

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:

HAWAII WOMEN IN FILMMAKING
Dba: HAWAII 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:

REEL CAMPS FOR GIRLS
Reel Camps for Girls (5), intensive filmmaking programs and activities, hosted during main DOE school breaks, serving about 60 (duplicated) program participants, 10 new short films produced, 4 public screenings, several civic engagement opportunities, and facilitated conversations around the issues addressed in the media produced during the camps, with over 100 screenings' attendees across O'ahu.

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2019: \$ 48,725

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 \$ NONE
FEDERAL \$ NONE
COUNTY \$ NONE
PRIVATE/OTHER \$ NONE

[REDACTED]

VERA ZAMBONELLI, EXECUTIVE DIRECTOR
NAME & TITLE

JANUARY 19, 2018
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;

Reel Camps for Girls (5), intensive filmmaking programs and activities, hosted during main DOE school breaks, serving about 60 (duplicated) program participants, 10 new short films produced, 4 public screenings, several civic engagement opportunities, and facilitated conversations around the issues addressed in the media produced during the camps, with over 100 screenings' attendees across O'ahu.

Our Reel Camps for Girls are uniquely positioned in providing a creative and safe space that enables the creation of stories from a feminist perspective. The Reel Camps are a unique type of programs that brings in top women in the film industry to mentor a diverse group of teen girls to create media that reflect their unique experience.

The Reel Camps for Girls [Animation and Basic/Advanced Reel] are one-week long lectures and hands-on filmmaking workshops. During the Animation camp, the girls learn the principles and techniques of animation using industry-standard camera, editing software, and more. At the Basic Reel, the girls learn storytelling, storyboarding, scriptwriting, use of professional camera, lighting, audio, and editing. At the Advanced Reel Camp for Girls, the participants hone the skills they have learned during the basic. By the end of each of the camps, working in small production teams with a mentor, they learn about the overall production process and complete a short video.

Participants will learn the different phases of filmmaking and the skills needed to produce a short film within a limited amount of time. They will be able to use filmmaking tools effectively to produce a short film and appraise the importance of gender diversity in filmmaking. Participant will also improve media and image literacy among girls/women regarding negative images/stereotypes to diminish the likelihood that girls will internalize the negative stereotypes, and have hands-on experience in the industry with other filmmaking professionals and support system for girls and young women who want to

pursue a career in filmmaking. Other benefits include enhancing the artistic culture of Hawai'i with talented girls/women who are nurtured and supported at all phases of the artistic process; teaching opportunities for local professionals and students, and be part of an intergenerational community interested in making media perpetuating a safe creative environment and positive role modeling.

Outcomes related to filmmaking

- Participants will learn the different phases of filmmaking (pre-production, production, and post-production) and the skills needed to produce a short film within a limited amount of time.
- Participants will be able to use filmmaking tools effectively to produce a short film (basic camera, intro to editing software, lighting, microphone, and audio).
- Participants will appraise the importance of gender diversity in filmmaking.
- Participants will be presented with opportunities to fill in industry positions and earn a living for their families while making their art.

Outcomes related to overall well-being

- Participants will have expanded their friend network.
- Participants will experience an increase in competency, confidence, and self-esteem.
- Participant will improve media and image literacy among girls/women regarding negative images/stereotypes to diminish the likelihood that girls will internalize the negative stereotypes.
- Participants will have hands-on experience in the industry with other filmmaking professionals and support system for girls and young women who want to pursue a career in filmmaking.
- Participants will be part of an intergenerational community interested in making media perpetuating a safe creative environment and positive role modeling.

3. The public purpose and need to be served;

In 2017, women comprised 18% of all directors, writers, producers, executive producers, editors, and cinematographers working on the top 250 domestic grossing films. 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)

The data tells us about gender discrimination in terms of employment in the film industry and it provides a strong correlation and possible explanation of media's portrayal of women and girls in severely limited or simplistic "cookie-cutter" roles in society. In fact, a few major themes emerge across the study on gender roles and occupations by looking at character attributes and job-related aspirations in Film and Television Female characters are still sidelined, stereotyped and sexualized in popular entertainment content.

