

House District(s) All  
Senate District(s) All

THE TWENTY-NINTH LEGISLATURE  
APPLICATION FOR GRANTS  
CHAPTER 42F, HAWAII REVISED STATUTES

Log No:

For Legislature's Use Only

Type of Grant Request:

GRANT REQUEST – OPERATING

GRANT REQUEST – CAPITAL

"Grant" means an award of state funds by the legislature, by an appropriation to a specified recipient, to support the activities of the recipient and permit the community to benefit from those activities.

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

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

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

1. APPLICANT INFORMATION:

Legal Name of Requesting Organization or Individual:

**GREEN ISLAND FILMS LLC**

Dbas:

Street Address:

**1314 S. KING ST  
HONOLULU HI 96816**

Mailing Address:

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name ANTHONY AALTO

Title PRODUCER/MANAGING PARTNER

Phone # (808) 234-9779

Fax # \_\_\_\_\_

E-mail ANTHONY@GREENISLANDFILMS.COM

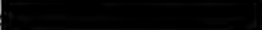
3. TYPE OF BUSINESS ENTITY:

- NON PROFIT CORPORATION INCORPORATED IN HAWAII
- FOR PROFIT CORPORATION INCORPORATED IN HAWAII
- LIMITED LIABILITY COMPANY
- SOLE PROPRIETORSHIP/INDIVIDUAL
- OTHER

6. DESCRIPTIVE TITLE OF APPLICANT'S REQUEST:

**PILIKIA – A DOCUMENTARY ABOUT CLIMATE CHANGE IN HAWAII'**

4. FEDERAL TAX ID #: 

5. STATE TAX ID #: 

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2019: **\$280,136**

8. STATUS OF SERVICE DESCRIBED IN THIS REQUEST:

- NEW SERVICE (PRESENTLY DOES NOT EXIST)
- EXISTING SERVICE (PRESENTLY IN OPERATION)

SPECIFY THE AMOUNT BY SOURCES OF FUNDS AVAILABLE AT THE TIME OF THIS REQUEST:

STATE \$ \_\_\_\_\_

FEDERAL \$ \_\_\_\_\_

COUNTY \$ \_\_\_\_\_

PRIVATE/OTHER \$ \_\_\_\_\_

TYPE NAME



ANTHONY AALTO  
NAME & TITLE

01/19/2018  
DATE SIGNED

JAN 19 2018 3:46 PM  
(Th)

## Application for Grants

Please check the box when item/section has been completed. If any item is not applicable to the request, the applicant should enter "not applicable".

### I. Background and Summary

This section shall clearly and concisely summarize and highlight the contents of the request in such a way as to provide the State Legislature with a broad understanding of the request. Please include the following:

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

#### **1.1 FILM BACKGROUND**

Green Island Films is the leading producer of feature documentaries about the most vital social and political issues confronting Hawai'i today. (See page 3 - Rick Blangiardi)

The company's first film, *Railroading Paradise*, looked at the HART rail project against the backdrop of the contentious 2012 Honolulu mayoral election. Through a series of interviews with all the major protagonists the film looked at the arguments for and against the project. The film premiered to sold out houses at the Hawai'i International Film Festival in 2013 and went on to enjoy a series of primetime broadcasts on KGMB and KHNL in 2014.

Green Island Films' most recent documentary, *No Room In Paradise*, about the homeless crisis in Hawai'i, was Emmy-nominated, won two Tellys, the National Society of Professional Journalists Delta Sigma Chi award for best documentary, and several other awards. It will be broadcast on PBS stations across the country in February 2018.

*The Third City*, a film about the fight between supporters and opponents of the major urban redevelopment project currently underway in Kaka'ako, will premiere this spring.

The Principals of Green Island Films are Anthony Aalto and Mike Hinchey. Their resumés are attached in Section IV.

#### **1.2 ENVIRONMENT BACKGROUND**

In addition to his work as a journalist and filmmaker, Anthony has for the last six years served as Chair of the O'ahu Group of the Sierra Club, in which capacity he most recently played a role in securing the establishment of the Honolulu Office of Climate Change, Sustainability & Resiliency. With the assistance of Chip Fletcher he has assembled a team of top-flight climate experts in Hawai'i to serve as scientific advisory panel for the film.

### 1.3 ADVISORY COMMITTEE

The documentary is being mentored by an advisory committee of scientists and experts. This committee will oversee the accuracy, relevance and appropriateness of the information in the film.

The members of the advisory committee are as follows:

- **CHAIR:** Dr. Charles “Chip” Fletcher, Associate Dean for Academic Affairs and Professor of Geology and Geophysics at the School of Ocean and Earth Science and Technology (SOEST), University of Hawai‘i at Manoa. (see page 3 – Chip Fletcher)
- Dr. Ruth Gates – Research Professor & Director, Hawai‘i Institute of Marine Biology, University of Hawaii at Manoa.
- Dr. David Karl - Professor of Microbial Oceanography and Director of the Daniel K. Inouye Center for Microbial Oceanography, University of Hawai‘i at Manoa.
- Suzanne Case – Chairperson, state of Hawai‘i Department of Land and Natural Resources; Co-Chair, Hawai‘i state Climate Commission.



**Chip Fletcher**



**Suzanne Case**



**Ruth Gates**



**David Karl**



Office of the Dean

01/16/2018

The Senate Committee on Ways and Means,  
State Capitol, Rm. 208, Honolulu, HI 96813

Aloha Chair Dela Cruz, Vice Chair Keith-Agaran and distinguished Members of the Committee,  
I am writing to encourage you to award a Grant In Aid to Green Island Films to fund production of their documentary *Pilikia* about climate change in Hawai'i.

I direct the graduate students and researchers at the University of Hawai'i who modeled the impact of sea level rise for the Hawai'i Sea Level Rise Vulnerability and Adaptation Report. This report was released on 28th December 2017 by The Hawai'i Climate Change Mitigation & Adaptation Commission.

My years of work in this field lead me to conclude that members of the public at large, including many important business and community leaders -and even many elected officials- are still largely uninformed about the severity of the impacts of climate change on Hawai'i. This situation has to change.

For Hawai'i to thrive in the future, the state, the counties, businesses, and individuals are going to have to take sweeping measures to adapt to climate change. Additionally, as a matter of urgency, we need to accelerate the steps we are taking –both individually and as a community- to mitigate our carbon footprint. We simply must reduce the amount of greenhouse gases we are emitting and prepare our communities and businesses for the impacts that are already upon us, and will grow worse.

It is always difficult to play the role of Cassandra, to get people to pay attention to a disaster that still appears for many to be over the horizon - if they believe it exists at all. Based on the prior documentary work of Green Island Films and the proposal they have put together to tell the story of climate change in Hawai'i, I think this film will perform a vital role in educating the public and I particularly applaud their commitment to incorporate their work into the school curriculum.

It is for this reason that I have agreed to head the informal committee of scientific and expert advisers who will ensure the accuracy of the facts portrayed in the film. For all these reasons, once again, I urge you to approve a Grant In Aid to help fund production of this important film.

Very Sincerely,

*Chip Fletcher*

Associate Dean for Academic Affairs  
Professor of Geology and Geophysics

*NOTE: This is not an official budget priority of the University of Hawaii as submitted to the 2018 legislature.*

January 18, 2018

Aloha Members of the Legislature,

I am writing to encourage you to award a Grant In Aid to Green Island Films to fund production of their documentary *Pilikia* about climate change in Hawai'i.

As General Manager of Hawaii News Now, we are committed to broadcasting this important film, without commercial interruption, in prime time, on KGMB (CBS) and KHNL (NBC) – the two most-watched TV networks in Hawaii.

As the recent report by the Climate Commission makes clear, the impacts of climate change on Hawaii are going to be severe. The report speaks of \$19 billion in direct costs and possibly hundreds of billions in costs to adapt to the challenge. Despite the magnitude of the problem, people in this state are not yet truly aware of the threat. We have not begun to prepare and we are not doing enough to reduce our collective carbon footprint because as a community we are still largely uninformed.

We strongly believe this documentary I believe a film by Green Island Films will help educate the people of Hawaii. It is said that a picture tells a thousand words and no film production company in Hawaii does a better job of painting that picture and telling the stories of our most compelling social and political issues.

