's building was added to the National Register of Historic Buildings in the 1970's (Historic Hawaii Foundation, 2016). HHF offers a maximum of \$100,000 per grant, which has the potential to help the EHCC carry out imperative repairs.

We also identified The Sam and Mary Cooke Preservation Fund as a grant the EHCC is eligible to apply for because this grant provides funding for restoration, rehabilitation, stabilization, and preservation of historic structures specific to Hawai'i, which lessens the number of competitors for the EHCC. This grant has application opportunities three different times throughout the year and gives grants ranging from \$2,500 to \$10,000 per application, with

an annual maximum totaling to \$15,000 (Sam and Mary Cooke Preservation Fund for Hawai‘i, 2019). The organization does require applicants to match any grant amount dollar-for-dollar and the match can come from private or public sources, or earned by fundraising. This may impact the EHCC’s ability to receive the grant, however, it is possible to fundraise the matching amount. For example, Friends of the Palace Theater recently fundraised \$300,000 to rebuild their roof, so it may be possible for the EHCC to fundraise \$15,000 with the community’s help.

Community and the Arts

A large fraction of the foundations we researched are related to community development, the arts, and culture. The Atherton Family Foundation is a major funder for arts organizations; specifically, the VAC and the Lyman House Memorial Museum are among the organizations that have most recently been funded over \$3.7 million (Atherton Family Foundation, 2017). Both the EHCC and the Lyman Museum have similar missions to use immersive exhibits to educate their audience (Lyman Museum and Mission House, 2014).

Another foundation that the EHCC should consider as they begin writing grants is the Hawai‘i State Foundation on Culture and the Arts, since they share the EHCC’s mission to celebrate and value access to culture and the arts. The Hawai‘i State Foundation on Culture and the Arts funds up to \$15,000 per grant, and they recently funded a youth program where elementary school students learned traditional weaving from master Micronesian Weavers (Hawai‘ian State Foundation on Culture and the Arts, 2019). Similar to this program, Ms. Miyazu has done Plant Dyes for Keiki for her YAS programming where students learned from a professional, Avalon Paradea, about dye plants found in Hawai‘i, how to collect the plant materials, and the process by which they are turned into dye (EHCC, 2019A). The EHCC can detail programs that reflect the Native Hawai‘ian culture in their grant applications.

Appendix G: Toolkit

Boilerplate

The boilerplate collects information required by most grant applications into a general format that would be appropriate for a wide range of funding applications. This includes anything we found funders to consider valuable when learning about an organization and deciding if they are the appropriate nonprofit to give resources to. This folder is divided into three main sections: Beginner's Guide, General EHCC Information, and Legal Documents. The Beginner's Guide folder is aimed at present and future board members with little or no experience in writing grants. It has a subfolder in it that includes notes we compiled from multiple articles on grant writing. These notes cover everything from explaining what a grant is to the importance of legal documents. The articles we used to reference all of this information are in PDF form in the subfolder. The General EHCC Information folder houses documents pertaining to the EHCC's Boards of Directors and bylaws, as well as information about their various programs, exhibits, and workshops, among others. Lastly, the Legal Documents folder holds documents that a grant application may ask for, including their nepotism policy and various tax forms. Within the Legal Documents folder, there are ten subfolders. One of the folders is dedicated to the Certificate of Nonprofit status. Some of these folders currently only have one year's document, but our goal is for all of the folders to be organized by year, so that all of the organizations legal documents are well-organized and easy to navigate.

