

House District(s) 26

Senate District(s) 12

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:

HAWAI'I WOMEN IN FILMMAKING
DbA: HAWAI'I WOMEN IN FILMMAKING
Street Address:
1050 QUEEN STREET, #100
HONOLULU, HI 96814
Mailing Address:
1050 QUEEN STREET, #100
HONOLULU, HI 96814

2. CONTACT PERSON FOR MATTERS INVOLVING THIS APPLICATION:

Name VERA ZAMBONELLI
Title FOUNDER & EXECUTIVE DIRECTOR
Phone # 808 - 206 - 0848
Fax # N/A
E-mail VERA@HAWAIIWOMENINFILMMAKING.ORG

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:

MAKING MEDIA THAT MATTERS (MMTM) is an all girls afterschool filmmaking program aimed at discovering, spotlighting, and forging effective ways for girls/women and allies who experience misrepresentation, underrepresentation, and invisibility in the media to succeed as effective storytellers who shape the socio-political and cultural landscapes we live in. During the 15 weeks, 20-25 teens in collaboration with 15 adults discover effective ways to thrive in their educational, artistic and personal lives as they discuss issues that affect them as girls/young women, learn critical and filmmaking skills, and produce 5 short films/psa aimed at launching 5 media campaigns and civic engagement initiatives to improve our socio-political-cultural landscape.

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2019: \$41,725

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 \$88,010
PRIVATE/OTHER \$25,000

VERA ZAMBONELLI, EXECUTIVE DIRECTOR

JANUARY 19, 2018

NAME & TITLE DATE SIGNED

Application for Grants

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;

Founded in 2011, Hawai'i Women in Filmmaking is a feminist nonprofit organization committed to achieving gender equity in filmmaking and other creative media arts. By providing access to a broad network of resources, education, leadership, and support, we create the conditions for women and girls (cis, trans, gender-fluid) to express themselves through the medium of film; raise awareness and visibility of women's and girls' work in film; and promote a diverse and positive representation of girls and women in media.

2. The goals and objectives related to the request;

Making Media That Matters (MMTM) is an all girls afterschool filmmaking program aimed at discovering, spotlighting, and forging effective ways for girls/women and allies who experience misrepresentation, underrepresentation, and invisibility in the media to succeed as effective storytellers who shape the socio-political and cultural landscapes we live in. During the 15 weeks, 20-25 teens in collaboration with 15 adults discover effective ways to thrive in their educational, artistic and personal lives as they discuss issues that affect them as girls/young women, learn critical and filmmaking skills, and produce 5 short films/psa aimed at launching 5 media campaigns and civic engagement initiatives to improve our socio-political-cultural landscape.

3. The public purpose and need to be served;

Media has an enormously influential role in determining how we see and how we want to see ourselves, how we see one another and the world around us (Smith, Pieper, and Choueiti, 2013). For example, a recent study on the rapid growth of archery found that in the year 2012 girls' participation in national archery competitions doubled. Fictional archers in films and television programs have played a key role in inspiring young people to take up archery, especially girls. Journalists and archery experts speculate that more young people and women are taking up archery because of Hollywood representations of female archers (Geena Davis Institute, 2016).

However, our media landscape is rarely inhabited by inspiring female characters like Merida in Brave or Katniss Everdeen in the Hunger Games. Whether we actively consume popular media or not, we collectively navigate not only the Braves and Katnisses, but also - and mainly- "the many Lolitas, Mean Girls, and Amazon Barbies appearing in movie trailers, on television or the Internet, on billboards, and on grocery store magazine racks" (Sweeney, 2005).

Female characters are still and mostly sidelined, stereotyped and sexualized in popular entertainment content (Geena Davis Institute, 2013). Theory suggests and research supports that exposure to objectifying content may contribute to and/or reinforce negative effects such as self-objectification, body shame, and/or appearance anxiety among some female viewers. The results also suggest that with a higher prevalence of females on screen a higher incidence of sexualization follows (IDEA, 2016). Females are not only missing from popular media and when they are on screen, they seem to be there merely for decoration—not to engage in meaningful or prestigious employment (Geena Davis Institute, 2013).