To give just one example of the reach and the impact a documentary by this company can have, when Hawaii News Now posted a link on our Facebook page to the trailer for their last film, *No Room In Paradise*, it was viewed more than 1.2 million times. The film, which we commissioned and broadcast, was Emmy-nominated, won several national awards, and will broadcast on PBS stations around the country this February. *No Room In Paradise* led directly to major initiatives to tackle homelessness in this Legislature.

If *Pilikia* has the same impact, it will greatly assist your job as elected representatives in getting this conversation started in the broader community.

I respectfully urge you to give Green Island Films a generous grant to help them produce a film that we believe will have a major impact in winning public support for action on this crucial issue.

Aloha,

A handwritten signature in black ink that reads "Rick Blangiardi". The signature is written in a cursive, flowing style.

Rick Blangiardi  
General Manager  
Hawaii News Now (KGMB-KHNL)

2.  **The goals and objectives related to the request;**

**2.1 A FILM THAT PEOPLE WILL WANT TO WATCH**

Make an entertaining film that will grab people's attention. Use it to inform them of the looming catastrophe of climate change by bringing the story as close to home as possible. Capitalize on viewers reaction to promote a call to action.

**2.2 IDEAS ABOUT WHAT PEOPLE CAN DO**

Give people concrete ideas about what they can do as individuals in order to drastically reduce their carbon footprint. It's surprisingly easy for individuals to make significant cuts in their greenhouses gas emissions by taking such actions as wasting less food; consuming less meat; eating more locally-grown produce; planting trees; having smaller families; flying less often... We intend to film these measures as plot-lines woven throughout the entire film in surprising and humorous ways as we follow the efforts of real people as they try to live more sustainably.

**2.3 GET PEOPLE PREPARED**

Start the conversation, get people prepared to engage in what is likely to become a very difficult debate about how to cope with the multiple impacts of climate change. By informing them, give them the means to participate in a meaningful way, and encourage "buy-in" to the measures the community will have to adopt.

**2.4 CREATE A TOOLKIT FOR TEACHERS**

Use edited segments of the film (approx. 10 minutes each) linked to essay prompts and lesson plans, to give teachers a complete Hawai'i-centric climate change syllabus that can be seamlessly incorporated into middle and senior school curricula – because the school kids of today are the leaders of tomorrow.

**2.5 BE DIFFERENT**

We don't want to make a film that just scares people. We want to make a film that is relevant to the lives of people who live in Hawai'i.

Most climate change films preach to the choir. They are watched by people who don't need convincing.

They frequently strike a depressing chord leaving audiences enervated and unsure what to do.

In the course of reviewing Leonardo DiCaprio's recent *Before The Flood* for The New York Times, Neil Genzlinger wrote, "The film wants to spur individual changes in behavior, but there's a fair amount in it that might discourage you from even trying."



When Al Gore's latest film, *An Inconvenient Sequel*, premiered in Honolulu at the Doris Duke Theater recently, panel speakers afterwards confessed that they had been crying during the film and audience members complained that the film did not give them any idea what they could do to stave off the climate Armageddon the film predicts.

The only call to action at the end of the film was one word: Vote. Voting is vital, but it's a long way from giving people a range of realistic actions.

## **2.6 REAL PEOPLE**

We are aiming the film at people in Hawai'i who aren't yet engaged in these issues, or who may not normally watch a feature documentary. We will do so by following real people that the audience will be able to relate to –people like Waikiki surf instructors and “beach boys” who at a recent public hearing confessed that the King Tides of 2017 freaked them out and left them concerned that Sea Level Rise could deprive them of their livelihoods. People like fishermen on Molokai who have seen their catches decline as the coral reefs, where 25% of all marine life is nurtured, take a pounding from warming and acidifying oceans. People like farmers in Hanalei confronting the threat of saltwater intrusion into the lo'i where such a large portion of the state's taro production is centered.

## **2.7 REALLY TRYING**

Follow the efforts of real people as they attempt to shift to a plant-based diet and keep resolutions to fly & drive less, walk & bike more, plant trees and so forth. Success does not require 100% compliance, even giving up eating meat one day a week can have a big impact. We anticipate moments of pride and disappointment, humor and chagrin as people attempt to change their lifestyles. In documenting the effort, we hope to inspire and motivate viewers.

3  **The public purpose and need to be served;**

**3.1 EXPLAIN THAT HAWAII IS DROWNING**

According to the Hawaii Sea Level Rise Vulnerability & Adaptation Report of the Hawaii Climate Change Mitigation & Adaptation Commission (Climate Commission Report) sea levels around Hawaii will likely rise more than three feet before the end of the century possibly in as little as 42 years. The Fourth National Climate Assessment issued by the Trump Administration on November 3<sup>rd</sup> 2017 states that global mean Sea Level Rise (SLR) of 8 feet by 2100 is "physically possible." Since models show that SLR around Hawaii will likely be 20% above the global mean, Hawaii may have to contend with as much as 10 feet of SLR in the next 80 years.

The top two recommendations of the Climate Commission Report are:

- i. Ensure that Hawaii's people are educated, informed, and aware of the impacts climate change may have on their communities
- ii. Encourage community stewardship groups and local stakeholders to participate in planning and implementation of climate change policies

In releasing the report, DLNR & Climate Commission Chair Suzanne Case verbally added a third priority:

- iii. "It should also strengthen Hawaii's resolve to do our part in reducing greenhouse gas emissions in line with Act 32 and the Paris Agreement."

***This film is aimed directly at those three priorities.***

**3.2 EXPLAIN THE IMPACTS**

The consequences of Sea Level Rise are potentially devastating. Amongst the threats the Climate Commission Report identifies are the following:

- Over the next 30 to 70 years, approximately 6,500 structures will be exposed to chronic flooding and compromised or lost.
- More than 20,000 displaced residents will need to find new homes
- An estimated \$19 billion in economic loss will result from chronic flooding of land and structures located in the sea level rise exposure area (SLR-XA).
- Statewide, more than 40 square miles will fall within the SLR-XA.
- Approximately 38 miles of coastal roads will be chronically flooded and become impassible, jeopardizing critical access to many communities.
- Approximately 550 cultural sites will become chronically flooded.
- Miles of beaches around the state will be lost.
- Flooding, hurricanes, and tropical cyclones will be exacerbated by sea level rise.



The biggest economic impacts will be on major tourist centers -especially Waikiki, Ka'anapali, Lahaina, Kailua-Kona etc- and on major business areas like the Campbell Industrial Park and Pearl Harbor. However, many residential areas are also threatened. They include upscale areas such as Kahala, but also many low-income residential areas such as, Kahuku ,Waimanalo, and Waianae.

### **3.3 EXPLAIN THE TRUE POTENTIAL COSTS**

The report notes that the estimated economic loss of \$19 billion does not take into account anticipated monetary losses from chronic flooding of roads, utilities and other public infrastructure such as harbor and airport facilities. Nor does the report take into account "event-based" flooding from hurricanes, tropical cyclones and tsunamis, though it notes that, "sea level rise would alter the extent of the area subject to flooding from such events."

For these reasons, as the report states, "the economic loss due to flooded critical infrastructure **may be an order of magnitude greater** than the potential economic loss from land and structures."

In plain English, this means **the economic impact could be in the hundreds of billions of dollars.**

### **3.4 EXPLAIN WHY IT MAY BE SO EXPENSIVE**

Strategies for adaptation will likely include costly outlays by state and county government on such needs as moving coastal roadways, "hardening" infrastructure like sewer, water and utility lines, raising the reef runway at Daniel K. Inouye airport and protecting wastewater treatment plants.

Private business will also have to invest huge sums. For example, beach replenishment in Waikiki and other coastal resorts will become an ever-more costly ongoing exercise. Coastal hotels and businesses will have to elevate vital mechanical infrastructure to avoid damage from chronic flooding. Communities will have to decide where to permit sea walls and where to prohibit any further development in order to allow the coast to retreat from the rising seas - which is the only way to preserve beaches and public beach access. This may raise complicated legal issues, including discussion about what constitutes a public taking. It will prompt a debate about whether the state and counties should be purchasing properties through eminent domain and, if so, where to find the funds.

At the same time, private homeowners in poor as well as well as expensive low-lying coastal areas, will be forced to invest considerable sums in efforts such as raising their homes on pilings above anticipated chronic flooding and replacing cesspools. The report notes that there are approximately 2000 private wastewater systems in SLR-XA. The cost to replace a cesspool can run from \$10,000 to \$30,000. This one item alone could impose huge financial demands on a population that is already economically stressed.

