

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:

**REEL WAHINE**  
REEL WAHINE OF HAWAI'I / SEASON 2 showcases pioneering filmmakers as they recount their role, philosophy, challenges and triumphs in building the Hawai'i film industry. It features active filmmakers and focuses on the changing world of media and the role women play in expanding Hawai'i's industry in innovative ways. REEL WAHINE OF HAWAI'I is an intergenerational project: a collaboration between young women graduates of our filmmaking programs and a veteran team of filmmakers, eager to share their experience and expertise. The films will preserve the untold stories of Hawaii women filmmakers in their own words and in all their diversity to inspire the storytellers and leaders of tomorrow.

4. FEDERAL TAX ID #: [REDACTED]

5. STATE TAX ID #: [REDACTED]

7. AMOUNT OF STATE FUNDS REQUESTED:

FISCAL YEAR 2019: \$ 37,474

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 \$1,000  
PRIVATE/OTHER \$NONE

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;
- 3.

REEL WĀHINE OF HAWAI'I (RWH) is a short documentary film series that spotlights the challenges and accomplishments of six unsung women of the Hawai'i film industry. Season 1 is currently in production. For Season 2, we will create six 8-10 minute short films, which we will distribute widely via the web, via mobile apps and social media, through community engagement screenings and via statewide broadcast on public television. RWH captures the personal struggles and histories of notable women filmmakers as they shatter gender stereotypes to become outstanding in their field. This series documents Hawai'i women filmmakers' stories in their own words and in all their diversity to inspire the storytellers and leaders of tomorrow. Each film is made as a collaboration between a working filmmaker and young women filmmakers who are recent graduates of the Hawaii Women in Filmmaking educational programs.

The main goals of the short film series are: raise visibility and awareness of women's contributions to Hawai'i film industry and society, and develop an increased understanding of women's accomplishments in Hawai'i; increase the participation of women and girls in media production in an intergenerational collaborative environment, and inspire current and future generations of women in pursuing a career in filmmaking.

Our objectives for Season 2 are:

- The production of 6 short films that highlight the work and accomplishments of women in the Hawai'i film industry ready for public screenings
- 4 screening/civic engagement opportunities organized by Hawai'i Women in Filmmaking in collaboration with partner organizations
- All women production crew, whose director will rotate among production  
Ongoing training and hands-on development opportunities up to 15 young women trained and mentored throughout the project in the different roles of filmmaking

4.  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). And, as Sarkeesian (2016) writes, "Rather than heroes, leaders and innovators, women are often depicted and treated as secondary character in history, objects of affections, damsels to be rescued, or merely the wives, mothers and assistants to the men who have achieved important things." Female characters are still and mostly sidelined, stereotyped and sexualized in popular entertainment content (Geena Davis Institute, 2013). In other words, there is a shortage of diverse and exciting role models for girls and young women - and the shortage is even more if we think in terms of women in film.

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 not only the story of gender discrimination in terms of employment in the film industry - an issue taken up recently by the ACLU of Southern California. What these numbers also tell us is that we are not seeing enough representations and stories from a girl or woman's perspective, which may also explain the limited imaging and representation of women/girls in front of the camera. 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.

REEL WAHINE OF HAWAI'I challenges the male-dominated version of cinema history and the notion that filmmakers can only be white men. We need to document these women's stories to make sure that these important achievements and contributions do not get lost in the mainstream narrative. In Hawai'i, we have a strong history of women behind the camera, including Native Hawaiian and other women of color. These filmmakers have created important works which document Hawai'i's unique culture and history while inspiring a new generation of current and future filmmakers and leaders.

Thus, our proposed series of short films provides our girls and young women not only with media content that pave the way to alternative ways of being and doing in everyday life, but actual opportunities to work towards redressing this gender inequity and create media that is more diverse and representative. Moreover, this project speaks to the need to research, record, and disseminate this knowledge to counter the ways that academic and cultural histories regularly "forgot" or "lost" or never recognized women's authorship in the arts (Cobb, 2016). In fact, as documented by the Women Film Pioneers

Project, that features silent-era producers, directors, co-directors, scenario writers, scenario editors, camera operators, title writers, editors, costume designers, exhibitors, and more, women were not just actresses, but involved in the industry in many capacity.

Hence, our project aims at making sure that the stories of these women filmmakers of Hawai'i will never get lost, but shared and cherished.

5.  Describe the target population to be served; and

Whereas our audience is the public in general, filmmakers, activists and film academics, our specific targeted audience is composed of our young and emerging women filmmakers: teenage girls. Women and girls are 51% of the population, but you wouldn't know it by the entertainment media, where the ratio is nearly 3:1 of male to female characters on screen.

To increase their momentum as leaders, women and 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.