We believe there is a strong correlation between the involvement of girls and women behind-the-scenes and the representation of girls and women in front-the-screen. Women comprised 18% of all directors, writers, executive producers, producers, editors, and cinematographers working on the top 250 domestic grossing films of 2017. This represents an increase of 1 percentage point from 17% in 2016 and is virtually unchanged from the percentage achieved in 1998. Last year, only 1% of films employed 10 or more women in the above roles. In contrast, 70% of films employed 10 or more men. Women accounted for 11% of directors working on the top 250 films in 2017, up 4 percentage points from 7% in 2016 and even with the percentage achieved in 2000 (Celluloid Ceiling Report, 2018)

Our proposed MMTM program provides girls and young women with the tools to redress gender inequity behind-the-scene and pave the way to alternative ways of being and doing in film, as in everyday life.

Making Media That Matters (MMTM) is an all-girls afterschool filmmaking program aimed at discovering, spotlighting, and forging effective ways for girls/women and allies who experience misrepresentation, underrepresentation, and invisibility in the media to succeed as effective storytellers who shape the socio-political and cultural landscapes we live in. During the 15 weeks over 20-25 teens in collaboration with 15 adults discover effective ways to thrive in their educational, artistic and personal lives as they discuss issues that affect them as girls/young women, learn critical and filmmaking skills, and produce 5 short films/psa aimed at launching 5 media campaigns and civic engagement initiatives to improve our socio-political-cultural landscape.

In an entirely participatory and inclusive process, we approach the girls as already active media consumers as well as producers. Through the initial talk-story sessions, we will identify the issues that affect them as girls, the world they see and live in, and develop their concepts and ideas into short-films/PSA. As adults working in solidarity with young women, we engage participants in discussions about how our understandings of girls and their role in society are driven by cultural, economic, and political factors, the role that media plays in our larger understanding, and the ways in which multiple marginalized identities interact with one another and are made invisible. The participants will be trained in delivering a clear, concise and effective message, identifying the elements of a case for support. Working in collaboration with local content experts of the issues of their

choice, they will develop and launch media campaigns about issues that matter to them. By examining issues that affect girls/young women and their diverse communities, MMTM provides a platform for girls to tell their stories and be agents of social change through film, and so create a critical gender media conducive to reframing the way adults and allies think about girls and young women, their lives, challenges and opportunities.

By the end of the program, MMTM participants will have produced 5 short films/PSA and be able to launch media campaigns as well as curate public screening opportunities of their film at schools, and/or other venues, in collaboration with local organization. These are groundbreaking public education and civic engagement initiatives as they feature girls' stories and messages, function as a jumping off point for empowerment, collaboration and action to shift the public discourse and how issue are framed and discussed, develop a respectful intergenerational creative working relationship, and bring together leading organizations and community members to learn, discuss, and get involved in today's issues that affect our girls.

4. Describe the target population to be served; and

The findings of a study aimed at examining gender roles in theatrically-released family films between 2006 and 2009 suggest that gender hegemony is still alive and well in the movie business. Only 29.2% of all speaking characters are female across 122 G, PG, and PG-13 films theatrically-released. This point statistic of girls/women in film is surprising, given that females comprise just over half of the United States population. When females do appear on screen, it is sometimes in an appearance centric light. Females are more likely than their male counterparts to be young, scantily clad, and attractive. Such portrayals may contribute to and/or reinforce the objectification and sexualization of girls/women in society, a concern documented recently by a task force of the American Psychological Association (Geena Davis Institute, 2010).

These findings are not just some studies out there, but well present among our girls and their everyday life, as it can be evinced by the choices made by several of them as former MMTM participants in terms of topics/issues that they decide to tackle in their productions. For example, Blank Projections (Summer 2015) is an experimental short film that takes an alternative look at the influence society has on girls and the many ideas projected onto young women that give them conflicting ideas of how they should act, dress, portray themselves, etcetera. Although abstract, this film addresses not only the unrealistic expectations impressed upon developing girls, but also the effects that these expectations have on the psyche of those subject to them. Overtime the societal expectations of these women speed into an unachievable frenzy that simultaneously sexualizes and dehumanizes them, turning them into a faceless sexual objects (<https://vimeo.com/135289302>).

Cutouts (Spring 2016) portrays a girl chased by cutouts of a magazine when struggling with self-image and confidence issues (<https://vimeo.com/165508914>). Reflected (Spring 2016) is about Taylor, a young girl who is struggling with having a positive body image and send the message to young girls to realize that they are perfect the way they are and

don't need to change a thing about their bodies. Often times young girls think they need to look a certain way for people to like them, but in reality they just need to love themselves the way they are to live happily (<https://vimeo.com/165390494>).

We really need to provide a platform for girls and young women to take control of the media production process and level - as well as widen - the playing field and create more opportunities to transcend gender stereotypes rather than perpetuate them.