### **3.5 EXPLAIN OTHER IMPACTS BESIDES SEA LEVEL RISE**

Finally, the Climate Commission SLR report does not go into detail on the many other anticipated impacts of climate change that include:

- More frequent and more severe hurricanes
- The likelihood of global food shortages and food price inflation that may place a large strain on the more than 280,000 people in Hawaii who are already “food insecure”
- The risk of reef collapse and the resulting impact on fisheries
- Rapidly declining rainfall
- More severe droughts
- More severe rain storm events
- More tropical disease
- More native species extinction  
and so on...

### **3.6 URGENT NEED**

**This film will address the Urgent Public Need to:**

- Inform the public about the looming climate change crisis
- Give the public the tools to engage meaningfully in the coming debate
- Show what we can do as individuals to reduce our carbon footprint
- Show what the community must start to do to adapt to Climate Change.

**4 ☒ Describe the target population to be served;**

The film is targeted in three ways.

**4.1 All Residents of the state of Hawaii**

The entire population of the state of Hawai'i needs to hear the message of this film. The impact of climate change will be felt by every resident – including those who don't live or work directly in the Sea Level Rise Exposure Area (SLR-XA).

The costs of adapting to climate change –and the potential losses in the tourism industry, the main driver of our economy- will be felt by everyone.

The threat to our sustainability, such as the threat to the Daniel K. Inouye airport and to port infrastructure around the state, have the potential to cause hardship for all – the impact of the recent hurricane in Puerto Rico shows what could transpire if we do not prepare as a society and as individuals.

The threat that rising food prices will significantly outstrip the rise in background inflation, will impact every family.

The threat of more severe hurricanes in the future may require tens of thousands of homeowners, far from the SLR-XA, to invest in upgrading the resilience of their homes to withstand Category 5 storms.

Moreover, everyone in the state needs to contribute to efforts to mitigate their carbon footprint.

In addressing all these issues, the film will target the entire population.

In this we will be assisted by Hawaii News Now, which has committed to broadcasting the film multiple times, uninterrupted by commercials, in prime time on KGMB and KHNL. (see page 4)

HNN will also promote the film on its website and social media platforms. It is impossible to know how many people watched our last documentary, *No Room In Paradise*, when it broadcast repeatedly on KGMB and KHNL in 2016 because HNN no longer subscribes to the Nielsen ratings system. However we do know that more than 1.2 million people watched the trailer on the Hawaii News Now website and facebook page, which gives an indication of the potential reach of this film.

**4.2 Middle & High School students**

The response to climate change has to be multi-generational. The greenhouse gases that have already been emitted into the atmosphere will continue to impact the climate for at least hundreds of years before they dissipate.

The children of today must therefore become leaders on this issue tomorrow. One goal of the film is to help middle and high school students understand the dimensions of the



problem and to start to give them the knowledge they will need in order to exercise a leadership role in the future.

After the film has broadcast, we will cut it into shorter (5 to 15 minute) topic-specific segments (Coral reefs, SLR, hurricanes, food, droughts, floods etc) and combine them with lesson plans so that the film can be incorporated into the school curriculum.

We have already received agreement in principle from Professor Steven Businger, Chair of the Department of Atmospheric Sciences at the University of Hawai'i at Manoa, and Professor Pauline Chinn of the Department of Curriculum Studies at the University of Hawai'i at Manoa, to incorporate the film into their Kahua A'o teaching tool, which uses vintage Hawaiian language newspaper articles for place and culture-based geoscience teacher education and curriculum development – their work can be seen here <http://manoa.hawaii.edu/kahuaao/index.html>. The Kahua A'o program has already been extremely well received by many teachers. (see page 12 - Steven Businger)

We are also consulting with with Buffy Cushman-Patz, principal of The School for Examining Essential Questions of Sustainability (SEEQS), a charter school that shares the Kaimuki High School campus and whose mission includes insuring that its “graduates will be stewards of planet Earth.”

Ms Cushman-Patz and her staff are very interested in building on the Kahua A'o concept to develop a curriculum that could be used in schools - not only in Hawai'i, but around the country.

Development of these teaching aids and lesson plans will continue and accelerate as production of the film proceeds.

#### **4.3 The broader American population**

While the film is primarily targeted at residents and students in Hawai'i, we hope and believe the film will receive national distribution. Already the National Educational Television Association (one of the three main providers of content to public television) have told us that they are very interested distributing the film to the roughly 350 PBS stations across the country. (see page 13 – Gayle Loeber)

We will also make the lesson plans and teaching tools available to schools on the mainland.

In this way, we hope to draw attention to how Hawai'i is helping lead the nation's response to climate change, to encourage other communities to follow Hawaii's example and to provide individuals everywhere with some techniques to help them reduce their carbon footprint.

DR. STEVEN BUSINGER, Ph.D., C.C.M.  
Department of Atmospheric Sciences  
University of Hawaii  
Honolulu, Hawaii 96825  
(808) 956-2569  
email: [businger@hawaii.edu](mailto:businger@hawaii.edu)  
<http://weather.hawaii.edu>



13 January 2018

Dear Members of the Legislature,

This is to confirm that I have been in discussions with Anthony Aalto of Green Island Films regarding his new documentary *Pilikia*, about climate change in Hawaii.

I have agreed to participate in this important project. It is one that I believe could play a very useful role in the vital task of informing and educating the public at large, businesses and elected officials about the magnitude of the challenge that lies ahead.

One of the aspects that particularly interests me is the proposal to use edited segments from the film, linked with lesson plans, to help teach school students about this issue.

Together with Dr. Pauline Chinn, I direct the Kahua A'o project, which incorporates articles from archived copies of Hawaiian-language newspapers into place and culture-based lesson plans about atmospheric sciences and geology.

I have discussed the idea of using segments from the *Pilikia* documentary in our work and we are extremely interested in pursuing this idea. We think a good documentary, built around the quest of a young middle schooler to learn more about climate change, could prove to be a powerful teaching tool.

For these reasons I urge you to look favorably on the Grant In Aid application by Green Island Films.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Steven Businger".

Professor and Chair  
Atmospheric Sciences Department\*

\*this letter does not constitute an official endorsement by UH administration



1/12/2018

To whom it may concern:

It is my pleasure to introduce you to Mike Hinchey and Anthony Aalto of Green Island Films. Mike and Anthony are extremely talented documentary filmmakers with a superb ability to take a difficult and complicated subject and turn it into a riveting and dramatic story.

Their most recent, award-winning film, *No Room In Paradise*, about the worst homeless crisis in America, is extremely powerful. It dissects the social, economic and other catalysts for homelessness and looks at potential solutions, while allowing homeless people to tell their own stories in a way that ensures that viewers never lose sight of the humanity at the heart of the issue. It was for that reason that The National Educational Telecommunications Association, of which I am Programming Director, decided to distribute the film, which will start broadcasting on public television stations across the country in the spring of 2018.

The NETA is a one of the pillars of public broadcasting. We are a professional association that serves more than 350 public TV stations in all 50 states, the District of Columbia, the U.S. Virgin Islands, and Puerto Rico. The NETA program service distributes over 2000 hours of programming a year to public television.

Mike and Anthony have told us that they are currently in pre-production for *Pilikia*, a documentary about climate change in Hawaii. We think this concept has enormous potential and could make for some very interesting programming which would find a welcome home on public television.

For all those reasons we are cheering-on Mike and Anthony in this endeavor. We will be lending them our support and we wait with great anticipation to see the finished film. If it is as good as the last one, we will leap at the chance to make it available to public television stations nationwide.

We look forward to a long and fruitful relationship with Mike and Anthony and we urge all those who can to lend them their support.

Thank you,

A handwritten signature in cursive script that reads "Gayle Loeber". The signature is written in dark ink and is positioned above a horizontal line.

Gayle J. Loeber  
Director of Programming & Information  
NETA  
939 South Stadium Road, Columbia, SC 29201



**5  Describe the geographic coverage.**

This documentary will be filmed throughout the state.

Amongst many other issues (and just to give a sense of the range of geographic reach), the film will look at the impact of droughts on cattle ranching operations on the Big Island, the impact of coral bleaching on fishermen in Molokai, the declining rainfall detected at rain gauges on Haleakala on Maui, and the disappearance of native Hawaiian honeycreepers from the Alakai forest on Kauai.