Fewer females than males work in family films and prime-time shows, with the former showing fewer women in prestigious occupational positions than the latter. Females are not only missing from popular media, when they are on screen, they seem to be there merely for decoration—not to engage in meaningful or prestigious employment, particularly in STEM fields.

Most of mainstream media continues to fail our girls, by erasing their unique stories, images and point of view. Not only does this impact how girls perceive themselves, but it severely limits their hopes and aspirations. The exciting news is that media has finally been democratized with accessible technology and open-source distribution, and a new crop of girls' organizations throughout the U.S. is teaching girls how to use technology to make media that matters to them – ours proudly among them.

Our young females need more aspirational role models inhabiting a greater range of leadership positions across a variety of occupational sectors and media platforms. Both young girls and boys should see female decision-makers, political leaders, managers, and scientists as the norm, not the exception. By increasing the number and diversity of female leaders and role models on screen, content creators may affect the ambitions and career aspirations of girls and young women domestically and internationally. As Geena Davis frequently states, “If she can see it, she can be it” (Source: <https://seejane.org>)

An analysis of the relationship between director gender and character gender found how stories with a female director attached had 5.4% more girls/women on screen than those stories without female direction (38.5% vs. 33.1%). For writers and creators, the relationship was more pronounced (10.7% and 12.6% increase, respectively) (IDEA, 2016). These findings suggest that one solution to on screen diversity is to involve more girls and women behind the camera and be no longer passive recipients of content that other create, but makers of their own media.

By increasing the number of girls behind the camera, giving them the tools to create media informed by their own perspective, through filmmaking programs like ours, we increase the opportunity for girls to take control of the media production process and level—as well as widen—the playing field and create more opportunities for different perspectives.

To increase their momentum as leaders, girls need to see women in leadership roles; girls need to see their gender equally represented—and positively represented—in their world of movies/books/toys/music/television, etc.; and need to be encouraged by adults to transcend gender stereotypes rather than perpetuate them. When girlhood involves greater gender equality and equity, and exposure to positive, non-stereotyped depictions of femininity in media and products, more girls will believe they can become leaders as children and later as adults.

When more girls believe that they can become leaders, more will become leaders, and there will one day be a lot more women in positions of power. When women have enough power, women will achieve full gender equity. It is our kuleana.

4. Describe the target population to be served; and

The camps aim at creating the conditions and giving our teen girls the tools to produce media from their point of view and informed first hand by their perspective. They are enabled by the knowledge and skills they need to challenge the status quo and pave the way to alternative ways of being and doing in film –imaging and imagining - as in everyday life. HWF provides a unique perspective that combines gender equity with technical expertise.

Girls need to develop the skills and literacy to critically understand the context we live in, the negative images found in all forms of media and within their relationships with family members, teachers, friends. A safe environment that encourages girls/women to tell their stories, and educate each other is key. Girls need to be involved in the creative filmmaking and media production processes and learn the skills to interpret the limiting gendered images they face daily. This is why HWF is providing filmmaking and gendered media literacy programs and initiatives built just for girls in Hawai'i. There is no similar initiative or program here on O'ahu.

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;

We identified and prioritized different tasks, responsibilities and performance indicators to administer successfully each camp. These are:

Priority one: program staffing

Action: review availability of contractors and convene meeting, select instructors, mentors and assistants, set creative team (instructors, mentors, assistants, and all other positions) roles and responsibilities

Performance indicators: creative team gathered

Priority two: participants recruit

Action: Convene the creative team (all positions) to develop online and offline strategy to advertise and outreach for the camps.

Performance indicators: Number of registered participants

Priority three: curriculum development

Action: Filmmaking instructors and curriculum developer meetings | Finalizing curriculum planning sessions

Performance indicators: Curricula reviewed and approved

Priority four: program infrastructure

Action: Identify technology needs and locate source of technological infrastructure required for delivery

Performance indicators: infrastructures assembled

Priority five: program resources

Action: Develop and implement program resources

Performance indicators: Updated website with program resources online and with password protected access to program sensitive information relevant to the program, such as presentations and hands-outs.

Priority six: program administration

Action: Reel Camp for Girls

Performance indicators: completed films ready for public screenings.