Our MMTM program advocates for a greater involvement of girls and young women in the creative process as content creators to affect real change in this heavily gender-biased media landscape and produce more vibrant, diverse, and inspiring imaging that may affect the ambitions and career aspirations of girls and young women locally, domestically and internationally.

A program like ours, which combines media literacy, talk-story, communication training, critical-thinking and filmmaking, unveils how images are constructed and provides the participants with an understanding and the tools to frame their world through the lens and address issues of power, reference, and choice.

Our programs are open to all girls, yet we will focus our outreach efforts to solicit registration by those girls who attend public schools in our area, which include 20 Hawai'i DOES Middle High schools. Of the 20 schools, only 8 have filmmaking offered as an arts-elective. Therefore, a program like MMTM greatly enriches and complements what the local schools can offer.

5. Describe the geographic coverage.

The island of O'ahu. We realized our participants come from different areas of the island, and we are now working on diversifying our sites by collaborating with other organizations and schools, so we can become more accessible to girls whose caregivers cannot transport them to where we have been so far located.

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;

The planned activities for MMTM are based on an adapted media literacy circle of empowerment and presented as Talk Story. Talk story circles become creative and safe places that bring people together to share and disclose personal experience and results often in collective problem solving. The participants will do activities in a large group-like watching films but will also be arranged in smaller groups to help facilitate more intimate and in-depth conversations.

The media literacy circle of empowerment is based on five main phases: 1) Awareness dedicated to conversations about the role of media in our lives. This is when we all get to know each other and share about what matters to us, what nurtures us, but also what impedes our well-being. Based on these conversations, we facilitate a participatory process to identifying themes that will be used as the main areas of content for their film projects. Depending on the themes, we will rely on our community partners and expertise to deliver additional and relevant content on the topic/issue that the girls choose to work on. 2) During the analysis phase, we discuss important media literacy concepts and develop a media literacy vocabulary to analyze the forms and contents of the media's various messages and the intent of most media to persuade an audience. 3) During the activism and 4) advocacy phases, we prompt the girls to create media that ignite conversations and change the status quo. 5) During the access phase, we learn how to create opportunities to spread messages through the creation and launching of media campaign and curate public screening opportunities at schools, and/or other venues of choice, partnering with local organizations.

During each phase, we teach filmmaking, from pre- pro- and post-production. During pre-production, we introduce key filmmaking concepts: the ingredients of visual storytelling, crafting the story, how to create visual metaphors, the production process and roles in filmmaking. We also cover camera and audio, shooting techniques, research and interview techniques and professional expectations, and pitch to engage and reach new audiences. During production the girls will be working on and shooting their films. They learn media management, the editing, and build the blocks of a media campaign and the use of social media. Once shooting is completed and we begin editing, post-production begins, which includes the editing of the footage, but also the planning of the media campaign, how to outreach and engage audiences. The public engagement initiatives part of MMTM will grow organically from the girls' involvement and the emerging visibility of the initiative. We will be working closely with key advocacy organizations that have strong commitment to the issues raised so that the short films that the girls produced can be used to strengthen these organizations' work and so building or growing active participation.

2. Provide a projected annual timeline for accomplishing the results or outcomes of the service;

JULY – DECEMBER

Program staffing for Making Media That Matters | Review availability of instructors and convene meeting, mentors and assistants, set creative team (instructors, mentors, assistants, and all other positions) roles and responsibilities.

Participants outreach recruit for Making Media That Matters | Convene the creative team (all positions) to develop online and offline strategy, advertise program.

Curriculum development for Making Media That Matters | Filmmaking instructors and curriculum developers meetings | Finalizing curriculum planning sessions

Program infrastructure for Making Media That Matters | Identify technology needs and locate resources required for delivery

Program resources for Making Media That Matters | Develop and implement program resources online; outreach to potential collaborating organizations

JANUARY – MAY

Making Media That Matters Program administration of 45 hours of programming: Once a week, on Friday, 3 hours each session, for fifteen weeks.

Planning for creation and launching of media campaign

Planning for public screenings and civic engagement for Making Media That Matters |

Identify venues and partners for public screenings and engagement initiatives

Weekly and monthly check-ins and program evaluations

JUNE- SEPTEMBER

Launch of media campaigns

Public screenings and civic engagement initiatives for Making Media That Matters

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

We plan on conduct formative and summative evaluations. Formative evaluation will focus on program implementation and its impact on the organization. Summative evaluation will focus on participants and project's impact. We will be using quantitative and qualitative methods.