The film will be broadcast to all households in Hawai'i and distributed to schools across the state.

We will also seek distribution through public television stations across the nation and offer the educational segments and accompanying lesson plans to schools on the US mainland.

## **II. Service Summary and Outcomes**

The Service Summary shall include a detailed discussion of the applicant's approach to the request. The applicant shall clearly and concisely specify the results, outcomes, and measures of effectiveness from this request. The applicant shall:

1.  **Describe the scope of work, tasks and responsibilities;**

### **SCOPE OF WORK**

#### **1.1 PILIKIA IS A DOCUMENTARY ABOUT CLIMATE CHANGE IN HAWAI'I.**

Its central protagonist is Lila Leue –a smart, articulate 10 year-old girl from Waianae- who goes on a quest to learn why Hawaii will be more impacted by climate change than almost anywhere else in America.

Each step of the way she learns what individuals can do to reduce their carbon footprint and humorously challenges the experts she meets to practice what they preach.

The film is intended to inform the people of Hawai'i about the multiple threats of climate change, so that they can start to participate in discussions about how to deal with the challenge –both in the public debate and at home. The film is also intended to inspire people in Hawai'i and elsewhere, to take action in simple yet powerful ways. Throughout the film we will keep returning to the pragmatic things that individuals can do to dramatically reduce their carbon footprint.

Because many people assume climate change is not an immediate concern or that it is too difficult for them to understand, we want to address the material through a dramatic format that will engage people's attention. Children are scene-stealers in the film business. They can be disarming, which allows them to address weighty subjects in ways that don't seem weighty. If a 10-year old can "get it" then so can anyone.

#### **1.2 INCITING INCIDENT**

Lila visits her mother's birthplace for the first time – it's near Sunset Beach on the North Shore. While there she is horrified to see properties collapsing into the ocean and decides to go on a quest to find out what's happening.

#### **1.3 FORMAT**

She interviews academic experts, politicians and "ordinary" people –farmers, fishermen, business people and property owners- people whose lives are already being disrupted.

These interviews will occur in natural settings, as people go about their daily tasks, not in a studio or office. As much as possible we will encourage people to share their personal stories and their feelings about what is happening, to make the film as emotionally engaging as possible.

#### 1.4 STORYLINE #1

Lila challenges 3 university professors, all of them top climate change scientists, to become vegetarians. These Cassandras rightly keep warning about climate change and list a plant-based diet as one of the most significant things people can do to reduce their carbon footprint: yet none of them at the start of the film is following their own advice!

The professors have all agreed to participate – and are aware that of the pitfalls if they are unable to keep their commitments.

They are **Professor Chip Fletcher**, Hawai'i's top sea level rise expert; **Professor Ruth Gates**, one of the world's top coral scientists and **Professor Tom Giambelluca**, who has been measuring Hawai'i's rainfall decline for 30 years.

**Dr. Terry Shintani** -world famous author of the Hawai'i Diet and a "Living Treasure of Hawai'i"- has agreed to participate. He will advise the professors about their diet and help them measure the health benefits.

**Vikram Garg**, Executive Vice President & Chef for The MacNaughton Group and former Executive Chef for the Halekulani Hotel, has offered to help show the professors how to cook tasty vegetarian meals.

Over the months Lila will drop-in on the professors from time to time to see how they're doing, which we believe will spark moments of humor as they joust with reluctant family members and struggle to learn how to cook tasty veggie meals.

This storyline provides an opportunity to emphasize that if 50% of the world's population were to reduce its meat consumption, we could save 66 gigatons of CO<sub>2</sub> from being pumped into the atmosphere by 2050 – the fourth most consequential thing humanity could do to reduce global warming.

The estimates of CO<sub>2</sub> reductions used in the film will be taken from Paul Hawken's latest book *Drawdown*, which lists the 80 most important things humanity can do to mitigate 1000 gigatons of CO<sub>2</sub> emissions by 2050 and in so-doing bend the curve on climate change.

The film will investigate the application in Hawai'i of several of Hawken's top ideas. These include actions by government or business – such as refrigerant management (the #1 solution to reduce greenhouse gases), wind turbines (#2), solar farms (#8) and regenerative agriculture (#11). We will also feature some of Hawken's ideas that can be pursued by individuals, such as reducing food waste (#3), eating a more plant-based diet (4), and planting trees (#5).



## 1.5 STORYLINE #2

Lila traces the story of a soy-based veggie burger from the farm where the soybeans are grown in Warren County, Illinois, to a restaurant in Honolulu and then eventually she tracks the leftovers all the way to the Waimanalo Gulch dump.

- While in Illinois, Lila visits a nearby cattle ranch, to compare water usage of beef versus soybeans
- She rides the truck that takes the soybeans to Chicago, watches them loaded into a container and rides in a big rig across country as it takes the container to port in Oakland
- She watches the container loaded onto a ship, bounces over the waves in a speedboat in the wake of a Matson cargo ship, boards the ship and takes a turn at the helm on the bridge. Then watches the container being unloaded the other end – and in some cases transshipped to neighbor islands.
- In Honolulu she follows the soybeans to a restaurant, watches them being cooked and fashioned into a veggie burger in a restaurant kitchen, watches the remains of the meal being scraped into a kitchen garbage can and finally, as she holds her nose in disgust, watches the smelly garbage being dumped into Honolulu's waste-to-energy plant.
- Despite the fact that large quantities of tofu and other soy-based foods are consumed in Hawai'i, virtually no soybeans are grown in the state.
- This storyline will serve as a vehicle to discuss the looming global food crisis. It will help illustrate Hawai'i's over-dependence on imported food, the carbon footprint of food transported long distances, the need to grow more food locally, the impact of food waste (avoided food waste is the third most consequential thing humanity can do to reduce our carbon footprint) and ways that handling garbage have the potential to reduce consumption of fossil fuels.
- It will also serve as an opportunity to discuss the vulnerability of important food importation infrastructure, such as ports and runways, to storm surges aggravated by sea level rise – which in turn will link to the threat of more frequent and more severe hurricanes.
- The theme of food production helps tie-in the other dangers of extreme weather – the fact that Hawaii will face both more frequent droughts and more frequent torrential rainstorms; the fact that rainfall in Hawai'i has been declining for 30 years and that our aquifers are not being replenished as fast as they are being depleted, and so on.

### 1.6 STORYLINE #3

Lila follows 2 or 3 important environmental bills through the current session of the Hawai'i state legislature.

This will provide an opportunity to interview elected representatives and members of the Governor's administration to find out what they think about the issues raised in the report on sea level rise.

This storyline will also show the legislative process at work -hearings, people testifying, bills being amended, floor votes and conference committees. It's an opportunity to show how the people's business is done and to show that the process is serious, painstaking and requires work.

We hope this segment will encourage people, especially young people, to press their representatives to do more to address the climate change crisis.

At least one member of the Legislature has agreed to participate in the plant-based diet challenge, including the education component with Dr Shintani.

### 1.7 THE EXPERTS

Amongst the experts who have agreed to be interviewed by Lila are several University of Hawai'i academics:

- **Prof. Chip Fletcher** -as he stands in water up to his knees on a flooded Honolulu street during a "king tide" in 2018- explains the causes and consequences of sea level rise.
- **Prof. Ruth Gates**, one of the world's top coral experts, as she bounces in a boat over the waves, explains the impact of dying reefs on fisheries.
- **Prof. Tom Giambelluca** -as he checks a rain gauge at the top of an 80-foot radio tower in Volcanoes National Park- explains that Hawai'i's rainfall has been declining for 30 years.
- **Prof. Albie Miles**, as he tours a drought-stricken Waianae farm, explains that as a consequence of the exploding global population, desertification of major agricultural areas and rapidly declining aquifers, food prices are likely to rise and food shortages may lead to mass starvation in Asia and Africa and to greater hardship for the 280,000 people in Hawai'i who already rely on the Food Bank.
- **Prof. Steven Businger**, as he hang-glides over Mauna Kea, explains why hurricanes in Hawai'i are going to be more frequent and more severe.
- **Prof. Camilo Mora**, as he leads a tree-planting excursion, explains that within 25 years the coolest day in Hawai'i will be hotter than the hottest day recorded in the last 150 years.
- **Dr Lisa Crampton**, as she stands in a silent rainforest on Kauai, explains how global warming is expanding the range of mosquito-borne avian malaria that is wiping out Hawai'i's songbirds

### **1.8 ORDINARY PEOPLE**

Lila also interviews “ordinary” people impacted by the changes. These are just some of them:

- Surfing instructors, beach boys and canoe ride operators who are currently freaked out by the erosion of Waikiki beach.
- Farmers in Kunia whose tractors are getting stuck because unprecedented rainstorms have turned their fields into seas of mud.
- Farmers whose crops have failed because of drought.
- Taro farmers in Hanalei, Kauai –the biggest source of native Hawaiians’ traditional staple food- whose lo’i are threatened by salt water intrusion.
- Fishermen on Moloka’i whose catches are falling because coral bleaching has impacted the reefs that nurse 25% of all marine life.
- Home owners on O’ahu’s North Shore whose properties are eroding and falling into the ocean because of sea level rise and the growing intensity of winter storms.
- Hotel managers who are planning to adapt their properties so that storm surges can sweep through their ground floors without knocking out all their mechanical equipment.
- Hawaiian cultural practitioners who explain how ancient practices, which so carefully stewarded land and ocean resources, can be applied today.