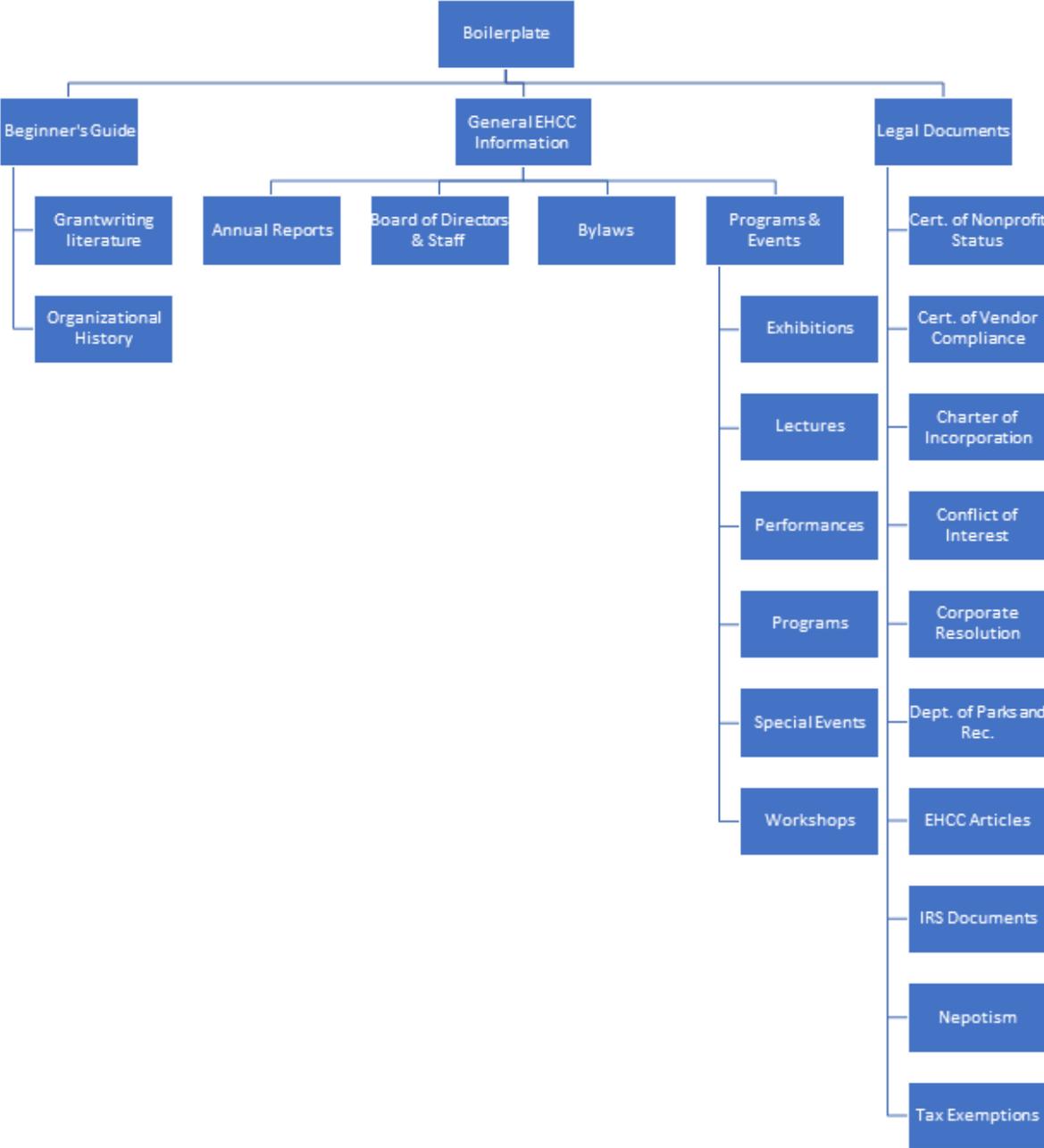
Financial Information

Another folder in the toolkit provides an in-depth look at the EHCC's past and current financial records. Since many grant applications need these materials, we created folders highlighting areas such as their past profit and loss reports, grant reports, advertisement reports, and workshop reports. This organization has two important benefits. First, it allows future grant writers to find the documents easily. Second, it provides an opportunity for board members to compare finances year to year in order to make strategic budgeting decisions. We also included their 2018-2019 fiscal year Annual Report (the EHCC's first annual report), which is a helpful resource that details their board, values, programs, and financial information. As with other folders within the toolkit, we hope that the board members keep them up-to-date with all corresponding documents for the following years.

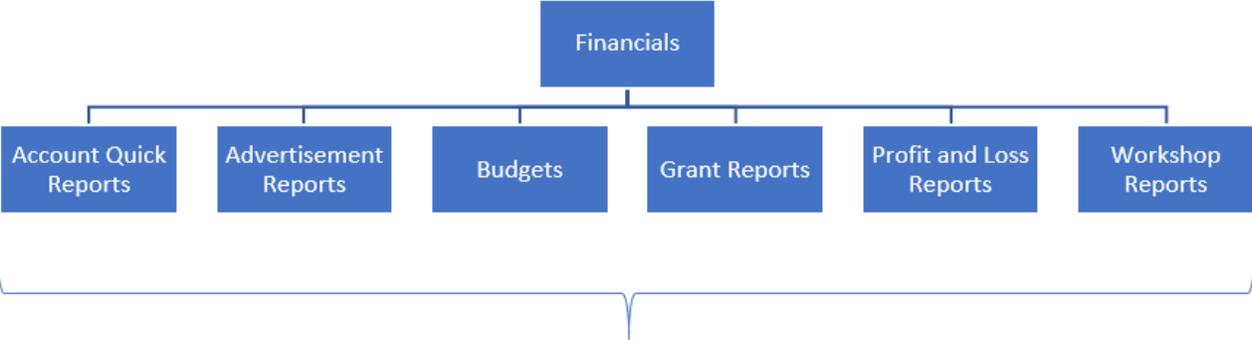
Funding Opportunities

Finally, we created a folder dedicated to specific funding opportunities. This folder is broken down into subfolders based on the year that each grant was applied to. For example, a subfolder titled “2019” would include a tracking sheet that board members would have updated each time they applied to a grant in 2019. This spreadsheet would contain basic information about each grant (e.g. name, application deadline, status, amount requested), including a column designated to links to subfolders with more detailed information about the grants. These grant subfolders will contain all of the documents used in the application, for example, a letter of intent, budget sheets, and a letter of acceptance or rejection. An important document that we found important to include in each grant’s subfolder is any login information that was created to apply for the grant. This will ensure that any board member can easily access the account, regardless of any shift in board members.