To evaluate participant outcomes, we will administer a pre-post survey with both open-ended and multiple choice questions to track any shift in perspective. By the end of the project, we will video interview each participant to gather feedbacks and reflections on the project and what being a participant meant to them.

To evaluate the project and its impact on staff, we will use observations from the staff and collect feedback and discuss them week-by-week to assess to what extent we are creating a safe and supporting environment, and the types and levels of interaction and engagement that we are achieving, so that we can make adjustments when needed.

To evaluate the impact of the campaigns produced during the program and the civic engagement initiatives, we work with the participants to make an impact assessment and evaluation plan that includes quantitative as well as qualitative tools.

4. List the measure(s) of effectiveness that will be reported to the State agency through which grant funds are appropriated (the expending agency). The measure(s) will provide a standard and objective way for the State to assess the program's achievement or accomplishment. Please note that if the level of appropriation differs from the amount included in this application that the measure(s) of effectiveness will need to be updated and transmitted to the expending agency.

List of Deliverables	Total
MMTM sessions	15
Girls served	20
Media campaign	5
Film produced	5
Other non profits served	5
Ohana screening	1
Screening audience	100
Info sessions	24
Civic engagement initiatives	4
Audience	200

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 (attached)
 - b. Personnel salaries and wages (attached)
 - c. Equipment and motor vehicles (N/A)
 - d. Capital project details (N/A)
 - e. Government contracts, grants, and grants in aid (attached)

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
\$10,431	\$10,431	\$10,431	\$10,432	\$41,725

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

For this project, we have received to the City & County of Honolulu GIA FY 2018 which will end 1/31/2019 and applied to NEA now pending.

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.

None

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.
1. Grant Activity Name & Contract #: Reel Camps for Girls CT-DCS-1700028
Grant Period: 10/16-1/18 Grant Amount: \$106,977
Grant Activity Status: Underway
Administrating Division: Community Services
 2. Grant Activity Name & Contract #: Making Media That Matters CT-DCS-1800026
Grant Period: 2/1/18-1/31/19 Grant Amount: \$88,000
Grant Activity Status: Underway
Administrating Division: Community Services
 3. Grant Activity Name & Contract #: Reel Wāhine CT-MAY-1700295
Grant Period: 3/17-12/17 Grant Amount: \$10,000
Grant Activity Status: Underway
Administrating Division: MOCA
6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2017.

As of December 31, 2017, our Quickbook balance sheet registers a total of \$51,310.60 in assets. (1/19/2018)

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 February 2011, using a screening and discussion format, we hosted monthly gatherings and invited women filmmakers and women involved in the film industry to discuss their work, exchange experience, share their expertise and personal reflections about the making of films and the workings of the industry. We created a community where there was none.

The Reel Camps for Girls are our first signature program. Since the launching of the camps, we went from offering only the Basic Reel in 2012 to offering the Basic Reel, Advance, Stop Motion and 2 D animation camps, and in 2017 we served over 200 girls. Films produced during the camps have been officially selected to be part of the highly

competitive Hawai'i International Film Festival, 32nd, 33rd, 34th, 35th, 36th and the most recent 37 edition. Several of our participants have decided to pursue film school and asked us for letters of recommendation as they apply to college or scholarships. Girls who attend our programs tend to attend other programs/initiatives we offer and show interest in volunteering and support the organization.

In the words of one of our teen, "My experience with Hawai'i Women in Filmmaking has been one of opportunity and growth. I feel like I was given the chance to work with equipment that isn't available to me anywhere else. I have received a generous amount of help by HWF, not just in the projects that we create but in other parts of my life. I feel comfortable enough here to ask for help with school, home, friends, work, and many other things. And, I think that that's what makes it such a great organization."

In spring 2014, we launched Making Media That Matters, as an after-school program for girls in which participants develop film and critical-thinking skills by examining issues in their communities. For our pilot year, we chose to examine root causes of incarceration among girls. The participants produced 4 short films. These films have been used by our partnering organizations (such as Girls Court) and we are currently in the second phase of the program, which entails civic engagement and public outreach through public screenings and facilitated conversations. We offered MMTM again in a shortened version during the summer of 2015 and as an afterschool in the Spring of 2016 and most recently in the Spring of 2017, where we opted for the girls led choice of themes/issues they want to focus on.