### **1.9 THE CENTRAL PROTAGONIST - LILA LEUE**

Lila is home-schooled, which means that her schedule is sufficiently flexible to devote time to this film. Her parents are enthusiastic supporters of the film, which they see as a unique educational opportunity for her. This is how we can be sure of her availability to complete the film.

### **1.10 COMPUTER GENERATED IMAGERY**

We intend to use movie-quality CGI to show what Waikiki and other coastal regions across the state will look like with different depths of sea level rise.

We would like to show Lila “paddling” down Kalakaua Avenue in Waikiki, in a simulation of 8 feet of sea level rise around Hawai’i – the number that the National Climate Assessment released in November 2017 by the Trump Administration says is “physically possible” by the year 2100.

We also want to show Lila paddling around flooded streets in her home community in Waianae.

We will also show in virtual reality the anticipated impacts of the 3.2 feet of sea level rise that the Hawai’i Climate Commission report suggests is virtually unavoidable.



## **TASKS**

### **1.11 FIVE WORK PHASES**

Work on the film can be divided into five phases.

- 1) Pre-Production
- 2) Production
- 3) Post-Production
- 4) Curriculum Development
- 5) Distribution

This Grant In Aid application is for Phase #2 - the Production phase. The description below of the other phases is for informational purposes only, to give an overview of the scope of work for the entire project.

### **1.12 PRE-PRODUCTION**

- This process is already well under way. It requires the following steps:
- Research – how is Hawai'i currently being impacted by climate change; what are the anticipated impacts in the future; decide which problems and solutions to cover in the film; decide how to 'tell the story.'
- Identify protagonists and secure participation agreements
- Identify locations and secure participation agreements, permissions & permits as needed
- Negotiate & sign contracts as appropriate
- Write a script outline
- Make a fundraising trailer
- Solicit backing from state & local government, private foundations, corporate institutions and private individuals
- Prepare crowd-funding campaign

### **1.13 PRODUCTION**

This is the phase in which the principal footage -from which the documentary will be edited- is shot. Because of the multiple story lines and multiple locations, this process will take several months to complete. It involves shooting on almost every island, a trip to the mainland, and frequent visits to follow the progress of the protagonists who have committed to try to change their lifestyle and live more sustainably. During this phase we will also work with the CGI studio to produce the computer-generated images of Waikiki and other areas being flooded.

#### **1.14 POST-PRODUCTION**

This is the stage in which all the material that has been filmed is edited and assembled into the final film ready for release and broadcast. It involves many different elements and the input of several different sub-contractors. The process is as follows:

- Transcribe all filmed interviews and film-verité (incidental material with dialog)
- Review all material filmed during the Production phase.
- Write an editing script: use transcripts to fashion an approximate order in which the film will be edited
- Commission music (if not already commissioned during the Production phase)
- Commission graphics
- Edit an "Assembly Cut" – which can be as much as twice the length of the finished film.
- After review, edit a "Rough Cut" – typically about 10% to 15% longer than the finished film
- Receive and review music and graphics
- Incorporate music and graphics into a "Final Cut"
- Send Final Cut to sound studio for audio engineering and addition of foley (sound effects)
- Send Final Cut to be colorized
- Add credits, title block and audio-engineered sound track to the colorized Final Cut.
- "Lock Picture" – no more changes can be made
- Send Locked Picture to be closed-captioned.
- Film is ready for distribution and broadcast

Green Island Films is seeking a Grant In Aid from the City & County of Honolulu to fund this Post-Production phase.

### **1.15 CURRICULUM DEVELOPMENT**

Once the film is locked and ready for release we will proceed to edit short (5 to 15 minute) segments, which can be used to introduce or illustrate a classroom topic.

We will work with teachers to develop lesson plans linked to the material. For example a segment on plant-based diets could lead to a lesson on ways to compare the carbon footprint of beef versus soy-based burgers. How do you measure greenhouse gas emissions? What are CO2 equivalents? Why do different gases trap heat more efficiently than others? What are the different heat-trapping qualities of CO2 versus methane? How much methane do cows produce? In measuring carbon footprints, how do you calculate farm inputs including fertilizers and diesel; transportation from farm to processing plant; energy and fuel use at processing plant; transportation from plant to Honolulu.... How do you assess water consumption per ounce of protein? How much energy is consumed moving water? And so on.

The level of work involved in this sort of curriculum development can be seen from a sample lesson plan used by the Kahua A'o program. Here's a link to the home page of the program which uses vintage Hawaiian-language newspaper articles for place and culture-based geoscience teacher education and curriculum development:

<http://manoa.hawaii.edu/kahuaao/index.html>

An example of the amount of instructional material required can be judged from the 25 pages of reading, graphic and instructional material for the lesson about Hadley Cell and Trade Winds that can be found at the Kahua A'o website here:

[https://www.dropbox.com/s/xd4lsdnqb6o41c8/KahuaAo\\_HadleyCell\\_Nov19\\_12.pdf?m](https://www.dropbox.com/s/xd4lsdnqb6o41c8/KahuaAo_HadleyCell_Nov19_12.pdf?m)

We aim to initially produce twelve such lesson plans. Although the material will be anchored in the current situation in Hawai'i, we will draft the lesson plans in such a way that they can be used throughout the country. In this way we hope that lessons learned in Hawai'i can attract national and even international attention.

### **1.16 DISTRIBUTION**

Once the film is complete, we will enter the final phase of the project: we will start to broadcast and distribute it. Here are some of the mechanisms we will use:

- The film is guaranteed commercial-free, primetime broadcast here in Hawaii on KGMB and KHNL.
- The National Educational Television Association (NETA) has also said it is interested in distributing the film to the 350 PBS stations around the country. (see page 14 –Gayle Loeber)
- However, we want the film to have the widest possible reach so we will enter it into national and international film festivals, which can be a means to secure theatrical release and/or broadcast on a major cable network such as HBO or Netflix.
- We will also seek to distribute the educational package of film segments with lesson plans, possibly through Collective Eye, the educational film distributor that distributed our first two documentaries.
- We will also distribute the film and educational package through direct sales of DVDs and VODs (streaming video-on-demand).

For all these reasons, we will need to build and develop a film website which we intend to maintain and update so that it can become an ongoing resource for educators and for the general public about ways to mitigate greenhouse gas emissions through individual action.



## RESPONSIBILITIES

### 1.17 THE HOME TEAM

Green Island Films is an extremely lean and efficient film company, which has produced three documentaries with the same core staff of two people.

The responsibilities of these two partners are as follows:

- **Anthony Aalto** serves as Producer, Writer, Co-Director, Location Sound Recordist and Lighting Assistant.
- **Mike Hinchey** serves as Director, Director of Photography (principal camera operator), Sound Designer, Lighting Director and Editor.

In addition to these core personnel, several Hawai'i film shoots will require an additional 2<sup>nd</sup> and 3<sup>rd</sup> camera operator and/or a Location Sound Recordist. In the past, Green Island Films has worked with several locally-based independent sub-contractors who have provided these services. They include:

- ❖ **Gopinatha Duran** who has worked as a Production Manager, as 2<sup>nd</sup> Camera Operator, as an Assistant Location Sound Recordist and as Assistant Editor.
- ❖ **Gerard Elmore** who has worked as a 2<sup>nd</sup> Camera Operator
- ❖ **Prahlad Strickland** who has worked as a Location Sound Recordist

### 1.18 THE HIRED TEAM

The production will need to hire part-time location crews for a total of about 10 days, to assist with filming the sequence on the mainland. We have not yet determined who to hire because the details of the location and dates for shooting have not been finalized.