Appendix G-1: Boilerplate Layout



Appendix G-2: Financials Layout



Each of these subfolders are divided into subfolders by year.

Appendix G-3: List of Funding Organizations with Domain(s)

| Funding Organization | Domain(s) |
|---|--|
| Atherton Family Foundation | Environment, Community and Arts, Youth and Education |
| Bank of Hawaii Foundation | Community and Arts |
| Cooke Foundation | Environment, Community and Arts, Youth and Education |
| Elsie H. Wilcox Foundation | Community and Arts |
| Finance Factors Foundation | Community and Arts, Youth and Education |
| First Hawaiian Bank Foundation | Community and Arts, Youth and Education |
| First Insurance Company of Hawaii Charitable Foundation | Community and Arts, Youth and Education |
| George N. Wilcox General Trust | Environment, Community and Arts, Youth and Education |
| Harold K.L. Castle Foundation | Youth and Education |
| Hawaii Tourism Authority | Environment, Community and Arts, Youth and Education |
| Hawaiian Electric Industries Charitable Foundation | Environment, Youth and Education |
| Historic Hawaii Foundation | Building and Maintenance |
| James and Abigail Campbell Family Foundation | Youth and Education |
| John M. Ross Foundation | Youth and Education |
| Samuel N. and Mary Castle Foundation | Youth and Education |
| Servco Foundation | Community and Arts |
| The Cades Foundation | Youth and Education |
| The Sam and Mary Cooke Preservation | Building and Maintenance |

Appendix H: Interview with Maile Boggeln

Methods

We interviewed Maile Boggeln who is the Community Service Coordinator at the University of Hawai‘i at Hilo because we were interested in what the culture regarding volunteering is at the school. Ms. Boggeln has held this position for almost five years and helps connect students with community service and leadership opportunities.

Consent

Prior to interviewing her, we read her the following script to ensure that we were given verbal consent to make her answers public:

We are four students from Worcester Polytechnic Institute in Massachusetts working on a project housed in the East Hawai‘i Cultural Center to determine strategies for increasing the effectiveness of a nonprofit. The following questions and your answers may be used in a report that will be made viewable to the public. You do not need to answer any questions that you do not want to. We need your verbal consent in order to continue this interview.

Interview Script

- 1) Are there any community service requirements at the school?
- 2) Are students with on-campus jobs required to fulfill community service requirements?
- 3) Are there volunteer hours required to graduate?
- 4) Do students who volunteer help with or for an organization or with or for the school?
- 5) Do you know of any former connection with the EHCC?

Responses

- 1) Are there any community service requirements at the school?

There are no school requirements. For some scholarships, grants, programs, and select classes students can be enrolled in, there are. For example, the Kamehameha Scholarship which is awarded to students who are of Hawai‘ian descent and are in need of financial aid, are required to complete 100 hours of community service over the course of a year. There is a class, Education 210, which requires ten hours of community service working with minors (k-12 students). This helps them develop skills to be ready for the job later on. These requirements vary depending on the teacher and the coursework.

- 2) Are students with on-campus jobs required to fulfill community service requirements?

No. The student employment office has no requirements, but the specific employer might. Employers probably do not though, because if the student is being paid, the work is not community service.

- 3) Are there volunteer hours required to graduate?

No, there are no school requirements for community service.

- 4) Do students who volunteer help with or for an organization or with or for the school?

It would depend on what the teacher wants for the class or what the organizer specifies for grant or scholarship.

- 5) Do you know of any former connection with the EHCC?

Mike Marshall from the UH Hilo Art Department used to serve on the board at the EHCC. He oversees the campus gallery at UH Hilo now. There is also the Student Art Association club and Jonathon Goebel, who does outreach advising for the Art Department. Justina Mattos is also someone to contact. She is involved with students through the Performing Arts and Theater Department at UH Hilo. That group often uses the EHCC theater.

Other Advice Offered

Utilize volunteers from pools of people who are studying or have hobbies in areas that relate to the arts and culture. Having students help with areas they will be doing the rest of their lives usually results in much better commitment than someone who just needs community service hours for a class and will show up once a month or so for two hours.