Our educational programs are taught by established and accomplished professional in the field of filmmaking, and filmmaker mentors ease the girls' learning process. We create an intergenerational conversation so that the girls can see that women can be directors, editors, filmmakers – "you need to see it to become it." For the proposed camps, we will be working with instructors and mentors that have already worked with us as well as open the opportunity to new candidates, as some of our past program participants are now applying to become mentors. HWF places a premium on teamwork and participation, and has a dedicated and competent staff and very accomplished pool of professionals committed to the HWF mission. HWF is connected and collaborate with several issue-based organizations working around the two main areas of its mission: women and girls and filmmaking, and depending on the program, new coalitions are formed to share knowledge and expertise.

Thanks to our monthly gatherings, programs, screenings, and other special events, we have built a very diverse face-to-face community through film where there was none, and an online one with over 3,500 people connected to us through Facebook, Instagram and other social media (website, twitter, e-newsletter).

HWF is well positioned to continue to grow and make a huge impact on the lives of girls/women in Hawai'i by transforming girls and women from being passive recipients of content that others create to active creators and makers of their own stories.

To see a list of our instructors, mentors and staff here:
<http://www.hawaiiwomeninfilmaking.org/instructors>
<http://www.hawaiiwomeninfilmaking.org/mentors>
<http://www.hawaiiwomeninfilmaking.org/support-staff>
<http://www.hawaiiwomeninfilmaking.org/meet-the-team>

To see films produced during our Reel Camps for Girls and evaluation videos
<https://vimeo.com/hawaiiwomeninfilmaking>

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.

We are currently in conversation with the ARTS at Marks Garage to host MMTM at their space for upcoming years.

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.

Each camp will have different staff which will be finalized by the camp administration time. However, key staff to the camp are:

Vera Zambonelli, as Program Developer and Supervisor
Vera is an academic, artist, and activist. Born in Italy, Vera has lived in Honolulu since 2006. Believing in the importance of forming a community, Vera founded Hawai'i Women in Filmmaking in 2011 as a feminist film organization committed to redress gender inequity in the industry. Since then, as Executive Director, she has assumed the mission of using filmmaking to give women and girls a tool to make sure that their voices were being heard and stories told. Vera received her PhD in Urban Planning at University of Hawai'i at Mānoa, and a Masters in Political Science at Johns Hopkins University. Currently, she teaches Women and Media and Women and Film at the University of Hawai'i Women Studies Department.

Danielle Ortiz Padilla, as Outreach
Dani is a xicana writer, dreamer, activist and aspiring children's book author and illustrator. Dani's community work is informed by social and spiritual justice work and a sincere desire to witness her community thrive and heal. Dani believes deeply in creativity as a means for movement building, organizing, and ancestral healing. Dani

graduated with a Master's Degree in Public Policy from American University and received her Bachelor of Arts in Political Science with a minor in Chicano Studies. Dani currently works at Hawai'i Women in Filmmaking in its outreach efforts and manages a youth dating violence prevention program.

Valerie Narte, as Documentarian and Support

Valerie is a filmmaker and internationally published photographer born and raised in Honolulu, Hawai'i. She received her B.A. from the University of Hawai'i at Mānoa with a focus on cinematic narrative production and currently works with the non-profit organization Hawai'i Women in Filmmaking as their Filmmaker-in-Residence. Her passion for visual media began at the age of 7 when she began taking art lessons at the Honolulu Museum of Art School. By high school, Valerie developed an interest for independent films, inspiring her to write and direct her own stories. Her films express her unique humor, both captivating and thought-provoking.

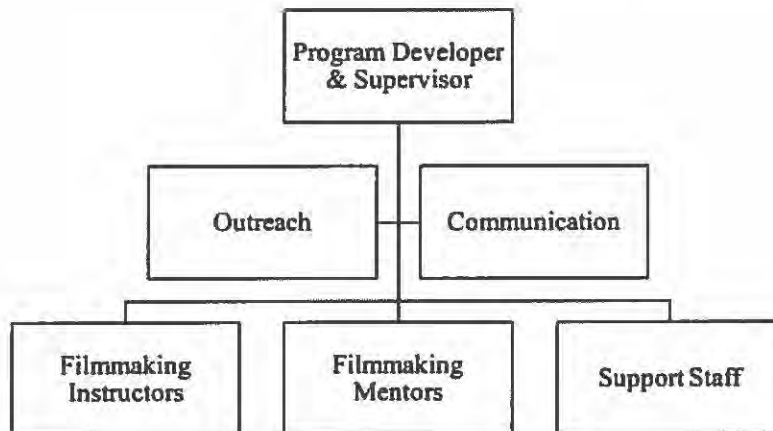
Laurie Sumiye, as main Filmmaker Instructor