Computer Generated Imagery will be produced in conjunction with **Alexis Nelson of HOAXFilms**. Information about the company can be found here: <http://www.hoaxfilms.com/>

### 1.19 POST PRODUCTION TEAM

The Post-Production phase will require us to hire specialized services that we sub-contract for. The contractors we have used in the past are as follows:

- ❖ Sound Design – **Dave Nelson/Outpost Studios**
- ❖ Sound Engineering and Foley – **Outpost Studios**
- ❖ Coloring – **Sam Dlugach**
- ❖ Closed Captioning – **The Caption Company**

We will also require either a Composer to compose original music or a Music Supervisor to research and secure the rights to pre-recorded music. We have not yet determined which approach to take in this area. In the past, we have acquired music rights to pre-recorded music from Premium Beat, MusicBed, Touch Music and Mobi.

We will also require the services of a graphic designer. For our last documentary, we used the graphic department of Hawaii News Now, but for this film we may contract a different provider.

## 2. PROJECTED ANNUAL TIMELINE

Pre-production on this project has already started and will continue through the first half of 2018, prior to the start of the fiscal year in which this Grant is being solicited. However, since creation of a feature documentary is a unitary project, for the sake of information, we are listing here the timeline for the entire project, including those phases for which a GIA is not being sought.

<b>Pre-Production</b>	
Oct 01 – Dec 31 2017	Research; identify issues and responses; identify protagonists; pre-interview protagonists
Jan 01 – Jun 30 2018	Research; pre-interview protagonists; negotiate & sign contracts; write script outline; secure participation agreements; identify shooting locations and obtain permits/permissions as needed; make fundraising trailer; solicit funds from state & local governments, foundations, corporations & private individuals; film 2018 session of state Legislature
<b>Production</b>	
Jul 01 – Dec 31 2018	Film interviews with experts and “ordinary” people in multiple locations over a period of months to illustrate success/failure of efforts to adopt measures to reduce carbon footprints (this requires travel to Big Island, Maui, Kauai, Molokai); film B roll in multiple locations; travel to mainland to film the “lifecycle of a veggie burger” sequence; work with CGI studio.
<b>Post-Production</b>	
Jan 01 – May 31 2019	Transcribe all filmed interviews and verité; review all filmed material; write editing script; commission music; commission graphics; edit assembly cut; edit rough cut; receive & review music and graphics; incorporate music & graphics into final cut; send final cut to sound studio for audio engineering & addition of foley; send final cut to be colorized; add credits, title block & audio-engineered sound track to colorized final cut; send locked picture to be closed captioned.
<b>Curriculum Development</b>	
May 31 – Jun 30 2019	Cut educational segments to incorporate with lesson plans for use in classrooms. Develop lesson plans.
<b>Distribution</b>	
May 31 2019 - ongoing	Distribute film; enter national & international film festivals; secure national release (limited theatrical and/or TV broadcast); launch media campaign; negotiate educational distribution; promote film in the media; attend public screenings; build website for DVD and VOD sales.

### **3. QUALITY ASSURANCE AND EVALUATION PLANS**

#### **3.1 DBEDT**

We propose to use the expending agency –which we assume will be the Creative Industries Division of the state Department of Business, Economic Development & Tourism- to monitor and evaluate our work.

#### **3.2 MONTHLY WORK REVIEW**

We propose that, on the first Monday of each month for the life of the grant, we present to CID/DBEDT a summary of the work undertaken in the preceding month, together with a list of all interviews conducted, all B roll and verité filmed and edited samples of the material filmed in that period.

By this means the agency will be able verify that the work supported by the Grant In Aid is ongoing and proceeding as scheduled.

### **4. MEASURES OF EFFECTIVENESS**

Green Island Films will report the following information to the expending agency:

- The dates and times of all broadcasts on KGMB & KHNL with estimated audience numbers
- The number of times the trailer of the film has been viewed on the Green Island Films website and across all social media platforms including Hawaii News Now
- The number of times social media posts (Instagram, Twitter and Facebook) have been viewed
- The number of film festivals entered and number of festivals that have accepted the film for screening
- The number of media reports about the film, including all TV and radio interviews with links for verification
- The number of public screenings and the number of times the producers are invited to address screening audiences or participate in post-screening panel discussions
- The number of educational establishments that order copies of the film
- The number of DVDs and VODs distributed
- The results of attempts to secure national distribution
- The broadcast window in which the film will screen on PBS nationwide (or, if the film is picked up for distribution by a major cable network or content provider such as HBO or Netflix, the times and dates and estimated audiences of broadcast on those platforms).
- The number of educational establishments that acquire the curriculum package

### **III. Financial**

#### **Budget**

1.  The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
  - a. Budget request by source of funds ([Link](#)) **Attached as Page 28**
  - b. Personnel salaries and wages ([Link](#)) **Attached as Page 29**
  - c. Equipment and motor vehicles ([Link](#)) **Attached as Page 31**
  - d. Capital project details ([Link](#)) **Attached as Page 32**
  - e. Government contracts, grants, and grants in aid ([Link](#)) **Attached as Page 33**

Extended



## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2018 to June 30, 2019

Applicant: Green Island Films

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
<b>A. PERSONNEL COST</b>				
1. Salaries				
2. Payroll Taxes & Assessments				
3. Fringe Benefits				
<b>TOTAL PERSONNEL COST</b>	<b>134,500</b>		<b>84,000</b>	<b>42,000</b>
<b>B. OTHER CURRENT EXPENSES</b>				
1. Airfare, Inter-Island	7,300			
2. Insurance	4,638			
3. Lease/Rental of Equipment	1,500			
4. Lease/Rental of Space	0			
5. Staff Training	0			
6. Supplies	1,000			
7. Telecommunication	0			
8. Utilities	0			
Computer Generated Imagery	80,000			
Curriculum development	40,000			
Mainland trip HNL-Chicago-SanFrancisco-HNL	11,200			
Audio-post studio			15,000	
Music composer			8,000	
Colorist			3,000	
Graphic designer			2,500	
Closed Captioning			1,000	
Equipment				10,000
Website/Crowdfunding campaign				5,000
19				
20				
<b>TOTAL OTHER CURRENT EXPENSES</b>	<b>145,636</b>		<b>29,500</b>	<b>15,000</b>
<b>C. EQUIPMENT PURCHASES</b>				
<b>D. MOTOR VEHICLE PURCHASES</b>				
<b>E. CAPITAL</b>				
<b>TOTAL (A+B+C+D+E)</b>	<b>280,136</b>		<b>113,500</b>	<b>57,000</b>
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	280,136	Anthony Aalto (808) 234-9779		
(b) Total Federal Funds Requested	0	Name (Please type or print) Phone		
(c) Total County Funds Requested	113,500	Signature of Authorized Official Date		
(d) Total Private/Other Funds Requested	57,000	Anthony Aalto - Producer & Managing Partner		
<b>TOTAL BUDGET</b>	<b>450,636</b>	Name and Title (Please type or print)		

**BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES**

Period: July 1, 2018 to June 30, 2019

Applicant: **Green Island Films**

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Producer/Writer/Co-Director/Field Sound Recordist	1	\$120,000.00	50.00%	\$ 60,000.00
Director/Director of Photography/Editor/Lighting Director	1	\$120,000.00	50.00%	\$ 60,000.00
2nd Camera Operator/Assistant Editor		\$30,000.00	30.00%	\$ 9,000.00
3rd Camera Op		\$60,000.00	2.50%	\$ 1,500.00
Location Sound Recordist		\$80,000.00	5.00%	\$ 4,000.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
<b>TOTAL:</b>				<b>134,500.00</b>

**JUSTIFICATION/COMMENTS: For illustration purposes only. All personnel are non-salaried contractors. Please see attached sheet.**

29

**1b BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES**

Period: July 1, 2018 to June 30, 2019

**Justification/Comments:**

Green Island Films is a partnership LLC, which the IRS classifies as a Pass Through Entity. As such the IRS does not require the company to pay income taxes nor to withhold payroll taxes on behalf of the partners.