The making of REEL WAHINE OF HAWAI'I is an intergenerational conversation: filmed and edited as a collaboration between the graduates of the Hawai'i Women in Filmmaking film programs -young middle and high school students interested in pursuing a career in filmmaking, and a veteran team of documentary filmmakers eager to share their experience and expertise.

Through REEL WAHINE OF HAWAI'I, we bring three generations of women filmmakers together: the pioneers, today's makers, and the upcoming. These films will screen at local film festivals broadcast on statewide television to spark conversation, entertain and educate the wider Hawai'i population about the contributions, achievements and accomplishments of these little known leading figures in filmmaking and Hawai'i film industry.

These short films will raise visibility and awareness of women's contributions to the film industry; develop an increased understanding of women's accomplishments in Hawai'i; increase the participation of women and girls in media production and inspire current and future generations of women to tell their stories.

6.  Describe the geographic coverage.

Hawai'i

## **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;

Our proposed second season profiles a cinematographer, an animator, a feature film writer/producer, documentarians of Hawaiian culture, and a Hawaiian line producer/location manager. We include industry veterans and icons as well as up-and-coming voices in the Hawai'i filmmaking scene, and every kind of diversity in terms of age, orientation and ethnic makeup as reflects our vibrant film community. Please note, the following list is subject to change.

- Independent filmmaker and hula dancer Lisette Marie Flannery creates documentary films that celebrate a modern renaissance of the hula dance and Hawaiian culture. Her films *American Aloha: Hula Beyond Hawai'i* aired on the critically acclaimed POV series. *Nā Kamalei: The Men of Hula*, features legendary Hawaiian master hula teacher and entertainer, Robert Cazimero. Her current work *Tokyo Hula* explores the explosive popularity of hula in Japan.
- Jeanette Paulsen Hereniko is the producer of *The Land Has Eyes*, the first feature film shot in Fiji, directed by her husband Vilsoni Hereniko. They are currently in production on their second feature *Until the Dolphin Flies* and she is writing a screenplay based on her autobiographical one-woman play, *When Strangers Meet*. She is the founding director of the Hawai'i International Film Festival.
- Animator Laura Margulies animates by hand using oil paints, watercolors and gouache to create lush moving paintings in motion. Her personal films, like *Rolling Down Like Pele*, have been screened worldwide in film festivals and her commissioned work has aired nationwide on television. Besides creating her own films, Laura has worked as a designer and colorist at MTV Animation on the cult classics *The Head*, *Beavis and Butthead* and *Daria*.
- Cinematographer and Director Anne Misawa's directorial credits include *Waking Mele*, (Sundance Film Festival), *Eden's Curve*, and the feature length documentary, *State Of Aloha*. Her work as cinematographer includes the stunning *Margarita with a Straw* and *Treeless Mountain*, nominated for an Independent Spirit Award for Best Cinematography.
- As a busy producer, line producer and location manager Connie Florez works on feature films, shorts, as well as episodic and reality television programs for both U.S. and international companies. In her 30-year career, she has worked in virtually every film department. She knows what everything costs and knows exactly the right person to call in any circumstance.
- Artist and filmmaker Meleanna Aluli Meyer makes documentaries about building pride, understanding and support of Hawaiian families and culture from an insider's perspective, including *Puamana*, about her beloved Aunty Irmgard Farden Aluli, a well-known musician and composer; and *Ho'oku'ikahi-To Unify as One. Ku'u 'Āina Aloha- My Beloved Country* is currently in production.

At the core of these films are insightful interviews that spotlight the achievements of these groundbreaking women in their own words. Each interview is filmed in a clean and simple format in beautiful High Definition video, and their stories are connected by iconic series graphics and simple text on screen. Within each story, we showcase short excerpts of the filmmakers' works, as well as behind the scenes photographs from their working lives.

The storytelling focuses on the filmmakers' peak career experiences. Whereas the questions and answers are specific to the Hawai'i film business, our goal is to tell universal stories about struggles and successes that will appeal to a broad general audience, with lessons that can be applied across many disciplines.

We film each interview in a "talk-story" style and then edit it down to the best of the best stories. When needed we use simple text on screen to condense the details of each history and maintain flow. Each profile is only 8 to 10 minutes long, so the pace is upbeat and energetic. Iconic title graphics brand each episode as part of the larger series. Each episode is filmed with the same camera and has a similar look and feel. This overall series production and graphic design will ensure that the short films can be screened together or as stand-alone individual shorts in a classroom, public screening or on the web.

To complete the new 6 shorts, we envision the following activities organized in four main phases: pre-production, production, post-production, and civic engagement.