Laurie is a Hawai'i-born artist and filmmaker who investigates environmental tensions between humans and nature. Her background in interactive media, animation, journalism and design uniquely informs her videos, drawings and installations. Laurie spent 16 years working in creative and technology in San Francisco, Los Angeles, New York and London. Laurie has shown her award-winning films at DOC NYC, BAM cinemaFest and PS1MoMA, and exhibited in New York, Los Angeles, Hawai'i and internationally in Belfast, South Africa and Sao Paulo, Brazil. She holds a MFA in Integrated Media Arts from Hunter College in New York, BA & BS in Art and Communications from Bradley University, and studied art at Lorenzo De' Medici in Florence and Pratt Institute in New York.

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.

Organizational chart for MMTM planning and administration:



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.

We have only two part-time employees, and based on last year payroll expenses:

Vera Zambonelli (\$11,125.00)

Danielle Ortiz Padilla (\$7,438.86)

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.

No pending litigation

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.

No special qualifications

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.

No use to support or benefit a sectarian or non-sectarian private educational institution

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.

Overall, as a charitable organization, we depend upon grants and donations, but we are diversifying our stream of revenue through production services and workshops in collaboration with other organizations. We conform to general accounting standards and are confident we are in good financial health. In diversifying our stream of revenue, we are also assuring a more diverse way to fund this activity in the years to come.

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

6. **Declaration Statement**

The applicant shall submit a declaration statement affirming its compliance with Section 42F-103, Hawaii Revised Statutes.

Attached

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.

The grant will be used for a public purpose pursuant to Section 42F-102, Hawaii Revised Statutes.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2018 to June 30, 2019

Applicant: HAWAI'I WOMEN IN FILMMAKING

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	38,760	15,000	20,400	
2. Payroll Taxes & Assessments	0		1,561	
3. Fringe Benefits	2,965			
TOTAL PERSONNEL COST	41,725	15,000	21,961	0
B. OTHER CURRENT EXPENSES				
TOTAL OTHER CURRENT EXPENSES	0		0	0
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	41,725	15,000	21,961	
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	41,725	VERA ZAMBONELLI	808-206-048	
(b) Total Federal Funds Requested	15,000	Name (Please type or print)	Phone	
(c) Total County Funds Requested	21,961		1/19/18	
(d) Total Private/Other Funds Requested		Signature of Authorized Official	Date	
TOTAL BUDGET	78,686	VERA ZAMBONELLI, EXECUTIVE DIRECTOR		
		Name and Title (Please type or print)		

BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2018 to June 30, 2019

Applicant: HAWAI'I WOMEN IN FILMMAKING

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director	1	\$45,600.00	40% OF TIME	\$ 18,240.00
Program Coordinator	1	\$22,800.00	50% OF TIME	\$ 11,400.00
Outreach Coordinator	1	\$18,240.00	50% OF TIME	\$ 9,120.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				38,760.00

JUSTIFICATION/COMMENTS:

In this grant, I calculated as if FTE 1 for 12 months.

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: HAWAI'I WOMEN IN FILMMAKING

Contracts Total: 204,977

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	Reel Camps for Girls CT-DCS-1700028	10/1/16-1/31/18	Community Services	C&C	106,977
2	Making Media That Matters CT-DCS-1800026	2/1/18-1/31/19	Community Services	C&C	88,000
3	Reel Wāhine CT-MAY-1700295	3/17-12/17	MOCA	C&C	10,000
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**DECLARATION STATEMENT OF
APPLICANTS FOR GRANTS PURSUANT TO
CHAPTER 42F, HAWAI'I REVISED 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, Hawai'i 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, Hawai'i 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, Hawai'i 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, Hawai'i 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.

HAWAI'I WOMEN IN FILMMAKING
(Typed Name of Applicant Organization)



1/19/18
(Date)

VERA ZAMBONELLI
(Typed Name)

FOUNDER & EXECUTIVE DIRECTOR
(Title)



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

HAWAI'I WOMEN IN FILMMAKING (HWF)

was incorporated under the laws of Hawaii on 08/08/2013 ; that it is an existing nonprofit corporation; and that, as far as the records of this Department reveal, has complied with all of the provisions of the Hawaii Nonprofit Corporations Act, regulating domestic nonprofit corporations.



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: November 11, 2017

Director of Commerce and Consumer Affairs