All other personnel who work for Green Island Films are hired as sub-contractors. They all use their own camera/sound/editing equipment and work for the company for fewer than 20 hours per week. At the end of each year Green Island Films files 1099 MISC forms and these contractors are responsible for their own FICA taxes.

For this reason the numbers shown in the attached spreadsheet entitled **BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES** are for illustrative purposes only.

For the same reason on GIA Page 5, under Section A Personnel Costs, no numbers are broken out for Salary, Payroll Taxes and Fringe Benefits.

## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2018 to June 30, 2019

Applicant: **Green Island Films - N/A**

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST
			\$ -
			\$ -
			\$ -
			\$ -
			\$ -
<b>TOTAL:</b>			

JUSTIFICATION/COMMENTS:

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST
			\$ -
			\$ -
			\$ -
			\$ -
			\$ -
<b>TOTAL:</b>			

JUSTIFICATION/COMMENTS:

13



## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2018 to June 30, 2019

Applicant: **Green Island Films**

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2016-2017	FY: 2017-2018	FY:2018-2019	FY:2018-2019	FY:2019-2020	FY:2020-2021
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>						
JUSTIFICATION/COMMENTS:						

**GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID**

Applicant: **Green Island Films- N/A**

Contracts Total: **-**

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)</b>	<b>CONTRACT VALUE</b>
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
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21					
22					
23					
24					
25					
26					
27					
28					
29					

23

2.  The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2019.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$140,068	\$140,068	0	0	\$280,136

3.  The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2019.

We have applied to the City & County of Honolulu for a Grant In Aid totaling \$113,500 to cover the post-production costs of the film.

We hope to raise another \$57,000 from foundations and private companies that helped fund our last documentary, *No Room In Paradise*. Those institutions include the following:

Albert C. Kobayashi Inc.	American Savings Bank
Aon Insurance	Bank of Hawaii
First Hawaiian Bank	Hawaiian Dredging Company
HEI Foundation	Hunt Companies
Island Insurance	Kamehameha Schools/Bishop Estate
Kyo-Ya Hotels	Nordic PLC
Stanford Carr Development	The MacNaughton Group

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

NOT APPLICABLE - Green Island Films has not received any state or federal tax credits in the prior three years.

5.  The applicant shall provide a listing of all federal, state, and county government contracts, grants, and grants in aid it has been granted within the prior three years and will be receiving for fiscal year 2019 for program funding.

Green Island Films has not received any federal, state or county tax contracts, grants and grants in aid in the prior three years. Green Island Films has applied to the City & County of Honolulu for a Grant In Aid to fund post-production costs, but will not learn if this application was successful until June 2018.

6.  The applicant shall provide the balance of its unrestricted current assets as of December 31, 2017.

Green Island Films has an inventory of film and editing equipment unencumbered by debt whose current replacement value is approximately \$70,000. As of December 31<sup>st</sup> 2017 Green Island Films had \$8063 cash in hand at bank.

#### **IV. Experience and Capability**

##### **1. Necessary Skills and Experience**

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

Since the company was founded in 2013 Green Island Films has completed three feature-length documentaries.

***Railroading Paradise***, about the HART rail project on O'ahu, premiered at the 2013 Hawai'i International Film Festival where it played to sold-out audiences. The film subsequently enjoyed a run of commercial-free, prime time broadcasts in Hawai'i on KGMB and KHNL. The film was also picked up for distribution by Collective Eye, one of the leading distributors of documentaries to libraries and educational institutions in North America.

***No Room In Paradise***, about Hawai'i's homeless crisis, premiered on KGMB and KHNL in 2016. It was nominated for an Emmy. It won the national Society of Professional Journalists top honor – the Delta Sigma Chi Award & Bronze Medal for Best Documentary. It won two Telly awards. It won the Hawai'i Society of Professional Journalists top award for Feature Reporting and Mike Hinchey won the 2017 award for best videographer in the state.

*No Room In Paradise* will be broadcast on public television nationwide in February 2018.

*No Room In Paradise* was covered in depth by all the major news media in the state, including extended segments or features in Hawaii News Now, Hawaii Public Radio, The Honolulu Star-Advertiser and Civil Beat.

*No Room In Paradise* was picked up for distribution by Collective Eye, one of the leading distributors of documentaries to libraries and educational institutions in North America.

The CVS/Longs group bought thousands of DVDs of *No Room In Paradise* to sell in their Hawai'i stores as a means of raising funds for the Institute for Human Services.

DVDs of *No Room In Paradise* were purchased by the three major university systems in Hawai'i. The film has been shown numerous times in schools and universities in the state and on the mainland, including at Stanford University. The film has also been shown in numerous public screenings organized by churches in the state, such as Central Union Church. The producers of *No Room In Paradise* have frequently been asked to give talks or participate in panel discussions about the film, including by the Housing & Homelessness Task Force of the state Legislature.



*No Room In Paradise* reportedly inspired several lawmakers to advance proposed legislation to deal with the homeless crisis. One such initiative led directly to the current request by the Ige administration to the Trump administration for a waiver to use Medicaid funds for homelessness.

***The Third City***, which examines the opposing points of view about ongoing development in Kaka'ako is in the post-production phase. The film will premiere in the Spring of 2018 and will broadcast on KGMB and KHNL.

In addition to his work as Producer and Managing Partner for Green Island Films, Anthony Aalto has served for the last six years as Chair of the O'ahu Group of the Sierra Club. In this capacity, he led the Club's successful effort to pass a Charter Amendment to create the Office of Climate Change, Sustainability & Resilience of the City & County of Honolulu and subsequently to ensure that the Council approved full funding for the office. He also led the Club's successful effort to persuade the City to adopt a clean transportation policy that aims to remove all fossil-fuel burning vehicles from county streets by the year 2045. These volunteer activities have given him a considerable depth of knowledge and understanding of the climate change issue. It was this combination of his experience as a filmmaker and as an environmental activist that led Professor Chip Fletcher to approach him to ask him to make a film about climate change in Hawai'i.

Here are the resumés for the two principals of Green island Films:

**Anthony Aalto** (formerly Tony Jenkins) is a Hawai'i-based filmmaker, writer and journalist.

He was born in London and raised in Spain on the island of Mallorca which he describes as the O'ahu of the Mediterranean. He started his journalism career in the 1980s as a foreign correspondent for The Guardian newspaper, covering guerrilla wars in Nicaragua, El Salvador, Guatemala, Honduras, Colombia and breaking news elsewhere in Latin America and the Caribbean. He also reported regularly for the BBC and The Economist as well as media in the USA, Australia, Canada and Ireland. His work has been published in The Financial Times, Foreign Affairs and The Nation, amongst many other publications, and he has appeared as a commentator on TV programs in Spain, France, Portugal and the USA.

In 1989 he won the *Gazeta* prize for his coverage of the Portuguese link in the Iran-Contra scandal and subsequently, in the 1990s, he was based at the United Nations in New York as North American Bureau Chief and chief foreign correspondent for Expresso, the largest newspaper in Portugal. He reported from around the world covering such stories as the fall of Suharto in Indonesia, the Zapatista uprising in Mexico, the US invasion of Haiti, the struggle for democracy in west Africa, the Quebec sovereignty movement in Canada, as well as major US stories such as the 1989 earthquake in San Francisco, the 1992 riots in L.A., the O.J. Simpson trial, the 9/11 attacks in New York, Hurricane Katrina, and every US presidential election campaign from 1988 through 2008.

He was twice elected President of the United Nations Correspondents Association in 2003 and 2004, and for two years was the anchor of World Chronicle – a weekly current affairs TV program produced by the United Nations and broadcast in dozens of nations around the world including by CNBC in the USA.

In 2006 he moved to Honolulu to cover the Pacific Basin. Together with Mike Hinchey, in 2013 he founded Green Island Films, a film production company which has rapidly earned a reputation as the leading producer of documentaries about current and political affairs in Hawai'i. His films have been shown at the Hawai'i International Film Festival and broadcast on the local affiliates of CBS and NBC. His last film *No Room In Paradise* -which was Emmy nominated and won the national Society of Professional Journalists Delta Sigma Chi award for excellence, amongst other prizes- will broadcast on PBS nationally in February 2018.