Priority seven: civic engagement

Action: identify venues, potential partnerships to organize public screenings and post-screenings discussions.

Performance indicators: number of screening and number of attendees.

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

July-October

- Program staffing | 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| Convene the creative team (all positions) to develop online and offline strategy, advertise program.
- Curriculum development | Filmmaking instructors and curriculum developers meetings | Finalizing curriculum planning sessions
- Program infrastructure | Identify technology needs and locate resources required for delivery
- Program resources | Develop and implement program resources online
- Outreach to potential collaborating organizations

October

- Reel Camp for Girls Administration (1)

October-February

- Program staffing | 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 | Convene the creative team (all positions) to develop online and offline strategy, advertise camps for March and summer.
- Curriculum review and reassessment | Filmmaking instructors and curriculum developers meetings | Finalizing curriculum planning sessions
- Program infrastructure | Identify technology needs and locate resources required for delivery
- Program resources | Develop and implement program resources online
- Outreach to potential collaborating organizations
- Identify venues and partners for public screenings

March

- Reel Camp for Girls Administration (1)

April-June

- Program staffing | 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 | Convene the creative team (all positions) to develop online and offline strategy, advertise camps for summer
- Curriculum review and reassessment | Filmmaking instructors and curriculum developers meetings | Finalizing curriculum planning sessions
- Program infrastructure | Identify technology needs and locate resources required for delivery
- Program resources | Develop and implement program resources online
- Outreach to potential collaborating organizations
- Identify venues and partners for public screenings

June

- Reel Camp for Girls Administration (2)
- Public Screenings

July

- Reel Camp for Girls Administration (1)
- Public Screenings

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

Our camps are regularly evaluated to learn, assess, and modify when needed. We are constantly experimenting with new ideas and initiatives, but, at the same time, assessing what works and what could be improved based on the feedback, comments, and suggestions of everybody involved, from the participants to the staff and volunteers of each camp we offer. We have been administering either video or written types of

evaluation at each camp. Video evaluations can be found on our vimeo channel:
<https://vimeo.com/hawaiiwomeninfilmaking>

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.

We expect the following deliverables by the end of the camps:

List of Deliverables	Total
Reel Camp for Girls	5
Girls Served (duplicated)	60
Short films produced	10
Informational Session	4
Film screening	4
Audience for screening/info sessions	130
Short videos of the camp	4

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
\$12,000	\$12,000	\$12,725	\$12,000	\$48,725

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 applied to the City & County of Honolulu GIA FY 2019 and Film Craft Fund from the Academy of Motion Arts

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 some High/Middle Schools to host the camps at their facilities, assuring that the camps will be open to all girls – regardless of their school affiliation. In the past, besides our location in Kaimuki, we offered the camp at Farrington High School, and Sacred Hearts Academy.

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.

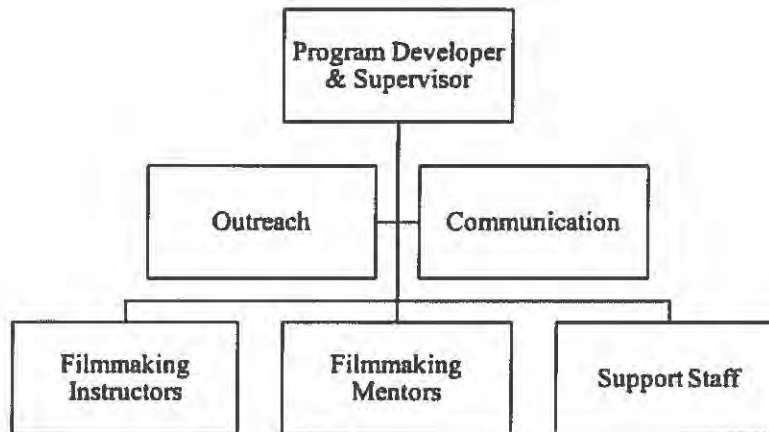
Laurie Sumiye, as main Filmmaker Instructor

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 camp 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 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
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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, 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.

HAWAII WOMEN IN FILMMAKING
(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