#### During Pre-production:

- Producers will conduct casting and get signed agreements with interview subjects to participate in the series.
- Producers and Directors will research interview subjects and develop questions for each interview
- Producers: Schedule interviews, crews and work days for production on films.
- Fundraising

#### During Production:

- Film interviews
- Transcribe each interview, paper edit and write script
- Research and locate sources of archival material
- Collect photos and films from the filmmaker

#### During Post-Production

- Edit all films to fine cut stage
- Complete post-production, color correction, final graphics and final sound mix

#### Screening and civic engagement opportunities

- Premiere at Women of Wonders Film Festival

- Community screenings and engagement campaign begin
- Broadcast on statewide television
- Launch website of films and interviews at the 'Ulu'ulu Archives

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

July -November // Pre-production

November 2018 – May 2019// Schedule interviews for films, crews and work days for production. Film interviews. Transcribe each interview, paper edit and write script.

May 2019- // Finish editing all films to fine cut stage. Complete post-production, color correction, final graphics and final sound mix. Short films completed

March 2019 Season 2 //Premiere of Season 2 at Women of Wonders Film Festival. Broadcast on statewide television during Women's History Month.

April - June 2019 Season 2 // Community screenings and engagement campaign begin. Launch web archive of interviews at the 'Ulu'ulu Archive.

Our distribution plan includes a multi-platform, community-based approach, featuring a statewide broadcast on PBS Hawai'i, along with local community screenings targeting younger audiences, particularly teen and tween girls. We will distribute the films via social apps like Facebook video and YouTube, as well as a permanent web page on 'Ulu'ulu, the official Hawai'i film archive, where the whole unedited interviews will be archived and made available for researchers and the public. We will also post the films with public broadcasters, and make the series available for wider broadcast release beyond Hawai'i.

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

HWF has a dedicated and competent volunteer staff and very accomplished pool of professionals committed to the HWF mission. HWF counts on a wide network of partnering key advocacy organizations working in film, with women and girls, and social justice in Hawai'i, in the Pacific and across the continental U.S. 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).

We will evaluate the contributions of REEL WAHINE OF HAWAII / SEASON 2 quantitatively and qualitatively. We will capture audience viewing figures, gathered offline from cinema and community screenings, as well as online metrics like number of web views YouTube, Facebook Video, Google Analytics, and Twitter. We also plan to evaluate its impact in terms of shift in public awareness by capturing audience feedback

and understanding, reaction quotes, comment cards with simple entry/exit surveys at our film screenings. To evaluate how the series may actively mobilize people to do different not just think different, we will use as indicator an increase in volunteering, fundraising or donations to our organization and/or community organizations associated with the episodes, and an increase in registration to our own filmmaking educational programs.

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.

By the end of the grant, we will deliver 6 short films.

### **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 N/A
  - 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 |
|-----------|-----------|-----------|-----------|-------------|
| \$9,368   | \$9,368   | \$9,368   | \$9,370   | \$37,474    |

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 NEA Arts Works.

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.

In 2017, we have hosted the following Monthly Gatherings:

Five Filmmaking Lessons from My Mentors: with Robin Lung; Reflections and Visions with Jeannette Paulson Hereniko; Get a Life: 40+ years as a woman in film with Marlene Booth; Family & Ancestral Stories as Inspiration for Film with Jana Park Moore; Equity in Cinemas, what it is and what it looks like with Taylour Chang; Documenting trauma as

a cathartic tool and its potential power to transform community with Kim Snyder; Getting your film seen in a DIY landscape with Beckie Stocchetti; and The Future is Female: The Legal Implications of Gender Equality in the Film Industry with Katherine Pfost.

We have organized the following Educational Filmmaking Programs:

10 Reel Camps for Girls: Basic, Advanced, and Spooky  
8 Reel Camps Animation 2D, Stop Motion, Rotoscoping  
15 weeks of Making Media That Matters  
80 short films produced  
13 Ohana screenings  
200 girls served  
4 films officially invited to HIFF

We have hosted

Indie Lens PopUp film screenings in collaboration with PBS Hawai'i free and open to the public:

Real Boy, Newtown, Bad Kids, National Bird, Chasing Trane, I Am Not Your Negro  
Teen Movie Nights in collaboration with The AiKea Movement, Teen Council, and TAP 808.

We have organized special events, such as the 2nd Annual Wāhine in Film Mixer, Through Our Lens collaboration with Māori Film Festival, Pop-Up Cinema @ Children and Youth Day, Filmmaking @ Girl Fest organized by Girl Scouts, Making Media that Matters: A Platform for Girls to Tell Their Stories and Be Agents of Social Change / 7th Annual Education & Social Justice Conference.

For a complete listing of all we do, please visit our website:  
[hawaiiwomeninfilmaking.org](http://hawaiiwomeninfilmaking.org)

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.

N/A

**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.

Key artistic personnel:

Producer and Director VERA ZAMBONELLI is the founder of Hawai'i Women in Filmmaking and has dedicated her career to redress gender inequity in the film industry by raising the visibility of women's work in the film, creating more opportunities for women and girls to make films and tell their stories.