In his spare time he serves as Chair of the Sierra Club of O'ahu, the oldest and largest environmental organization in Hawai'i. He helped found the anti-sex slave NGO STOP Trafficking Of People and is the author of two books about Nicaragua. He is married to Jayne Tsuchiyama and has one son.

**Mike Hinchey – Director**

Mike Hinchey is an American documentary film director, producer, cinematographer and editor. He was born in New Zealand and started his career working for the Australian Broadcasting Company in the days of 2-inch tape. He has experience in a broad swath of the TV and filmmaking business, including set construction, lighting, sound engineering and even a stint filming weddings. In 2013 he founded Green Island Films with his partner Anthony Aalto. He is an avid surfer and lifelong vegetarian. He is married to Karen Victor.

2.  **Facilities**

The applicant shall provide a description of its facilities and demonstrate its adequacy in relation to the request. If facilities are not presently available, describe plans to secure facilities.

Green Island Films maintains a full editing studio at its premises in Manoa.

## **V. Personnel: Project Organization and Staffing**

### **1. Proposed Staffing, Staff Qualifications, Supervision and Training**

The applicant shall describe the proposed staffing pattern and proposed service capacity appropriate for the viability of the request. The applicant shall provide the qualifications and experience of personnel for the request and shall describe its ability to supervise, train and provide administrative direction relative to the request.

Green Island Films has produced 3 feature length documentaries in the course of 4 years. These films have been produced by a core staff of two, who are each responsible for discrete, though sometimes overlapping aspects of the film production process.

Because the skills of the two partners are different and complementary, this staffing pattern and distribution of responsibilities has worked extremely effectively.

Filmmaking is one of those industries that is largely staffed by independent contractors. This means that there is a large reservoir of talent and experience that Green Island Films can draw on. The company has experience with several independent contractors and plans to work with them again to produce *Pilikia*.

The division of responsibilities is as follows:

Anthony Aalto serves as Producer, Writer, Co-Director, Location Sound Recordist and Lighting Assistant.

Mike Hinchey serves as Director, Director of Photography (principal camera operator), Sound Designer, Lighting Director and Editor.

The experience, capacity and qualifications have been addressed earlier in this application.

### **2. Organization Chart**

The applicant shall illustrate the position of each staff and line of responsibility/supervision. If the request is part of a large, multi-purpose organization, include an organization chart that illustrates the placement of this request.

**SEE ABOVE.**

3.  **Compensation**

The applicant shall provide the annual salaries paid by the applicant to the three highest paid officers, directors, or employees of the organization by position.

Green Island Films is a Partnership LLC. As such the partners are not paid a salary, nor is the company required by the IRS to withhold payroll taxes on behalf of the partners. Instead the partners are paid "distributions" which vary from month to month depending on the financial position of the company.

Filmmaking is a "feast or famine" type of business. In the interim between productions income tends to drop, often quite sharply. For this reason, during productions, payments to the partners are relatively high to allow them to compensate for the lean periods. This is true of most independent contractors in the film business, where relatively high on-the-job rates aren't necessarily reflective of annual compensation.

During the course of the making of *Pilikia*, Green Island Films aims to pay the two partners at the rate of \$10,000 per month.



**VI. Other**

**1.  Litigation**

The applicant shall disclose any pending litigation to which they are a party, including the disclosure of any outstanding judgement. If applicable, please explain.

**NOT APPLICABLE**

**2.  Licensure or Accreditation**

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

**NOT APPLICABLE**

**3.  Private Educational Institutions**

The applicant shall specify whether the grant will be used to support or benefit a sectarian or non-sectarian private educational institution. Please see Article X, Section 1, of the State Constitution for the relevance of this question.

**NOT APPLICABLE**

**4.  Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2018-19 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2018-19, but
- (b) Not received by the applicant thereafter.

**NOT APPLICABLE – THIS IS A STAND-ALONE AND SELF-CONTAINED PROJECT**

**5.  Certificate of Good Standing (If the Applicant is an Organization)**

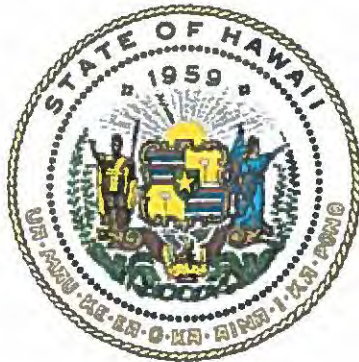
If the applicant is an organization, the applicant shall submit one (1) copy of a certificate of good standing from the Director of Commerce and Consumer Affairs that is dated no earlier than December 1, 2017.

**ATTACHED PAGE 41**

**6.  Declaration Statement**

The applicant shall submit a declaration statement affirming its compliance with Section 42F-103, Hawaii Revised Statutes. ([Link](#))

**ATTACHED PAGE 42**



**Department of Commerce and Consumer Affairs**

**CERTIFICATE OF GOOD STANDING**

I, the undersigned Director of Commerce and Consumer Affairs of the State of Hawaii, do hereby certify that according to the records of this Department,

**GREEN ISLAND FILMS LLC**

was organized under the laws of the State of Hawaii on 09/21/2010 ; that it is an existing limited liability company in good standing and is duly authorized to transact business.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed the seal of the Department of Commerce and Consumer Affairs, at Honolulu, Hawaii.

Dated: January 12, 2018

Director of Commerce and Consumer Affairs



To check the authenticity of this certificate, please visit: <http://hbc.hawaii.gov/documents/authenticate.html>  
Authentication Code: 294880-coqs\_pdf-80815c5

**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS PURSUANT TO  
CHAPTER 42F, HAWAII REVISIED STATUTES**

The undersigned authorized representative of the applicant certifies the following:

- 1) The applicant meets and will comply with all of the following standards for the award of grants pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is licensed or accredited, in accordance with federal, state, or county statutes, rules, or ordinances, to conduct the activities or provide the services for which a grant is awarded;
  - b) Complies with all applicable federal and state laws prohibiting discrimination against any person on the basis of race, color, national origin, religion, creed, sex, age, sexual orientation, or disability;
  - c) Agrees not to use state funds for entertainment or lobbying activities; and
  - d) Allows the state agency to which funds for the grant were appropriated for expenditure, legislative committees and their staff, and the auditor full access to their records, reports, files, and other related documents and information for purposes of monitoring, measuring the effectiveness, and ensuring the proper expenditure of the grant.
- 2) If the applicant is an organization, the applicant meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is incorporated under the laws of the State; and
  - b) Has bylaws or policies that describe the manner in which the activities or services for which a grant is awarded shall be conducted or provided.
- 3) If the applicant is a non-profit organization, it meets the following requirements pursuant to Section 42F-103, Hawaii Revised Statutes:
  - a) Is determined and designated to be a non-profit organization by the Internal Revenue Service; and
  - b) Has a governing board whose members have no material conflict of interest and serve without compensation.

Pursuant to Section 42F-103, Hawaii Revised Statutes, for grants used for the acquisition of land, when the organization discontinues the activities or services on the land acquired for which the grant was awarded and disposes of the land in fee simple or by lease, the organization shall negotiate with the expending agency for a lump sum or installment repayment to the State of the amount of the grant used for the acquisition of the land.

Further, the undersigned authorized representative certifies that this statement is true and correct to the best of the applicant's knowledge.

GREEN ISLAND FILMS LLC

(Typed Name)

(Signature)

ANTHONY AALTO  
(Typed Name)

(Date)

1/18/2017

PRODUCER & MANAGING PARTNER  
(Title)

7.  **Public Purpose**

The applicant shall specify whether the grant will be used for a public purpose pursuant to Section 42F-102, Hawaii Revised Statutes. ([Link](#))

**§42F-102 Applications for grants.** Requests for grants shall be submitted to the appropriate standing committees of the legislature at the start of each regular session of the legislature. Each request shall state:

- (1) The name of the requesting organization or individual;
- (2) The public purpose for the grant;
- (3) The services to be supported by the grant;
- (4) The target group; and
- (5) The cost of the grant and the budget. [L 1997, c 190, pt of §3; am L 2014, c 96, §6]

Pursuant to Section 42F-102, Hawaii Revised Statutes, the Applicant, Green Island Films LLC hereby specifies and attests that the grant will be used for the public purpose of informing and educating the public of Hawaii about the biggest crisis the entire state will face in coming decades: the crisis of climate change.

Signed \_\_\_\_\_

\_\_\_\_\_  
Anthony Aano - Producer & Managing Partner

1/18/2017