Producer and Director SHIRLEY THOMPSON is a close supporter of Hawai'i Women in Filmmaking since it was founded in 2011. She is a veteran documentary filmmaker with a 30-year career of editing films by women, many featuring women protagonists. She has twice been a featured monthly speaker for HWF.

Director LAURIE SUMIYE is a Hawai'i-born emerging film director and experienced graphic artist and animator, currently teaching filmmaking and animation as part of HWF's 2017 Reel Girls Film Camps. She has been a featured monthly speaker for HWF.

Director CIARA LACY is an emerging Native Hawaiian film director and experienced producer whose work reflects the ethos of HWF: community-oriented, women-centered and place-based. Ciara has been a featured monthly speaker for HWF and has taught at the Making Media That Matters filmmaking program for girls.

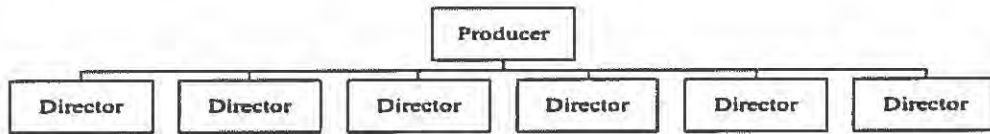
Director LEAH KIHARA is a Native Hawaiian film director. Her diverse portfolio of work includes documentaries about Hokule'a, public service announcements, community work and short films. Leah is a high school digital media instructor at Kamehameha High School, and has taught the Reel Camps for Girls since 2012.

Director of Photography VALERIE NARTE currently serves as Filmmaker in Residence at HWF, documenting the work of the organization. Valerie has filmed and edited many short films highlighting the work of HWF. She also works as a mentor and instructor teaching filmmaking to the girls in the HWF programs.

Editor GINGER MORRIS is a high school senior and graduate of the HWF filmmaking programs. As a student, she gravitated towards editing as a craft. She currently works as a mentor for the HWF. Editing the pilot for the RWH film series is her first professional editing job.

**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.



**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: HAWAII 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  |                                 |                                       |                                  |   |
| 2. Payroll Taxes & Assessments   |                                 |                                       |                                  |   |
| 3. Fringe Benefits   |                                 |                                       |                                  |   |
| <b>TOTAL PERSONNEL COST</b>  | 0                               |                                       | 0                                | 0                                       |
| B. OTHER CURRENT EXPENSES  |                                 |                                       |                                  |   |
| Professional & Contractual Services<br>(Director, Communication, Social<br>Media, Pr Illustrator, Trailer<br>Producer, Film Crew, Editor,<br>Accounting) | 37,474                          | 17,000                                | 20,474                           |   |
|  |                                 |                                       |                                  |   |
|  |                                 |                                       |                                  |   |
|  |                                 |                                       |                                  |   |
|  |                                 |                                       |                                  |   |
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|  |                                 |                                       |                                  |   |
|  |                                 |                                       |                                  |   |
|  |                                 |                                       |                                  |   |
| <b>TOTAL OTHER CURRENT EXPENSES</b>  | 37,474                          | 17,000                                | 20,474                           | 0                                       |
| C. EQUIPMENT PURCHASES   |                                 |                                       |                                  |   |
| D. MOTOR VEHICLE PURCHASES   |                                 |                                       |                                  |   |
| E. CAPITAL   |                                 |                                       |                                  |   |
| <b>TOTAL (A+B+C+D+E)</b>   | 37,474                          | 17,000                                | 20,474                           |   |
| <b>SOURCES OF FUNDING</b>  |                                 | Budget Prepared By:                   |                                  |   |
| (a) Total State Funds Requested  | 37,474                          | VERA ZAMBONELLI                       | 808-206-0848                     |   |
| (b) Total Federal Funds Requested  | 17,000                          |                                       | Phone                            |   |
| (c) Total County Funds Requested   | 20,474                          |                                       | 1/19/18                          |   |
| (d) Total Private/Other Funds Requested  | 0                               | Signature of Authorized Official      |                                  |   |
| <b>TOTAL BUDGET</b>  | <b>74,948</b>                   | VERA ZAMBONELLI, EXECUTIVE DIRECTOR   |                                  |   |
|  |                                 | Name and Title (Please type or print) |                                  |   |

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

Applicant: HAWAI'I WOMEN IN FILMMAKING

Contracts Total: 204,977

|    | <b>CONTRACT DESCRIPTION</b>              | <b>EFFECTIVE DATES</b> | <b>AGENCY</b>      | <b>GOVERNMENT ENTITY<br/>(U.S. / State / Haw /<br/>Hon / Kau / Mau)</b> | <b>CONTRACT VALUE</b> |
|----|--|------------------------|--------------------|---|-----------------------|
| 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  
[Redacted Signature] (Organization)

(Signature)

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

